

Feb 4, 1993

SENATOR BOB DOLE

REMARKS

**DINNER FOR NEW MEMBERS OF
SENATE**

**THANK YOU. IT'S A PLEASURE
TO JOIN WITH SENATOR
MITCHELL IN HOSTING THIS
EVENT WELCOMING YOU TO THE
UNITED STATES SENATE.**

**AS YOU'VE SEEN TODAY,
THERE WILL BE TIMES WHERE**

SENATOR MITCHELL AND I
AGREE...AND THERE WILL BE
TIMES WHEN WE DISAGREE.

BUT I KNOW ONE WHICH ON
WHICH WE'RE IN TOTAL
AGREEMENT IS OUR RESPECT
FOR THIS FRESHMAN CLASS.

IT USED TO BE THAT
FRESHMAN WERE SEEN AND
NOT HEARD...OF COURSE,

**THAT'S CHANGED OVER THE
YEARS...IN FACT, ABOUT THREE
MONTHS AFTER I GOT HERE IN
1969, I LED A SIX-WEEK
FILIBUSTER.**

**WHILE I DON'T WANT TO
ENCOURAGE ANYONE HERE TO
DO THE SAME THING, I KNOW
YOU ALL MADE PROMISES TO
YOUR CONSTITUENTS THAT YOU**

**WERE COMING HERE TO
CHANGE THINGS...AND EXPECT
THAT YOU'LL CONTINUE TO
MAKE THE DIFFERENCE YOU'RE
ALREADY MAKING.**

**AND SOMETHING THAT ALL OF
SHARE IN COMMON--
REPUBLICANS AND DEMOCRATS
ALIKE--IS A DESIRE TO ENSURE
THAT THE PEOPLE'S BUSINESS**

**IS CONDUCTED VERY
EFFECTIVELY.**

**AS SENATOR MITCHELL SAID,
THE SENATE HAS TAKEN SOME
HITS THE PAST FEW YEARS--
SOME OF THEM DESERVED,
SOME OF THEM NOT. BUT
THAT'S NOTHING NEW.**

**BACK IN 1890--I THINK THAT
WAS SENATOR THURMOND'S**

**FRESHMAN YEAR--THE NEW
YORK TIMES PUBLISHED AN
EDITORIAL CRITICIZING THE
SENATE FOR ITS TENDENCY
TOWARD "INCREASED AND
USELESS EXPENSES."**

**THEY WERE UPSET THAT THE
SENATE WAS ALLOWING EACH
MEMBER TO HIRE THREE STAFF
ASSISTANTS AT AN AVERAGE**

**SALARY OF \$1,451 DOLLARS A
YEAR.**

**SO, IF YOUR STAFF IS GIVING
YOU TROUBLE, YOU MAY WANT
TO REMIND THEM OF THE "GOOD
OLD DAYS."**

**IN TWO WEEKS, THE
PRESIDENT WILL COME UP TO
THE CAPITOL TO DELIVER HIS
FIRST STATE OF THE UNION**

**ADDRESS. THIS YEAR, IN FACT,
MARKS THE 80TH ANNIVERSARY
OF THE MODERN ORIGINS OF
THIS EVENT.**

**ALTHOUGH OUR FIRST TWO
PRESIDENTS DELIVERED THEIR
ANNUAL MESSAGES TO
CONGRESS IN PERSON,
PRESIDENT JEFFERSON
CONSIDERED THE PRACTICE**

**TOO MUCH LIKE THE BRITISH
MONARCH'S ADDRESS TO
PARLIAMENT, AND SIMPLY SENT
HIS MESSAGE UP TO BE READ
BY CLERKS.**

**AND FROM JEFFERSON TO
WILLIAM HOWARD TAFT, THAT
TRADITION CONTINUED.**

**IN 1913, WOODROW WILSON
STUNNED WASHINGTON BY**

**ANNOUNCING HE WOULD GIVE
THE STATE OF THE UNION
MESSAGE IN PERSON.**

**HIS ANNOUNCEMENT PUT
EVEN HIS FELLOW DEMOCRATS
IN AN UPROAR. DEMOCRAT
SENATOR JOHN SHARP OF
MISSISSIPPI TOOK THE FLOOR
TO DEPLORE THIS "LITTLE
CHEAP AND TAWDRY AND**

**TINSEL IMITATION OF THE
BRITISH MONARCH."**

**BUT PRESIDENT WILSON
FOUND AN ALLY IN THE SENATE
REPUBLICAN LEADER, HENRY
CABOT LODGE, WHO
COMMENDED WILSON FOR
RESTORING THIS "VERY
DIGNIFIED PROCEDURE."**

**HERE WE ARE EIGHTY YEARS
LATER, AND PRESIDENTS, FOR
BETTER OR WORSE, ARE STILL
FOLLOWING WOODROW
WILSON'S LEAD.**

**AND MEMBERS OF THE
SENATE STILL DON'T HESITATE
TO VOICE THEIR DISAGREEMENT
OVER ANYTHING AND
EVERYTHING.**

AND AS SENATOR LODGE
DEMONSTRATED--ON LEAST
THAT ONE OCCASION--NEW
PRESIDENTS CAN SOMETIMES
FIND SYMPATHY ON THE
OPPOSITION'S SIDE OF THE
AISLE--ESPECIALLY WHEN IT
COMES TO REDUCING THE
DEFICIT, I MIGHT ADD.

