

# LC M

## AMERICA *— and the —* GREAT WAR

LIBRARY OF CONGRESS MAGAZINE  
MARCH/APRIL 2017

### INSIDE

Technology Changes  
Warfare

Artists Support the  
War Effort

### PLUS

- ▶ World War I Inspires Literature
- ▶ The Thanks of Belgian Children
- ▶ "God Bless America"



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CONGRESS

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WWI CENTENNIAL ISSUE



LIBRARY OF CONGRESS MAGAZINE

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THESE MEN  
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GAVE THEIR LIVES  
IN THE  
WORLD WAR  
1918

A wall outside the Librarian's ceremonial office in the Thomas Jefferson Building bears the names of Library employees killed during World War I. *Shawn Miller*

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*This commemorative World War I issue of LCM features a guest editor, Margaret E. (Peggy) Wagner, managing editor in the Library's Publishing Office. We asked Peggy to lend her considerable expertise to this venture, since she recently finished writing the Library's extensive volume on the war, "America and the Great War: A Library of Congress Illustrated History."*

**ON THE COVER:** Illustration based on a U.S. official war films poster (c. 1917) | Kerry, The Hegeman Print N.Y., Prints and Photographs Division. Illustration by Ashley Jones

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**28**  
Librarian of Congress Carla Hayden and "Librarian for the Day" Dalayah Marie Arana



Audrey Fischer Partington, the founding editor of LCM and longtime employee of the Library of Congress, retired on January 3. Audrey gave life to this new venture and made it readable, lively and engaging. Her colleagues will miss her profoundly and will struggle to fill her well-worn shoes.





▲ **From top:** Great authors whose work was inspired by the world conflict included Ernest Hemingway, Willa Cather | *Carl Van Vechten*, Carl Sandburg | *Al Ravenna* and Edith Wharton.

*All photos | Prints and Photographs Division*

## THEY LIVED TO TELL THE TALE

**WORLD WAR I'S BITTER CARNAGE INSPIRED A GENERATION OF NOTABLE AUTHORS AND POETS.**

The authors most closely associated with World War I are not Americans—including Germany's Erich Maria Remarque, author of "All Quiet on the Western Front," and British poet Wilfred Owen.

However, many major American authors and poets, whose works can be researched at the Library of Congress, served in or were touched by the war and wrote about it, including U.S. Marine Laurence Stallings, who co-authored the play "What Price Glory"; novelist James M. Cain; and poet and journalist Alan Seeger, who wrote "I Have a Rendezvous with Death" not long before he was killed in action.

Ernest Hemingway volunteered as an ambulance driver and later wrote "A Farewell to Arms," based on his service in Italy. Hemingway is well-represented in the papers of his close friend and biographer, A.E. Hotchner, housed in the Library's Manuscript Division.

Willa Cather wrote the Pulitzer Prize-winning WWI novel "One of Ours"; her involvement with the famous MacDowell artists' colony is celebrated in an exhibition on MacDowell "A Century of Creativity," staged at the Library in 2007. Edith Wharton wrote WWI novels and articles on her wartime experience as an American living in France.

In 1918, Carl Sandburg published the poetry anthology "Cornhuskers," which included his war poem, "Grass."

A group of authors who would later become well known sprang from the newspaper for doughboys founded in World War I, *The Stars and Stripes*. One *Stars and Stripes* staffer, Harold Ross, reportedly went AWOL from his military railroad engineering company to snag that newspaper job. After the war, Ross established *The New Yorker*—which he edited for the rest of his life—and was a charter member of the witty Algonquin Hotel "Round Table," which included other WWI vets.

*—Jennifer Gavin is Senior Public Affairs Specialist in the Office of Communications.*

### GRASS

Pile the bodies high at Austerlitz and Waterloo.  
Shovel them under and let me work—  
I am the grass; I cover all.  
And pile them high at Gettysburg  
And pile them high at Ypres and Verdun.  
Shovel them under and let me work.

—Carl Sandburg

### ▶ MORE INFORMATION

#### **A.E. Hotchner/Ernest Hemingway Collection**

[hdl.loc.gov/loc.mss/eadmss.ms009257](http://hdl.loc.gov/loc.mss/eadmss.ms009257)

#### **MacDowell Colony Exhibition**

[loc.gov/exhibits/macdowell/overview.html](http://loc.gov/exhibits/macdowell/overview.html)

#### **The Stars and Stripes**

[loc.gov/collections/stars-and-stripes/](http://loc.gov/collections/stars-and-stripes/)

# WORLD WAR I

## A DOOR TO THE GREAT WAR

**WITH THE MOST COMPREHENSIVE WORLD WAR I COLLECTIONS IN THE NATION, THE LIBRARY TELLS THE STORY OF AMERICA'S INVOLVEMENT THROUGH ITS WEBSITE.**

In February, the Library launched a comprehensive portal to its extensive holdings on the subject of World War I (1914–1918) as part of its commemoration of the 100th anniversary of U.S. involvement in the war. The portal is a one-stop destination page for digitized versions of many of these assets.

These remarkable collections include recruitment and wartime information posters, photos from the front, manuscripts and papers of prominent figures such as General John J. “Black Jack” Pershing, newspapers that provided the first draft of the war’s history, maps of campaigns and battle lines, sound recordings of prominent leaders of the era, war-related sheet music, even early film treasures.

Along with extensive access to these rare materials, the portal includes links to the online version of the Library’s major new exhibition, “Echoes of the Great War: American Experiences of World War I,” which opens April 4.

In addition, the portal features articles from the Library of Congress blog written by Library curators who offer unique insight into the collections and highlight stories and materials that are most revealing about the war, and America’s involvement in it—before, during and after its military participation.

The page also includes WWI-related content for teachers, a guide for visitors to the Library in Washington and details on lectures, programs, concerts and symposia related to the conflict. The portal will be regularly updated with new information and collections material as they become available.

—John Sayers



**◁ MORE INFORMATION**

**World War I Topics Page**  
[loc.gov/topics/ww1](http://loc.gov/topics/ww1)

**News Release on Exhibition, “Echoes of the Great War”**  
[loc.gov/item/prn-16-129/](http://loc.gov/item/prn-16-129/)



GAND

GENT



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OBS 2308 8



Canton  
de  
Tislemont.



Commune  
d'  
Houguede.

A Monsieur le Président des  
Etats-Unis d'Amérique.

Monsieur le Président,

Nous, comité de secours et d'alimentation  
la commune d'Houguede, province de Brabant, en Bel-  
gique, avons l'honneur de Vous adresser, à l'occasion de Vo-  
tre Anniversaire, l'expression de nos sentiments de vive recon-  
naissance et d'éternelle gratitude, pour les innombrables bien-



... Dank aan de grote Amerikaanse Natie!

... l'Etat n'oublie pas devant les services que  
vous ont rendus (les Etats Unis)...  
... et cela nous rassure le touchant...  
... de l'Etat de Belgique et de province  
de Brabant.

... l'Etat  
... bien  
... Belgique  
... ipro  
... l'Etat

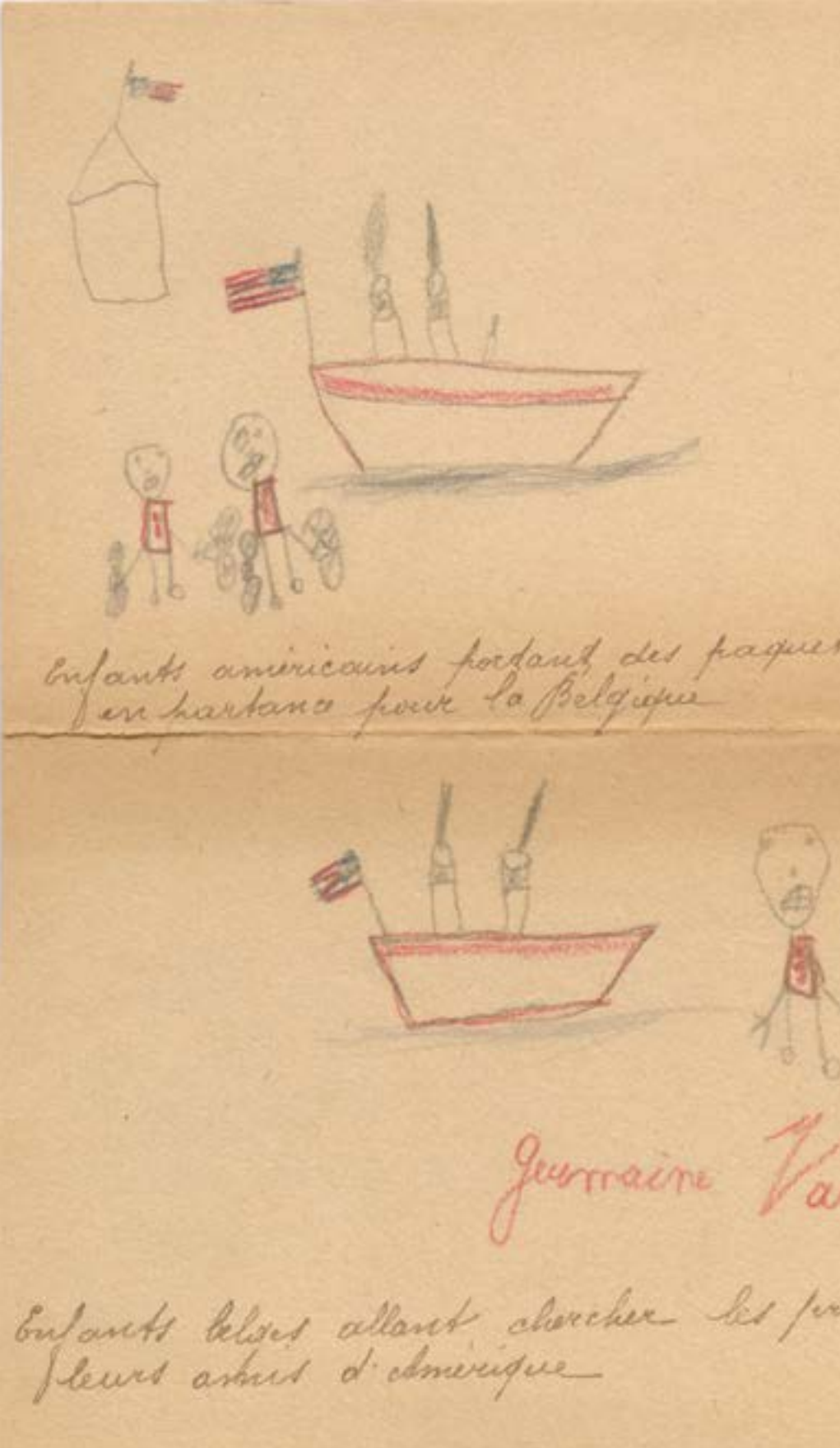
**BELGIAN CHILDREN THANK THE AMERICAN PEOPLE**

