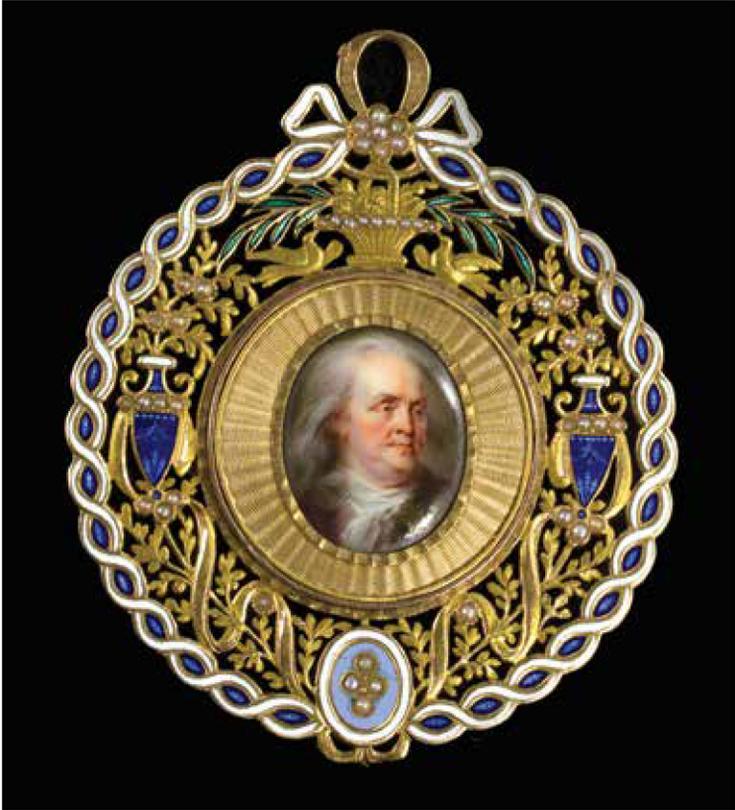


We find it necessary to call attention to some inconsistencies and offer some clarifications in regard to this year's Annual Report. In our eagerness to share with our members the many exciting changes we saw in 2014, we reported on several of them prematurely in our 2013 Report. Chief among these changes were the retirement of John C. Van Horne and the appointment of Richard S. Newman as Edwin Wolf 2nd Director, both of which occurred in 2014. Furthermore, transitions on and off our Board of Trustees that were described in the President's Report for 2013 actually took place during 2014. However, the list of Trustees found at the beginning of the report is accurate as of the date stated on that list, December 31, 2013. Lastly, the President's Report and Treasurer's Report have traditionally come from the desks of the officers who held those posts during the reported year. While we intend for our Annual Report to be an accurate chronicle of the activities of the Library Company during the indicated year, it is in fact produced several months after the year's end, when audited financial information becomes available. The President's and Treasurer's reports published in the 2013 Report were signed not by the officers in place in 2013, but rather by the current officers, who were elected to their posts in 2014. We should have clarified this discrepancy, and we regret the error.



The Library Company
of Philadelphia



2013 ANNUAL REPORT

THE ANNUAL REPORT
OF THE
LIBRARY COMPANY
OF PHILADELPHIA
FOR THE YEAR 2013



PHILADELPHIA:

The Library Company of Philadelphia
1314 Locust Street
Philadelphia, Pennsylvania 19107
2014

as of December 31, 2013

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B. ROBERT DEMENTO

Vice President

MAUDE DE SCHAUENSEE

Secretary

HELEN S. WEARY

Treasurer

ROBERT J. CHRISTIAN

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JOHN C. VAN HORNE, *Director*

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Molly D. Roth	Development Director
Krystal Appiah	Reference Librarian and Curator of African American History
Linda August	Reference Librarian and Curator of Art & Artifacts
Rachel A. D'Agostino	Curator of Printed Books and Co-Director, Visual Culture Program
Alfred Dallasta	Chief of Maintenance and Security
Erica Armstrong Dunbar	Director, Program in African American History
Cornelia S. King	Chief of Reference and Curator of Women's History
Cathy Matson	Director, Program in Early American Economy and Society
Holly A. Phelps	Chief of Cataloging
Erika Piola	Associate Curator of Prints & Photographs and Co-Director, Visual Culture Program
Jennifer W. Rosner	Chief of Conservation
Nicole H. Scalessa	Information Technology Manager
Sarah J. Weatherwax	Curator of Prints & Photographs

COVER: Jean Baptiste Weyler. Benjamin Franklin Portrait Miniature. Paris, ca. 1785. Gold, enamel. Purchase, 2013.

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REPORT OF THE PRESIDENT

First on the list of a Board of Trustees's duties is that of naming an organization's chief executive. In 2013, the Library Company's Trustees were called upon to perform that duty for the first time in 30 years. It is my pleasure to report that after many hours of hard work and thoughtful discussion, our search committee—led by Charles B. Landreth and made up of Rebecca Bushnell, B. Robert DeMento, Autumn Graves, Martha Morris, Rachel A. D'Agostino (staff representative), and myself—asked Richard S. Newman to succeed John Van Horne. Fortunately, Rich accepted and assumed the position of Edwin Wolf 2nd Director in June on John's retirement.

I am also pleased to report on successful fundraising efforts in 2013. In the Spring the Andrew W. Mellon Foundation made a four-year grant award of \$425,000 to support scholarship in Early African American History and to develop a pipeline of young scholars from underrepresented backgrounds. This award recognizes both the excellence of our program and our enormous potential to make a lasting positive contribution to the profession. The Mellon grant will support short-term, dissertation, and post-doctoral research fellowships; summer workshops and internships for advanced undergraduates and graduate students in the early phases of their course of study; and some administrative costs. The first cohort of interns and workshop participants were in residence in June 2014, and the first long-term fellows were welcomed in September.

Then near the end of 2013, the National Endowment for the Humanities awarded the Library Company a \$500,000 Challenge Grant to endow the Program in African American History, one of only fifteen such grants made throughout the country. The award of this highly competitive grant is a testament to the tremendous promise of this Program under the direction of Professor Erica Armstrong Dunbar of the University of Delaware. When matched with \$1.5 million in non-federal funds, the resulting endowment will provide for fellowships, acquisitions, public programming, and staffing for this Program. Together these two grants will have profound ramifications for our commitment to the field of African American History.

Also last year we received a renewal for the next three years of a grant from the National Endowment for the Humanities to support post-doctoral fellowships. This, too, is a highly competitive program that provides fund-

ing for “Fellowship Programs at Independent Research Institutions.” The awarding of the grant followed a rigorous application process that included a site visit by NEH staff and an outside scholar.

And late in 2013 we received a magnificent contribution of approximately \$1.5 million from an anonymous donor in honor of Trustee Davida T. Deutsch to endow a Program in Women’s History. Income from this fund will provide for a wide array of programming (lectures, conferences, exhibitions, fellowships, a book prize, and possibly other uses) and will support the salary and benefits of our Curator of Women’s History (and Chief of Reference) and—now—Program Director Cornelia King. This gift is a huge boon to the Library Company, giving us at a stroke a fourth capital “P” program in one of our chief areas of strength (joining the Program in Early American Economy and Society [PEAES], the Program in African American History [PAAH], and the Visual Culture Program [VCP]), and the second one (after PEAES) to have a significant endowment.

Several additional major gifts from individuals combined to ensure that the Library Company had a very successful year financially. Getting us off to an excellent start on the match for the NEH Challenge Grant, the Scheide Fund gave a grant of \$101,700. An anonymous donor provided support totaling more than \$80,000 in 2013, assisting a variety of programs and initiatives, acquisitions in particular. Finally, Mrs. Benjamin Coates and Ms. Theodate Coates gave \$50,000, continuing their tradition of generous unrestricted gifts which contribute greatly to our ability to maintain excellence in all our operations.

We continued to have significant changes in the composition of the Board, as we have since term limits instituted in 2009 took effect, but I am confident that the net result is sustained growth in expertise and leadership experience. Four new members were elected in 2013: Michael F. Suarez, SJ, is Head of Rare Book School at the University of Virginia, among many other professional and literary accomplishments; Daniel K. Richter, a longtime member of the Library Company and important collaborator, is Roy F. and Jeannette P. Nichols Professor of American History and Richard S. Dunn Director of the McNeil Center for Early American Studies at the University of Pennsylvania; Louise Scheide Marshall, widow of former Assistant Librarian and Trustee Gordon Marshall and daughter of Trustee Emeritus William Scheide, is a fourth generation book collector; and Edward M. Waddington, an accomplished CPA, is managing director of the Philadelphia firm of SmartDevine.

We additionally welcome Harry S. Cherken, Jr., back for a second term on the Board. Harry chairs the Development Committee and has this year successfully led the effort to fund the John C. Van Horne Lecture Endowment. Finally, I returned to active service on the Board to assume the Presidency. I had previously served as Vice President from 2011 to 2013 and co-chaired the Development Committee.

Additionally, long-time Trustees Robert J. Christian, Helen S. Weary, Davida T. Deutsch, and B. Robert DeMento have been named emeritus, having completed three three-year terms on the Board. We are deeply delighted that all four will be continuing their involvement with the Library Company, and we know that the organization will benefit enormously from the ongoing guidance and support of these valued colleagues.

We also bid farewell to two Trustees who had both gone above and beyond in their service to the Library Company over the course of their three-year terms. Ignatius Wang lent his considerable experience and wisdom as an architect and business leader to the process of planning for renovation of the Carriage House. As Chair, he guided the work of the Facilities Committee skillfully and graciously. Autumn Graves, who leaves us to take up a very exciting opportunity as Head of School of Girls Preparatory School in Chattanooga, was tireless in her efforts to help the Library Company refine its strategic vision and raise its public visibility.

Since you will be receiving this report about 2013 in 2015, it would be hard to suggest that it is a reliable source for the latest news. Even so, if you turn to p. 24, you will find an essay about our authentication of a type block designed for the printing of currency with several ingenious modifications devised by Benjamin Franklin to deter counterfeiting. This exciting story will have been reported in the *New York Times* in December 2014. Some may quarrel that this is not “breaking” news, but for our *Annual Report* I believe it is close enough.

Howell K. Rosenberg
President

REPORT OF THE TREASURER

Year Ended December 31, 2013

	<u>Unrestricted</u>
REVENUES, GAINS, & OTHER SUPPORT	
Contributions	\$ 317,317
Dues	162,396
Grants	322,030
Interest & dividends	100,827
Realized gain on sales of marketable investment securities	198,262
Unrealized gain on marketable investment securities	383,415
Library Services	199,013
	1,683,260
Net assets released from restrictions	1,433,304
TOTAL REVENUES, GAINS, & OTHER SUPPORT	3,116,564
EXPENSES	
Program	2,387,317
Management & general	370,874
Fundraising	260,207
TOTAL EXPENSES	3,018,398
RECLASSIFICATION	-
CHANGE IN NET ASSETS	98,166
NET ASSETS, BEGINNING OF YEAR	<u>10,173,740</u>
NET ASSETS, END OF YEAR	\$ 10,271,906

<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
\$ 88,882	\$ 245,170	\$ 651,369
-	-	162,396
530,154	22,994	875,178
-	548,295	649,122
-	1,060,037	1,258,299
-	2,046,971	2,430,386
<u>-</u>	<u>-</u>	<u>199,013</u>
619,036	3,923,467	6,225,763
<u>(199,570)</u>	<u>(1,223,734)</u>	<u>-</u>
<u>419,466</u>	<u>2,689,733</u>	<u>6,225,763</u>
-	-	2,387,317
-	-	370,874
<u>-</u>	<u>-</u>	<u>260,207</u>
<u>-</u>	<u>-</u>	<u>3,018,398</u>
(1,500,000)	1,500,000	-
(1,080,534)	4,189,733	3,207,365
<u>2,282,913</u>	<u>23,226,636</u>	<u>35,683,289</u>
<u>\$1,202,379</u>	<u>\$27,416,369</u>	<u>\$38,890,654</u>

The complete financial statements, along with the report of our certified public accountants, are available at the Library Company.

Charles B. Landreth, *Treasurer*

REPORT OF THE DIRECTOR

(Now Emeritus)

As the end of the year 2013 drew near, I approached the completion of my twenty-ninth year as the Library Company's Director. At about the same time the Board of Trustees reached the momentous decision to appoint Professor Richard S. Newman to succeed me in the post. A dynamic and prolific scholar and public historian, Dr. Newman came on board midway through 2014, and next year he will submit his first *Annual Report* to our shareholders and the world at large. He has graciously allowed me to present this report to you on my final full year of service, touching on a few major accomplishments of the year.