**I TRUST THAT SENATOR
MITCHELL WILL TAKE THAT
MESSAGE TO THE WHITE HOUSE.**

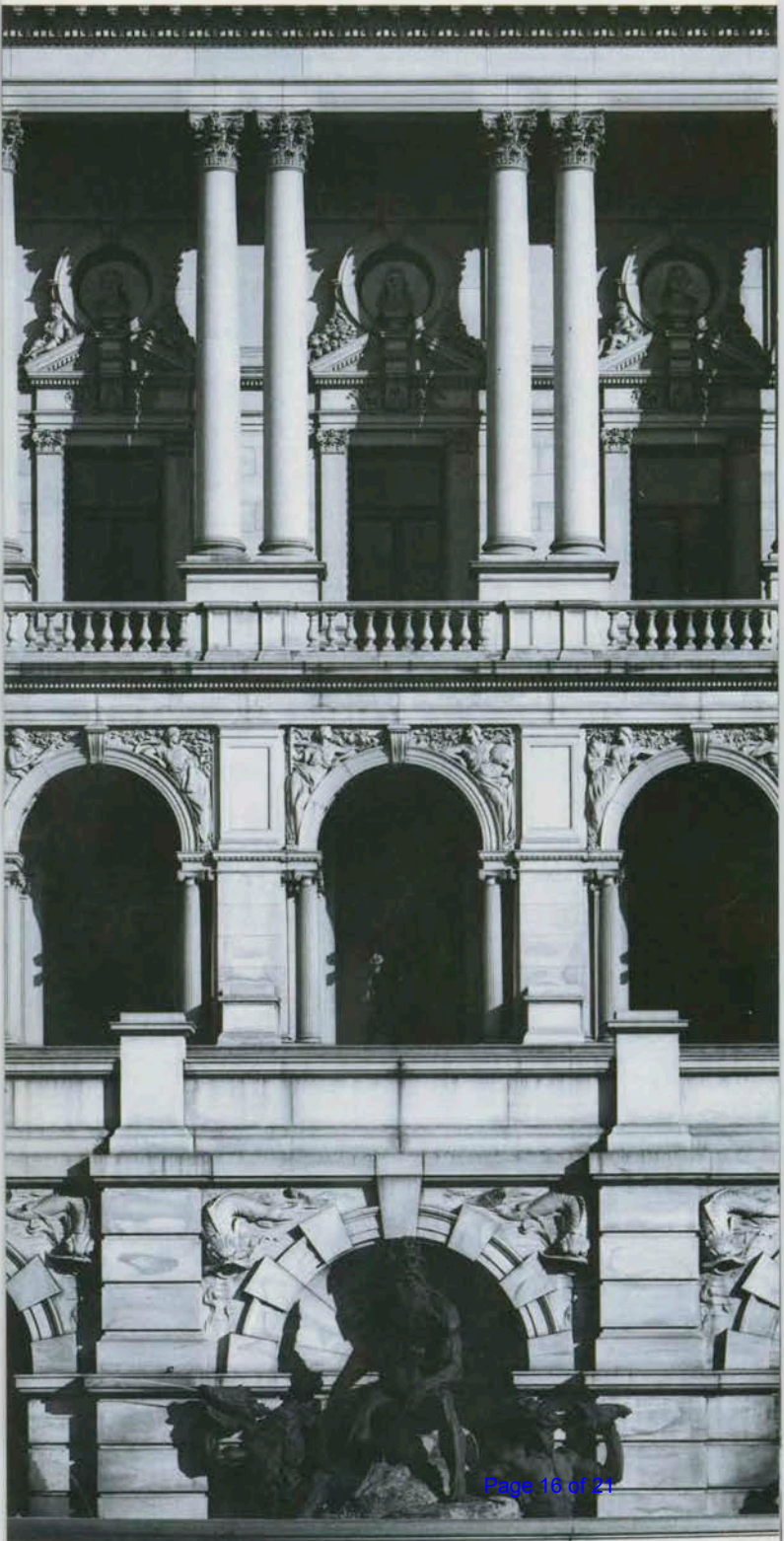
**THROUGHOUT THE YEARS,
PRESIDENTS AND SENATORS
HAVE COME AND GONE, BUT
THE INSTITUTION OF THE
SENATE HAS ENDURED.**

