

# LCM

LIBRARY OF CONGRESS MAGAZINE  
MAY/JUNE 2025

## NATIVE AMERICAN ART

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### Inside

Extraordinary Stradivari:  
The Library's New Viola

Newfound Song Sketches  
From 'The Wizard of Oz'

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Jewel of a Psalm Book

Art of 'Canterbury Tales'

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Lucille



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■ Vice President Charles Curtis (center) greets a Native American delegation in 1928. Curtis was the first Native to serve in the House and the Senate and as vice president of the U.S. *Prints and Photographs Division*



## Mission of the Library of Congress

The Library's mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

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■ **On the cover:** "Lucille Echohawk, CIPX DAM." Will Wilson made this platinum palladium print portrait of Lucille Echohawk, a citizen of the Pawnee Nation of Oklahoma, in 2013. © Will Wilson. Used by permission

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## CONNECT ON

[loc.gov/connect](http://loc.gov/connect)





■ The Tuscan-Medici viola, commissioned by Grand Prince Ferdinando de' Medici of Tuscany from Antonio Stradivari in 1690. *Shawn Miller*

## EXTRAORDINARY STRADIVARI

**1690 viola acquired by Library as historic gift.**

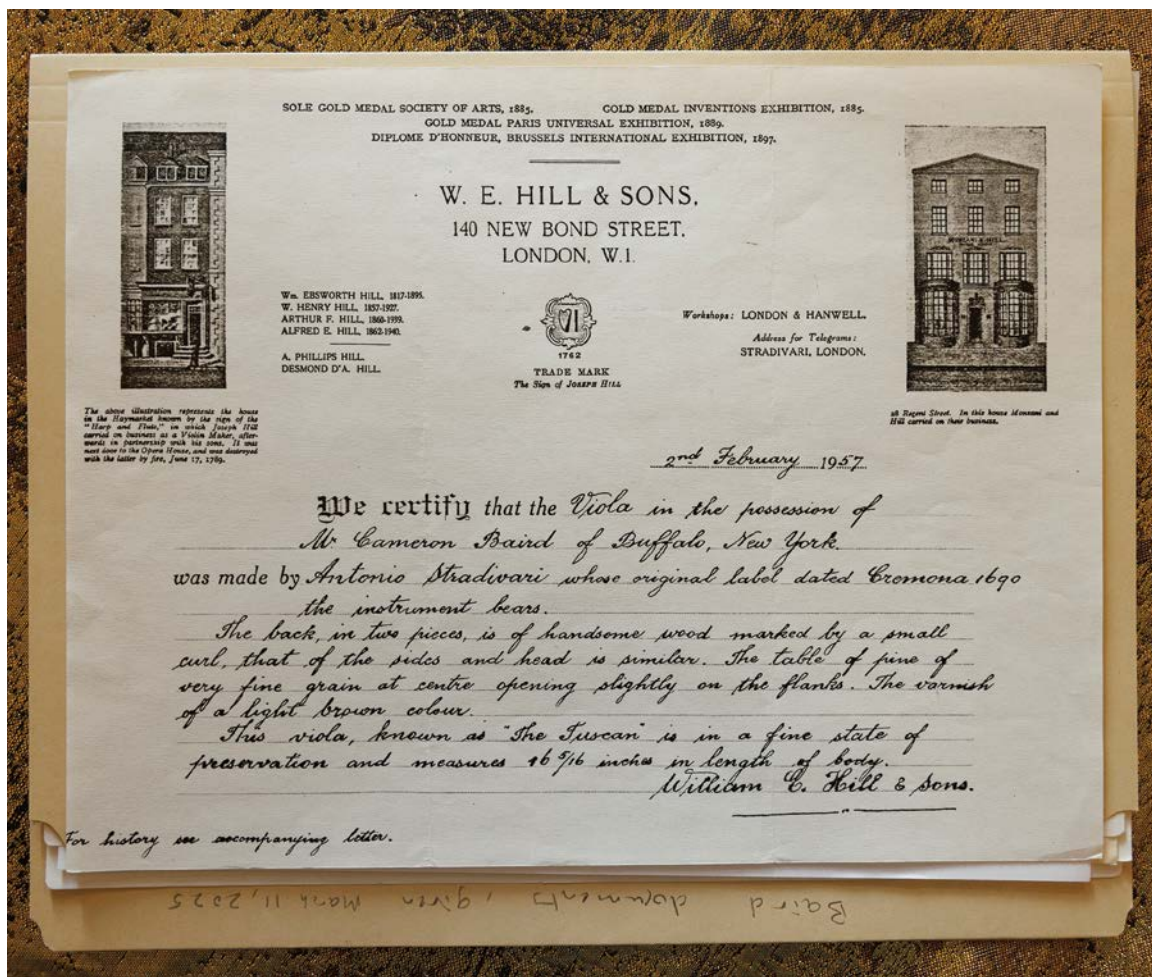
The 1690 Tuscan-Medici viola by Antonio Stradivari – 16 inches of gorgeous sound and graceful curves of rich spruce and flame maple. The viola, one of only 10 by Stradivari known to exist, is noted for its remarkable state of preservation and beauty.

And, now, it has found a permanent home at the Library through a historic acquisition.

Ferdinando de' Medici, the grand prince of Tuscany and patron of music in Florence, commissioned the viola from Stradivari in 1690. By the late 1700s, it had arrived in England. There the instrument remained, passing through the hands of various collectors until 1924, when it was sold to American amateur musician and Macy's department store heir Herbert N. Straus.

In 1957, violist, philanthropist and educator Cameron Baird of Buffalo, New York,





■ W.E. Hill & Sons  
certified the authenticity  
of the Tuscan-Medici  
viola in this note of Feb.  
2, 1957. Shawn Miller

purchased the instrument from the Straus estate. After Baird's death, his wife, Jane, placed the viola on loan with the Library in 1977 in a collaborative custodial arrangement.

Now, through an extraordinary gift to the nation from David and Amy Fulton and the Baird family's Tuscan Corporation, the viola – valued at \$30 million – joins the Library's world-renowned instrument collection, anchored by the five Stradivari instruments donated by Gertrude Clarke Whittall in 1935. With this gift, the Library now holds two of the 10 Stradivari violas in existence.

Whittall insisted the instruments be accessible to the public through performance, research and the creation of new works and interpretations of classics.

The Library takes that mandate to heart, as when it co-commissioned Pulitzer Prize-winning composer Jennifer Higdon to write a concerto specifically for the Tuscan-Medici viola. Violist Roberto Díaz premiered the piece at the Library in 2015, and it went on to win the 2018 Grammy Award for best contemporary classical composition.

As the viola celebrates its 335th birthday – now rechristened Antonio Stradivari, Cremona, 1690, viola, Fulton, ex Baird, Tuscan-Medici – it will be featured in performance during this 100th anniversary season of the Concerts from the Library of Congress series.

–Deb Fiscella is a public affairs specialist in the Office of Communications.

# OFF THE SHELF

THE  
WHOLE  
BOOK OF  
PSALMES.

Collected into English Meeter  
by T. Sternhold, J. Hopkins,  
and others.



L O N D O N,  
Imprinted for the Company  
of Stationers. 1641.  
Cum privilegio Regis Regali.



# SPIRITUALITY AND STYLE

## A 1640s prayer book or luxury fashion staple?

If you were a well-born English lady from a prosperous 17th-century family, you might be just as likely to accessorize your satin gown with earrings or a fan as you would an elaborately embroidered prayer book.