In keeping with the theme of change, we have made some subtle modifications to the organization of the material in this year's report. As I took stock of my time at the Library Company over the course of the year, I realized how much more than a research library this institution has become. Most importantly, it is through our other activities—exhibitions, programs and program collaborations, and digital publications—that we are known to the greatest number of people, both in Philadelphia and beyond. I do not want to suggest that we would ever lessen our commitment to being one of the world's pre-eminent research libraries for early American history. We are justifiably proud of our reputation for the best collections, the most knowledgeable librarians and curators, and the most reader-friendly environment. There will always be a need for such an institution and the core of our reputation will continue to rest on fulfilling that need with excellence.

Increasingly, however, the reputation of the Library Company is being spread not just by academic historians and other researchers. In addition to coverage of our acquisition highlights, we have been getting noticed both locally and around the country for exhibitions, conferences, and publications—and especially blog posts for our own and other sites. I would therefore like our principal annual publication this year to reflect the larger cultural stature of the Library Company and so—to the reports on acquisitions which have always and will continue to make up the heart of this volume—I have added separate sections on our exhibitions, programs, and digital activity. Of course, the acquisition reports remain the jewels in the crown, and I have invited reports this year from more curators than usual. I

hope you enjoy reading about all this activity in the pages that follow.

An important milestone for us in 2013 was the conclusion of a nearly year-long strategic planning process which gathered the input of the entire staff and Board of the Library Company, as well as some outside experts in digital humanities, organizational leadership, and public outreach. You might wonder what is left to plan for a 282-year-old organization already recognized as being among a handful of the world's very best research institutions. But, of course, as ways of doing research change and evolve—and as technology makes possible things that would have made Ben Franklin's head spin (but just for a moment before he promptly saw their full potential and embraced them!)—an institution such as ours must adapt in order to continue to be in the forefront.

We have formulated strategic priorities in the areas of collections, research and scholarship, reputation and reach, and leadership and capacity. Given the circumstances of my announcement that I would be stepping down in a year, we elected to improvise a planning model that kept near-term (twelve- to eighteen-month) goals in sharp focus, while leaving the detailed strategies beyond that to be cast in the mold of the new director. For the same reason, and spelled out in the plan, we decided not to try to finalize plans for the renovation of the Carriage House before the next director was in place. I will look forward to learning the final shape of the facilities plan for the Library Company with the rest of you!

In the meantime, we continued with our multi-year project to keep our almost-fifty-year-old building up to snuff. Many of its aging systems needed refurbishment, if not replacement, and with the support of a \$1-million capital grant from the Commonwealth of Pennsylvania we are doing just that. After a major project of installing boilers for the onsite generation of steam for heat and humidification, in 2013 we laid the groundwork for two additional projects: insulating the stack floors of the building from the outside, and replacing the original pneumatic controls of the HVAC equipment with new digital controls. Both projects together will help us further reduce our expenses on utilities, as the boiler project did a couple of years ago. I must confess that one of my requirements of the contractors was that these projects had to be substantially completed by the end of May 2014, so that my successor would find a building in fine shape and with no major capital projects in the offing; in the event, of course, neither project had been completed by the specified date, and Dr. Newman can now claim supervision of capital improvement projects among his skills.

As I take my leave of this remarkable institution, let me pay tribute to our dedicated and talented staff and our dedicated and talented Board of Trustees. One of the distinguishing qualities of our staff is that we tend to settle in here for the long haul. There's just something about being with the Library Company that inspires great loyalty and devotion. We now have staff members with thirty-three years of service, thirty-one years, twenty-six years, and several more with ten, fifteen, or twenty years. It is really quite extraordinary. And not merely longevity, but also productivity sets our staff apart. They've been multi-tasking since before that word was invented, and we would not be nearly as productive, given the size of our operation, if every staff member did not wear a number of hats and contribute to this institution in so many ways.

And what an outstanding Board of Trustees, which has done so much to advance the fortunes of the Library Company. Looking back over twenty-nine years I have been fortunate to have had the opportunity to work with a succession of seven Presidents; merely reciting their names will speak volumes about how we have been able to bring the Library Company to its current state: Alfred Putnam, Anthony Garvan, Seymour Toll, Elizabeth McLean (our first female President), William Helfand (our first non-Philadelphia President), Beatrice Garvan, and Robert DeMento. What a wide array of personalities! They each had a particular style of leadership that called for different kinds of working relationships. But without exception they were wonderful partners for me. All were excellent stewards and hugely influential in moving the Library Company forward on so many fronts. During my tenure sixty other individuals served on our Board, many of them with great distinction in leadership capacities as officers or committee chairs. It was in 2013 that the Trustees made the deeply gratifying decision to honor me with a lecture endowed in my name. So in addition to expressing my gratitude for their service, dedication, and generosity, I want to humbly thank the Board for this great honor.

Finally, I must acknowledge the support and generosity of you, our shareholders and friends. I am grateful to you for making my tenure so exhilarating and memorable—at least for me! I believe that this winning combination of our staff, Board, and membership holds out the prospect of even greater accomplishments as the Library Company enters the next phase of its long history. It should be a bright future indeed.

John C. Van Horne, *Director Emeritus*

EXHIBITIONS AND RELATED ACTIVITIES



Charles Denlinger. Model of Broad Street Station, late 1980s. Weld-On Resin bond, auto body filler, basswood. Photo by Concetta Barbara.

Our first exhibition last year, which opened late in 2012, was “Frank Furness: Working on the Railroads,” mounted on the occasion of the centennial of Furness’s death in conjunction with a citywide commemoration entitled “Furness 2012.” The exhibition was co-curated by Sarah Weatherwax and guest curator and University of Pennsylvania professor George Thomas. We’re partial to Furness as he was the architect, with partner Allen Evans, of our Cassatt House. On March 7, in conjunction with the exhibition, we hosted a talk by photographer Mike Froio entitled “Understanding the Pennsylvania Railroad: Contemporary Photographs in Response to the Historic Works of William H. Rau.”

That exhibition was followed by “Remnants of Everyday Life: Ephemera in the Workplace, Street, and Home,” curated by Visual Culture Program Directors Rachel D’Agostino and Erika Piola. “Remnants,” which opened

March 13 and ran through December 13, showcased the library's unique collections of early American ephemera, which range from such small fragments as Victorian-era trade cards to wall-size recruitment posters. The exhibition's several sections explored changes in the production, dissemination, and consumption of the transient printed materials ubiquitous in the daily lives of our forebears. To celebrate the opening, scrapbook scholar Ellen Gruber Garvey gave a lecture that looked at newspaper clipping scrapbooks as historical records of the reading practices of persons from all classes of society, from the famous—like Mark Twain and Susan B. Anthony—to the ordinary.

A conference, co-sponsored with the Ephemera Society of America and entitled "Unmediated History: The Scholarly Study of 19th-Century Ephemera," was held in conjunction with the exhibition to further acknowledge and promote printed and graphic ephemera not only as sources of striking illustrative images, but also as primary evidence in the reconstruction of popular movements and visual cultures. A volume of the conference proceedings will be forthcoming from the Ephemera Society of America.



Case from "Remnants of Everyday Life: Ephemera in the Workplace, Street, and Home," curated by Visual Culture Program Directors Rachel D'Agostino and Erika Piola. Photo by Concetta Barbara.

An accompanying “mini” exhibition, “Ephemera! Art by the Philadelphia Cartoonist Society,” featured work inspired by the Library Company’s extensive collection of historical ephemera and was shown in conjunction with the “Remnants of Everyday Life” exhibition. Nine contributing artists re-imagined 19th-century trade cards, envelopes, sketchbooks, labels, and comic valentines, referencing Victorian originals and linking visual and popular cultures separated by more than a century.

The first “mini” of the year in the Logan Room commemorated the 150th anniversary of the creation of the Emancipation Proclamation. We exhibited our printed drafts of the final Emancipation Proclamation of January 1, 1863, and a September 1862 “preliminary” Proclamation, giving the Confederacy 100 days’ notice of the intention to end slavery, as well as our rare manuscript copy in Abraham Lincoln’s hand from July 25, 1862. The first “mini” in the cases outside the Reading Room was devoted to our spectacular 2012 acquisition of Peter Collinson’s copy of William Maitland’s 1739 *History of London* and explored the influence of Collinson on the career of Benjamin Franklin.

For Women’s History month in February we exhibited prints depicting Ulysses S. Grant and Abraham Lincoln with their families and stressing harmonious domestic life, an iconographic vogue that followed the Civil War. We made a special effort to acquire such prints in 2013, courtesy of the Davida T. Deutsch Women’s History Fund. In May, we mounted “Glimpses of Black Women’s Work,” which shined a light on the working lives, labor activism, and volunteer activities of a few 19th-century black women.

In the Spring we exhibited “Alphabet Books: From the Colonial Period through the 19th Century,” which pointed out the emphasis on literacy for religious, civic, and intellectual development in early American children’s books, and explored the ways generations of children learned their letters. Following that, we exhibited a selection of maps from the remarkable collection of Robert L. McNeil, Jr., bequeathed to us in 2010. Included was a 1542 woodcut of the Western Hemisphere, the oldest separate map in the collection.

There were a total of 1,415 visitors to Library Company exhibitions in 2013.

PROGRAMS

Program in African American History

The awards of a major grant from the Andrew W. Mellon Foundation for the Mellon Scholars Program and a Challenge Grant from the National Endowment in the Humanities were the big events for the Program in African American History in 2013. Program Director Erica Armstrong Dunbar and African American History Curator Krystal Appiah initiated a program of outreach to colleagues in historically black colleges and universities and other institutions serving large numbers of students from backgrounds that are underrepresented in academia. Visits to campuses, presentations at conferences, and advertisements helped to alert scholars to these new opportunities.

The Program also organized its annual Juneteenth conference on June 21 on the theme of “African American Women in the Era of Emancipation.” Moderated by Professor Dunbar, the panel discussion featured three scholars whose research interests focus on the lives of



The audience for a July 22 talk by James Oakes. Photo by Concetta Barbara.

black women: Thavolia Glymph from Duke University; Daina Ramey Berry from the University of Texas, Austin; and L'Merchie Frazier of the Museum of African American History, Boston/Nantucket.

And on July 22, James Oakes, of the Graduate Center of the City University of New York, spoke about his recent book *Freedom National: The Destruction of Slavery in the United States, 1861-1865*, which won the Lincoln Prize. The event was co-sponsored by the Abraham Lincoln Foundation of the Union League of Philadelphia. Also in July, now Library Company Director Richard Newman led his fifth National Endowment for the Humanities-funded Summer Seminar for School Teachers on Abolitionism.

Program in Early American Economy and Society

The thirteenth annual PEAES conference on October 24 and 25 explored “Ligaments: Everyday Connections of Colonial Economies.” Papers from the 2011 conference on “Ireland, America, and the Worlds of Mathew Carey” appeared in a special issue of *Early American Studies* guest edited by Librarian James Green and PEAES Director Cathy Matson.

Visual Culture Program

It hardly seems possible that five years have passed since the establishment of the Visual Culture Program (VCP at LCP) in 2008. With each successive year, the Program nurtures new relationships, collaborations, and initiatives with ever-broadening communities to promote and augment the Library Company’s rich and diverse visual culture holdings.

The year started off with 2012-2013 William H. Helfand Visual Culture Fellow Allison Lange’s talk “Picturing Women: The Visual Politics of the Woman Suffrage Movement” in February. Lange provided a captivating presentation about how suffragists and their opponents started to use images as powerful political tools during the 19th century.

The Program’s “Remnants of Everyday Life” exhibition, inspired by the recent ephemera cataloging and digitization project funded by the National Endowment for the Humanities, spurred collaborations with

the Print Center, the Philadelphia Cartoonist Society, and the Ephemera Society of America. The Print Center's "Ephemeral Sprawl" exhibition displayed modern ephemera ranging from printed works representing the Women's Liberation Movement to scraps created during a mixed-media artist's work process. The Philadelphia Cartoonist Society created a range of original works based on our historic collections, and the Ephemera Society of America co-sponsored the "Unmediated History" conference.

To mark the closing of the ephemera exhibition, our annual Junto talk was delivered in December by prominent food historian William Woys Weaver. Focused on his most recent book *Culinary Ephemera*, Weaver delighted his audience with a discussion of the importance of visual representations of food, food producers, and food purveyors to understanding the culture of past generations.