Violating a longstanding treaty, Germany invaded France in August 1914, and the Belgian people began four trying years of harsh German occupation. As the Kaiser's army took what it needed, food and other vital materials became scarce, placing Belgians in danger of starvation.

The American people sprang into action. Businessman and future U.S. president Herbert Hoover, then living in Britain, organized and headed the Commission for Relief in Belgium (CRB), what Hoover biographer George Nash has aptly called "a pioneering effort in global altruism." After securing German permission, CRB, working with affiliated organizations in the United States and other neutral nations, funneled tons of food, clothing and medicine to Belgium, and occupied northern France as well, throughout the war. American flags festooned CRB distribution centers in Belgium; American ambassador Brand Whitlock and U.S. businessmen living in Belgium worked with Belgian officials to assure relief supplies reached the people most in need.

In 1915, Belgian schoolchildren and many of their teachers wrote thank-you letters to President Wilson and the American people for this constant flow of assistance. Many of the children drew pictures; some letters included photographs. In 1919, Ambassador Whitlock forwarded all 8,400 of these expressions of gratitude to the State Department, which sent them to the Library of Congress. They reside today in the Manuscript Division—testaments to kindness and mutual good will at a time of brutal conflict.

Collage of letters, opposite page | Shawn Miller



**Above:** A very young artist named Germaine created the short visual story shown above. In the top panel, as he describes in his caption, "American children carry packages to a ship leaving for Belgium." In the panel below, "Belgian children expecting presents from their American friends."





## THE GREAT WAR, CAPTURED ON FILM

THE LIBRARY DIGITIZES FOOTAGE THAT PROVIDES UNIQUE PERSPECTIVES ON THE GREAT WAR

▲ Frames from the documentary film “On the Firing Line With the Germans,” featuring correspondent Wilbur Durborough (1915) | *Motion Picture and Recorded Sound Division*

World War I was unlike any war the world had ever seen: a global conflict with tens of millions of casualties, waged across continents and fought with revolutionary weapons—tanks, airplanes, zeppelins, poison gas.

As armies fought abroad, Americans at home were able to watch, thanks to pioneering filmmakers who, in cinema’s early years, went “over there” to document the war for audiences back here.

The Library’s Motion Picture, Broadcasting and Recorded Sound Division has digitized nearly 19,000 feet of 35mm nitrate film and 7,200 feet of safety film from its collections related to the Great War.

“We are awash in images of World War II; there’s just not as much for World War I,” said Mike Mashon, head of the Moving Image

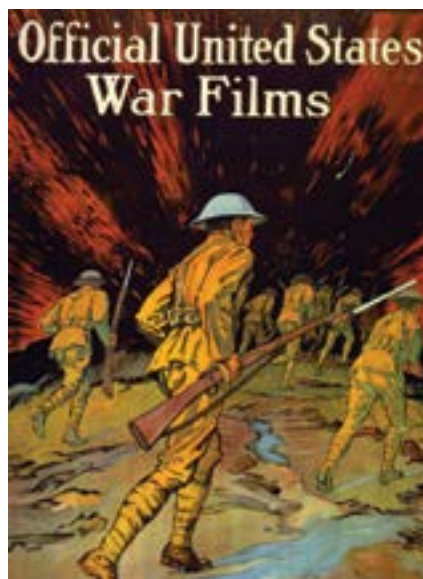
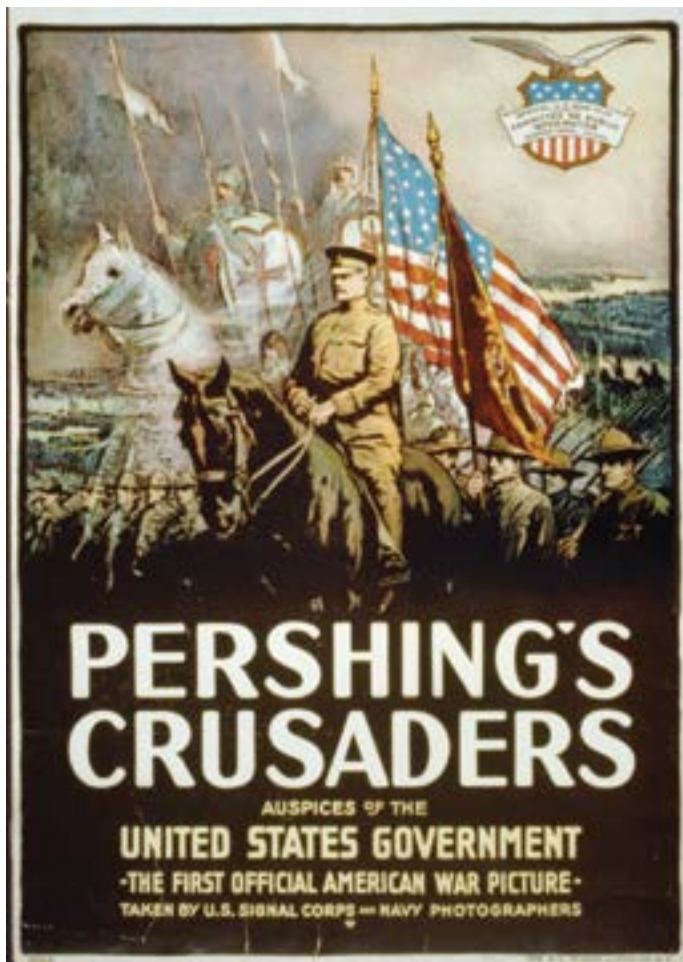
Section. “Part of it is the age of the film and what’s been lost over the years. It’s particularly incumbent upon us to preserve as much of this material as we possibly can.”

The Library’s holdings are the largest in the U.S. – hundreds of reels of U.S. Army Signal Corps films; Committee on Public Information propaganda films; newsreel excerpts; actuality films; official films made by England, France and Germany; and war-related films from the Theodore Roosevelt Collection of the former president and his son Quentin.

At the outbreak of war in 1914, the craft of filmmaking and its equipment still were young—especially for the harsh test of battlefield conditions.

A hand-cranked metal camera, with its oak tripod, might weigh over 100 pounds;





heavy film canisters added to the burden. Getting footage on the battlefield with such a cumbersome rig was difficult and dangerous.

“You had to raise your camera above the trench, and immediately snipers would find you and start shelling you or shooting at you,” said Cooper Graham, a co-author of “American Cinematographers in the Great War, 1914-1918” who also worked on the digitization project. “They were basically a large target.”

The Library’s footage documents war as men and women experienced it, in the trenches and at home, on both sides of the lines: American soldiers celebrate July 4 in France, women work farms for their absent men, the Kaiser greets German troops, American soldiers fight at the Meuse-Argonne. Those films are rare survivors.

The lower-quality film stock and faster production timetables used during the war

left films vulnerable to deterioration. And the film industry in the 1920s discovered a market for war compilations, so original film was cut apart and reused.

It’s difficult to determine how much Great War film was made or how much survives—even if only in pieces, jigsaw puzzles of history waiting to be put together again.

“It’s arguably one of the most important groups of films that we have here—it’s the first full record of a world-scale war,” said George Willeman of the Moving Image Section. “To be able to see these people who are all gone now, see what they look like, how they marched and the rare shots you see of actual battle carnage—they should be out there.”

—Mark Hartsell is the editor of the Library of Congress Gazette.

▲ **Clockwise from left:** Film poster of “Pershing’s Crusaders” (1917) | *H.C. Miner Litho. Co., Prints and Photographs Division*; a porthole’s-eye view from the 1915 “Firing Line” documentary; poster promoting official U.S. war films (1917) | *Harry Stoner, Prints and Photographs Division*.