**I LOOK FORWARD TO
WORKING WITH THE CLASS OF**

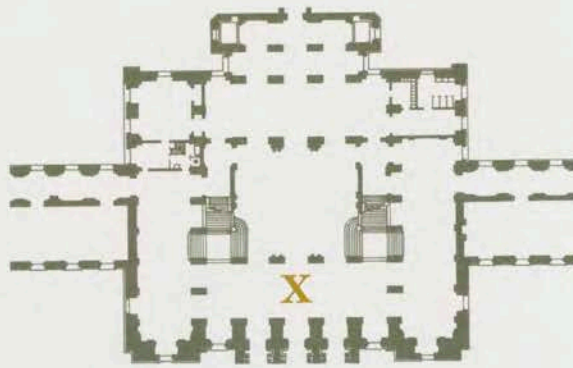
**1992 IN BRINGING HONOR TO
THE SENATE, AND TO GETTING
THE WORK OF THIS NATION
DONE.**

THE GREAT HALL

The Library of Congress



FIRST FLOOR



View from entrance



The Great Hall was designed so that its most spectacular view would greet those visitors who climb the grand staircase at the front of the building and enter through the decorated bronze doors. From the vestibule the viewer faces a hall 75 feet high featuring two levels of white Italian marble arches and ceilings decorated with stained glass, 23 karat gold leaf, marble mosaics, stucco sculpture, and the works of more than 25 fresco painters. Elmer E. Garnsey supervised the color decoration and Albert Weinert, the stucco ornamentation.

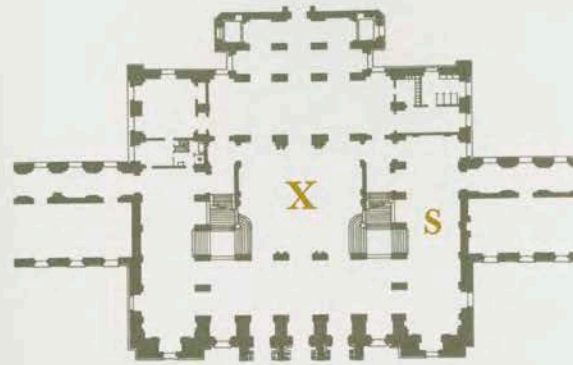
This entrance is the best place to begin. From this point you can appreciate the full grandeur of the Great Hall by noting the interplay of shapes and color. Geometrical shapes are repeated in a variety of materials on the floor and on ceilings of the two levels. The colors of the marble are repeated in a range of shades in the paintings.

The ceiling of the vestibule is covered with 23 karat gold leaf. The light fixtures are flanked by stucco figures representing the Roman goddess Minerva. As the goddess of both war and wisdom, Minerva's attributes are represented by two statues. On one side of each fixture Minerva bears a sword and a torch. On the other side another figure holds a scroll and a globe. Minerva and the owl, her symbol, are repeated throughout the Great Hall.



View from center of Hall

In the ceiling above the center of the Hall is a skylight supported by elaborately paneled and gilded beams. The stained glass design in each section of



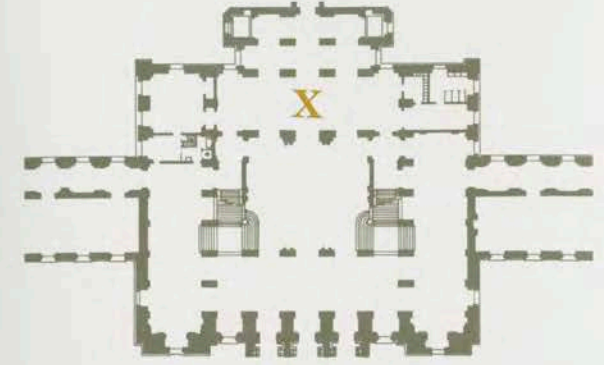
the skylight is a scale pattern with amber circles set into a blue background. A similar pattern is repeated in the center of the floor with marble in varying shades of amber from different parts of Italy. The other marble on the floor comes from Tennessee (brown) and France (red and gray). In the center is a brass sunburst on which the points of the compass have been incised. Brass plaques set into the border of the Hall show the signs of the zodiac alternating with rosettes.

Two great staircases, featuring some of the building's finest and certainly its most delightful sculptural decoration, flank the Great Hall and lead to the colonnade above. Each railing is decorated with a fanciful series of babies carved in white marble by the French trained sculptor Philip Martiny. At each base stands a bronze figure holding the torch of learning.

Although the babies are carved in the style of the Italian Renaissance, they represent the occupations and pursuits of modern life. On the north staircase to your left is a series of four small figures portraying (beginning at the lower left side) a gardener holding a spade and a rake, a butterfly collector chasing a butterfly with a net, a student reading a book, and a printer holding a page. The two larger figures flanking the globe at the middle landing represent Asia and Europe, each pointing to his location on the globe. In the niche directly below is a plaster bust of Thomas Jefferson, a copy of one by the French sculptor Jean-Antoine Houdon.

Four more small figures continue up the staircase above them: a musician with a lyre and a scroll, a doctor grinding medicine in a mortar, an electrician holding a telephone, and an astronomer using a telescope. The three figures extending across the top landing represent the arts: a painter with a palette, an architect holding a compass and scroll, and a sculptor modeling a statue.