Program in Women's History

At the final moment of 2013, the Library Company received a very generous anonymous gift in honor of Trustee Davida T. Deutsch to endow a Program in Women's History. This funding will enable us to add material to the collections and sponsor events, conferences, publications, and fellowships in this important field. Curator of Women's History Cornelia King will serve as Program Director and we expect to be providing a full report on Program activities in the next year's *Annual Report*.

Additional Events

- ☛ On April 3, we co-sponsored with the American Philosophical Society a talk by Henry Wiencek on the subject of his book *Master of the Mountain: Thomas Jefferson and His Slaves*.
- ☛ On May 21, we held the 282nd Annual Meeting of the Library Company featuring a talk by noted ephemera scholar Ellen Gruber Garvey.
- ☛ On June 6, we partnered with the William Way LGBT Community Center to invite neighbors and members of the arts and culture community for a preview of the plans for the upcoming exhibition "That's So Gay: Outing Early America."

- ☛ On September 26, Carl Smith talked about his recent book *City Water, City Life: Water and the Infrastructure of Ideas in Urbanizing Philadelphia, Boston, and Chicago*; the event was co-sponsored by the Waterworks Museum.
- ☛ On October 30, we again partnered with the American Philosophical Society to present a talk by Nicholas A. Basbanes about his recent book *On Paper: The Everything of Its Two-Thousand-Year History*.
- ☛ On November 19, we held the Library Company's 282nd Annual Dinner with a reception at the Wells Fargo Museum and a dinner at the Union League that featured a presentation by Director of Rare Book School at the University of Virginia (and now Library Company Trustee) Michael F. Suarez, SJ.
- ☛ On December 5, we co-sponsored with the Historical Society of Pennsylvania and the Philadelphia Society for the Preservation of Landmarks a talk by Harry Kyriakodis on his recent book *Philadelphia's Lost Waterfront*.

DIGITAL ACTIVITY

Digitization

In 2013, Library Company staff created more than 2,300 digital files of collection materials for in-house and patron requests. Fifty-two digital records were uploaded into ImpAC, the Library Company's digital collections catalog, and more than 180 images were added to the Library Company's Flickr account providing worldwide access to digital collections.

Summer Print Department intern Kat Poje arranged, housed, described and digitized a selection of stereographs recently donated by Library Company member Raymond Holstein. This spectacular collection consists of photographic views in and around Philadelphia showing rare street scenes, landmarks, portraits, events, and interior views dating from the 19th and early-20th centuries.

In the Fall we were awarded a significant grant from the Pennsylv-



Mrs. M. A. Maxwell's Rocky Mountain Museum, 1875. Albumen stereograph. Gift of Raymond Holstein.

nia Department of Education, which was administering Institute of Museum and Library Services funds made possible by the Library Services and Technology Act, to enable us to digitize the complete African Americana graphics collection. Our African American History collections will

now have a complete online presence at the conclusion of the project described in the next paragraph.

Last year our commercial digitization activity continued apace. The Readex/NewsBank company carried on with a project to digitize more than 12,000 rare books, pamphlets, and broadsides in our African Americana Collection ranging in date from 1535 to 1922; there are now two scanning technicians onsite who will be working on this major undertaking for at least two more years. When it is finished this entire collection, one of the most comprehensive in the nation, will be fully word-searchable.

We completed work with commercial vendor Adam Matthew Digital to digitize our holdings related to the wheat and oil industries for its Global Commodities product. Nearly 10,000 digital images were made available to subscribers to the online database, which is also accessible

to our onsite researchers. In a preview of upcoming activity, we renewed our partnership with Adam Matthew Digital to digitize our Popular Medicine Collection, much of which has come to us in recent years as gifts from Trustees Charles E. Rosenberg and William H. Helfand.

Further on, in Curator of Prints and Photographs Sarah Weatherwax's discussion of the Marriott C. Morris Photograph Collection, she describes the receipt in 2013 of a gift by Morris's grandchildren to enable comprehensive digitization of the negatives and prints that make up that collection, as well as creation of an online exhibition.



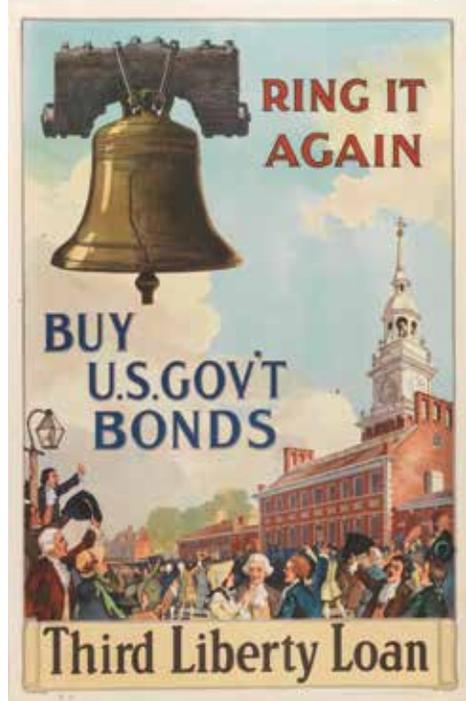
"A Guard of Colored Soldiers," ca 1863.
Albumen carte de visite.

Digital Humanities

The Library Company in 2013 continued to contribute digital collections created for the “Philadelphia on Stone” project to the World Digital Library (WDL), a cultural heritage website showcasing collections from United Nations Education, Scientific, and Cultural Organization (UNESCO) member countries, hosted by the Library of Congress. With the “Philadelphia on Stone” collection represented in the WDL, researchers around the world can catch a glimpse of mid-19th-century American culture as documented in the streets of Philadelphia.

Beginning in the Fall of 2013, the Library Company teamed up with a consortium of archival institutions in the Delaware Valley to highlight research resources in the area available for the study of World War I and its aftermath through the creation of “Home Before the Leaves Fall: The Great War” (wwionline.org), a digital resource highlighting little-known primary source materials. The Library Company contributed 300 unique WWI posters and more than 100 photographs, and also made these available in our digital collections catalog ImpAC.

Sarah Weatherwax, Curator of Prints and Photographs, contributed biographies of Philadelphia photographers Robert Cornelius and Samuel Broadbent to Luminous Lint, an online database chronicling the history



“Ring it Again, Buy U.S. Gov’t Bonds (New York: Sackett & Wilhelms Corp., ca 1917). Color lithograph.

of photography. In addition, she supplemented these entries with digital images of works by photographers from the Library Company's collection.

The Library Company was selected as one of five pilot partners for culture-and-technology startup Lokadot (now CultureSpots), which facilitates the creation of audio tours for museum visitors. We were able to create a walking tour of fifteen important sites in the history of the Abolition movement in Center City Philadelphia that visitors could access on any smartphone.

We also unveiled abolitionseminar.org—a model educational resource for both teachers and students based on the curriculum of Richard Newman's Summer Seminar for K-12 teachers and supported by a digital supplement grant from the National Endowment for the Humanities. The site includes a virtual seminar experience, lesson plans, a YouTube channel playlist of featured seminar speakers and historic site tours, and extensive links to primary source materials. The abolitionism walking tour described above is also integrated into the site. The most popular feature has proved to be a map application that allows for crowdsourcing of historic data.

Nicole Scalessa, IT Manager, designed and created four new online exhibitions in 2013: "Emancipation Proclamation: One Step Toward Freedom"; "A United State: American Memory and Identity in the Stereograph"; "Endless Amusement"—featuring the series of original toys made by 2012 Visual Culture Program Intern Jesse Lentz based on material in our collections and discussed in last year's report; and "Ephemeral Art by the Philadelphia Cartoonist Society."

Finally, the "Remnants of Everyday Life" exhibition was the first at the Library Company to incorporate an interactive digital feature: an online slideshow of images from 19th-century stereographs that were perceived as three-dimensional with the aid of available 3D glasses.

The continued growth of our digital collections parallels staff involvement in the national push for improved digital preservation standards and education. Nicole Scalessa and Nicole Joniec, Digital Collections Manager, serve as institutional representatives in the National Digital Stewardship Alliance. Locally both are actively involved in digital manager focus groups and digital humanities meet-ups.

COLLECTIONS

Franklin Type-Metal Blocks at the Delaware County Institute of Science

Early American metal type is of the utmost rarity, because it was normally melted down when it wore out. Archaeologists have found a few pieces of 17th-century type in Harvard Yard on the site of the first American printing press; and just a few months ago what may be some of the earliest American-made type (ca. 1806) was unearthed on the site of the new American Revolution Museum near Independence Hall. If type is rare, however, type-metal blocks, which were used to print pictures and ornaments, are far rarer. In comparison with type we know very little about how they were made.

Among the most intriguing of all early American graphics are the images of leaves used as a counterfeit deterrent on paper money printed by Franklin and his successors from 1737 to 1785. The American savant Cadwallader Colden wrote to the London printer William Strahan in 1742 that these leaf cuts had “puzzled all the printers in this country to conceive by what method it is done.” Numismatist Eric Newman thinks they were made by taking an impression of a leaf in plaster with which to cast a negative mold, which could then be used repeatedly to cast printing blocks from type metal. All this was guesswork, however. The process was secret, and none of the blocks was known to have survived—until now.

The Delaware Country Institute of Science (DCIS) in Media, Pennsylvania, houses a spectacular museum featuring mounted birds and animals and a comprehensive collection of local minerals, as well as an extensive library of books and manuscripts assembled by its naturalist members over 180 years. Last summer DCIS Vice President Eric Marsh found in their collection what appeared to be one of the leaf blocks used to print currency, along with two metal ornament blocks and some pieces of paper money. He showed them to Jessica Linker, a frequent Library Company reader and fellow, who was at DCIS working on her University of Connecticut dissertation on early American women practitioners of natural science. She suggested that the blocks be brought to the Library Company



Leaf block used to print paper money by Franklin and Hall. On deposit from the Delaware County Institute of Science. Photo by Jessica Linker

for closer examination, and the DCIS officers readily agreed.

The leaf block is made of a type-metal plate about an eighth of an inch thick attached to a wood block three-quarters of an inch thick which (with the help of a thin square of millboard) brings it to just the right height to be printed along with type. Ms. Linker then found at the American Antiquarian Society a piece of the currency it was used to print, a thirty-shilling note issued by the

province of Delaware in 1760. Given the date, this block was almost certainly cast not by Franklin but by his successor David Hall.

The two metal blocks for printing ornamental borders turned out to be if anything more interesting. One reads “TWO POUNDS” with the D reversed, and Ms. Linker found an example on Delaware notes of that denomination also issued in 1760. The other one reading “Ten Shil[lings]” was used in 1759. Newman had not been sure whether blocks like this were carved from wood, engraved into type metal, or cast from molds. Using some very high resolution digital photography, Ms. Linker convinced us that all these blocks were cast. Normally in 18th-century America printing surfaces were made so that areas not meant to take ink (i.e., white spaces) were recessed, and lines or areas meant to print were left in high relief. These or-



Thirty shilling note issued by the Province of Delaware (Philadelphia: Franklin and Hall, 1760). Courtesy of the American Antiquarian Society.

amental borders were cast in very low relief so that some areas slightly below the surface of the block also took ink, but were not pushed into the paper as much, so they show up a bit lighter on the printed notes. The resulting printed image is not simply black and white, but black and white and gray. To make matters even more complicated, some of these



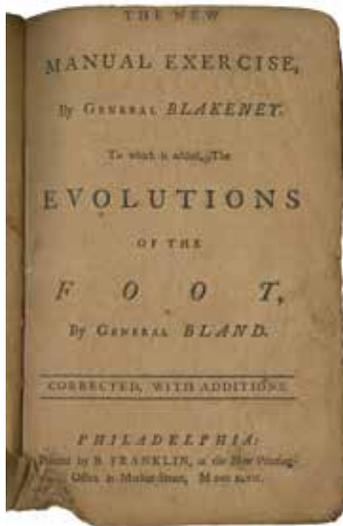
Detail of 10 shilling note issued by the Province of Delaware (Philadelphia: Franklin and Hall, 1759). Courtesy, The Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, 65x625-32a.



Close-up view of the cross hatching on a low-relief area of the type-metal block used to print the 1759 10 shilling note for the Province of Delaware. On deposit from the Delaware County Institute of Science. Photo by Jessica Linker.

medium relief areas were scored with cross hatching after the block was cast, with those hatched lines showing on the printed bill as white lines. All these variously complicated techniques were meant to further deter counterfeiters, on the assumption that printers trained in the normal way would not have known how to replicate them.