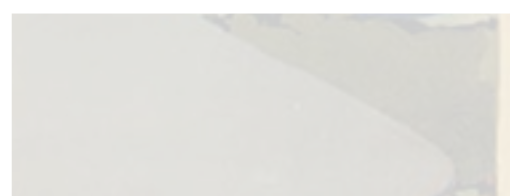
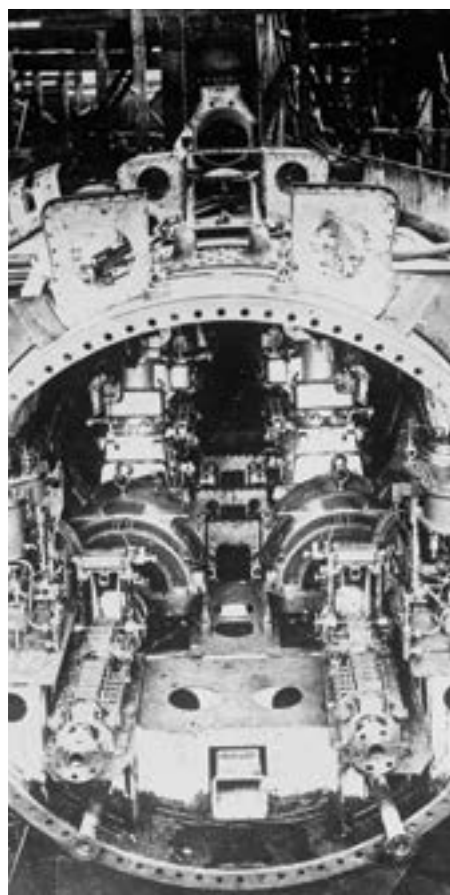




# A NEW CHAPTER IN WARFARE

Technological breakthroughs contributed to making World War I the first modern war.

BY LAWRENCE MARCUS



**W**hen World War I began, the cavalry charge was still regarded as a means of securing victory. By the end of the war, technology had begun to change the nature of war. In 1914, few fully understood the impact machine guns and rapid-fire artillery would have on the battlefield. On the Western Front particularly, the advantages this supporting firepower provided to infantry outnumbered by superior attacking troops forced both sides into trench warfare as a matter of survival.

Each side learned, through battle after costly battle, that frontal assaults against heavily fortified static defensive positions protected by machine guns, artillery, and reams of barbed wire were almost certainly doomed to failure. As a result, both sides experimented with new ways to use existing technologies and created new weapons with which they hoped to break the resulting stalemate.

The Germans introduced flamethrowers and poison gas in 1915. Drifting across the battlefield, chlorine and phosgene gases caused numerous casualties and, initially, panic among the Allied troops, particularly in months before gas-mask technology provided at least adequate protection. Not deadly under most circumstances (though it could kill by blistering the lungs, if inhaled), mustard gas soaked through soldiers' uniforms, causing blisters all over the skin, and it made the gas masks developed to counter pulmonary or choking gases useless.

First used by the British during the 1916 Battle of Flers-Courcelette, the armored vehicle dubbed the "tank" was originally developed to counter machine guns and clear barbed wire. These early tanks were heavy, slow, and unreliable, with many breaking down before they even reached the enemy's front lines. But those that did were impervious to normal rifle and machine gun fire and all but a direct hit from artillery. First used effectively on a large scale at the Battle of Cambrai (November 1917), these early tanks, combined with improved tactics, would be a

major factor in achieving the breakthrough that had eluded generals for four years.

The war also gave a huge boost to aviation technology. German zeppelins conducted the first aerial bombing of London in May 1915. Planes were used on the battlefield for reconnaissance and artillery spotting, alongside zeppelins and static balloons. These planes would later be armed with machine guns and bombs to form the world's first fleets of fighters and bombers.

Ground transportation during the war was a mixture of horse-drawn wagons, foot travel, railroads, and primitive trucks and autos. During the First Battle of the Marne in 1914, the French commandeered taxicabs to get troops to the front. This had little actual impact on the battle, but it was a prelude to automobiles that would become the status quo later in the century. At sea, the first widespread use of submarines prompted development of improved countermeasures.

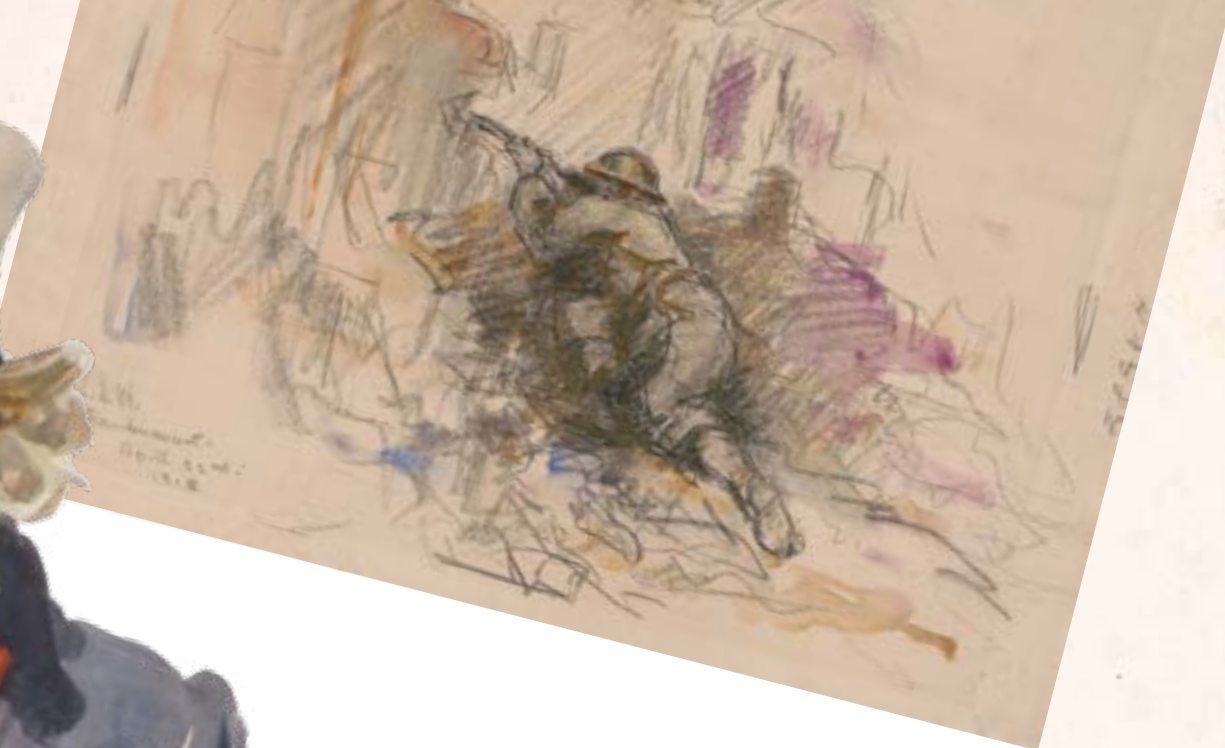
Medical technology also greatly advanced during the war. Developments in the technology for long-term storage of blood and the creation of the first blood bank made blood transfusions practical for the first time. Improved sanitation in hospitals—including the use of antiseptics, which would become standard in the postwar period—reduced the rate of infections. The war also saw the beginnings of serious psychiatric treatment for soldiers with what is now known as post-traumatic stress disorder (PTSD).

Modern radios were introduced during the war. Rare due to their size and weight, radios were mostly used on aircraft and occasionally, tanks. The military also used telegraph and telephones, but telephone lines proved vulnerable to artillery fire and couldn't be laid quickly. Frontline forces often employed runners (including Adolf Hitler), carrier pigeons or visual signals like flares or flags. All of these technological developments were improved upon in the two decades between the Great War and World War II.

**Opposite clockwise from top left:** Submarines in drydock (1917) | *Joseph Pennell*; French Renault tank with American crew Sgt. Edward White and Cpl. Edward J. Elliot, Military Road near Cigarette Butte, France (Sept. 27, 1918) | *U.S. Army Signal Corps*; Renault tanks on the way to the front (ca. 1914–18) | *Keystone View Company*; cautionary poster showing the results when soldiers fail to adjust their battlefield gas masks appropriately (1915) | *W.G. Thayer*; American artist Anna Coleman Ladd in her studio paints a mask worn by a French soldier who was disfigured in World War I (1918); engine compartment of a German submarine during World War I (c. 1914) | *Bain News Service*.

*All images Prints and Photographs Division*





# Draw 'Til it Hurts!

*American World War I Artists in the Library of Congress Collections*

The crucial role of artists in shaping public opinion during World War I (1914-1918) marked a major turn towards visual communication in an era when newspapers were a primary means of informing the public.

BY KATHERINE BLOOD AND SARA DUKE



“**T**his was the first war artists, as such, were used by their governments, and art became a powerful weapon,” American artist and art historian Albert Eugene Gallatin wrote in 1919.

Gallatin cited the importance of Allied-nation artists Jean-Louis Forain and Théophile Alexandre Steinlen of France, influential Dutch cartoonist Louis Raemaekers and Britain’s Muirhead Bone.