Equal parts devotional item and chic accessory, small, ornate prayer books – like the 3-inch-tall Book of Psalms held in the Library's Lessing J. Rosenwald collection – were a common way to showcase both great wealth and piety in this era of European society. An aristocratic lady might have carried the book with her to church or, like a piece of prized jewelry, brought it out for special occasions.

This customized 1641 Book of Psalms is a marvel not only for its diminutive size, but also for its remarkable condition and lavish decoration. At more than 380 years old, its golden threads remain unfrayed, and its intricate swirls of tiny seed pearls – hundreds of them – appear almost perfectly intact.

There's a colorful coat of arms on both front and back, featuring a floral wreath and the figure of a man above it, brandishing a leaf or tree branch. This coat of arms likely belonged to the family who commissioned the embroidery from a professional needleworker.

There also are little birds in each corner, eyes wide and gold beaks open as if they're singing. Embroidered in an ombré style, their threaded feathers blend and transform from orange to yellow, blue to green.

The biblical Book of Psalms itself is an ideal choice for a prayer book accessory. A collection of hymns and other songs of praise, Psalms' poetic structure is perfect for private worship and reflection.

Written in the metered rhyming style favored in England at the time, it would have made for easy reading. Thumb over to the index in the back and find a short prayer for just about any mood or divine theme: wisdom, mercy, hope, trouble. Who said religious devotion couldn't be convenient and stylish?

—Sahar Kazmi is a public affairs specialist in the Office of the Chief Information Officer.

■ **Opposite:** This remarkable Book of Psalms, published in London in 1641, measures only 3 by 2 inches. *Shawn Miller*

**This page:** The volume is richly decorated with embroidered birds and a coat of arms, set off by hundreds of seed pearls. *Shawn Miller*





# ONLINE OFFERINGS



■ Roses rest upon a panel of the AIDS Quilt during a commemoration in the Library's Great Hall in 2019. *Shawn Miller*

## THE AIDS QUILT

Digitized records for the world's largest communal art project are now online.

The Library recently released a groundbreaking new online collection, the AIDS Memorial Quilt Records, that makes one of the most poignant symbols of the AIDS epidemic in the U.S. available to a global audience.

As the largest communal art project in the world, the AIDS Memorial Quilt honors the lives of Americans who have died of AIDS since 1981, the year the disease was first identified.

Housed in San Francisco, the physical quilt consists of 55 tons of fabric and holds hundreds of stories of love, loss and resilience. In 2019, records accompanying the quilt were entrusted to the Library's American Folklife Center for safekeeping.

The newly digitized collection includes more than 125,000 items – letters, diaries, photographs and other materials – offering an intimate glimpse into the lives and communities affected by the AIDS crisis.

Now, researchers, policymakers and families of those who died from AIDS can access both the records for the quilt and the folk art of the quilt panels online, the latter on the National AIDS Memorial website.

The AIDS Memorial Quilt was conceived in 1987 by a group of San Francisco volunteers led by LGBTQ+ activist Cleve Jones, who lost a friend, Marvin Feldman, to AIDS in 1986. For Jones, the quilt “is not a shroud or a tombstone” but a tool of remembrance for Feldman and other friends who died of AIDS. The quilt also serves as a testament to the broader cultural impact of the disease.

Digitization of the archive was made possible by the support of the Ford Foundation. In total, the archive holds 200,000 records. With 125,000 of them now available online in the new collection, the public can more easily engage with and reflect on this important piece of history.

—*Maria Peña is a public affairs specialist in the Office of Communications.*

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### MORE INFORMATION

AIDS Memorial Quilt Records  
[loc.gov/collections/aids-memorial-quilt-records/](https://www.loc.gov/collections/aids-memorial-quilt-records/)



## ‘CANTERBURY TALES’ MURAL

They’re all there, trotting across a room at the Library of Congress on horseback: the miller, the knight, the nun, the wife of Bath and a long line of traveling companions, 32 in all.

The scene is, literally, high art – a life-size tribute to a 600-year-old literary milestone, “The Canterbury Tales,” painted by Ezra Winter atop the walls of an Adams Building reading room.

Winter was one of America’s foremost muralists. A farm boy from Michigan, he attended the American Academy in Rome, designed camouflaging for American ships during World War I and later created works for, among others, the U.S. Supreme Court and Radio City Music Hall. He married Edna Grace Patricia Murphey Alberts, a successful businesswoman of many names and many talents who manufactured beauty products and made herself a fortune.

His life, however, would end tragically. In 1949, while painting on a scaffold in the Bank of Manhattan, Winter took a misstep and plummeted to the floor. The resulting injury left him unable to paint again, and he soon after committed suicide in the woods near his Connecticut studio.

The “Canterbury” mural – completed in 1939 and stretching 120 feet across two walls of the Adams’ north reading room – remains one of Winter’s best-known works. The scene depicts characters from Geoffrey Chaucer’s great book, a collection of 24 stories presented as a tale-telling contest among pilgrims traveling to the shrine of St. Thomas Becket at Canterbury Cathedral.

Winter shows a train of mounted figures, setting off on their journey. On the west wall, the miller pipes the group out of London, dogs nipping at the nun’s heels, the clerk engrossed in a book. The procession continues on the east wall, led by the fork-bearded merchant in a Flemish beaver hat.

Chaucer himself appears among the pilgrims, clad in a tan cloak, his back to the viewers – the creator of an ancient masterpiece, still alive on the walls of the Library.

—Mark Hartsell is editor of LCM.



■ Ezra Winter’s mural of “The Canterbury Tales” spans both walls of the Adams Building’s north reading room. Carol M. Highsmith Archive (top), Shawn Miller (bottom)





# 'THE WIZARD OF OZ'

Library acquires an important collection of music and lyric sketches from the iconic film.

**BY LAURA LYNN BROADHURST,  
MARK EDEN HOROWITZ AND  
NICHOLAS A. BROWN-CÁCERES**



Since its release in 1939, “The Wizard of Oz” has touched generations of Americans: The movie is family viewing tradition for millions, and its iconic songs – from “Over the Rainbow” to “We’re Off to See the Wizard” – have been part of the nation’s playlist for decades.

Those songs and others from the film were written by two of the most accomplished songwriters working in Hollywood and on Broadway: lyricist Yip Harburg and composer Harold Arlen. Harburg had penned the lyrics for classics such as “April in Paris” and “Buddy, Can You Spare a Dime?” Arlen would compose over 500 songs, many of them standards: “Come Rain or Come Shine,” “Stormy Weather,” “Ac-Cent-Tchu-Ate the Positive,” “The Man That Got Away.”

With “Oz,” Arlen and Harburg reached the pinnacle of their public recognition – and especially with “Over the Rainbow,” which won the Oscar for best original song and today is regarded as one of the 20th century’s greatest songs.

In 2022, the Library began acquiring important manuscript and archival materials related to Arlen’s work. The Harold Arlen Collection, which came to the Library from his sister-in-law, Rita Arlen, includes musical sketches, correspondence from notable show business colleagues and friends, photographs, scripts and even works of art, including a George Gershwin self-portrait.

Most recently, the Library acquired a blockbuster collection of original music and lyric manuscripts and sketches for the “Oz” film.

A star of the collection: The only lyric sketch for “Over the Rainbow” known to exist. “Some day I’ll wish upon a star + wake + find the darkness far behind me,” Harburg scrawled in pencil on a scrap of yellow legal paper. Eighty-five years later, Harburg’s phrases still hold their emotional power: There is magic in seeing those lines and thinking of Judy Garland singing them, accompanied by chirping birds and lush orchestration.