In other words, these blocks were effective as counterfeit deterrents precisely because they were made in unconventional ways. This principle



The New Manual Exercise, by General Blakeney (Philadelphia: B. Franklin, 1747. On deposit from the Delaware County Institute of Science.

holds for other aspects of printed paper money, such as the mica-flecked paper and the intricate color printing used on some of the Revolutionary War currency in the Cauffman Collection, discussed in last year's *Annual Report*. These blocks prove exceptions to many generalizations that have been made about early American printing technology, which is what makes them so interesting. Newman believes the leaf blocks were exceptional in a wider sense, in that there is no European counterpart to them. If so, they were the only real invention Franklin made in the field of printing technology. Moreover, these blocks may be the earliest surviving pieces of type metal cast from molds made in America.

The officers of the Delaware County Institute of Science, including President Roger Mitchell, Vice President Geremea Fioravanti, and Curator Kathy Hornberger, have graciously agreed to place these materials on long-term deposit at the Library Company, and we anticipate that more investigation will yield more discoveries. Also part of their deposit is a 1747 Franklin imprint, *The New Manual Exercise, by General Blakeney; to Which Is Added The Evolutions of the Foot, by General Bland*. This pamphlet was designed for the use of the Pennsylvania Militia, a voluntary association for the defense of the colony formed in response to Franklin's pamphlet *Plain Truth*. *The New Manual Exercise* was the last pamphlet he printed before he retired from business and embarked on a new life in politics. This is the only known copy, seen by Franklin's bibliographer C. William Miller but never filmed or digitized. Who knows what other discoveries remain to be made at the Delaware County Institute of Science?

James Green
Librarian

Popular Medicine

Over the last thirty years Charles E. Rosenberg has made many substantial gifts to the Library Company from his collection of popular medical books, and over the past fifteen years his old friend and fellow Trustee William H. Helfand has made equally substantial gifts from his collection of medical advertising prints and ephemera. Both are the best collections of their sort in private hands, and taken together they provide the fullest possible view of the printed and graphic media through which information about managing the body in sickness and in health was communicated to ordinary Americans in the 18th and 19th centuries.

This year's gifts provide an excellent example of how beautifully these two collectors and their collections complement each other. Dr. Rosenberg gave more than 300 books on psychiatry and insanity, and Mr. Helfand's gift (totaling more than 1,500 pieces of ephemera) included about 300 items relating to cures for addiction to alcohol and drugs. Both collections document what Dr. Rosenberg has called the medicalization of deviance in the 19th century, the process whereby certain behaviors or emotions were classified as illnesses, given somatic and disease-specific explanations, and assigned to the care and explanatory authority of the physician. A key figure in this process in America was Benjamin Rush. His papers and his entire medical library are at the Library Company, so these gifts reinforce one of our greatest strengths. *Rush's Observations and Inquiries upon the Diseases of the Mind*, the first American psychiatric textbook, was published in Philadelphia in 1812; copies of the first three editions are in the Rosenberg gift. Rush was also the first to articulate clearly the modern conception of alcohol addiction. Previously drunkards were thought to be either sinners or people who just liked to drink. Rush believed that habitual consumption of spirits led to paroxysms that were like those of many diseases and that led eventually to a "disease of the will," or an inability to refrain from alcohol—in short, addiction.

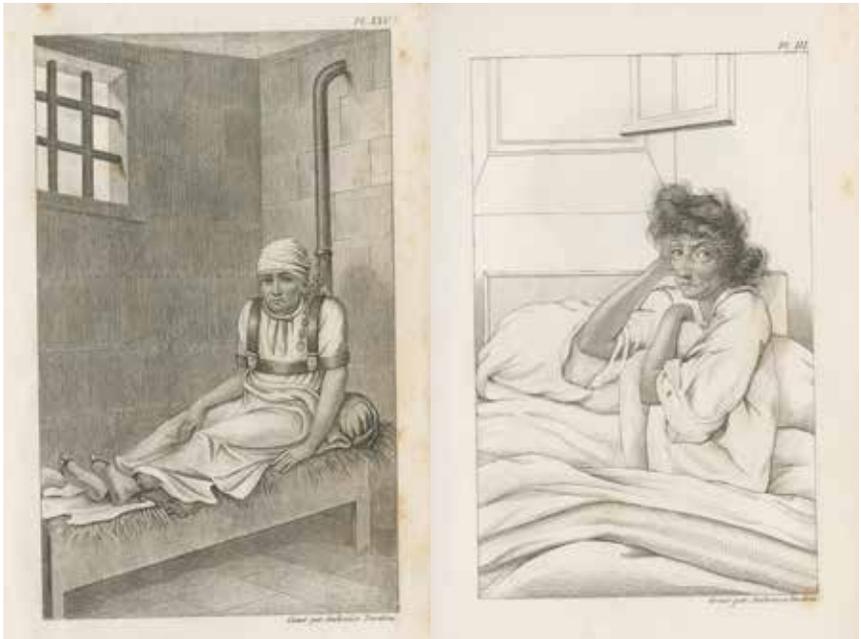
Rush's precursors in conceiving mental disorder as disease are well represented in the Rosenberg gift. Some of the earliest imprints show psychiatry's roots in philosophy (Samuel Haworth, *Anthropologia; or, A Philosophic Discourse Concerning Man. Being the Anatomy Both of His Soul and Body*, London, 1680) and alchemy (Franciscus Mercurius Helmont,

The Spirit of Diseases; or, Diseases from the Spirit, London, 1694). Popular handbooks on domestic medicine often took a holistic approach to promoting physical and mental health, as in *The Natural Method of Cureing the Diseases of the Body, and the Disorders of the Mind* (London, 1742) by the philosopher, mathematician, and physician George Cheyne, an early advocate of vegetarianism. The Rosenberg gift also includes a number of treatises on hypochondria, including another of Cheyne's books, *The English Malady* (London, 1733), and *A Treatise of the Hypochondriack and Hysterick Diseases* (London, 1739) by Bernard Mandeville, better known as the author of *The Fable of the Bees*, which introduced the concept of the market's invisible hand seventy years before Adam Smith. A treatise on the passions (religious melancholy, lust, greed, etc.) and the dire effects on the body of failing to restrain them represents another closely related proto-psychiatric genre well represented in this gift. A more nuanced view was taken by the physician and moralist John Gregory, who lectured to Rush on the practice of physic at Edinburgh. His *Comparative View of the State and Faculties of Man with Those of the Animal World* argued that natural instinct guided morality and that reason was subordinate to instinct but a corrective to it. It was often reprinted, and this collection includes editions of 1766 and 1798.

Rush may have been "the father of American psychiatry" but he had plenty of brothers in Britain, such as Alexander Crichton, whose 1798 book on the psychopathology of the passions included one of the first descriptions of attention-deficit hyperactivity disorder; Sayer Walker, a pioneer in the treatment of neuroses; and John Haslam, who in 1809 published one of the earliest and clearest descriptions of what later was called schizophrenia. Many of Rush's near contemporaries were keepers of insane asylums in Great Britain, including Thomas Arnold of Leicester, who was a fellow student of Rush's at Edinburgh; Joseph Mason Cox of Bristol; William Saunders Hallaran of Cork, who published the first Irish textbook of psychiatry in 1810; and George Man Burrows, who presided over the Clapham Retreat in London. Treatises by all of them are in the collection. The most illustrious of Rush's contemporaries on the Continent was Philippe Pinel, chief physician at the Hospice de la Salpêtrière, where 7,000 indigent women were confined. Many of them were violently insane, and Pinel famously released them from their chains. He was

frequently cited in Rush's *Diseases of the Mind*. Both the second French edition (1809) and the first English translation (1806) of his *Treatise on Insanity* are in the Rosenberg gift. Pinel's greatest student, Jean-Étienne Esquirol, is represented by the English translation of his *Mental Maladies* (Philadelphia, 1845) and by an atlas volume of the plates from the original French edition (Paris, 1838), which contains twenty-seven harrowing portraits of mental patients.

The early-19th-century American contributions to psychiatry represented here are far less numerous. Some were written by clergymen, who were then still in possession of much of the territory contested by physicians. An example is the Rev. Grant Powers' *Essay on the Influence of the Imagination ... Contributing to a False Hope in Religion* (Andover, 1828). Joseph Buchanan's *Philosophy of Human Nature* (Richmond, KY, 1812) took a materialist view of the relation between mind and matter that now seems strikingly modern, but the book was published virtually on the frontier, and the few who read it condemned it as atheistic. A much



Ambroise Tardieu, engraver. Two plates from Jean-Étienne Esquirol, *Des Maladies Mentales ... Atlas de 27 Planches*. (Paris: J.-B. Baillière, 1838). Gift of Charles E. Rosenberg.

more famous American philosopher/psychologist was Amariah Brigham, who in the 1830s wrote two books about how the social and religious upheavals that characterized Jacksonian America led to mental and physical illness (*Remarks on the Influence of Mental Cultivation and Mental Excitement upon Health*, 1832; and *Observations on the Influence of Religion upon the Health and Physical Welfare of Mankind*, 1835). These books articulated a widespread popular sentiment; several editions are in the Rosenberg gift. Brigham's more strictly medical *Inquiry Concerning the Diseases and Functions of the Brain, the Spinal Cord, and the Nerves* (1840) got him a job first at the Hartford Retreat and then at the New York State Lunatic Asylum at Utica, where he put into practice his ideas about the asylum as a refuge from social conditions.

In some cases Americans made contributions to medicine (as they did to other sciences and arts) by translating or annotating European works. An example is Thomas Cooper's edition of the French physician F.-J.-V. Broussais's book on the physiological basis of mental illness, *On Irritation and Insanity* (Columbia, SC, 1831). As a young man, Cooper was involved in radical politics in England and in France during the early stages of the Revolution. He emigrated to the US with Joseph Priestley in 1794 and eventually settled as professor of chemistry and political economy at the University of South Carolina, where his still-radical political views somehow led him to support slavery and secession from the Union. He translated Broussais as a way of disseminating his materialist philosophy, and attached to it three essays of his own that found support for materialism in scripture and in metaphysics, physiology, and psychology. It is a prime example of the creative eclecticism of American science in the early 19th century.

Many of the most valuable mid-19th-century American contributions to psychiatry were made not in book form but in annual reports written by the keepers of asylums for the insane or for mentally disabled children, and in articles in general medical periodicals. Dr. Rosenberg has given hundreds of such serials in previous years, and this year's gift includes some particularly rare ones, including the *Western Journal of the Medical and Physical Sciences* edited by Daniel Drake (Cincinnati, 1828-1838). Even rarer are such specialized periodicals as *Proceedings of the Association of Medical Officers of American Institutions for Idiotic and Feeble-*

Minded Persons (Philadelphia, 1876-1895), and the annual *Papers of the Medico-Legal Society of New York* (1874-1886), which incidentally represents Dr. Rosenberg's particular interest in forensic psychiatry. With very few exceptions, however, most of the mid- to late-19th-century monographs in the gift are by British (and some French and German) authors, either in their original editions or in American reprints, and most of them are new to our collections.

Mr. Helfand's gift shows dramatically how the classification of certain behaviors as diseases was carried to its farthest extent in America in the case of alcohol consumption. Rush's belief that there was no cure for alcoholism except total abstinence inspired a phenomenally successful temperance movement in the mid-19th century, but toward the end of the century the energy of that movement was redirected to Prohibition. As the historian Harry Gene Levine has argued, this transition from moral to political reform shifted attention away from the addicting qualities of alcohol and toward the saloon as a breeding place for crime, immorality, labor unrest, and corrupt politics. This may have been a factor in the emergence of a new conviction that alcoholism had a cure after all, or so many quacks claimed in the advertisements in Mr. Helfand's gift.