George Creel, who headed Woodrow Wilson’s Committee on Public Information—established just seven days after America’s entry into the war on April 6, 1917—got to the heart of why posters and placards were so effective in his 1920 memoir “How We Advertised America”: “The printed word might not be read, people might not choose to attend meetings or to watch motion pictures, but the billboard was something that caught even the most indifferent eye ... we had to have ... posters that represented the best work of the best artists.”

Creel recruited celebrity artist Charles Dana Gibson, creator of the “Gibson Girl” and president of New York’s Society of Illustrators, to head the committee’s Division of Pictorial Publicity (DPP). With his rallying cry “Draw ‘til it hurts!” Gibson led a volunteer force of more than 300 artists including Wladyslaw Benda, Edwin Howland Blashfield, Charles Buckles Falls, James Montgomery Flagg, John Norton, Herbert Paus, Edward Penfield, Joseph Pennell, William Allen Rogers, and John E. Sheridan. DPP artists created arresting propaganda images designed to compel viewers to act on urgent, clear goals. Their work touted such relief organizations as the Red Cross and Y.M.C.A. and drew attention to recruitment of military and civilian war workers, from farmers to stenographers.

James Montgomery Flagg created what may be the most famous American World War I image. His iconic depiction of a stern and paternal Uncle Sam, for which he claimed to be the model, is best known from a 1917 poster bearing the words, “I Want You for U.S. Army.” Less well-known is a maritime recruitment poster also held in the Library’s collections, “First Call—I Need You in the Navy this Minute!” in which Flagg’s steely-eyed Uncle Sam literally points at the viewer, demanding immediate action.

Fundraising and volunteerism were other major themes for the nation’s wartime artists, who urged Americans to buy liberty bonds, knit for the troops and conserve resources. Artists also joined the fight to improve the literacy of American troops and ensure that soldiers concentrated on wholesome off-duty activities. They created posters that encouraged civilians to donate books for military libraries established at home and abroad by the

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**Opposite clockwise from top left:** Detail of the classic “I Want You” recruitment poster featuring Uncle Sam, introduced during WWI (1917) | *James Montgomery Flagg*; illustration of trench warfare (1918) | *Samuel Woolf*; Liberty Bond promotional poster of bloody boots, “Keep These Off the U.S.A.” (1918) | *John Norton*; literacy promotion poster, “The Camp Library Is Yours” (c. 1917) | *Charles Buckles Falls*

*All images Prints and Photographs Division*



American Library Association's Library War Service, headed by Librarian of Congress Herbert Putnam. In *The Camp Library Is Yours—Read to Win the War* Charles Buckles Falls employed visual language reminiscent of the Art Nouveau style and Japanese color woodblocks. He showed a doughboy engrossed in a book with the caption: "...Free. No red tape. Open every day. Good reading will help you advance."

While many artists inspired with patriotic or heroic images, others tapped into fear, hatred of the enemy, or the shameful consequences of doing too little. John Norton's *Keep These Off the U.S.A.—Buy More Liberty Bonds*, showing blood-drenched boots bearing the German Reichsadler (Imperial Eagle) insignia, is a powerful example. This and other Fourth Liberty Loan campaign posters were instrumental in raising some \$7 billion.

Harry Conway "Bud" Fisher was among the independent and commercial artists who wielded their pens and brushes for patriotic purposes. On a wager, Fisher trained as an American soldier during World War I. When the U.S. Army prohibited him from producing his profitable comic strip, *Mutt and Jeff*, he joined the Canadian forces instead and continued to draw his popular feature. In a 1917 comic strip his two protagonists, now sailors, puzzle over a gift of knitted goods. Jeff writes a thank-you note in verse: "Dear Amy: Your pair of socks, have made a hit. I'm using one for a vest and the other for a mitt, who in Sam Hill taught you to knit? Yours truly, Jeff, somewhere at sea."

Some American artists made works based on first-hand experience. Kerr Eby and Samuel J. Woolf depicted front-line military scenes they witnessed as a soldier and a civilian war correspondent, respectively. After being released from the prison to which he'd been sent for his conscientious objection to war service, Russian-born artist Maurice Becker worked through trauma caused by the harsh treatment he and his fellow CO's endured in a series of drawings. Lewis W. Hine's evocative Red Cross portrait of a black veteran rehabilitating after the war likewise straddles the line between document and artwork.

Artist-eye views communicated the sweeping demands and brutal effects of the first modern war to their audiences in uniquely compelling ways. Artists' works form part of the Library Of Congress Prints & Photographs Division holdings of over 76,000 prints, posters, drawings, and photos related to world War I.

*Katherine Blood and Sara Duke are curators in the Library's Prints and Photographs Division.*

#### MORE INFORMATION

**Exhibition: "World War I: American Artists View the Great War"**  
[loc.gov/exhibits/american-artists-view-the-great-war](http://loc.gov/exhibits/american-artists-view-the-great-war)

**Opposite, clockwise from top left:** The post-war etching "Shadows," showing a group of soldiers marching past a bunker at night (c. 1936) | *Kerr Eby*; "Facing the Future" Red Cross promotion (c. 1919) | *C.F. Chambers*; Liberty Bonds poster drawing featuring the Statue of Liberty (1917) | *Eugenie De Land*; "Stenographers! Washington Needs You!" (c. 1918) | *Roy Hull Still*


*All images Prints and Photographs Division*





With his now-famous rallying cry "Draw 'til it hurts!" Gibson led a volunteer force of more than 300 artists.



The background of the page is a historical map of France, showing various cities and regions. The map is overlaid with several text elements and illustrations. At the top left, there are several crests and banners for countries like India, Cuba, and Costa Rica. In the center, there is a large illustration of a battleship. Below the main title, there is a smaller illustration of a soldier standing next to a bottle and a glass. At the bottom, there are more crests and banners, including one for Bordeaux. The map also shows various geographical features like rivers and coastlines.

# AMERICA *and the* GREAT WAR

THE COMPLEX AMERICAN EXPERIENCE IN  
WORLD WAR I MARKED A TURNING POINT  
IN THE NATION'S HISTORY.

BY MARGARET E. WAGNER





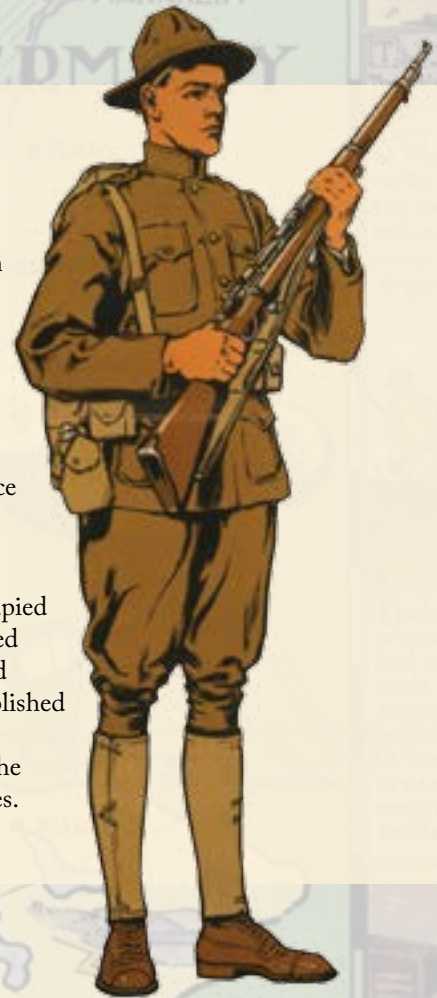
**T**he Great War, the War to End All War, the World War and World War I—all have described the bitter conflict between Allied nations and the Central Powers that convulsed the globe between August 1914 and November 1918. This first modern war eradicated empires, ignited the Russian Revolution, reconfigured the world map—and marked a turning point for the American nation.

Though the United States remained neutral for nearly three years, the war affected it immediately. The nation's stock markets closed for months. Thousands of American travelers stranded in Europe had to be rescued. Disruption of international trade caused vital tariff revenues to plunge, deepening an ongoing recession. Losses turned to soaring profits after trade resumed and private U.S. financial institutions began granting loans to belligerent nations, which used them to pay for an ever-increasing volume of war goods

ordered from American industries.

A tightening Allied naval blockade of Germany that drew sharp complaints from Washington made evenhandedness in the distribution of American resources impossible. Germans complained as American goods bolstered the Allied war effort. Americans protested Germany's counter-blockade of Britain, conducted by submarines, the only effective naval resource that Germany then had.

Inundated with reports of destruction, deprivation, and German atrocities in occupied lands, from August 1914 onward the United States sent great waves of humanitarian aid overseas; Americans living in Europe established hospitals and ambulance corps and some American men joined combatant armies, the vast majority of them fighting for the Allies.



Detail from a training poster from the Military Training Camp in Plattsburg, N.Y. (c. 1917) | *Military Training Camps Association, Willard and Dorothy Straight Collection, Prints and Photographs Division*







**Above:** U.S. Marines newly arrived in France head off for further training (c. 1918) | *U.S. Signal Corps*; Woodrow Wilson, President during World War I (1919) | *Harris & Ewing*

Meanwhile, President Woodrow Wilson waged a diplomatic offensive. Leader of a nation whose population included millions with roots in belligerent countries, like most Americans he also believed that the United States should not become entangled in foreign quarrels. Rather, as the most powerful neutral nation and one with an exceptional democratic history, America should facilitate a negotiated peace and then guide Europe into a more enlightened postwar era, one in which a League of Nations would prevent future wars. Wilson's diplomacy broadened the scope of U.S. involvement in international affairs. "We are participants, whether we would or not, in the life of the world," he declared in May 1916.