Researchers long have been curious about how the film’s songs were written; the Arlen Collection can answer many of their questions.

Among the highlights are over 30 pages of music sketches that hint at how Arlen conceived motifs for the soundtrack, connecting each song musically. The

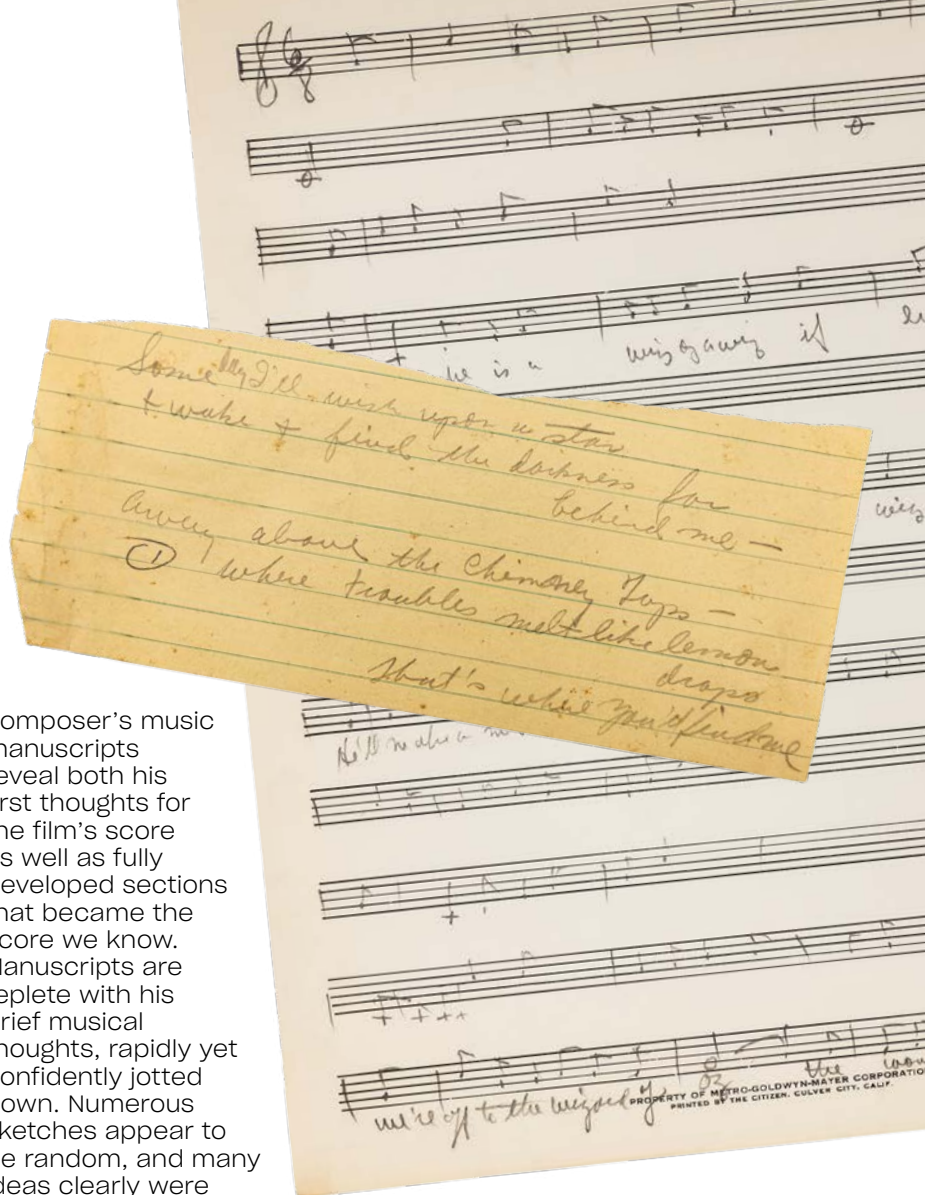
composer’s music manuscripts reveal both his first thoughts for the film’s score as well as fully developed sections that became the score we know. Manuscripts are replete with his brief musical thoughts, rapidly yet confidently jotted down. Numerous sketches appear to be random, and many ideas clearly were abandoned quickly.

Still, amid a page of unfamiliar melodic snippets, an instantly recognizable tune suddenly will appear. In one instance, it’s the tune for the opening of “Ding-Dong! The Witch is Dead,” with a dummy lyric.

The newly acquired materials contain another gem related to “Over the Rainbow”: a short music sketch that may be a precursor to the song. A series of notes feature the famous octave interval sung on the first instance of the word “Somewhere,” with a rhythm and note sequence very similar to the final version (though scholars who have viewed the document are divided about the connection).

The unidentified sketch might never be definitively connected to the famous song, but the chance for future discovery in these sketches is thrilling.

– Laura Lynn Broadhurst holds a doctorate in musicology from Rutgers University. Mark Eden Horowitz is reference specialist in the Music Division. Nicholas A. Brown-Cáceres is assistant chief of the Music Division.



■ **Above, inset:** Yip Harburg wrote this original draft of lyrics for “Over the Rainbow” – the only draft known to exist. *Music Division*

**Above, background:** Harold Arlen’s music manuscript for “We’re Off to See the Wizard.” *Music Division*

**Opposite:** The yellow brick road from Land of Oz, a re-creation of the film’s fictitious setting located in Beech Mountain, North Carolina. *Carol M. Highsmith Archive/Prints and Photographs Division*



# PAGE FROM THE PAST

■ **This page:** Carington Bowles depicted the Spanish territory of New Mexico in this 1774 map. **Geography and Map Division**

**Opposite:** A Comanche warrior drew this map of the Battle of Sierra Blanca; Spanish officials later attached the key at the bottom. **Geography and Map Division**

## COMANCHE EYEWITNESS TO HISTORY

Map drawn by Native artist chronicles little-known battle.

Soon after the battle, a Comanche warrior put pen to paper to tell the story, in pictures.

He drew a simple map, ringed with images of warriors and weapons, that chronicles a little-known, 18th-century battle between the Comanches and Apaches in the Spanish frontier province of New Mexico.

The fight, today known as the Battle of Sierra Blanca, was years in the making.

Apache warriors frequently raided Spanish settlements in New Mexico, a constant concern for provincial Gov. Juan Bautista de Anza. Unable to track and defeat the elusive Apache themselves, the Spanish enlisted the help of their Comanche allies – a mortal enemy of the Apaches.

Under chief Hisampampi, the Comanches accomplished what the Spanish couldn't. They defeated a large Apache party in far

West Texas in April 1787. In July, they routed the Apaches in the Sierra Blanca Mountains of southern New Mexico – a favorite Apache staging ground for raids – and drove them in retreat down the Rio Grande Valley.