One of the most famous of these quacks was Leslie E. Keeley, MD, who in 1880 began to offer the Keeley Cure for alcohol and drug inebriety at his sanatorium near Chicago. By the 1890s there were nearly one hundred Keeley Institutes in North America, as well as branches in London and Paris. (The one in Philadelphia was at 812 North Broad Street. The elegant building now houses a Latino restaurant known for its frozen margaritas—good as a headache cure according to one Yelp reviewer.) “At the beginning of the treatment the patient is provided a liberal amount of the best whisky,” Keeley wrote in one ad, but “after two or three days the old craving for alcohol disappears for good and all.” The treatment continued for a month, with an injection four times a day and a dose of the patent “Double Chloride of Gold” tonic every two hours. A chemical analysis published in the *British Medical Journal* in 1892 showed the tonic was 55 proof alcohol and the injections included small amounts of strychnine (which causes paralysis) and atropine (which causes palsy)—but no gold. The public evidently preferred to trust greater authorities, such as Philip D. Armour, founder of the Chicago meat-packing giant exposed in Upton

Sinclair's 1906 novel *The Jungle*. He wrote, "I have sent about two hundred of my employees, from butchers to foremen, and all have been permanently cured." The Keeley Institute remained in business until 1966.

As Rush had long before realized, the addict's craving for alcohol could be eased by opium in its various forms, and not surprisingly many of the drugs developed to "cure" alcohol addiction contained opium or substances that were even more addictive. For example, Metcalf's Coca Wine (which contained both wine and a form of cocaine) was said to be valuable as "an antidote for alcoholism and the opium habit." More generally it was recommended as a tonic that was "perfectly harmless, and may be given to children and delicate persons for a long time without the slightest unpleasant after-effect." Denials like this were common, and they show that both the manufacturers and their customers knew perfectly well what these drugs were good for. Smith's Glyco-Heroin was touted as "the ideal heroin product. It is superior to preparations containing codeine or morphine, in that it is vastly more potent and does not beget the bye-effects common to those drugs." Medicines containing harder drugs often advertised their potency explicitly. For example, Dr. Birney's Catarrhal Powder was advertised as containing 2.5% cocaine. This ad showing how to administer Catarrhal Powder seems to wink knowingly at recreational drug users.

surface of the nose.

FOR CATARRH AND HAY FEVER.
Apply to both sides of the nostril morning and evening every other day for one week, then discontinue for one week. If not entirely relieved, repeat application as at first for one more week.

FOR CATARRHAL HEADACHE.
Apply to both sides of the nostril; if not entirely relieved, repeat application once more only in 30 minutes. If headache returns, apply same as for catarrh and hay fever.

FOR CATARRHAL DEAFNESS.
Apply to both sides of the nostril, same as for catarrh and hay fever.

You Blow THE POWDER.



FOR ACUTE COLD IN HEAD.
Use the powder five or six times daily for one or two days; omit a day, then, if not relieved, repeat for one day more only.

FOR TONSILLITIS, QUINSY AND SORE THROAT.
Have the powder blown over tonsils and throat by an assistant; the patient at the same time depressing the tongue with some flat instrument. Two or three applications at intervals will suffice.

In ordinary cases of Nasal Catarrh, Hay Fever, Cold in the Head, Headache, Sore Throat, Tonsillitis and Quinsy, this Remedy will give immediate relief.

Birney Catarrhal Powder Co. *Directions for Using Dr. Birney's Catarrhal Powder.* (New York, 1894). Gift of William H. Helfand.

Drug addiction was just as well known a social and medical problem as alcoholism, and there was also a brisk market in cures for it. Dr. Samuel B. Collins's Painless Opium Antidote was accompanied by a pamphlet called *Theriaki: A Treatise on the Habitual Use of Narcotic Poison* (La Porte, IN, ca. 1890), which was full of horror stories about the effects of opium. If that made the addict feel worse, a dose of the antidote made him feel much better, because the medicine itself contained opium. The Helfand gift also includes manuscript material relating to Collins, including two letters to him from Henry M. Alden, editor of *Harper's Magazine*—refusing to accept ads from him—and a carte-de-visite photograph. Another medicine called Svapnia was a more blatant fraud. It was advertised as an extract of opium, but “purified” so that it could be used freely “with the certainty that the usual bad after effects of opium will not occur.” It is hard to believe anyone was fooled.

Just as common were addiction cures that contained no active ingredients at all. One called Tescum had a particularly clever pitch. One was to take two doses a day, but also to “exert all the will-power at your command, by making up your mind **POSITIVELY** that **YOU WILL NEVER DRINK ALCOHOL IN ANY FORM AGAIN.**” It was tasteless (of course), so a wife could administer it secretly to her husband in



Back cover of Sterling Remedy Co., Don't Tobacco Spit and Smoke Your Life Away! Take the Nerve-Maker No-To-Bac Guaranteed Cure (Chicago: W.B. Conkey Co, ca 1900). Gift of William H. Helfand.

tea, coffee, or food; but again, she was advised: “use your influence with the patient in persuading him to use his own will power in an effort to overcome the habit. Be pleasant and agreeable to him—try to win him over to your way of thinking.” Cures for tobacco addiction were also common, and routinely exposed as devoid of active ingredients; but no matter, their trade cards had the best graphics.

Finally, to return to Rush: his concept of addiction disease emerged in his thinking only towards the end of his life. Since the 1780s he had advocated temperance because he saw excessive drinking as the cause of disease, along with many other social and moral problems; but it was not until after 1800 that he classified it as a disease. This change in his views led directly to huge changes in attitudes and behaviors surrounding alcohol and drugs at every level of American society in the following century, so it is worth asking what prompted it. Some letters in the Library Company’s Rush papers to and from his eldest son John suggest one possible explanation.

One of the earliest letters in the file was written by Rush and co-signed by his wife Julia in 1796 as their nineteen-year-old son was embarking on a voyage to Calcutta as ship’s surgeon. In some ways it was a typical letter of advice to a young man first setting out in the world. Under the heading “Health” Rush gave John the same advice he had been giving to the world for years: “Be temperate in eating, more especially of animal food. Never taste distilled spirits of any kind, and drink fermented liquors very sparingly.” However, the conclusion of the letter took a more urgent and peculiar tone:

Be sober and vigilant. Remember at all times that while you are seeing the world, the world will see you. Recollect further that you are always under the eye of the Supreme Being. One more consideration shall close this parting testimony of our affection. Whenever you are tempted to do an improper thing, fancy that you see your father and mother kneeling before you and imploring you with tears in their eyes to refrain from yielding to the temptation, and assuring you at the same time that your yielding to it will be the means of hurrying them to a premature grave. (Lyman Butterfield, ed., *Letters of Benjamin Rush* [1951], p. 777)

At this stage Rush saw John's impulse control problem as a moral failing, but he was anxious that religious faith, peer pressure, and will power would not be enough to control it; so he added a cruel burden of guilt, knowing as well as any Freudian how powerful an incentive that could be.

Rush's anxiety was well founded. In 1804, just after graduating from Penn's Medical School, John "lost his health" (Butterfield, p. 891). He went South to recover and there he rejoined the Navy. In 1807 he killed a shipmate, a close friend, in a duel in New Orleans. His commanding officer wrote to Benjamin that John was suicidal and insane, and that drinking had aggravated his condition. The commander may also be the person who sent along John's eye-popping liquor bills, which his father carefully preserved in the family papers. John returned home to his father's care, and in 1810 he was committed to Pennsylvania Hospital. These bare facts are all that can be gleaned from Rush's papers, but it seems highly likely that he had long seen his son's problem as alcoholism, and that his experience with John shaped his rapidly evolving conception of addiction.

It was the year after John "lost his health" that Rush first used the word "addicted" with reference to drinking spirits, in the 1805 revised second edition of *Medical Inquiries and Observations*. And it seems even more likely that he had his son in mind when in his 1812 *Diseases of the Mind* he first described habitual drunkenness as a "disease of the will" in these vivid and dramatic terms:

That this is the case, I infer from persons that are inordinately devoted to the use of ardent spirits being irreclaimable, by all the considerations which domestic obligations, friendship, reputation, property, and sometimes even by those which religion and the love of life, can suggest. An instance of insensibility to the last, in an habitual drunkard, occurred some years ago in Philadelphia. When strongly urged, by one of his friends, to leave off drinking, he said, "Were a keg of rum in one corner of a room, and were a cannon constantly discharging balls between me and it, I could not refrain from passing before that cannon, in order to get at the rum."

The mostly likely place a keg of rum and a discharging cannon could

have been found in close proximity was on a naval gunship, which is where John Rush was serving when he fought that duel. Was he the drunkard? Was the friend who was urging him to stop drinking Benjamin Rush himself? We will never know, but it does seem that Rush's tragic prophecy in the 1796 letter to his son was fulfilled. Less than six months after the publication of *Diseases of the Mind* Benjamin was dead; John spent the rest of his life—twenty-seven years—in Pennsylvania Hospital; and his mother Julia outlived him.

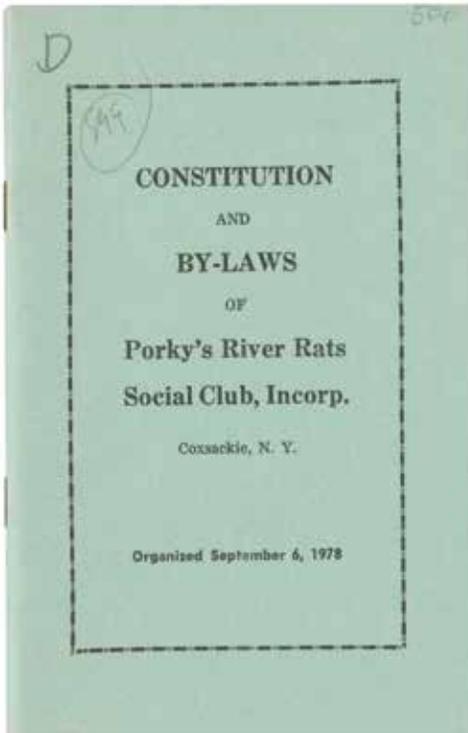
James Green
Librarian

Framing American Society: The Michael Zinman Collection of Social Constitutions

The American propensity to form voluntary associations has often been remarked upon, most notably by Tocqueville in *Democracy in America* (1835), but less well-known is our propensity to organize these associations by means of printed documents called constitutions. In the colonial period these founding documents were called charters or articles of association—the Library Company has one of each. The founding document of the St. Andrew’s Society of Philadelphia was first called its Rules, but in 1769 these were revised and published as *The Constitution and Rules of the St. Andrew’s Society in Philadelphia*. That may be the only use of the word in connection with a voluntary association until after 1776, when all the newly independent states began to adopt constitutions. From then on non-governmental associations quite often called their founding documents by that name.

The earliest post-Revolution example in our collection is the Constitution of the United Fire Society Providence, Rhode Island, adopted in 1786, a year before the US Constitution was written. It was given to us in 2002 by Trustee Michael Zinman.

Michael Zinman began to collect social constitutions in about 1996. He had just acquired some 100,000 pamphlets discarded by the New York Public Library after they had been microfilmed, and going through that mass he was struck by the large number of social constitutions. It



was a perfect application of his “critical mess” theory of collecting: get enough examples and you can mess around with them to see what patterns emerge.

In this case the mess/mass was about 200 examples of the genre, and he saw them as dramatizing the profound and perennial impact of constitutionalism on every aspect of American culture. Because so many of them were 20th century, he did not at first think of them as destined for the Library Company, though he did give a score of the earliest ones with his pre-1801 imprints collection. As our chronological scope began to lengthen over the past decade, however, especially for ephemera, this collection came more and more to seem a good fit with ours. This year he made us a gift of it, almost 1,600 American social constitutions, ranging in date from 1794 (the New York Society for the Promotion of Christian Knowledge and Piety) to 1999 (his dentist’s local professional association). Obviously this is just a fraction of all the social constitutions published in those two centuries, but it is an excellent cross section. Because of their ephemeral nature, most are not preserved in libraries. Many others can be found in research libraries and historical societies scattered under different classifications; but the Zinman Collection appears to be the largest one of its kind. As with the other collections he has given to the Library Company, he continues to add to it actively. Many of the Zinman constitutions are rare and valuable in their own right. For example the 1794 *Constitution of the New York Society for the Promotion of Christian Knowledge and Piety*, mentioned above, is known in just three other copies, as is the 1799 *Constitution of the Academy of Medicine of Philadelphia*. The 1801 *Constitution of the Washington Printing and Bookselling Company*, one of the earliest American book trade organizations, appears on the wrapper of the third issue of the *National Magazine; or, Cabinet of the United States*, of which only eight issues were published in the winter of 1801-1802. Only two complete runs of this magazine survive, and because magazine wrappers were usually discarded, this may well be the only known copy. We can find no other copy of the German-language edition of the *Constitution of the Socialist Workers Party (Socialistische Arbeiter-Partei)* published in Cincinnati in 1878. Founded in Philadelphia in 1876 as the Workingmen’s Party and renamed in 1877, this was one of the first Marxist political parties in America.