By then, events were moving the country toward belligerence. Anger over Allied affronts paled beside resentment of Central Powers espionage and Germany's submarine warfare. The May 1915 sinking of the British liner *Lusitania* that killed 1,198 passengers, including 123 Americans, was only the first of repeated U-boat-generated crises.

The domestic debate between those opposed to any U.S. military buildup and those advocating greater preparedness grew more heated as Americans contemplated a fundamental question: Could their country remain aloof from what was increasingly seen as a struggle between the democratic principles espoused by the Allies and the militarism and autocracy of the Central Powers? On April 6, 1917, two months after Germany broke earlier pledges and resumed unrestricted submarine warfare, the United States entered the war.

Unprepared for the ferocious demands total war immediately imposed, the country struggled through 19 tumultuous months as an active combatant associated with the Allies. Despite stumbles and setbacks, mobilization bordered on the miraculous. Presidential and congressional authority increased as the federal government established new wartime agencies, passed war-related legislation, circulated propaganda, raised taxes and sold bonds, investigated epic problems



# 1917 - DISTINCTIVE INSIGNIA - 1919 AMERICAN EXPEDITIONARY FORCES



**Above:** Insignia of the greatly expanded American army (1919). By war's end, the minuscule U.S. Army of April 1917 (and the slightly larger National Guard) had grown into a variegated armed force of about 4 million, nearly 3 million of whom were draftees. *Prints and Photographs Division.*

**Opposite bottom left:** The war's boost to American industry sparked the first significant wave of the Great Migration of black workers from the south to manufacturing centers in the north—exacerbating racial tensions. In 1917, after a bloody race riot in East St. Louis, Illinois, black Americans marched in silent protest through New York City streets | *Underwood & Underwood*; Among the millions of people who mobilized on the home front after America entered the war were “Farmerettes,” who temporarily replaced male farmworkers. This contingent marches in support of a war bond drive (c. 1917) | *Bain News Service*

*All images Prints and Photographs Division*

## LIBRARY EXHIBITIONS COMMEMORATE AMERICA IN THE GREAT WAR

On April 4, 2017, the Library of Congress opens a major exhibition “Echoes of the Great War: American Experiences of World War I,” which draws from the Library’s unparalleled multi-format WWI-era collections to examine the many ways Americans confronted the Great War. An opening film traces events that led to U.S. involvement, and a graphic timeline leads visitors into the four sections of the exhibition: “Arguing Over War,” on war debates preceding U.S. involvement; “Over Here,” depicting U.S. home-front experiences; “Over There,” highlighting the overseas experiences of U.S. soldiers and medical volunteers, particularly through items selected from hundreds of WWI collections preserved by the Library’s Veterans History Project; and “The World Overturned,” outlining the war’s effects.

Newly digitized film footage, some not seen for a century, is interspersed with a stunning array of letters, diaries, scrapbooks, period music covers, audio recordings, photographs, posters, prints, drawings, maps, newspapers and other memorabilia to vividly present the experiences of Americans both known and unsung during this turbulent and transformative time.

A separate exhibit, “World War I: American Artists View the Great War” features posters, political cartoons, illustrations, fine prints, popular prints, documentary photographs, and fine art from in the Library’s Prints and Photographs Division. The visual exhibition presents artists’ observations on such themes as neutrality versus intervention, wartime atrocities, and the contributions of soldiers, nurses, journalists and women.

### ■ Echoes of the Great War: American Experiences of World War I

April 4, 2017–January 2019

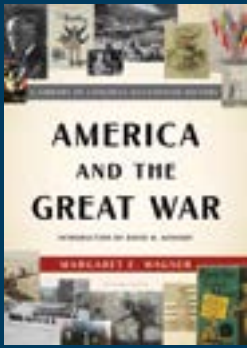
Southwest Gallery, Second Floor,  
Thomas Jefferson Building  
[loc.gov/exhibitions/world-war-i-american-experiences/](http://loc.gov/exhibitions/world-war-i-american-experiences/)

### ■ World War I: American Artists View the Great War

Through August 19, 2017

Graphic Arts Gallery, Ground Floor,  
Thomas Jefferson Building  
[loc.gov/exhibits/american-artists-view-the-great-war](http://loc.gov/exhibits/american-artists-view-the-great-war)





The companion volume to the Library exhibition “America and the Great War” chronicles the American experience in neutrality and conflict. It presents events and arguments, political and military battles, tragedies and epic achievements that marked U.S. involvement in the first modern war. Filled with quotations and personal stories, the book also includes more than 250 color and black-and-white illustrations from Library of Congress collections, many never before published.

**Below:** Detail of a YWCA recruitment poster, “For Every Fighter, a Woman Worker” (1918) | *Ernest Hamlin Baker, Prints and Photographs Division*

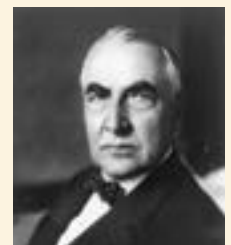


in military procurement—and, with the aid of civilian vigilance societies, suppressed dissent in ways that gave rise to the modern civil liberties movement.

Women replaced war-bound men in business, industry, and agriculture and established civilian organizations engaged in war work. The tiny 128,000-man U.S. Army and the nation’s ill-trained National Guard grew into an imperfectly trained but eager force of 4 million men, 72 percent of them draftees. Some 20,000 women officially enlisted in the U.S. Navy and Marine Corps. By 1918, more than 20 million additional men had registered for the draft, a well of future soldiers the Central Powers could never match.

Nearly 2 million soldiers and U.S. Marines—as well as supporting civilians—served overseas. About a million American troops engaged in combat. Through Belleau Wood and Chateau Thierry in June 1918, in the Aisne-Marne Offensive in July, and in the subsequent St. Mihiel and Meuse-Argonne

offensives, General John Pershing and the doughboys of the American Expeditionary Forces became a decisive factor in the Allied victory. Their efforts and those of millions at home earned President Wilson a central place at the peace table.



Warren G. Harding, President after World War I (1920) | *Prints and Photographs Division*

In 1920, as the nation reeled from a disappointing peace and postwar violence, new president Warren G. Harding promised a “return to normalcy.” But there could be no going back. The United States had emerged from the war the world’s leading economic and a premier political power, with demonstrated potential for projecting military might abroad. As the last U.S. occupation troops returned from Germany in 1923, Americans were beginning to grasp the character and implications of the nation’s new influence and increasing power.

*Margaret E. (Peggy) Wagner is a senior writer-editor in the Library’s Publishing Office.*





**ADRIANE LENTZ-SMITH DESCRIBES HER RESEARCH ON THE EXPERIENCES OF AFRICAN-AMERICAN SOLDIERS IN WWI.**

African-American soldiers and civilians in the World War I years saw the war as both obligation and opportunity. Over 380,000 African-Americans served in the nation's strictly segregated military during the war years, 200,000 traveling with the American Expeditionary Forces (AEF).

Whether they numbered among the 40,000 who served in the two African-American combat divisions or among the majority relegated to labor battalions, black soldiers fought two wars for democracy: President Wilson's against the Central Powers and their own against white supremacy and Jim Crow. Army lieutenant and, later, Howard University professor Rayford Logan would speak for countless African-American veterans when he wrote in his memoirs that he had been marked by both wars, Woodrow Wilson's and his own, and that he could not discern fully which war had more lasting effect.

I found my way to World War I through Rayford Logan and other African-Americans, such as AEF lieutenant (and later civil rights lawyer) Charles Houston, whose experience veered between service and heartbreak. My interest started with the National Association for the Advancement of Colored People (NAACP)'s investigation of the 1917 police attack on black soldiers and their subsequent mutiny in Houston, Texas.

I visited the Library of Congress Manuscript Division to see whether the records of the NAACP housed there contained more incidents of brutal treatment and black rebellion, and to explore what World War I had meant to African-Americans who funneled their activism through local NAACP branches. The papers opened up a project: they were filled with accounts of everyday people making meaning of the war, defending soldiers—sometimes literally in the cases of troops who ran afoul of the law or of brutal ranking officers—weighing in on what citizenship rights should accrue to black soldiers, and linking soldiers' fates to their own.

The stories, figures, and interpretations that I found in them helped me to determine which additional Library collections to seek out,



including the papers of Rayford Logan and those of William L. Houston, Charles Houston's father.

I was no expert when I walked into the Library; I learned how to ask productive questions by wading through the NAACP papers, but Rayford Logan's papers helped me see the disjuncture between wartime rhetoric and practice. Historian that he was, Logan meticulously recorded in his diary memories of the humiliations heaped on him by white superior officers. Recalling a lieutenant colonel who insisted on assigning sleeping quarters by race over rank, Logan acerbically described the officer's commitment to segregation as "a perfect example of the American democracy in war."