On the south staircase the small figures on the lower right portray a mechanic holding a cog; a hunter (who does not seem terribly pleased with his catch) grasping a rabbit by the ears; a vintner dressed like Bacchus, the Roman god of wine, raising a champagne glass; and a farmer holding a sheaf of wheat. The two larger figures in the center represent Africa and America. The niche below houses a bronze bust of George Washington, also copied from a portrait by Houdon.



Continuing up the staircase are a fisherman removing a fish from a hook, a soldier polishing a helmet, a chemist blowing glass, and a cook tending a pot. The figures across the top landing honor literature: comedy and tragedy with masks and poetry with a scroll.

Center Mosaic Corridor

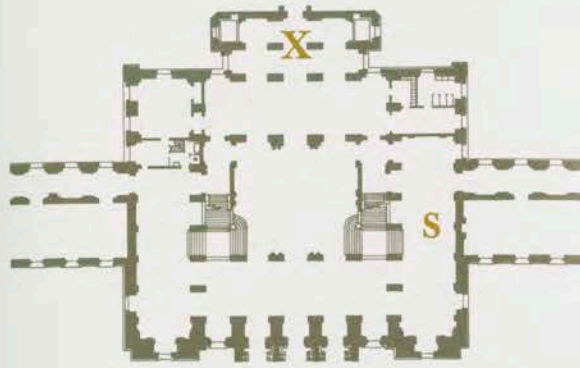
Facing east (with your back to the entrance) you will see a row of three arches. Two figures, called *The Students*, frame the center arch. The young man to the right is reading, the older one is meditating.

Passing through this arch, you will enter a hall with a ceiling of Italian marble mosaic. A number of different patterns decorate the area: vases, garlands, and, above each arch, two griffins flanking a book. While the designs recall those of Pompeii, the greater part of the corridor honors American achievements. In the spaces between the arches are circular mosaic medallions enclosing emblems to symbolize various professions. Below each medallion are the names of two Americans who have distinguished themselves in those professions.



The mosaic honors (beginning on the left of the west side of the corridor): music [sheet music and instruments], painting [palette and brushes], sculpture [part of a statue], poetry [figure riding a winged horse], natural science [microscope and sea-horse], mathematics [abacus and compass], astronomy [celestial globe], engineering [anchor and protractor], natural philosophy [crucible and balances], and architecture [Ionic capital with mallet and chisel].

Across the center of the ceiling are three medallions bearing the words "Theology", "Law", and

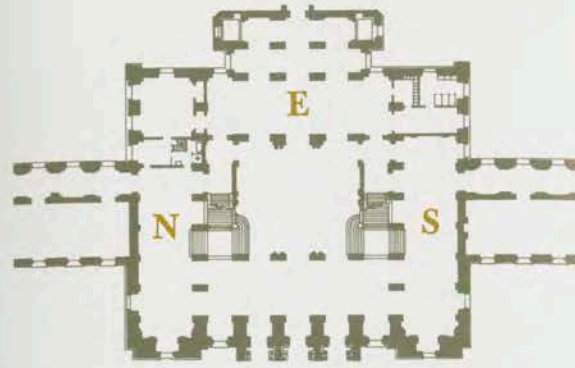


"Medicine". These professions are across the center because they were considered the most educated professions. The names of Americans distinguished in these professions flank the medallions.

On the side walls of the corridor is a series of paintings by John W. Alexander called *The Evolution of the Book*. The series begins on the left side of the south end with *The Cairn* [a primitive man piling up stones], *Oral Tradition* [a story teller], and *Egyptian Hieroglyphics* [a workman carving an inscription]. The three on the north side show *Picture Writing* [a Native American drawing on an animal hide], *The Manuscript Book* [a medieval monk copying a manuscript], and *The Printing Press* [an early printer examining a proof sheet].

Around the entrance to the Main Reading Room is a series of allegorical paintings by Elihu Vedder in the semi-circular areas formed by the vaulted ceilings. The painting above the double doors is entitled *Government*; on each side a pair of paintings demonstrates the results of good and bad government. The composition of each panel is similar: a female figure in the center presides over the scene while other figures portray some of the aspects of good or bad government. In *Government* the central figure holds a plaque bearing Lincoln's words, "A government of the People, by the people, for the people". Two other figures bear a sword and a bridle to show strength and restraint.

The two paintings to the left demonstrate how bad government leads to the destruction of civilized society; those to the right represent good government nurturing the arts and nature. The first panel to the left shows *Corrupt Legislation* holding a sliding scale to demonstrate fraud. In the lower right hand corner is an overturned urn with slips of paper, representing ballots, spilling out on the ground. To the left of this is *Anarchy* holding a burning scroll. She is tram-



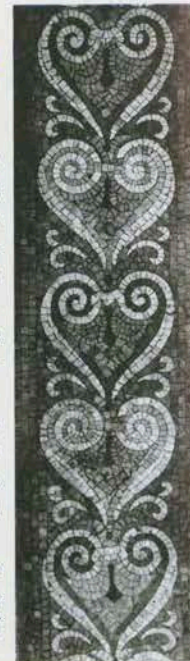
pling symbols of civilization while another figure pries the stones from the base of a building.