Among the rarest and most interesting documents in the collection are two constitutions of the Japanese American Committee for Democracy (JACD) in New York, one undated but probably adopted soon after Pearl Harbor, and the second dated 1943. Their rarity can be assumed from their format; both are mimeographed on highly acidic paper. The JACD was an anti-fascist civil rights and social organization that united New York's Japanese American community during World War II. Its board of directors initially included the head of the ACLU and the authors Lin Yutang and Pearl Buck, along with many prominent community leaders. The JACD was soon put in an impossible position, however, when President Roosevelt ordered the internment of Japanese Americans on the West Coast beginning in February 1942. The JACD opposed the order but in the end advised obedience as vital to national defense. The Preamble of the Constitution begins, "In order to bring about the complete integration of Japanese Americans, both issei and nisei, into the whole American people..." But whereas the first Constitution resolved to "mobilize all loyal American citizens of Japanese ancestry and Japanese residents of our community loyal to the United States for the defense of American democracy," in the one dated 1943 that last phrase read "for the victory of American democracy." That change signaled a change of policy whereby the New York organization in effect turned its back on the 120,000 Japanese Americans interned in the West, which may explain why it has been largely forgotten in Japanese American history.

Most of these social constitutions share not only a common name but also a common language or mode of address. Just as the US Constitution begins with a statement of purpose ("We the people of the United States, in order to form a more perfect union..."), so most social constitutions begin with a statement of what brings an organization's members together and what goals they hope to achieve. This is true no matter whether the organization is cultural, professional, fraternal, benevolent, religious, political, or just plain social. Many constitutions begin with a preamble, an obvious echo of the US Constitution. The JACD Constitution is an example, as is that of the Kootenai people, adopted in 1947: "Preamble: We, the Kootenai Indians of Idaho, in order to establish a tribal organization and promote our common welfare, do establish this Constitution and Bylaws."

Even when the language is less formal, some statement of purpose is almost universal. The Colored Teachers' Association of Ohio, founded in 1861, wrote that "the object of our desire is the education and elevation of our race." In fact most organizations had much more limited goals. Thus the second article of the *Constitution of the Doberman Pinscher Fancier's Association* (another mimeograph) reads, "The object of this Association shall be to promote and encourage the breeding and improvement of the Doberman Pinscher Police Dog as defined by its standard." Others prefer to cut to the chase: The Constitution of Porky's River Rats (Coxsackie, NY, 1978) states "The purpose of this club is purely social." But for most of these organizations (as Mr. Zinman himself wrote) "what comes through over and over is the nobleness of the object—whatever it might be—of the group that had banded together. It really is a mirror of how our society relates to itself."

James Green
Librarian

Morris Family Collections

This year we were fortunate to acquire more material to add to our Marriott C. Morris Photograph Collection (featured in the 2001 *Annual Report*). Morris, a dedicated amateur photographer of the late-19th and early-20th centuries, enjoyed taking photographs of his family and friends at leisure at the family's Germantown home and summer residence at Sea Girt, New Jersey. Morris kept a detailed log recording the subjects and dates of the images he shot, lighting conditions, and technical information about the cameras he used and how he developed the plates. This year Marriott C. Morris's grandchildren David M. Morris, William P. Morris, and Eleanor M. Cox kindly donated approximately 1,000 more negatives, a photographic log book, and a few photographic prints to our existing Morris collection. The recently added group of negatives portrays the Morris family sailing, camping, and biking at the Jersey shore; enjoying the Poconos; and traveling both around the Philadelphia area and farther afield, including to England in 1897.

After a visit to the Library Company in the Fall, the Morris family generously decided to support the processing of the entire Marriott C. Morris Photograph Collection in our possession. It will be completely digitized and made available in our digital catalog, ImpAC, and catalog records will be created for each item. An online exhibition will also be produced featuring a selection of the images. We are very grateful to the Morris family for their support of this project, which represents an ideal combination of financial support for collections management in conjunction with valuable gifts of material, and we will be keeping Library Company members apprised of our progress as we move forward with the project via Facebook, Twitter, and the Beyond the Reading Room blog.

David M. Morris also added about sixty-five rare books to our collection in 2013. Primarily juvenile literature from the mid- to late-19th century, they belonged to Elliston Perot and Martha Canby Morris and their children Marriott Canby, Elizabeth Canby, Samuel Buckley, and Elliston Perot Morris. The family cared for these books from the start, and several still have the homemade wrappers that were crafted to protect them. Most were of simple paper but others show more consideration, including one fashioned from vibrant blue-and-black patterned velvet.

This wrapper, too, shows little evidence of wear. The wrappers protected the covers, allowing the books to survive in wonderful condition. Most of the books contain a gift inscription and show some evidence of use (inserted flowers, etc.), making their fine condition all the more remarkable. From the dated inscriptions and known family histories, however, we can surmise that some volumes survive in this state because the little owner of the book passed away before being able to leave a mark.

There are many standouts among these books. The fact that so many have gift inscriptions adds much to their value. We can tell the gender and age of the recipients of the books, as well as the identities of the givers. Such detailed provenance is rarely so easily come by. A very few of the books seem not to have been meant as gifts. *The Southern Pictorial Primer* (Charleston, 1854) is one such. Only the name of the purchaser (Martha C. Morris) is inscribed on the title page. This work, with its abundance of pictures of “happy slaves,” may have been deemed inappropriate for the children of a Northern Quaker family. Nearly every tale and every domestic scene refers to slaves, and the treatment of them. In one story, a mother tells her young daughter about a conversation her father had with a “young lady from the North” in which he explained his obligation to take care of his slaves “because they belong to him, just as his children do.” In another, white siblings watch slave children run to get their morning milk, of which, they are careful to note, there is plenty—“what a big dish full of nice milk.”

Sarah Weatherwax
Curator of Prints and Photographs

Rachel A. D’Agostino
Curator of Printed Books

Hagar & Campbell's Dime Museum

The end of 2013 saw the arrival of some wonderful gifts. Barbara Fahs Charles and Robert Staples donated a number of spectacular oversized broadsides, one of which is featured here.



Hagar & Campbell's Dime Museum, Ninth & Arch Sts. Opens Monday September 3d 1883. Cincinnati & New York: The Strobridge Lith. Co., 1883. Chromolithograph. Gift of Barbara Fahs Charles and Robert Staples.

Hagar & Campbell's Dime Museum broadside is a feast for the eyes and accurately captures the boisterous nature of the museum itself. Opened by William Hagar and W. T. Campbell in 1883 at the corner of Arch and 9th Streets in Philadelphia, the museum promised its visitors "countless curiosities," from a bearded lady to an armless man to a magician and a ventriloquist. A mere ten cents would provide "instruction and amusement" to all, but particularly to women and children. A visit to Hagar & Campbell's Dime Museum, which offered admission daily from 1:00 to 10:00 pm, could fit into almost everyone's schedule. For those

whose appetites were whetted by the displays at Hagar and Campbell's establishment, Philadelphia boasted several similar museums only a few blocks away.

Strobridge Lithographing Company, a Cincinnati firm well-known for its colorful circus posters, does not seem to have embellished the appearance of the dime museum building per the comparison between this broadside and contemporary photographs. Hagar and Campbell purchased the building from a Colonel Wood, who had operated his own museum at the site, and the Library Company's holdings include a ca. 1875 image of Colonel Wood's Museum in the Raymond Holstein Stereograph Collection. Large banners adorn the exterior, and signs advertising the exhibitions and performances spill out onto the sidewalks around the building in the stereograph. A mid-1870s broadside also in our collection advertised Colonel Wood's Museum by declaring that it displayed 500,000 curiosities from around the world. Despite the varied offerings and gaudy advertising of Hagar & Campbell's Dime Museum, the institution did not succeed under their management. In 1885 the museum passed into the hands of Charles A. Brandenburgh and Company, which continued to offer the public titillating exhibitions for a small entrance fee.

Sarah Weatherwax
Curator of Prints and Photographs

Revisiting Elleanor Eldridge

Among the year's acquisitions were the first edition of *Memoirs of Elleanor Eldridge* (Providence, 1838) and the second printing of *Elleanor's Second Book* (Providence, 1841), a sequel to *Memoirs*. Both were biographies written by white Rhode Islander Frances Whipple Green in cooperation with Eldridge to provide her with much needed income. Perhaps due to Green's heavy-handed attempts to turn portions of Eldridge's life into a sentimental romance, we dismissed our 1970 acquisition of *Elleanor's Second Book* (Providence, 1842) as representative of the "goody-goody school" of mendicant literature. This was a misleading assessment since Eldridge, along with Frances Ellen Watkins Harper and Victoria Earle Matthews, was one of the few African



Frontispiece from Frances Whipple Green. *Memoirs of Elleanor Eldridge*. (Providence, 1838). Purchased with funds from the Davida T. Deutsch African American History Fund.

American women whose work or lives were represented in the Woman's Building Library at the World's Columbian Exposition of 1893. Since our 1970 *Annual Report*, new methodologies in excavating black voices from white words have produced scholarship which has changed our attitude towards Eldridge's biographies and their ability to tell us about free black life in Rhode Island. In the intervening decades, a number of scholars have also delved into the archives to verify details about Eldridge's birth and property ownership in censuses, court documents, and tax records. Our two newly acquired volumes allow comparisons with our holdings of the 1840, 1843, and 1847 printings of *Memoirs* and our 1839 and 1842 printings of

Elleanor's Second Book, all by the same printer in Providence.

Born free in Warwick, Rhode Island, in 1785, Elleanor Eldridge was the daughter of a formerly enslaved man who gained his freedom through Revolutionary War military service and a woman of mixed African and Narragansett descent. Eldridge learned to support herself through hard work at an early age, and the themes of industry and resourcefulness are stressed throughout the biographies. At the age of ten, following the death of her mother, Eldridge began contracting herself to a local family, undertaking a variety of jobs ranging from cleaning and spinning to dairy farming. However, it was through the establishment of a lucrative whitewashing and painting service that Eldridge achieved a level of real prosperity. In the book's frontispiece, Eldridge proudly carries the symbol of her success, a whitewashing brush.

Eldridge invested in property in Providence using profits from her business as well as loans from private creditors, likely secured from her employers. Among her holdings was a house which she expanded with two additions, living in one area and renting out the remainder of the building for a steady rental income. Several times, Eldridge nearly lost the accumulations of her hard work to white swindlers. In one instance, while sick from typhus, she was wrongly declared dead and had her land unlawfully seized. To the surprise of the new owner, one would assume, she hired investigators to prove false testimony and tenaciously pursued the matter in court, although she eventually had to repurchase her property at a cost of \$700 more than the original price. Green shrewdly identified the root of Eldridge's vulnerability, writing "THE OWNER OF THE PROPERTY WAS A LABORING COLORED WOMAN." Despite Eldridge's relative financial success and her many prominent white patrons, her race, class, and gender exposed her to violations of her legal rights. However, the biographies focus singularly on Eldridge's mistreatment with little attention paid to other systemic examples of racism and sexism in Rhode Island. Absent, for example, is any mention of the race riots in Providence in 1824 and 1831 in which white mobs attacked black residents and their property.