I also learned from colleagues I met in the Manuscript Division reading room. Indeed, every time I see my book, *Freedom Struggles*, I think of Jennifer Keene, historian at Chapman College, who first showed me the war poster "True Sons of Freedom" that eventually became my book cover. The intellectual community fostered in the reading room was but one of the many Library of Congress resources that shaped my work.

*—Dr. Adriane Lentz-Smith is associate professor at Duke University, the author of "Freedom Struggles: African-Americans and World War I," and an adviser on the Library's World War I exhibition.*

Florence Harriman heading the Washington Ambulance Corps in a Red Cross parade (October 4, 1917) | *Bain News Service, Prints and Photographs Division*

## *Florence Harriman*

### **A Formidable Force Behind the Lines**

An avid supporter of Woodrow Wilson, Florence Harriman was both a member of the nation's high society and a tireless activist. Vacationing in Europe in the summer of 1914, she witnessed the onset of war. At home, between 1914 and April 1917, she worked for women's suffrage and investigated labor relations in the strike-torn country as the only woman on the U.S. government's Commission on Industrial Relations. A well-connected Washington hostess, she also arranged meetings between foreign petitioners for the Allied cause and federal officials.

After America became a combatant, Harriman added war support to her crowded agenda of causes, continuing to mine her government connections. Many of the businessmen swarming into Washington to tout patriotic projects asked for her help, leading her to "wear out my boot leather running between here and the War Department" on their behalf. In June 1918, she also arranged an emotional meeting between the celebrated White Russian soldier-activist, Colonel Maria Bochkareva, and President Wilson. Harriman reported seeing tears stream down Wilson's face as Bochkareva got down on her knees to plead for American assistance against the Bolsheviks who, months before, had gained control of the Russian government.

As organizer and leader of the American Red Cross Women's Motor Corps of the District of Columbia, Harriman learned, as she wrote in her diary, "to make all minor repairs to a motor, change tires, etc." As head of the wartime Women in Industry Committee, she directed a thorough investigation of wartime readjustments in women's work that yielded recommendations for acceptable labor standards. Making two extended trips to Europe, she investigated the conditions of women workers there and, in September 1918, as the influenza pandemic raged and American forces launched their two great Western-Front offensives, she took charge of the Red Cross Women's Motor Corps in France. She was in Paris when the armistice was announced and reported that on that day of wild celebrations, "an American uniform was not safe from suddenly becoming the center of attention and the kisses of the populace."

Harriman's service to the nation continued. As the American minister to Norway in 1940, when German forces invaded, she helped Americans there evacuate to the safety of neutral Sweden. The Florence Jaffray Hurst Harriman Papers are housed in the Library of Congress Manuscript Division.

—*M.E. Wagner*





## *Vincent Cornelius Reed* **A Doughboy in France and Germany**

Missouri native Vincent Reed dutifully registered for the draft on June 5, 1917, a month after Congress enacted conscription. On April 29, 1918, as Allied Western-Front armies were reeling under Germany's powerful spring offensive, Reed was inducted into the U.S. Army. His stateside training in Iowa and Texas was brief. By mid-June, he and other men of Company K, 358th Infantry, 90th Division were leaving New York harbor aboard the Walmar Castle, part of a convoy that arrived in England on July 1. One week later, they were in France.

After more weeks of training and marching across France, in early September Corporal Reed's unit participated in the American Expeditionary Forces' first major operation—the St. Mihiel Offensive. “We ploughed our way ... through mud and water. We stumbled over trenches, into holes, got up again and went on. ... When the [American artillery] over a distance of thirty miles opened up all at the same time, it seemed as though the end of the world had come.” His company lost two officers and some forty men at St. Mihiel. “I often wonder,” Reed wrote in his wartime diary, “how in the world I ever escaped injury.”

On October 18, Reed's unit joined the ongoing Meuse-Argonne Offensive, dodging snipers' bullets and enduring storms of enemy artillery in the great American-led push that lasted until the November 11 armistice. When it came, he thanked God he had been spared so that he could return home to his family and fiancée. But Reed's unit became part of the American occupation force in Germany. There, after meeting and billeting with many German people, the Americans “came to have a different impression of them than we had had before. Everywhere the people treated us with the same respect that they would have treated their own soldiers.”

In his free time, Reed became an avid tourist, taking careful notes on people and places he encountered. On May 28, 1919, he again boarded a ship at St. Nazaire, France, finally bound for home. “Behind us we are leaving the bodies of many brave buddies who were with us on the way over,” he wrote. “May God rest their souls.”

Reed's diary and other memorabilia are preserved in the collections of the Library of Congress Veterans History Project.

—*M.E. Wagner*

Print illustration (1927) of soldiers firing machine guns during a WWI battle in France | *Lucien Jonas, Prints and Photographs Division*



**From top:** Joseph Pennell's apocalyptic vision of America in flames from his Liberty Bonds poster, "That Liberty Shall Not Perish From the Earth" (1918); Pennell at work (c. 1922) | *William Shewell Ellis. Both images, Prints and Photographs Division*



## *Joseph Pennell* **The Artist at War**

American artist, illustrator, teacher, and author Joseph Pennell (1857–1926) was working in Germany when the Great War started. After returning to his longtime home base in England, he embarked on a hallmark World War I series of prints and drawings in that battered Allied nation. He continued the series after returning to America in 1917, as the United States entered the war.

A Philadelphia-born Quaker, Pennell was personally opposed to war, yet he actively joined in supporting the nation's war effort. His ambivalence comes through in the introduction to Joseph Pennell's *Pictures of War Work in America*, published in 1918: "... it is the working of the great machinery in the great mills which I find so inspiring ... if only the engines turned out were engines of peace—how much better would the world be."

Pennell served as an associate chairman of the Division of Pictorial Publicity within the Committee on Public Information (CPI), established by Woodrow Wilson in April 1917. In this capacity, he was granted special access to shipyards, munitions factories, and other sites of furious war preparation that Pennell chronicled in his CPI art. In the increasingly tense and suspicious wartime atmosphere, as CPI assistant secretary H. Devitt Welsh negotiated permissions for Pennell to make drawings in sensitive areas, he noted that the artist's celebrity was both an asset and liability: "[T]he best part of the world knows who you



are," Welsh wrote to Pennell in June 1918, "still you might get in a state that has never exhibited your well-known Liberty Loan Poster or any of your work."

The well-known work to which Welsh referred is Pennell's dramatic design for the Fourth Liberty Loan Drive of 1918. His indelible image for the poster, *That Liberty Shall not Perish from the Earth - Buy Liberty Bonds*, depicts a devastated Statue of Liberty in New York harbor and, behind it, enemy planes attacking the burning city. Pennell's large-scale original drawing for the poster, the finished poster, more than 100 of Pennell's War Work-related drawings, and about 85 of his war series lithographs are among the thousands of items in the Library's Joseph and Elizabeth Robins Pennell Collection.

—*Katherine Blood is curator of fine prints in the Prints and Photographs Division.*





## Lt. Charles Hamilton Houston Fighting Two Wars

“No son has ever left home whose parents had greater pride in him than we have in you,” prominent District of Columbia attorney William L. Houston wrote to his son, Charles, on September 20, 1918.

A 1915 honors graduate from Amherst College, Houston taught English at Howard University before enlisting in the army in 1917, believing that the obligations of American citizenship meant “sharing every risk the country was exposed to.” When in June 1917, the U.S. government opened a training camp for black officers at Des Moines, Iowa, Houston became one of the 1,250 officer candidates.

In this time of escalating racial tensions (the East St. Louis race riot occurred in early July) Houston and his classmates faced morale-battering treatment. After the army’s Inspector General cautioned them about “racial disorders” in a manner that, Houston later reported, “prohibited us from protecting ourselves against the aggression of others,” some black officer candidates resigned. Of those who persisted, the army commissioned 639; 1st Lt. Houston was the youngest.

Originally detailed to the 368th Infantry, Houston requested and received a transfer to the 351st Field Artillery Regiment, 92nd Division, one of two African American combat divisions in the American Expeditionary Forces. Unlike

men of the understrength 93rd Division, which gained fame and honors fighting under French command, soldiers of the 92nd had to fight both the Central Powers and the prejudice of their white officers. Stationed in western France, Houston and his men were embraced by the French people, who were “taken away with [Jazz] and our style of dancing,” he wrote in his diary. “The girls come after the boys in taxis and beg them to go to the dance. Colored boys are all the go.” Yet the black soldiers were repeatedly insulted and ill-used by their white countrymen, and that treatment changed Houston’s life. “I made up my mind that if I got through this war I would study law and use my time fighting for men who could not strike back.”

After earning a law degree from Harvard, he spent the remainder of his life battling prejudice with such skill that he became known as “the man who killed Jim Crow.” His Great War diary and other memorabilia are included in the William LePre Houston Family Papers in the Library of Congress Manuscript Division.