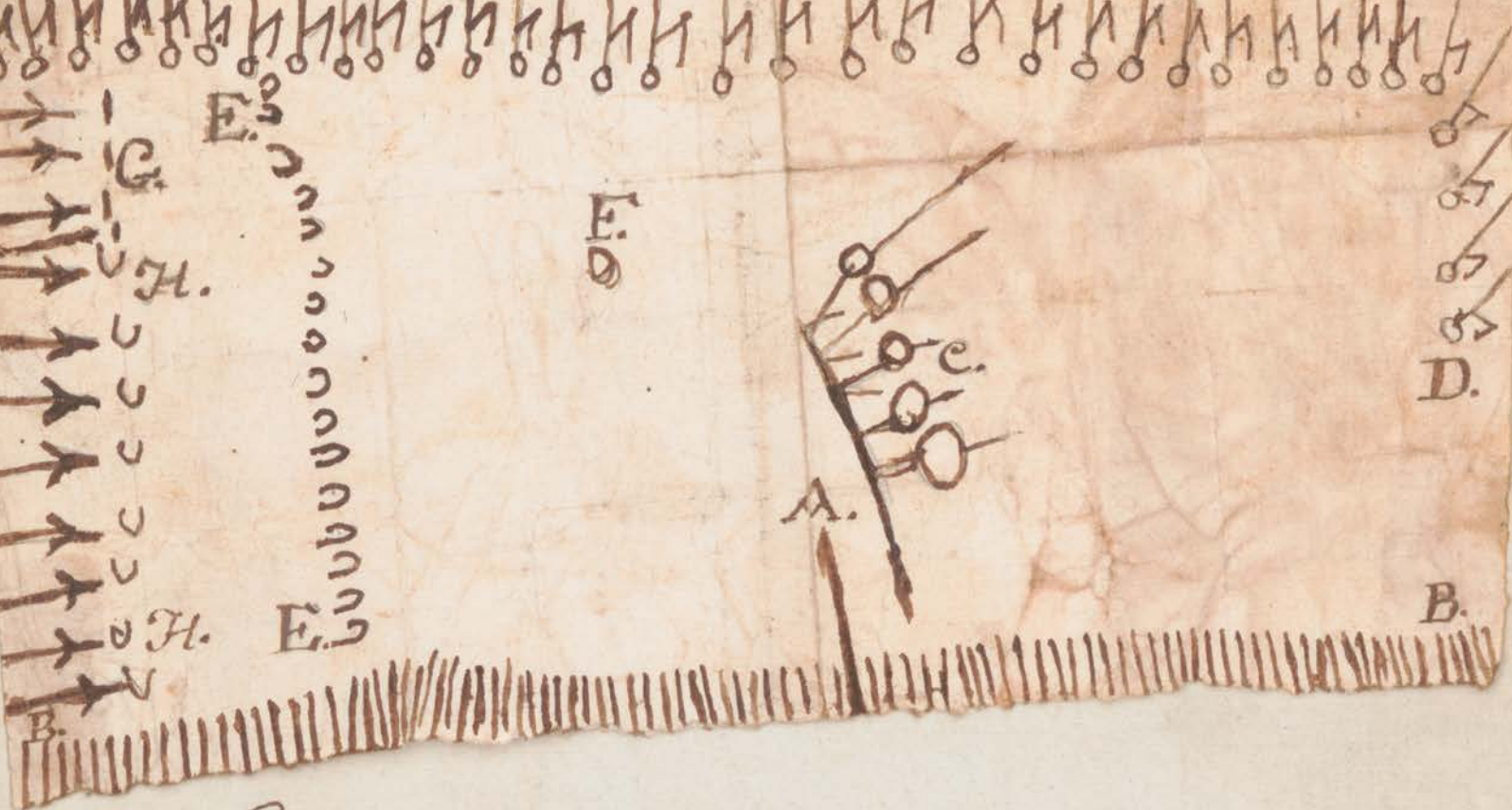
Immediately afterward, one of the Comanches drew a pictorial map that soon was passed to Anza as an official record of the battle. Officials in the capital of Santa Fe attached the map to a larger sheet and added a Spanish-language key explaining the action depicted. Anza then certified the document with a florid signature and the date of the battle: July 30, 1787.

In the map, Hisampampi (denoted by A) leads 95 warriors (B) into the fight. Five Apaches are killed (C) and 35 taken prisoner (D), and 16 horses are captured (E). One Comanche is killed (F), and four are wounded (G). Horseshoe-shaped symbols represent horses. Arrows denote warriors and horses injured in battle; Apache prisoners are shown with their heads down.

The artist drew the map on paper – an early example of ledger art, so named for the books that in later decades became a source of paper for Native American artists. Today, it's a rare chronicle of Native history, held in the Library's collections.

—Mark Hartsell





Explicacion de los precedentes Caracteres.

- A. Cap.<sup>n</sup> Hiramampai, Com.<sup>te</sup> de la Expedicion.  
 B. 35. Guanches concurrentes ala ant.  
 C. 5. Apaches muertos.  
 D. 35. Prisioneros de los anteriores de todos sexos.  
 E. 16. Cavalierias yemenadas.  
 E. 1. Guanche muerto de heridas de cridas.  
 G. 4. Guanches cridos.  
 H. 8. Cavallos de los anteriores tambien cridos.

Villa de Sta. Fe 30 de Julio de 1787.

*[Signature]*  
 MAY/JUNE 2025 LOC.GOV/LCM 11







# NATIVE AMERICAN ART

Ongoing project preserves  
photos and artworks by  
descendants of America's  
first peoples.

**BY NEELY TUCKER**

When Zig Jackson was a broke college kid in the 1970s, he found himself wandering the country with his beloved camera, taking pictures that nobody wanted of people who had been shoved to the edges of the American landscape.

He was born and raised on the Fort Berthold Indian Reservation in North Dakota, the seventh of 10 children. His name there was Rising Buffalo, and he was an enrolled member of the Three Affiliated Tribes – Mandan, Hidatsa and Arikara. He endured brutal treatment at one boarding school

for Native Americans or another, coming out of the experience with not much other than an artistic vision and vague plans for a better life. He wanted to show Native Americans as they were, with an eye that was as humorous as it was empathetic.

“I was just a lonely kid driving in my VW bus, driving to reservations to take my pictures,” he says now. “I didn’t have any idea anyone would want them.”

Time, talent and perseverance paid off. In 2005, by then a well-established art

■ **Opposite:** “Time Keepers” by John Hitchcock and Emily Arthur, 2021. Screenprint, acrylic paint, color pencil and dye. © John Hitchcock and Emily Arthur. Used by permission



■ **Left:** “Bob and Mary Apachito, Diné, Alamo, New Mexico” by Zig Jackson, 2019. Inkjet print. © Zig Jackson. Used by permission

**Right:** “Entering Zig’s Indian Reservation. City Hall, San Francisco, Ca.” by Zig Jackson, 1997. Gelatin silver print. © Zig Jackson. Used by permission



photographer, he donated – at the Library’s request – 12 large silver gelatin prints of his work, becoming the first contemporary Native American photographer to be actively collected by the Library. Jaune Quick-to-See Smith, who passed away earlier this year, in 1998 had become the first modern visual artist to be collected by the Library.

These acquisitions formed a watershed moment. The Library already had some 18,000 images of Native Americans – including the iconic images taken by Edward Curtis in the early 20th century – but nearly all of those were the work of non-Native artists. Many portray Native Americans in the soft focus, romanticized light of an exotic other – the “vanishing Indian” motif – that manipulated history and isn’t reflective of the modern world.

The Smith and Jackson acquisitions, though, proved to be the start of a two-decade-and-counting project to preserve a unique viewpoint on American history and culture – art from the descendants of the continent’s first peoples.

The Library now holds more than 200 prints and photographs by more than 50 contemporary Indigenous printmakers and photographers from the United States, Canada and Latin America. These artists have won fellowships and awards from the nation’s top rank of artistic supporters, such as the MacArthur Foundation and the Guggenheim Memorial Foundation. Many have works in the nation’s most prestigious art museums and private collections.

The project was originally led by Jennifer Brathovde, a reference specialist for Native American images in the Prints and Photographs Division. It now involves staff from multiple divisions, who coordinate their work with the National Museum of the American Indian to build complementary collections and avoid duplication.