Nevertheless, Eldridge's biographies provide a window into other aspects of free black life in Rhode Island and New England generally. Of particular note is the long-standing tradition of the "Negro Elections," de-

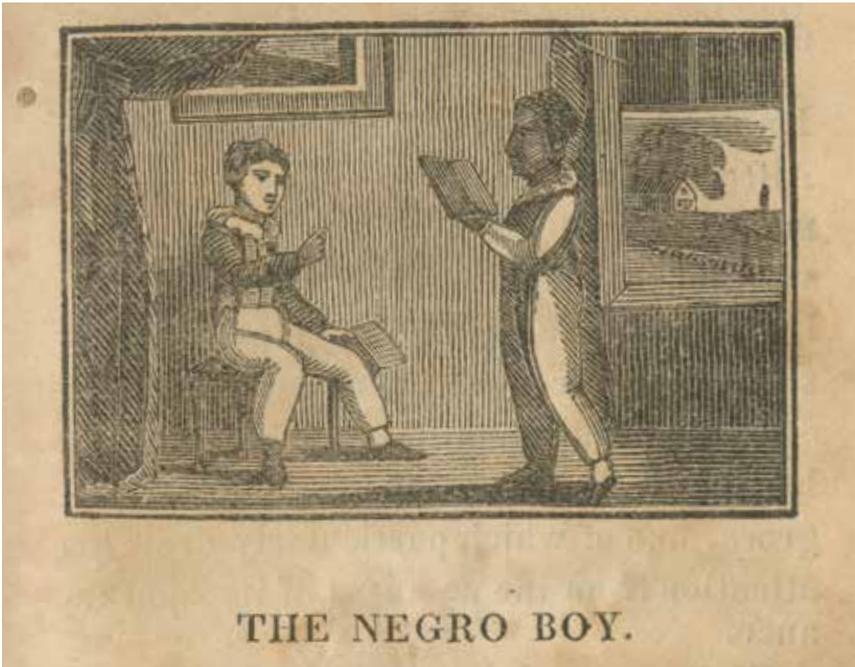
scribed in *Memoirs*. Beginning in an era of legal slavery and continuing long after, the elections took place in New England towns from the 1730s to the 1830s. Amidst summer festivals of music, song, and food, blacks congregated to elect a ceremonial “governor,” a position that was a mark of honor but had no formal responsibilities. Eldridge’s brother George was elected governor for three consecutive years, a sign of her family’s status in the black community.

Eldridge’s working life is characterized by the menial and temporary work that was available to African Americans after the gradual abolition of slavery in the North. At the same time, Eldridge was particularly skilled in exploiting the relationships created by working in service positions for white patrons. White women who had hired Eldridge in various capacities wrote testimonials that authenticated her story, a practice that was a selling point for this type of book. These employers also occasionally lent her hundreds of dollars, large sums for the time, to pay down a mortgage or to pursue legal channels to win back her property. Eldridge likely also used these patron networks to her advantage in procuring legal assistance from the prominent lawyers who prosecuted her legal cases.

Memoirs was intended to raise money for Eldridge’s legal fees as well as to replace some of the income lost from the seizure of her rental property. Sold for 50 cents, *Memoirs* was issued in eight printings over a ten-year span, with sales reaching about 2,000 copies according to Eldridge’s account in *Elleanor’s Second Book*. Eldridge embarked on a book tour, revealing a savviness in marketing herself. On tour in Boston and several Rhode Island cities, she received letters of introduction to white and black residents in Philadelphia and New York, where she travelled next to expand her book market. She convinced William Lloyd Garrison, publisher and editor of the abolitionist newspaper *the Liberator*, to print a testimonial for *Memoirs*. He did so, noting that “she was never a slave, though she has been deeply injured,” in acknowledgment of the racism and exploitation she had endured. Despite this public sentiment, Garrison complained later in a private letter to a friend that Eldridge had aggressively pressured him for the notice and for him to sell copies of the book from the *Liberator* office. Although Garrison reluctantly relented to her demands, he considered her to be in affluent circumstances compared to the millions of blacks living in bondage, demonstrating that even

among radical Northern abolitionists, black poverty and discrimination in the North were low priorities.

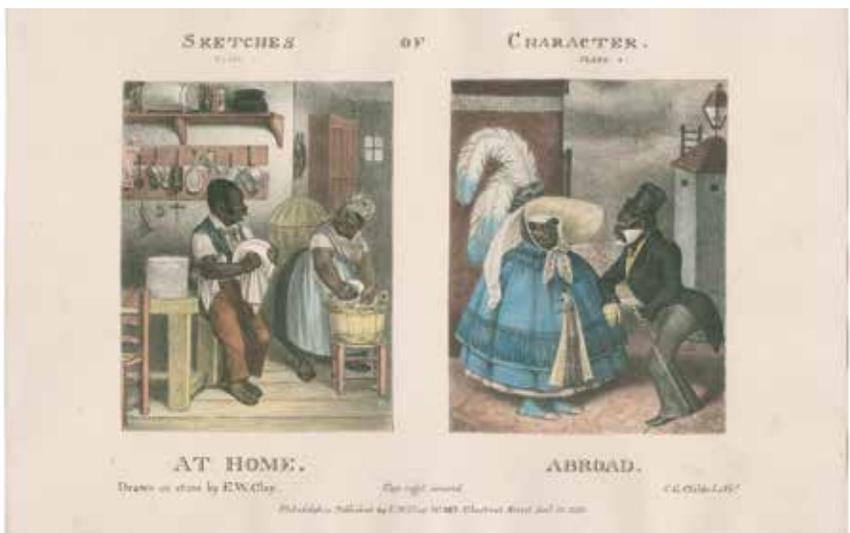
Elleanor's Second Book was first published in 1839 with the same objective of raising money for the debts Eldridge incurred in recovering her property. Adding little new information about Eldridge's life, it summarizes her biography and includes new stories about the mistreatment of mill workers, a growing class in New England. *Elleanor's Second Book* was issued in at least four printings, attesting to the continued popularity of Eldridge's story. Whether due to profits from book sales or income from her properties, Eldridge's financial situation improved sufficiently that in 1847 she bought another lot next to the first. She built a house on it and lived in one section while tenants occupied the other apartments. She died in 1862 with real estate holdings of \$4,800, which she left to two nephews.



Engraving from *The Negro Boy; Indolence; Look Before You Leap; The Pedlars; and Lieutenant Hartley* (Boston, 1829). Purchased with funds from the Albert M. Greenfield Foundation.

The importance of morality and industriousness is also stressed in some of the tales in our newly acquired children’s book, *The Negro Boy; Indolence; Look Before You Leap; The Pedlars; and Lieutenant Hartley* (Boston, 1829). “The Negro Boy” tells the story of James, an orphaned Jamaican slave boy, who is adopted and brought to England by Mr. Simpson, an English merchant who is appalled by to the mistreatment of slaves in the colony. Rescued from slavery and uplifted by his new surroundings, James works hard, speaking frequently of the benefits of paid labor. James is educated alongside the merchant’s son, an elevation in condition that is depicted in a woodcut engraving of a well-dressed James reading his lessons. “Indolence” is a story about Robert, a lazy, petulant white boy who grew up in the West Indies before moving to England as an adolescent. His return to England and the gentle influence of his friend Hannah gradually change his character so that he grows up to be a virtuous and intelligent man. Although slaves are not featured in this tale, the narrative implies that living in a slave society had corrupted his character.

Our next acquisition perhaps demonstrates why the authors of the previous works portrayed their black subjects in what we formerly cast



Edward W. Clay. *Sketches of Character. At Home. Abroad.* (Philadelphia, 1830). Hand-colored lithograph. Purchased with funds from the Davida T. Deutsch African American History Fund.

as the “goody-goody school” of literature. Edward W. Clay’s *Sketches of Character. At Home. Abroad.* (Philadelphia, 1830) forms part of the *Life in Philadelphia* series of caricatures. Born in Philadelphia, Clay was a prolific caricaturist and became well known for his racist popular depictions, which mocked upwardly mobile African American Philadelphians as ineptly attempting to imitate the white middle class. This entry portrays an African American couple in a modest domestic setting and contrasts that with the same couple outlandishly dressed and about to experience the allure of foreign travel. The series’ caricatures dismissed the gains in education, economic position, and social status that free blacks had achieved since the abolition of slavery in the North. The *Life in Philadelphia* series persisted in various incarnations at the hands of new artists and publishers in Philadelphia, New York, and London into the 1860s. In fact, this print served as the basis for a similar print, already in our collection, that was published in London a few years later by W. H. Isaacs in his version of the series. Elleanor Eldridge’s life, as well as the modest portrait depicting her plainly attired with closely cropped hair and the symbol of a life of hard work in her hands, provided a counterpoint to *Life in Philadelphia* and other caricatures that attempted to cast African Americans as unfit participants in civic and social life.

Krystal Appiah
Curator of African American History

Stealing One's Self

Copies of a Despatch from the Governor-General of Canada to the Secretary of State for the Colonies ... Relative to the Surrender of Nelson Hackett, a Person of Colour, on the Demand of the Authorities of the United States, as a Fugitive from Justice (London, 1842) documents the first criminal extradition of a fugitive slave, Nelson Hackett, from Canada to the United States. A collection of the affidavits, petitions, and other records used in the case, this publication forms part of the printed Parliamentary papers that record the administration of British colonies.

As early as 1829, Canadian officials had declined US government requests to extradite fugitive slaves. After Great Britain abolished slavery throughout the British Empire in 1834, free blacks and self-emancipated slaves sought refuge in Canada from slave-hunters in increasing numbers. British law not only did not consider stealing oneself to be a crime, but Canadian officials also viewed the theft of a horse or mule indulgently if it was used to aid in the escape. Additional protection against slave catchers and kidnappers came in the form of an act passed in 1833 in Upper Canada and that remained in force when the province united with Lower Canada in 1842 to become the British colony of the Province of Canada, or simply Canada. The act outlined the legal violations, such as murder or felony theft, required for extradition. In addition, the act required due process for the accused, including the formal indictment of criminal charges by a grand jury in the district where the alleged crime took place.

In 1841, Nelson Hackett stole a horse and ran away from slave holder Alfred Wallace, a wealthy Arkansas plantation owner. In pursuit, Wallace enlisted Michigan Governor J. Wright Gordon to start extradition proceedings. Wallace also accused Hackett of stealing gold coin and silver as well as a number of valuable goods including a beaver coat, watch, and saddle, leading to Hackett's arrest in Canada and the discovery of the items on him. However, the Canadian government initially refused to extradite Hackett solely on the word of a slave owner and even questioned whether a state government (initially that of Michigan and later that of Arkansas) rather than the US government was empowered to make such a request.

Wallace returned to Arkansas and, unsurprisingly, easily secured a grand jury indictment against Hackett for grand larceny. In his defense, Hackett submitted a petition stating that Wallace had committed “false swearing” about the thefts in order to strengthen the extradition request and that he expected to be tortured if he was returned. Nevertheless, the Canadian government reversed its ruling based on the formal indictment and a request for extradition by the governor of Arkansas. Convinced that Hackett had committed felonious theft beyond what was needed to escape, the Canadian governor noted that refusal “would have involved us in disputes of the most inconvenient nature with the neighbouring states.” The outrage of American and Canadian abolitionists over the case spawned a new treaty between the United States and Canada as well as closer British Parliamentary review of extradition cases, making the extradition of fugitive slaves from Canada a rare occurrence. As for Hackett, British abolitionists planned to purchase his freedom but could find no trace of him after his return to Arkansas.

Several other acquisitions reflect the contentious issue of fugitive slaves within the borders of the United States. *Payment for Slaves. Speech of Hon. J. R. Giddings ... on the Bill to Pay the Executrix of Benjamin Hodges, Deceased, for a Slave Who ... Was Supposed to Have Escaped on Board the British Fleet* (Washington, DC, 1848) records Joshua R. Giddings’s opposition to a bill for federal compensation to a slave holder whose slave reportedly joined the British during the War of 1812. Giddings, US Representative from Ohio, was a vociferous abolitionist and defender of fugitive slaves.

Although free blacks volunteered on the American side during the war, many enslaved African Americans, often in family groups, took the opportunity to seek freedom and protection from British ships as they sailed into the Chesapeake in 1813. These fugitives not only fought for the British forces but also shared valuable information about the geography of the American land and waterways. The flood of fugitive slaves accelerated in 1814 when the admiral of the British fleet issued a proclamation offering immediate emancipation and resettlement in the West Indies or Canada to anyone who would join the British armed forces in the war. In all, more than 4,000 enslaved Americans fled and were resettled. The Treaty of Ghent, which ended the war, included provisions for a fund for

reparations from the British to compensate American slave holders. The United States established a commission to evaluate and pay claims from the fund, a process that took decades.

If claims were rejected by the commission, as happened to the estate of Benjamin Hodges, slave holders could appeal to Congress for payment through a special appropriations process. By 1848, the reparations fund had been exhausted, leaving the federal government to pay the few lingering claims. Giddings argued that not only did the petitioner fail to follow the stipulations of the treaty but also that Congress was not invested with the power to pay for slaves. Whether for lack of evidence for the claim or for a reluctance to use federal funds to compensate slave holders, the bill did not pass. We have a number of Giddings's congressional speeches in our collection, many of which document his support for fugitive slaves and demonstrate the era's political struggle to balance federal power with state rights.