—M.E. Wagner



**From top:** Group portrait of African American officers from the 17th Provisional Regiment at the Fort Des Moines Provisional Army Officer Training School in Des Moines, Iowa (1917) including Lt. Charles Hamilton Houston (inset) | *William Henry Richards, Prints and Photographs Division*; artifacts belonging to Lt. Houston | *William L. Houston Family Papers, Manuscript Division*



► Brothers John, George and Glen Percy donate items from World War II left by their late uncle, Lt. George W. Percy, to the Veterans History Project. Lt. Percy left behind parts of a diary, which were smuggled out of a POW camp where he was held by the Japanese military before he was killed in action while aboard a prisoner transport ship. *Shawn Miller*

### A FEW HINTS FOR DONATING ORIGINAL LETTERS, DIARIES, AND PHOTOGRAPHS:

- Don't use paperclips or rubber bands to secure submitted items. Consider using individual envelopes or plastic bags to house individual items.
- Include an inventory of all materials.
- If possible, list key topics or subjects on the Manuscript Data Sheet, and identify subjects of photos (if known) on the Photograph Log.
- Share your plans to donate the material with your family members.



## PARTICIPATE IN THE VETERANS HISTORY PROJECT

**THE VETERANS HISTORY PROJECT (VHP)** of the Library's American Folklife Center collects, preserves and makes accessible the first-hand narratives of American veterans so that future generations will better understand the realities of war. To date, VHP has collected more than 100,000 accounts from veterans of World War I through recent conflicts. The project, which was authorized by the U.S. Congress in 2000, relies on volunteers to collect and donate material relating to veterans' service experiences. In addition to oral history interviews, VHP welcomes submissions of original photographs and manuscripts, such as letters, diaries, memoirs and military papers.

**To submit a collection to the Veterans History Project, please follow the guidelines below:**

1. Read through submission guidelines on the VHP website.
2. Print and complete the VHP Field Kit. The kit includes all required forms, including suggested interview questions and accepted media formats for oral histories.
3. Compile the materials and the required forms and send them via UPS or FedEx to:

Veterans History Project  
Library of Congress  
101 Independence Ave S.E.  
Washington, DC 20540-4615  
(To donate in person, contact VHP at 202.707.4916)

### ► MORE INFORMATION

**Submission guidelines**  
[loc.gov/vets/scope.html](http://loc.gov/vets/scope.html)

**VHP field kit and forms**  
[loc.gov/vets/kitmenu.html](http://loc.gov/vets/kitmenu.html)

**VHP contact information**  
888.371.5848  
[vohp@loc.gov](mailto:vohp@loc.gov)



**BECKY CLARK DISCUSSES HER JOB AS DIRECTOR OF THE LIBRARY'S PUBLISHING OFFICE.**

**How would you describe your work?**

The Publishing Office helps the Library fulfill its mission to inform, inspire, and engage the public by creating books and other products that showcase the Library's collections, services, and scholarship. Our office is a hub of collaboration. We work with staff curators and subject specialists—as well as other scholars working with Library collections—to develop ideas for new projects. Then we tap into our network of leading trade and academic publishers to identify an appropriate co-publisher to help ensure that the resulting book finds its intended audience.

Peggy Wagner's forthcoming book on World War I, published by Bloomsbury Press, is a model of collaboration. Library curators and specialists assisted in the research and reviewed text; outside scholars also reviewed the text; and scholar David M. Kennedy provided an eloquent introduction.

**How did you prepare for your current position?**

I am blessed with wide-ranging interests, insatiable curiosity, a liberal arts education, 21 years in the publishing business, and another dozen in nonprofit organizations. I joined the Library after 12 years at the Johns Hopkins University Press, where I was responsible for marketing and institutional outreach.

I've held similar positions at the Brookings Institution Press, The New Republic, and Counterpoint Press. I've been fortunate to work on a wide variety of material over the years: travel guides, poetry, fiction, museum catalogs, current affairs, political science, economics, public health, literature, history and science.

This is my dream job. I can't imagine a more exciting place to be than the Library of Congress.

**What are some of the most memorable publications you have worked on?**

This is terribly hard to answer! But several books come to mind, including two published at Brookings: The first is Paul Pillar's *Terrorism and U.S. Foreign Policy*, which we released a few months prior to 9/11. Another is *Bush v. Gore: The Court Cases and the Commentary*, edited by E.J. Dionne and William Kristol and released only six weeks after the Supreme Court ruling. Both projects served as important reminders



Shawn Miller

of the importance of research, analysis, and commentary in the face of uncertainty.

At Hopkins I led a project to publish online and in print *The Complete Prose of T.S. Eliot*, an immense, long-term effort that promises to transform the scholarly study of Eliot.

**In what direction do you see the Library's publishing program headed?**

I'd like to see the Library make its riches more accessible, especially to people who are unable to visit Washington. By publishing books and other products in a variety of formats for a variety of audiences—children as well as adults—we can make items in the Library's collections relevant to people who will never have the good fortune to set foot in the Jefferson Building.

We are already developing an e-book publishing strategy that has the potential to make public domain books available in a format that is discoverable, portable, and—best of all—accessible to persons with blindness or other print disabilities. This project is also exposing us to public domain items in the collection that can be republished in print.

Finally, I am interested in seeing us expand our licensing activities. Products such as calendars, coloring books, and jigsaw puzzles play an important role in showcasing collection items. And they help us share these treasures with pre-readers and non-readers. It's their library too.

**► MORE INFORMATION**

**Library of Congress Publishing Office**  
[loc.gov/publish/general/](http://loc.gov/publish/general/)

**AMERICA'S UNOFFICIAL ANTHEM**

When Kate Smith introduced Irving Berlin's "God Bless America" during her radio show on Armistice Day, November 11, 1938—as Fascism and militarism were threatening to provoke a second world conflict—Americans embraced the song and made it a part of the country's patriotic lexicon.

Most were not aware that this new unofficial anthem had actually been born during World War I, while draftee Berlin was serving in the U.S. Army. Just 30 years old and already a major figure in American popular music, Berlin was assigned to Camp Upton in Yaphank, New York. He found the army's dawn-to-dark training schedule there to be incompatible with his usual dusk-to-dawn music-writing routine, and he convinced the camp commander to allow him to create a musical show—employing his own personal work schedule. He intended "God Bless America" to be one of the numbers in the resulting khaki-clad review, "Yip, Yip, Yaphank," which played in the camp and then on Broadway during the closing months of the war.

Yet the song's solemn tone was somewhat out of keeping with the more comedic elements of the show, and in the end, he did not include it. With war clouds gathering once again in 1938, he resurrected the work and slightly altered the lyrics. The altered, and familiar, version appears at right, in a note Berlin sent to then-colonel Dwight D. Eisenhower on December 28, 1940. Smith's rich voice and passionate delivery helped make "God Bless America" the nation's unofficial anthem.

IRVING BERLIN

God Bless America  
 Land that I love  
 Stand beside her  
 And guide her  
 Through the night with a big led  
 From above  
 From the mountains  
 To the prairie  
 To the seas  
 White with foam  
 Lead bless America  
 My home sweet home.  
 Irving Berlin

Music Division





Abby Brack Lewis

**THE WILSON ROOM** in the Library's Thomas Jefferson Building is named to honor the 28th American president. The beautifully appointed room houses a portion of Woodrow Wilson's private library.

Wilson's collection of books and papers (acquired by the Library after his death) was considerable and varied as he served as president of Princeton University prior to his election in 1912.



1. Librarian of Congress Carla Hayden, Associate Librarian for Library Services Mark Sweeney and Human Resources Director Rachel Bouman honor Kay Guiles for 60 years of federal service, Dec. 13, 2016.

2. Traditional Chinese Lion dancers perform in the Great Hall for Chinese New Year, marking the year of the Rooster Jan. 28.

3. Rep. French Hill (R-Arkansas) presents oral histories from his constituents to Veterans History Project Director Karen Lloyd, Jan. 11.

4. Librarian of Congress Carla Hayden welcomes 4-year-old Daliyah Marie Arana of Gainesville, Georgia to be "Librarian for the Day," Jan. 10.

5. Michelle Krowl of the Manuscript Division speaks about collection items during the "Presidential Inauguration Treasures" display, Jan. 23.

6. Rep. John Lewis discusses his book "March: Book 3" with Kojo Nnamdi in the Young Readers Center, Feb. 14.

All photos by Shawn Miller



## “20,000 LEAGUES,” 24 OTHER FILMS ADDED TO NATIONAL REGISTRY

Librarian of Congress Carla Hayden has announced the annual selection of 25 motion pictures that have been inducted into the National Film Registry of the Library of Congress because of their cultural, historic or aesthetic importance.

This year’s titles range from the Disney animated blockbuster “The Lion King” and the seminal coming-of-age drama “The Breakfast Club” to the 1990 documentary “Paris Is Burning,” chronicling the pageantry of drag balls in New York City, a collection of home movies showcasing African-American life in Oklahoma during the 1920s, and the 1916 “20,000 Leagues Under the Sea,” touted as the first submarine photoplay.

► **MORE:** [loc.gov/item/prn-16-209](http://loc.gov/item/prn-16-209)

## LIBRARY AND DPLA IN NEW COLLABORATION

The Library of Congress has signed a memorandum of understanding with the Digital Public Library of America to become a “content hub partner” and will ultimately share a significant portion of its rich digital resources with DPLA’s database of digital content records.

The first batch of records will include 5,000 items from three major Library of Congress map collections—Revolutionary, Civil War and panoramic maps.

“We are pleased to make the Digital Public Library of America a new door through which the public can access the digital riches of the Library of Congress,” said Librarian of Congress Carla Hayden. “We will be sharing some beautiful, one-of-a-kind historic maps that I think people will really love. They are available online and I hope even more people discover them through DPLA.”