The artists include well-known names such as Wendy Red Star, Jim Yellowhawk, Shelley Niro, Kay WalkingStick and Brian Adams. More than 100 photographs, including 38 more from Jackson, have





come in over the past five years.

Thematically, these show concerns about the environment, personal and communal identity, social justice and the passage of daily life in kitchens, living rooms and back porches. These are presented in a blend of modernist, abstract, figurative and traditional styles, often with bright new images colliding with traditional art forms. Taken together, they give the nation a widened viewpoint on American art and history.

“We continue to add new works, most recently by Rick Bartow and Lewis deSoto,” says Katherine Blood, fine prints curator in the Prints and Photographs Division. “And we’ll keep going.”

The images come with all sorts of backstories that enhance their impact.

Consider Inuit photographer Adams’ story about one of his most well-known photographs – that of fellow Alaskan and Inuit tribal member Marie Rexford, chopping up bowhead whale flesh for a family Thanksgiving Day dinner in Kaktovik, Alaska, in 2015. It was the cover image of his photo book, “I Am Inuit,” and is a frequent item in his exhibits.

Kaktovik is a village of about 300 people on Barter Island, which lies in the Arctic Circle. Even in summer, the average temperature is just above freezing. On a recent February afternoon, the temperature was -24. Muktuk, the blubber and skin of the whale, is a traditional food of the Inuit.



■ **Top:** “Triphammer” by Kay WalkingStick, 1989. Intaglio and embossing with chine collé. © Kay WalkingStick. Used by permission

■ **Bottom:** “Marie Rexford outside of her home in Kaktovik, Alaska” by Brian Adams, 2015. Inkjet print. © Brian Adams. Used by permission



■ “Raven Bundle” by Rick Bartow, 2010. Monotype. Courtesy of the Richard E. Bartow Trust



■ **Right:** “Winds of Change” by Jaune Quick-to-See Smith, 1991. Lithograph. © Jaune Quick-to-See Smith. Used by permission

**Bottom:** “Stay at Home/Tiyatani yankapo” by Jim Yellowhawk, 2020. Inkjet poster print. Courtesy of Jim Yellowhawk and Amplifier



Adams was shooting with medium format film (the negative is 6 by 6 inches) and had decided the entire project would be shot with natural light. Given the latitude and that it was late November, he had precious little daylight in which to shoot.

Adams, detailing what you see in the frame: Rexford’s entire family is inside the house behind her, butchering the whale. She’s come outside to place the muktuk on a clear sheet of plastic, which can barely be seen in the dim light. She’s using the stick in her hand to separate it so that it doesn’t all congeal. She’s going to let it freeze, then wrap the chunks in plastic to store for the holiday.

“There was only 40 minutes of daylight at the time,” Adams says. “I had brought a tripod, and luckily there was a LED streetlight behind me. I shot it at one-eighth of a second, a really slow shutter speed, with the aperture wide open. I was like, ‘Marie! Hold still!’ I took about three frames, and we went back to what we were doing.”

The image, though, is so striking and well composed that it has found a



lasting place in Alaskan culture.

WalkingStick, a member of the Cherokee Nation, in 1995 became the first Native American included in the influential "History of Art" textbook by H.W. Janson. The Library now has five of her works, including a tongue-in-cheek lithograph from her artist's book, "Talking Leaves." (The 45-page book is huge; 2 feet wide and 2 feet high, with a wooden cover with a cross on it.)

In a lithograph from that book, "You're an Indian?," made at the Robert Blackburn Printmaking Workshop, the scrawled text reads, "You're an Indian? I thought you were a Jewish girl from Queens who changed her name." On the facing page is a self-portrait in which she's wearing her favorite hat and a nonplussed expression.

WalkingStick, 90, said in a recent interview that quote, like all the others in the book, were actual remarks that had been made to her by non-Native peoples (in this case, a good-natured art gallery owner in New York in the cultural hubbub of the late 1960s, when it wasn't uncommon for artists to try on other names).

"The idea of the book was that people had trouble seeing me as an Indian because I didn't look like I was an Indian in the movies," she says. "My mother was Scots-Irish, and I suppose I have her skin. But I made the book out of stupid things that otherwise intelligent people had said to me."

Shelley Niro, a multimedia artist of Mohawk descent born in New York, has always drawn inspiration from the region's geography and her place in it.

"Knowing the Iroquois people lived in New York state, it tugs at my heart," she said. "It's not sentimental or nostalgic, it's something else. ... It's memory. My father would talk about what his grandmother would talk about, and that's four generations back. So, whatever he told me about that territory really stuck with me. I just feel that part of that landscape is mine."

Jackson's most influential work is likely his series of black and white photographs, all featuring him as a Native American in an elaborate headdress, confronting lost lands and history, often with him in front of a "Zig's Reservation" road sign. In the near distance of one photograph, giving the image an ironic twist, are modern American features such as a power plant, a city skyline or just vast open land.



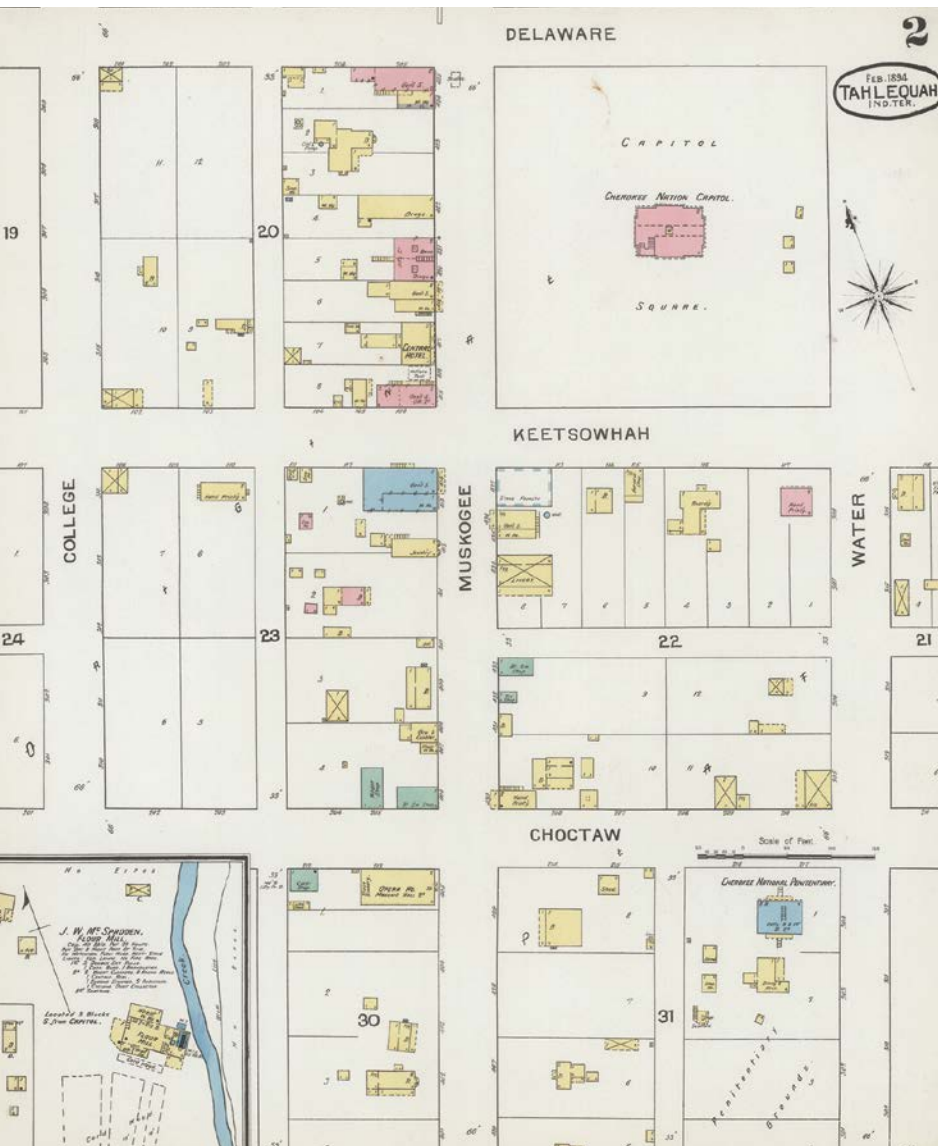
Now 68, he's retired from teaching and lives in Savannah, Georgia. But the days of taking those photos, of rambling across the country from reservation to reservation, left him with lifelong bonds that don't fade. Most of those are positive, he says; others, like the shared memories of the beatings and abuse he and his friends endured in boarding schools, are not.