The two paintings to the right demonstrate the effects of good government. The first is *Good Administration* holding a pair of balances to show that she is fair. A man holding books drops his ballot into an urn. On the far right is *Peace and Prosperity* in which the figures are painting a vase and planting a tree, demonstrating the civilizing effects of good government.

North Mosaic Corridor (behind the north staircase)

The themes on this side are the family and education. The names in the mosaic ceiling are the names of educators. The paintings by Charles Sprague Pearce form a series entitled *The Family*. The small, semi-circular paintings on the side wall illustrate *Recreation, Study, Labor, and Religion*. The large panel on the east side is a group portrait of the family greeting the father as he returns from a hunting trip. The small panel to the right shows *Rest*.

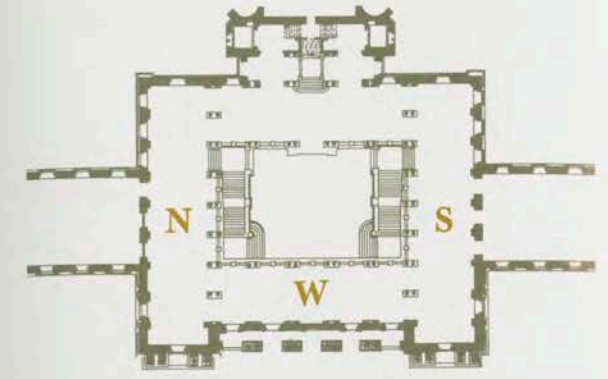
The names and dates below the group portrait list the Librarians of Congress and their terms of office.



South Mosaic Corridor (behind the south staircase)

This side honors poets in the mosaics and in paintings by H. O. Walker. The names on the ceiling are poets, with Americans on the north side, Europeans on the south side, and classical poets in the medallions in the center. The small semi-circular paintings illustrate lines from poems by Tennyson, Keats, Wordsworth, Emerson, Milton, and Shakespeare. The large painting on the east wall shows *Lyric Poetry* surrounded by her attributes *Pathos, Truth, Devotion, Passion, Beauty, and Mirth*.

SECOND FLOOR



Many different themes are interspersed on the painted ceilings of the second floor. Portraits of women are grouped on the walls and ceilings to sym-

bolize various aspects of civilization. In each corner are two portraits of women painted on a red background. These figures, whose names are painted above them, represent virtues. Above each arch, round window, and round painting, the trademarks of renowned printers form a border to the ceilings. Many of the European printers named date back to the fifteenth and sixteenth centuries. Among the American printers you can find the names of companies still publishing today.

Above each door and window on this level is a quotation printed on a gold background. These quotations were selected by Charles Eliot, then president of Harvard University. The authors, who range from ancient times to the nineteenth century, are identified in a guidebook, *The Library of Congress: Its Architecture and Decoration* by Herbert Small.

North Corridor

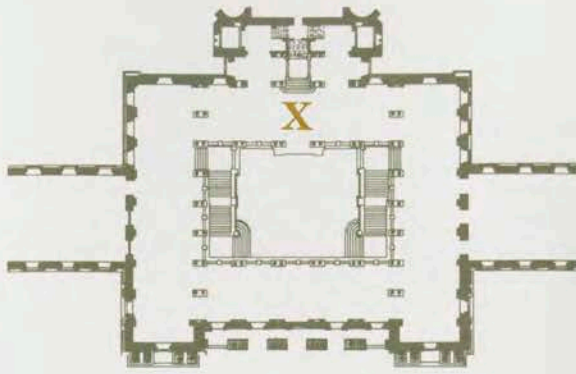
Ceiling paintings: *The Five Senses* by Robert Reid
Circular wall paintings: *Wisdom, Understanding, Knowledge, Philosophy* by Robert Reid
Printers' marks: American and British
Virtues: *Fortitude, Justice, Industry, Concordia* by George W. Maynard

West Corridor

Ceiling paintings: *The Sciences* by Walter Shirlaw
Round paintings (in center of ceiling): *The Arts* by William B. Van Ingen
Printers' marks: German

South Corridor

Ceiling paintings: *The Three Graces* (goddesses of the arts, shown as Husbandry, Music, and Beauty) by Frank W. Benson
Wall paintings: *The Four Seasons* by George R. Barse



Printers' marks: French

Virtues: *Prudence, Justice, Patriotism, Courage* by George W. Maynard

East Corridor

Ceiling Paintings: *Literature* by George R. Barse, Jr.
 Round paintings (in center of ceiling): *Life of Man*
 (showing the three Fates) by William A. Mackay
 Printers' marks: Spanish and Italian

Special features of east corridor

In the middle of the east side is a staircase leading to the Visitors' Gallery overlooking the Main Reading Room. On the ceiling are the names of ancient cities and works of art.