► **MORE:** [loc.gov/item/prn-16-207](http://loc.gov/item/prn-16-207)

## SIGMUND FREUD COLLECTION NOW ONLINE

The Sigmund Freud Collection at the Library of Congress has been digitized and is now online. The collection, with more than 20,000 items, contains the personal papers of Sigmund Freud (1856-1939), the neurologist and founder of psychoanalysis. His ideas of the unconscious and theories on sex, repression, transference and religion profoundly influenced 20th-century Western thought.

The digitization of Freud’s papers was made possible by a generous grant from the Polonsky Foundation.

Seventy-eight years after his death, Freud, who escaped to London after the Nazi takeover of Austria prior to World War II, remains a primary figure in modern cultural and intellectual history. The collection documents the formulation of Freud’s thinking, including the birth and maturation of psychoanalytic theory, the refinement of its clinical technique and the proliferation of its adherents and critics.

► **MORE:** [loc.gov/collections/sigmund-freud-papers/about-this-collection/](http://loc.gov/collections/sigmund-freud-papers/about-this-collection/)

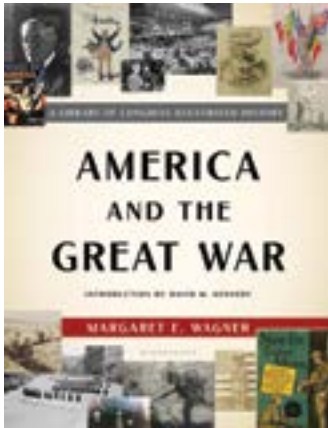
## SÁNCHEZ NAMED LAW LIBRARIAN OF CONGRESS

Librarian of Congress Carla Hayden named Jane Sánchez, the chief of Humanities and Social Sciences at the Library of Congress, to the post of Law Librarian of Congress effective Feb. 5.

Sánchez, who holds a Juris Doctor degree in addition to a master’s degree in Library Science and a bachelor’s degree in English, has led the Humanities and Social Sciences division at the Library of Congress since 2014. She has also served as a business unit managing director at the U.S. Government Publishing Office; as an associate director of justice libraries at U.S. Department of Justice; as departmental head of History and Culture Libraries at the Smithsonian Institution Libraries; and as an acquisitions manager for electronic databases at BNA Inc., in addition to library work at Harvard and the University of New Mexico.

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## VHP'S WWI COLLECTIONS

### THE LIBRARY'S VETERANS HISTORY PROJECT HAS FIRST-PERSON DESCRIPTIONS OF WAR STARTING WITH THE "GREAT WAR."

"The most eventful month of my life." So begins Albert Carpenter's pocket diary, in which he chronicled his experiences in the Meuse-Argonne Offensive in October 1918, during the penultimate month of World War I.

In a series of short but visceral entries, the 19-year-old private described the hell that was daily reality for a WWI combat infantryman: the incessant drone of the shelling, which induced searing headaches; gas attacks, which caused him to vomit blood if he failed to don his gas mask in time; nearly freezing to death in the trenches; his bone-weariness.

Nearly 100 years later, Carpenter's small, water-stained diary is now part of the Veterans History Project. Established by Congress in 2000, the project exists to collect, preserve and make accessible the stories of American veterans. Though a majority of the project's holdings relate to those who served in more recent conflicts, the project possesses more than 375 collections that document the experiences of World War I veterans, with more than 100 of these fully digitized and available online.

Comprised of original letters, diaries, military papers, photographs, and a handful of oral history interviews, the project's World War I collections are a unique cache of primary historical sources, of interest to researchers and casual users alike. In addition to the accounts of soldiers like Carpenter, the project holdings include the narratives of ambulance drivers and sailors, doctors and nurses, who served at home and in Europe (and in a variety of more unusual locations, such as Brazil), during the Great War. These materials provide rich, evocative details about each veteran's experience and personalize a war often relegated to the distant past.

While some of these collections are vast in size—family members of World War I veteran Louis Ronsheim recently donated more than 700 letters and nearly 900 photographs pertaining to his service—others are no larger than a pack of cigarettes, as in the case of the Irving Greenwald



diary, another new acquisition. Greenwald, a member of the well-known "Lost Battalion," used his diary to record everything from what he ate for breakfast to elegiac reflections on the nature of war, writing it all in script so minute as to be nearly illegible.

The project continues to receive new World War I collections nearly every month, many of them submitted by the children and grandchildren of World War I veterans.

The Albert Carpenter diary offers a dramatic example of the benefit of housing veterans' materials at the Library, instead of the closet, basement or attic. After giving the diary to the project in 2002, many of the family's valuables were destroyed when their home was flooded during Hurricane Rita in 2005. Had Carpenter's diary not been safely preserved at the Library, it too might have been irreparably damaged.

The Veterans History Project is honored to receive the stories of all veterans, including those who fought in World War I.

—Megan Harris is a librarian with the Veteran's History Project.

#### ► MORE INFORMATION

**Veterans History Project**  
loc.gov/vets/

▲ Family members of World War I veteran Louis Milton Ronsheim look over photos and documents from Ronsheim's Veterans History Project collection with Rachel Telford of the project.  
*Shawn Miller*



## SCHOLAR DAVID M. KENNEDY REVEALS HOW A RELATIVE'S WWI EXPERIENCES STOKED HIS OWN CURIOSITY ABOUT REMEMBRANCE AND HISTORY.

My favorite uncle, Eugene Kennedy, age 31, was inducted into the U.S. Army in Albany, N.Y., on April 27, 1918. Three days later he was in Camp Dix, N.J., where, as he noted in his diary, “men fainted at reveille due to vaccination and shot of needle.” Less than a month later, after more injections, close-order drilling, “practice jumping trenches and entanglements,” lectures on the menace of venereal disease, and exactly two sessions on the rifle range, Pvt. Kennedy and his comrades in Company E of the 303rd Engineers, 78th Division – most of whom had never before ventured beyond their towns in New Jersey and upstate New York—marched to Jersey City and boarded the British ship *Kashmir*, “the blackest, foulest, most congested hole that I ever set foot into,” bound for France.

Drooping from sea-sickness and poor rations, they arrived at last in Calais, part of the two-million-man American Expeditionary Force that the U.S. fielded in 1917-18. Like most of those troops, they spent the next three months drilling, marching, gas-mask training, more marching, bivouacking, still more marching, and desperate foraging for grub. Like most of their comrades-in-arms, they finally tasted combat in the two great American offensives of St. Mihiel and the Meuse-Argonne in the last weeks of the war. Some 53,000 Americans gave their lives in battle; an additional 63,000 perished from accident or disease.

Like my uncle, those hapless, unworldly, lice-pestered, ill-trained, poorly equipped soldiers were hardly the singing, loose-limbed, dauntless Doughboys of lore. Few endured the numbing terror of protracted trench warfare that so cruelly winnowed the British, French, German, Italian, Austrian and Russian ranks. Thanks to shipping shortages and epic administrative confusion, most spent more time as tourists in post-Armistice Europe than they did as front-line combatants. (Uncle Gene spent his seven post-war months savoring the delights of the *Folies Bergère* and shooting clay pigeons from the balconies of Monaco casinos.)

And yet – for many of those short-term warriors, memory enshrined their moment in arms as the summit of their lives, an extraordinary season out of time when experience surpassed the far horizons of imagination. And they forged bonds of comradeship that sacralized and often richly embroidered the martial tales they told friends, families, and one another ever after. Uncle Gene’s detailed diary, meticulously inked in block-capital letters on the pages of his graph-paper log-book, looks down from my bookshelf to this day as testament to the depth and durability of those sentiments.

Nearly half a century after the war, I had dinner with Uncle Gene and several of his fellow veterans in their home-town of Watervliet, N.Y. They told their favorite war stories, of course, but they also talked about their contributions over many decades to the civic life of Watervliet. They had served as councilmen, mayors, school board members, scout leaders and church elders. Driving home, I remarked to Uncle Gene how impressive it was to spend an evening with so many pillars of the community. “Yes,” he said, “but I was in France in 1918 with all those men, and I saw them do things that you would not believe.” “What do you mean?” I innocently asked. “You know what I mean,” he said.

And there began my interest in World War I as a case study in the relation of myth to history, and of remembrance to reality – a study made possible by the incomparably rich resources of the Library of Congress.

*David M. Kennedy is Donald J. McLachlan Professor of History Emeritus at Stanford University. His prize-winning books include “Over Here: The First World War and American Society” and “Freedom From Fear: The American People in Depression and War, 1929–1945.” Kennedy wrote the introduction to the Library’s WWI history, “America and the Great War,” and is an adviser on the Library’s World War I exhibition.*





# HISTORICAL MAP AMERICAN EXPEDITIONARY FORCE

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CARTOGRAPHERS 1932  
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PLAN OF THE  
CITY OF BARRS

NORTH SEA

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NETHERLANDS

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FRANCE

SWITZERLAND

ITALY

LEGEND

The Great War left a strong impression on a generation of Americans, despite the short tenure of the United States in World War I. Commemorative prints depicting the area and aspects of the conflict, such as this map from 1932, were popular for years after the Armistice. *Herbick & Held Printing Co., Geography and Map Division*





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