"I keep in contact with all of them," he says. "We tell each other we love each other to this day."

—Neely Tucker is a writer-editor in the Office of Communications.

■ "Her Dreams Are True (Julia Bad Boy)" by Wendy Red Star, 2021. Lithograph. © Wendy Red Star. Used by permission





■ This Sanborn Fire Insurance map from 1894 depicts the Cherokee community of Tahlequah, Oklahoma. The capitol building of the Cherokee Nation is shown in the upper right. *Geography and Map Division*

## GATEWAY TO EXPLORATION

Guide helps researchers navigate collections related to Native peoples.

The Library of Congress holdings that relate to Indigenous American histories and cultures are vast. Recently, the Library launched a new overview guide that ties together a range of resources connected to Indigenous American communities.

Indigenous Peoples of the Americas: A Guide to Resources at the Library of Congress serves as a gateway to further exploration of the Library's historical collections – maps, sound recordings, personal papers, organizational records, legal resources and more – through links to format-specific research guides.

Collectively, those materials chronicle centuries of Native Americans' history and culture and their encounters with European and American explorers and settlers.

In the Geography and Map Division, a 1777 map shows land ceded by the Cherokee to South Carolina and Georgia by treaty. Some 120 years later, a Sanborn Fire Insurance Company map depicts the Cherokee community of Tahlequah, Oklahoma – houses, seminaries, drug stores, hotels, churches, an opera house and the Cherokee Nation capitol building.

In the Manuscript Division, a colorfully clad "Indian cowboy" mounted on a black steed trots across a page – an example of drawings by Native children depicting life at the Fort Spokane Boarding School in the early 20th century, part of the Solon Borglum papers.

The Rare Book and Special Collections Division holds a particularly strong collection of Bibles representing 150 different languages from around the globe, including Native languages such as Mohawk, Cherokee, Mi'kmaq and Choctaw.

Format-specific guides found at the Indigenous Peoples of America site connect users to resources in the American Folklife Center; the Law Library of Congress; the History and Genealogy Section; and the Prints and Photographs, Manuscript, and Geography and Map divisions. Specialty guides focus on Indigenous artists, military veterans, National American Indian Heritage Month and the work of former U.S. Poet Laureate Joy Harjo, an enrolled member of the Muscogee Nation.

The guide also provides links to select digital collections, StoryMaps and video recordings of events for those interested in a broader sense of the resources the Library offers.

### MORE INFORMATION

Indigenous Peoples of the Americas  
[guides.loc.gov/indigenous-peoples-resources](https://guides.loc.gov/indigenous-peoples-resources)



## Sarah Kostelecky improves access to Native American collections.

### Describe your work at the Library.

As a program specialist, I focus on enhancing access to Native American collections for people researching Native American topics through the development and revision of subject headings.

In my work, I gather information from library colleagues, including Native American librarians and archivists, as well as from tribal community members. This is part of the research needed to revise existing U.S. Indigenous headings to modern and accurate usage.

My day might include attending a meeting with people working in tribal public libraries in New Mexico, searching library catalogs for subject headings on specific Indigenous books, or connecting with my co-workers with questions about subject heading proposals from catalogers across the U.S. on Indigenous topics.

### How did you prepare for your position?

Growing up in my tribal community of Zuni Pueblo in New Mexico, I loved to read. Though my first job at 13 was at our tribal public library (where I got to ride in the bookmobile!), I didn't think about a library career.

At the University of Arizona, I was a student employee in the museum library with encouraging supervisors who suggested I attend library school. After graduating with my bachelor's degree in sociology and a minor in American Indian studies, I started my graduate program in Tucson. I was part of the first cohort of Knowledge River, a program to recruit, support and graduate Indigenous and Latino information professionals.

Once I graduated, I returned to New Mexico, where I have worked in a variety of libraries. Those include public and tribal college libraries and a university library, where I am an associate professor. My experience includes engaging with tribal communities on digitization projects, supporting people conducting research on Indigenous topics and creating metadata for Indigenous digital collections.



COURTESY OF SARAH KOSTELECKY

My 20 years in the field of librarianship as a Native American librarian – we represent 2% of the profession, according to the American Library Association – has driven my need to have Indigenous knowledge accurately represented in all sections of a library.

### What are some of your standout projects?

As a newer employee (less than a year), I am proud that I have convened and lead a group of Indigenous experts who contribute their knowledge to the subject heading projects.

While the Library has collected and shared Native American stories and resources as part of its mission, mine is the first position focused solely on Indigenous collections or services. This work fits with the Library's responsibility to present accurate and up-to-date information about its collections and accurate access to those collections.

### What have been your favorite experiences at the Library?

In September 2024, the Library hosted national librarians and archivists from Canada, New Zealand and Australia to discuss Indigenous collections and services. Attending the visit, I was inspired to hear about efforts around the globe to respectfully steward Indigenous information. The Library is an institution that can convene these sorts of vital conversations. I would not have had an opportunity to connect with these colleagues without serving in this role.







# PRESERVING CULTURAL PRACTICES

■ **Opposite:** Devonne Harris and Kevin Harris II dance in the Great Hall.  
*Johnathon Moulds*

**Below:** Devonne Harris (from left) and Diop Harris of the Nottawaseppi Huron Band join the Library's John Fenn with fellow band members Kevin Harris II, Daejjon Morseau, Lovelle Marshall and Johnathon Moulds.  
*JW Newson*

Grants help Native communities document traditional language and arts.

**BY WENDI A. MALONEY**

Last summer, two men from Fulton Township, Michigan, walked quietly onto the mosaic floor of the Library of Congress' Great Hall. There, dressed in regalia of the Nottawaseppi Huron Band of the Potawatomi, brothers Devonne Harris and Kevin Harris II began to dance.

A videographer stood by, recording their performance for a project documenting their culture and heritage.

The Huron Band is one of 30 awardees across the U.S. to receive a Community Collections Grant between 2022 and 2024. Funded by the Mellon Foundation and administered by the American Folklife Center (AFC) at the Library, the yearlong grants are helping communities preserve unique cultural practices for future generations.

Recipients include multiple Native American and Indigenous groups.

"I felt proud. I felt brave. I felt love, humility, pride and motivation," Kevin Harris II said of performing in the Great Hall.