At the top of the staircase is a mosaic, another portrait of Minerva standing guard over the Main Reading Room. Minerva's shield and helmet have been placed on the ground, but she holds her spear showing that although she is not on the offensive, her defenses have not been put aside. With her left hand Minerva unrolls a scroll listing the departments of learning, including the modern fields of mechanics and statistics along with the more classical disciplines. A statue of Victory and an owl surround her. Beneath the portrait is a Latin inscription, "*Nil invita Minerva, quae monumentum aere perennius exegit.*" Adapted from Horace's *Ars Poetica*, it means, "Not unwilling, Minerva raises a monument more lasting than bronze."



Suggested Reading

(Available for purchase at the Library's gift shops)

The Library of Congress, Its Art and Architecture
 Herbert Small

W.W. Norton and Co., 1989

The Library of Congress

Andrew L. Simpson

Know Your Government series: (ages 11 and up)

Chelsea House Publishers, 1989

Guide to the Library of Congress

Library of Congress, 1988

Treasures of the Library of Congress

Charles Goodrum

Harry N. Abrams, Inc., 1980

HISTORY

The Library of Congress was established in 1800 when the American government moved from Philadelphia to the new capital of Washington on the Potomac River. Previously, Philadelphia's Library Company had furnished Congress with its books, but a government library was needed for the new legislature in the capital city. President John Adams signed the legislation creating the library on April 24, 1800, approving the sum \$5,000 to purchase books "for the use of Congress". The initial collection of 740 volumes and three maps arrived from England and was stored in the office of the Secretary of the Senate in the Capitol Building.

In 1814 the British army captured Washington and destroyed the Capitol, including the 3,000 volume Library of Congress. Thomas Jefferson, by then retired and living at Monticello, offered to sell his personal library, which he proudly described as "the choicest collection of books," to the government to form a new Library of Congress. Anticipating controversy about the nature of his collection, which included books in foreign languages and volumes of philosophy, literature, science, and other topics not normally viewed as part of a legislative library, Jefferson explained that there was "no subject to which a member of Congress would not have occasion to refer". Congress agreed to purchase the 6,487 volumes for \$23,950. The Jeffersonian concept of universality, the belief that all subjects are important to the library of the American legislature, is the philosophy and rationale behind the comprehensive collecting policies of today's Library of Congress.

Ainsworth Rand Spofford, Librarian of Congress from 1864 to 1897, applied Jefferson's philosophy on a grand scale and built the Library into a truly national institution. Spofford was responsible for the Copyright Law of 1870, which brought in a flood of books, maps, music, prints, and other materials. The Library ran out of shelf space in 1875 and plans were developed for a new and separate building, for which a competition had been held in 1873. After many proposals and much controversy, in 1886 Congress

authorized construction of a new Library building in the style of the Italian Renaissance in accordance with a design prepared by Washington architects John L. Smithmeyer and Paul J. Pelz. In 1888 General Thomas Lincoln Casey, chief of the Army Corps of Engineers, was placed in charge of construction. His chief assistant was Bernard L. Green. A new architect, Edward Pearce Casey, the son of General Casey, began work in 1892 chiefly to supervise the interior work and advise about the building's decoration. More than 50 American artists were employed to create the elaborate sculpture work and the paintings. When the Library of Congress Building, now called the Jefferson Building, opened its doors to the public in 1897, it was hailed as a glorious national monument and "the largest, the costliest, and the safest" library building in the world.

The Jefferson Building is a heroic setting for a national institution. It is a unique blending of art and architecture symbolizing America's faith in learning and in the universality of knowledge. The elaborate and careful embellishment of its interior is worth special attention, for few structures represent human thought and aspiration so dramatically and in such a splendid manner.



Throughout the Great Hall there is an emphasis on showing that American culture fits into the traditions of western civilization. The style of the Jefferson Building is Italian Renaissance Revival, but many of the decorative details honor the most modern technology of the 1890's.