■ Monique Verdin (from left), R.J. Molinere and Kaliq Sims travel by airboat while documenting traditional arts of the United Houma Nation. *Tammy Greer*

The band's project, funded in 2024, combines oral history interviews with videography, an approach JW Newson, the project's executive director, describes as "ethnographic research shot in a documentary style."

The Harrises and four other members of the Huron Band visited the Library last summer after learning about a rare Potawatomi-language sound recording preserved in AFC's collections but not available publicly online.

"The necessity of visiting the Library in person allowed for a deeper, more meaningful connection to the material," Newson said.

Two young girls, thought to be residents of an Indian boarding school, sing on the recording, made in Lawrence, Kansas, by Willard Rhodes. Between 1939 and 1952, the Bureau of Indian Affairs and the Library sponsored his ethnographic field expeditions

to Native American communities.

"To know that those little kids, whatever they were going through in the boarding-school era, were still actively doing traditional things. ... It's just a feeling of resiliency," Onyleen Zapata, the band's historic preservation officer, said.

Over the past three years, folklife specialists in AFC have offered training and technical support to grantees. The center is also archiving materials communities create and sharing completed projects on the Library's website.

But communities themselves are carrying out the projects.

"Self-representation is a huge part of it," John Fenn, AFC's research head, said. "We want to empower communities to self-represent in the archive through creating their own cultural documentation."

AFC will soon release records from a project funded in 2022 and led by Tammy Greer, a member and scholar of the United Houma Nation.

Through oral history interviews, photos and video and audio recordings, she and her team documented tribal traditional arts, including basketmaking, wood carving, weaving and doll making.

"We are well aware that some of our traditional art ways are in jeopardy of going to sleep," Greer said.

She is now transcribing interviews from the local idiom, which is influenced by Cajun. She is also providing metadata so that language describing the collection in Library records originates with the community itself.

"It's painstaking work," Guha Shankar of AFC said, "but well worth it."

"I always teach fieldworkers they are the first archivists," he said. "They're the eyes and ears. We would never get all of the nuances that define local customs and cultural expressions if not for the community supplying that metadata."

Another 2022 grantee, Boots Lupenui, documented unrecorded historical songs of the Kohala region of Hawaii.

A native Hawaiian musician himself, he interviewed composers or their descendants to uncover stories behind the songs, and he recorded performances of some.







“We are trying to preserve these heirloom songs, these snapshots of our history, culture and way of life before the last remaining memories of them disappear forever,” Lupenui said.

He performed some of the songs in the Library’s storied Coolidge Auditorium in April to celebrate the launch of his collection online.

Other Community Collections Grants are documenting artistic creations of the Comanche Nation of Oklahoma; stories of Baltimore Lumbee elders; and traditional methods used by the Nuwā community of California to prepare plants for food and medicine.

All of the projects grow out of AFC’s decadeslong tradition of collaborating – with Native communities, agencies such as the Smithsonian Institution and groups like the National Breath of Life Archival Institute for Indigenous Languages – to preserve and maintain Native cultural and language traditions.

This work extends back to the Federal Cylinder Project of the 1970s and 1980s in which AFC transferred thousands of turn-of-

the-20th-century field recordings of Native American communities to reel-to-reel and cassette tape, then shared the tapes with communities.

More recently, AFC has worked with partners to make numerous digitized holdings – 1960s recordings of Zuni tribal elders, for example, and photos and recordings from the Rhodes collection – available to communities to support revitalization of ancestral languages and cultural practices.

“Doing this work is a process of continuous improvement,” AFC director Nicole Saylor said. “I am grateful for our collaborations with communities to ensure their voices and perspectives are reflected in the collections we steward.”

–Wendi A. Maloney is a writer-editor in the Office of Communications.

■ Boots Lupenui performs traditional Hawaiian music with the Kohala Mountain Boys at the Library on April 10.  
Shawn Miller

## MORE INFORMATION

Of the People  
[go.loc.gov/YIFb50VyQhp](https://go.loc.gov/YIFb50VyQhp)



# AROUND THE LIBRARY



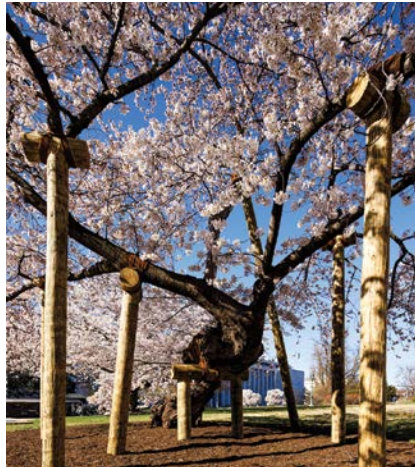
1.



2.



3.



4.



5.



6.

1. Visitors tour the Library's new "Two Georges: Parallel Lives in an Age of Revolution" exhibition on March 27.
2. Actor John Rhys-Davies tours the Library on April 3.
3. Costumed revelers dance in the Great Hall on March 27 during a Regency ball celebrating the opening of the "Two Georges" exhibition.
4. A century-old cherry tree, supported by crutches, springs into bloom on the Jefferson Building grounds.
5. Library curators display new collections acquisitions on April 1.
6. Yūyūsai Sen Sōsa, the 15th grand master of Omotesenke, demonstrates the hidden essence, beauty and spirit of the Japanese way of tea.

ALL PHOTOS BY SHAWN MILLER



## Barnett Named Ambassador For Young People's Literature

The Library and Every Child a Reader announced the appointment of Mac Barnett as the 2025–26 national ambassador for young people's literature.

Barnett is the author of more than 60 books for children, including "Twenty Questions," "Sam & Dave Dig a Hole," "A Polar Bear in the Snow" and "Extra Yarn," as well as the popular "Mac B., Kid Spy" series of novels, "The First Cat in Space" graphic novels and "The Shapes Trilogy" picture books.

During his two-year term as ambassador, Barnett will celebrate the children's picture book through his platform, "Behold, The Picture Book! Let's Celebrate Stories We Can Feel, Hear, and See."

"Picture books are a beautiful, sophisticated and vibrant art form, the source of some of the most profound reading experiences in children's (and adults') lives. I am, of course, excited to talk to young readers," Barnett said.

**MORE: [loc.gov/item/prn-25-006](https://loc.gov/item/prn-25-006)**

## Copyright Office Releases Part 2 of its Report on AI

The U.S. Copyright Office, part of the Library of Congress, released Part 2 of its report on the legal and policy issues related to copyright and artificial intelligence. This part of the report addresses the copyrightability of outputs created using generative AI.

The Copyright Office affirms that existing principles of copyright law are flexible enough to apply to this new technology, as they have applied to technological innovations in the past. It concludes that the outputs of generative AI can be protected by copyright only where a human author has determined sufficient expressive elements.

Part 1 was published last July and recommended federal legislation to respond to the unauthorized distribution of digital replicas that realistically but falsely depict an individual. The final, forthcoming Part 3 will address the legal implications of training AI models on copyrighted works.

**MORE: [loc.gov/item/prn-25-010](https://loc.gov/item/prn-25-010)**

## 'Hamilton,' 'Yellow Brick Road' Named to Recording Registry

Librarian of Congress Carla Hayden in April named 25 recordings as audio treasures worthy of preservation for all time based on their cultural, historical or aesthetic importance in the nation's recorded sound heritage.

Among the selections: Elton John's monumental album "Goodbye Yellow Brick Road"; Miles Davis' groundbreaking "Bitches Brew"; the original Broadway cast recording of "Hamilton"; Mary J. Blige's "My Life"; Amy Winehouse's "Back to Black"; Microsoft's reboot chime; and the soundtrack to the Minecraft video game phenomenon.