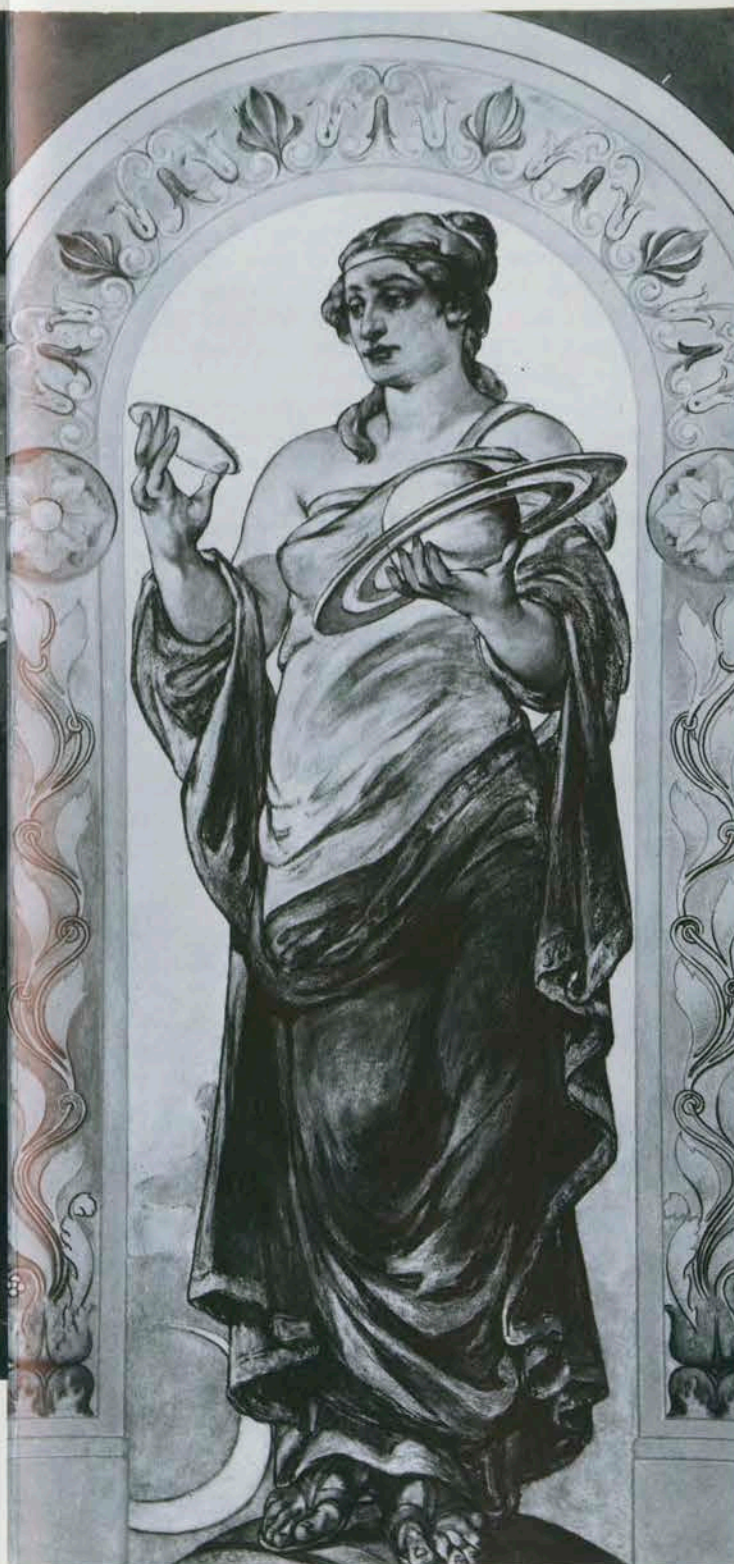
The recent development of electricity as a power source is worked into several areas of the Great Hall. One of the babies on the north staircase represents an electrician holding a telephone. Electric rays shine on his forehead. Among the portraits representing the Sciences on the west corridor of the second floor, Physics is represented as standing on an electric globe that gives off rays of light. The mechanic portrayed on the south staircase is not involved in electrical work but wears a laurel wreath to show the triumphs of invention.

Minerva mosaic, by Elihu Vedder.



Each of the portraits representing the Sciences (above the paired columns on the west corridor) and types of Literature (above the paired columns on the east corridor) has its name printed at the top of the painting. These figures hold items which symbolize their disciplines: in the east corridor Comedy and Tragedy display their masks and Lyric Poetry plays a lyre; on the west corridor Botany stands on a lily pad and examines a flower, Mathematics exhibits a scroll with geometrical figures, and Astronomy holds a lens. Similar symbols are used throughout the Great Hall (the staircase carvings, the mosaic ceilings, and the paintings) where professions are honored.

Astronomy, by Walter Shirlaw.



In the middle of the west wall is a marble and bronze exhibit case known as the Shrine. It was designed by architect Francis Bacon, brother of the architect of the Lincoln Memorial, to display the Declaration of Independence and the Constitution. In 1924 both documents were installed in the presence of President Calvin Coolidge. In 1952 they were transferred to the National Archives Building where they remain on exhibit.

Study, by Charles Sprague Pearce.



Lyric Poetry, by Henry O. Walker.

Many newspaper articles were written during the 1890's reporting on the progress of the construction of the Jefferson building and commenting on the decorative elements. The Librarian of Congress Ainsworth Rand Spofford was criticized for some of his decisions regarding the authors who would be honored around the building. Bernard Green, the superintendent of construction, came to Spofford's defense, however, telling an interviewer "... in such matters it would take forever to refer everything to a committee."

Each of the ceiling figures representing the Senses demonstrates what she symbolizes. Touch pats a dog while a butterfly settles on her arm. Hearing holds a shell to her ear. Smell holds a flower. Sight looks in a mirror, and Taste sips from a cup.