The recordings selected for the National Recording Registry this year bring the number of titles on the registry to 675, representing a small portion of the national library's vast recorded sound collection of nearly 4 million items. More than 2,600 nominations were made by the public this year for recordings to consider for the registry.

**MORE: [loc.gov/item/prn-25-024](https://loc.gov/item/prn-25-024)**

## Library Launches New 'Afternoons' Event Series

Building on the success of its Live! At the Library series, the Library is piloting a new afternoon programming vertical: Afternoons with the Library.

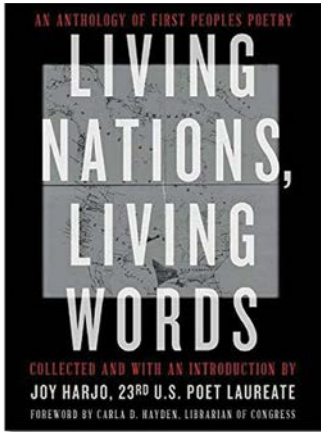
The initial launch period will run through September 2025. The series capitalizes on the abundance of daytime events already hosted by the Library, unifying these offerings under one umbrella to expand its audience of lifelong learners and scholars with programs reflecting the institution's vast collections.

Afternoons at the Library includes online and in-person programs scheduled Tuesday through Friday from noon to 4 p.m. Upcoming programming features an interview with NEA Jazz Master Gary Bartz, a performance of Italian classical music, the StageStruck! conference exploring women in American musical theater and an orientation to legal research, among others.

**See events at: [go.loc.gov/Yr5b50VFrlY](https://go.loc.gov/Yr5b50VFrlY)**



# SHOP



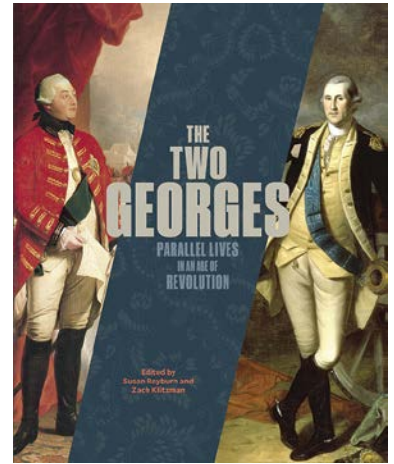
**'Living Nations, Living Words'**  
Product #21108608  
Price: \$15

Former U.S. Poet Laureate Joy Harjo gathers the work of contemporary Native poets into this volume, a celebration of their vital contributions to American poetry.



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Price: \$45 each

Celebrate the classic "Wizard of Oz" with these 8-inch bobbleheads of your favorite characters. Choose from Dorothy, the Wicked Witch, Tin Man, Scarecrow and the Cowardly Lion.



**'The Two Georges'**  
Price: \$49.95 (hardcover), \$24.95 (paperback)

This beautifully illustrated volume – the companion to the Library exhibit – compares the lives of George Washington and King George III. Available in paperback (product #21111120) and hardcover (#21111121).



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## VOICES OF HOME

### NLS records audiobooks at tribal library in Montana.

The whole is always greater than the sum of its parts. In June 2024, Stone Child College, a tribal land-grant community college in Box Elder, Montana, invited its community to record audiobooks for the National Library Service for the Blind and Print Disabled (NLS).

Funded by the collective annual contributions of Friends of the Library of Congress, NLS staff members set up equipment for volunteers to narrate books in English and Cree. Alice Baker O'Reilly, chief of the Collections Division of NLS, highlighted the value of community members narrating stories in their library's collection: "Someone who sounds like home is reading you a book about home – you can't fake that."

Volunteers joined NLS staffers in the makeshift recording booth, many narrating books for the first time. One woman drove five hours to record. Joy Bridwell, the Stone

Child librarian, said, "I was super excited about the opportunity and immediately wanted to get my students, staff and community involved. I was so happy that Jennifer Tendoy came out and read 'Brown Bear, Brown Bear, What Do You See?' in Cree. Whenever I see Jennifer in the community, I let her know that her recording is reaching many people."

This work has made it possible for children of the Chippewa Cree Tribe with visual or print disabilities to participate in reading stories in a rich, engaging and authentic way, which has enriched and increased the overall value of the NLS collections. The 15 audiobooks they recorded are now available to patrons across the country, and O'Reilly and Bridwell are hoping to record more in the future. Gifts to Friends of the Library of Congress start at just \$50, but they can make a priceless difference for readers of all kinds.

■ Zaneta Walking Child Ahenakew records an audiobook of "We Sang You Home" at the Stone Child College Library. Courtesy of Joy Bridwell

## MORE INFORMATION

NLS  
[loc.gov/nls/](https://loc.gov/nls/)

# LAST WORD

## WENDY RED STAR

In early April of last year, I made a special trip to Washington, D.C., from Portland, Oregon, to research the archives pertaining to my community, the Apsáalooke. I was specifically looking for information on the last chief of the Crow Nation, Chief Plenty Coups. I was not only delighted to find information on him in print, books, newspapers and glass plate negatives, but I also discovered a wealth of material on my tribe.

The information I found is a valuable resource for a solo exhibition I will have at the National Portrait Gallery in D.C. in 2026. This exhibition will focus on Chief Plenty Coups' life, his travels to D.C., his reverence for the land and his congressional testimonies advocating for the Crow people.

It also will highlight his inspiration for creating his own mini-Mount Vernon on the Crow Indian Reservation, land he gifted to be turned into a state park that now holds his estate, burial site, visitor center, house and sacred spring. This vision was deeply influenced by his first trip to Washington, D.C., in 1880 as part of a delegation of Crow chiefs. I can even imagine that on one of his many trips, he might have visited the Library of Congress.

The Library holds an extensive archive related to the Crow tribe, offering invaluable historical insight. Among its collections are early 20th-century photographs of Crow leaders, daily life and regalia, including the works of Edward S. Curtis. Additionally, the American Memory Project provides digitized collections of historical documents, interviews and photographs that offer a deeper understanding of Crow history.

The National Archives and Records Administration records key House documents related to U.S. policies, treaties and governance of the Crow Nation, including the Fort Laramie treaties of 1851 and 1868, which shaped Crow lands and sovereignty. Historical maps detail the evolution of Crow territory before and after U.S. expansion, illustrating land cessions and boundary changes.

Furthermore, oral histories and folklore preserve the voices of Crow elders and veterans, capturing language, traditions and pivotal historical events. The Chronicling America collection includes digitized



JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION

newspapers covering Crow history, featuring articles on Chief Plenty Coups and the Crow people's contributions to the U.S. military.

This vast repository of knowledge at the Library is not only a treasure trove for historians and researchers but also for tribal members seeking to reconnect with their heritage and understand the legacies of their leaders.

As I explored these archives, I felt a deep connection to my community, even while far from the Crow Reservation. This connection was further strengthened by the knowledge that several of my own artworks are now part of the Library's collections. These include lithograph prints created at Crow's Shadow Institute of the Arts, as well as photographic prints from my Apsáalooke Feminist series.

Knowing that my work is housed within an institution that also holds so much of my people's history reinforces the importance of artistic and archival preservation in shaping historical narratives. The Library stands as an essential resource for understanding not just the past but also the ongoing contributions of the Apsáalooke people.

*—Wendy Red Star is a visual artist who engages with archival materials in her work. She is an enrolled member of the Apsáalooke (Crow) Nation.*





■ "Dust" by Wendy Red Star,  
2021. Lithograph.  
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