Corrupt Legislation, by Elihu Vedder.



Good Administration, by Elihu Vedder.

When you stand in the center of the mosaic corridor (underneath the medallion for Law) with your back to the main entrance, you face the entrance to the Main Reading Room. (The Main Reading Room is now closed for renovation; it will reopen in early 1991.)

The mosaic ceilings were applied from a drawing called a cartoon. The cartoon was made full size to show the design and the colors of the final work. Craftsmen transferred the cartoon to a heavier paper covered with glue and attached the marble tile, smooth side down, to the paper. The mosaic was cemented to the ceiling with the paper facing out. After that the paper was soaked off and the tiles pounded in, pointed off, and oiled.

The Printing Press, by John W. Alexander.



The arches and staircases are constructed of brick and marble. Before being set in place, blocks of imported marble were carved in a nearby room. The rough outlines were done by artisans using air powered tools and the finest carving was carried out by the sculptors themselves.

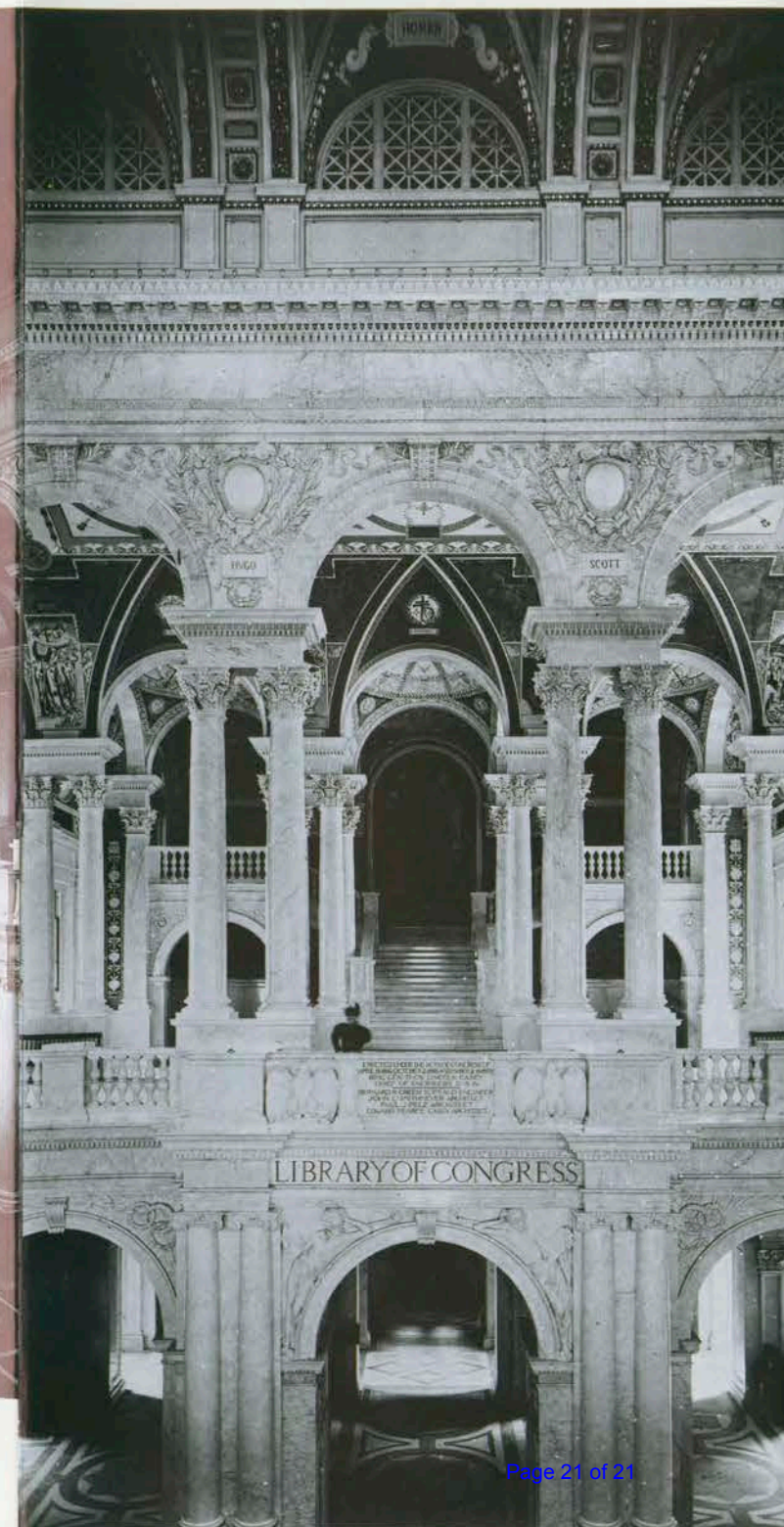
Hunter (detail of South Staircase), by Philip Martiny.



The Great Hall.



This self-guided tour is made possible in part by a gift from the American Institute of Architects.



Central Mosaic Hall.