The black community's esteem for Giddings is reflected in the title of our next acquisition, *The Sisters of Martha's Tent, No. 18, of the Order of J. R. Gidding & Jolliffe Union Will Hold Their Twenty-third Anniversary* (Media, PA, 1894?). The Order of J. R. Giddings and Jolliffe Union (with the names variously spelled), was a secret African American Christian women's benevolent organization. Founded in 1848 in Virginia by two formerly enslaved women, the organization originally aided escaped slaves in their quest for freedom. John Jolliffe, the group's other namesake, was an abolitionist and attorney who served as defense attorney in a number of fugitive slave cases. The most famous was that of Margaret Garner, who killed her young daughter rather than see her returned to slavery and whose story was later fictionalized in Toni Morrison's *Beloved*.

Following the Civil War and as local branches were founded in the North and South, the J. R. Giddings and Jolliffe Union revised its mission to focus on charitable work. Our new broadside announces an anniversary celebration of a local branch outside of Philadelphia. As racial segregation remained entrenched, groups such as this also provided a social place for middle-class African Americans to meet and network. While some of the most active chapters were founded in the South, several Northern cities saw the formation of chapters including Philadelphia; Norristown, Pennsylvania; Wilmington, Delaware; Newark, New Jersey; and New York City. This

I had short time to say farewell
To children dear and wife so true:
I loved my children, missy, dear,
Just as your own papa loves you.



Farewell to home.

Yet then, alas! I knew I should
Their faces nevermore behold:
One and another left my side,
To a more cruel bondage sold.

Grandmother's Stories for Little Children (Boston: John P. Jewett and Company, 1854).
Purchased with funds from the Albert M. Greenfield Foundation.

broadside is a rare description of this secret society's institutional activities.

Also from Pennsylvania is an anonymously written political broadside, *To a Reflecting Community ... Thomas Hilliary vs. Henry A. Muhlenberg* (Reading, PA, 1836?), which accuses Muhlenberg, a Pennsylvania congressman, of acquiescing to slave catchers' extortionate demands. According to the broadside's author, Muhlenberg rightly interfered when one of his black servants was accused of being a fugitive slave. However, when his actions resulted in a lawsuit alleging that he had aided the escape of a slave, Muhlenberg capitulated, paying \$170 for the suit to be dismissed. This political propaganda, likely produced around the time of a congressional election, condemns Muhlenberg's support of slavery. Not mentioned in the broadside, but widely available in newspaper roll calls of legislative votes, is the fact that Muhlenberg voted in favor of the gag rule prohibiting the discussion of antislavery petitions during his time in Congress. This incident demonstrates African Americans' vulnerability to kidnapping in the North as well as the conflicted attitudes towards slavery among many Northern whites.

We end with a children's story about slavery and escape. *Grandmother's Stories for Little Children* (Boston, 1854) was included on *Frederick Douglass' Paper's* recommended reading list of antislavery literature for children. Lizzie Howard, the main character, is filled with sympathy towards blacks as she learns about the horrors of slavery through the sad, sentimental tale of their servant Nelly's escape from slavery to the North. *Grandmother's Stories* borrows heavily from *Uncle Tom's Cabin*, and both were published by John P. Jewett and Company. In fact, the unattributed engravings of slave life in *Grandmother's Stories* are all recycled from the sumptuously illustrated 1853 edition of Stowe's novel, which featured 200 engravings by artist Hammat Billings. The re-captioned engraving of Nelly clutching her infant as she crosses the frozen Delaware River is easily recognizable as the image used to portray Eliza's famous escape across the ice floes of the Ohio River in Stowe's work. As a result, *Grandmother's Stories for Little Children* adds another interesting dimension to the complex publishing history of *Uncle Tom's Cabin*.

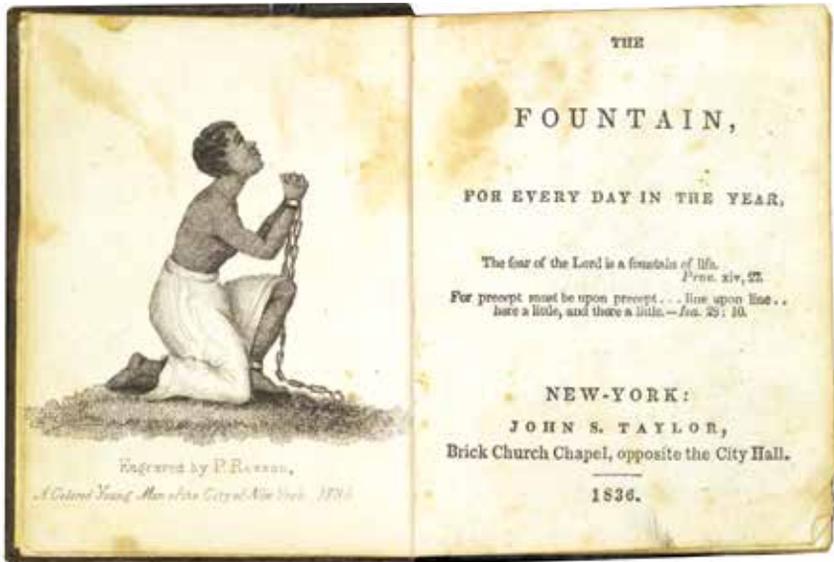
Krystal Appiah
Curator of African American History

The Antislavery Gift

One of our most notable purchases of the year was *The Fountain, for Every Day in the Year* (New York, 1836), a miniature antislavery gift book edited by the abolitionist and writer Lydia Maria Child. Her oeuvre ranged from *The Frugal Housewife* (Boston, 1829), a popular housekeeping manual, to *An Appeal in Favor of That Class of Americans Called Africans* (Boston, 1833), an unapologetic antislavery work that persuaded many of its readers to support radical abolitionism. Child produced her first gift book in 1826 and soon innovated on the genre, creating the nation's first children's gift book, *Juvenile Souvenir* (Boston, 1828), and the first antislavery gift book, *The Oasis* (Boston, 1834), all items that are already in our collection. Largely marketed to and consumed by women, the gift book probably seemed an ideal medium for winning female allies to the abolitionist cause. Although sales of *The Oasis* were poor, it received high praise within the abolitionist community. Compared to those of other forms of antislavery literature, *The Oasis's* price of one dollar was high. But the price was necessary to cover the cost of the long illustrated original narratives and poems, which conveyed a persuasive antislavery message.

The Fountain, on the other hand, was more modest in content and size, measuring less than three inches in height. While a plain edition was offered at an affordable price, the copy we purchased was an ornate gilt edition. Yet, even that version was advertised by antislavery booksellers at a fourth of the price of *The Oasis*. *The Fountain's* sole illustration is the frontispiece, and the text is largely composed of excerpts of previously published works.

Each daily reading includes antislavery-themed Bible verses which are paired with quotations by famed abolitionists. Such a combination fused the antislavery argument of moral suasion with a religious one in order to arouse sympathy for the cause. The words of prominent male abolitionists such as Anthony Benezet, William Wilberforce, William Lloyd Garrison, and Theodore Weld form a sizeable proportion of the text. However, Child also selected a substantial number of quotations from female abolitionist poets and writers including Sarah Forten, Elizabeth Margaret Chandler, Hannah F. Gould, Hannah More, Frances Harriet Whipple



Lydia Maria Child. *The Fountain, for Every Day in the Year* (New York: John S. Taylor, 1836). Purchased with funds from the Albert M. Greenfield Foundation.

Green, Harriet Martineau, Angelina Grimké, and Maria Edgeworth. Such quotes likely signaled to readers the appropriateness of antislavery activism for women. While there is a dearth of black abolitionists in the volume, Child selected (or invented) a few commentaries about the injustice of slavery from anonymous enslaved people, including “a Negro mother of North Carolina.”

The frontispiece, an engraving of a supplicant female slave by Patrick Reason, also introduces its readers to black abolitionism. Likely wanting to appeal to the sensibilities of her mostly female audience, Child featured a female supplicant slave in several of her works, including *An Appeal*, *The Oasis*, and *Authentic Anecdotes of American Slavery* (1839). *The Fountain* marks the first time that she used Reason’s engraving, a variation of the iconic abolitionist image of a kneeling male slave asking, “Am I not a man and a brother?” Reason omits the entreaty, “Am I not a woman and a sister;” instead identifying himself as “A Colored Young Man of the City of New York” beneath the image. This juxtaposition of his race and status as skilled artist challenged the racist ideas about black inferiority that sometimes permeated antislavery movements. Thus, *The Fountain* opens with an appeal from a black man and a black woman. This engrav-

ing by Reason also appears on the sheet of American Anti-Slavery Society letterhead which we purchased in 2011.

The Fountain probably met with some success since a second edition was published the same year for the American Anti-Slavery Society. While the first edition was published anonymously, the second edition contained an author's statement from Lydia Maria Child. Child's abolitionist gift books were precursors to the successful *Liberty Bell* (Boston), an antislavery gift book that was produced and widely distributed by the Massachusetts Anti-Slavery Society at its annual bazaar from 1839 through 1857. In addition to selling the volumes, the Society also gave away large numbers of each edition to contributors and sympathizers. This was likely the case also for our copy of *The Fountain*, which is inscribed: "Enos H. Neall present from F. A.-S. [Female Anti-Slavery] Society Coventry, R.I." Other antislavery gift books in our collection include *The North Star* (Philadelphia, 1840), *Freedom's Gift, or Sentiments of the Free* (Hartford, CT, 1840), and *Autographs for Freedom* (Boston, 1853).

Krystal Appiah
Curator of African American History

Women's History

This year we made a special effort to acquire prints depicting American presidents and their families in domestic settings. From the 1850s through the 1870s, many publishers found these prints saleable. Perhaps they appealed to buyers because they conveyed a sense of peace and harmony, offsetting the animosity and violence in the country during the years surrounding the Civil War.

The genre derives from a painting by self-taught artist Edward Savage entitled *The Washington Family*, which is now one of the treasures of the National Gallery of Art. Savage's imaginary scene of the Washington family (George, Martha, and Martha's grandchildren George and Eleanor Custis gathered around a map of the not-yet-completed city of Washington, DC) includes an African American servant, who has sometimes been identified as the slave Billy Lee. (Lee served George Washington through-



William Sartain after Christian Schussele. *Washington and His Family* (Philadelphia: Bradley & Co., 1864). Hand-colored mezzotint (proof copy). Purchased with funds from the Davida T. Deutsch Women's History Fund.

out the Revolutionary War.) Savage completed the painting in 1796, when New York City was the nation's capital, and the "city" of Washington was just swampy land along the Potomac River. But the idea of Washington, DC, represented the culmination of the efforts to found the new nation.

More than fifty years later, 19th-century artists and printmakers created variations on Savage's composition. This past year, largely with funding from the Davida T. Deutsch Women's History Fund, we acquired both lithographs and mezzotints based on Savage's scene. Some drop the figure of Billy Lee; for example a ca. 1850 lithograph published by Kelloggs & Comstock replaces Lee with a vase of flowers. In the early 1870s, Currier & Ives replaced the map of Washington with a map depicting North America. Our favorite is the mezzotint that William Sartain engraved, in which the artist Christian Schussele reverses the figures in Edward Savage's scene, giving new prominence to Martha Washington.

In the 1860s and 1870s, anonymous artists combined elements from both Savage's and Schussele's paintings to make *The Washington Family* into a vertical composition. Among various recent acquisitions we number two albumen print cartes de visite of this sort, which came as gifts from Davida T. Deutsch. Also knowing our enthusiasm for the multitude of variations on the scene, Library Company member John H. Serembus gave us an early-20th-century postcard reproducing the Schussele version.

These mid-19th-century "And His Family" prints, as we have come to call them, include the Lincoln Family and the Grant Family in similarly domestic settings. Especially after the assassination of Abraham Lincoln in April 1865, printmakers published many prints of him, including a good number with members of his family. For example, two years after Bradley & Co. issued William Sartain's mezzotint of the Washingtons, it published *Lincoln and His Family* based on a painting by Samuel B. Waugh. In the circular Sartain published to advertise this second print, he characterized other prints as "cheap" and "inferior." Indeed, another print we acquired is bizarrely (and inexpertly) proportioned. In the lithograph by William Smith published in 1865, it looks like the engraver D. Wiest was copying Red Grooms, not a 19th-century artist named Biegermann. The tiny youngster dressed in Elizabethan-style clothing and seated on a stool in front of Mary Todd Lincoln presumably represents Willie, the middle son



William Sartain after Samuel B. Waugh. *Lincoln and His Family* (Philadelphia: Bradley & Co., 1866). Mezzotint (signed proof copy). Purchased with funds from the Davida T. Deutsch Women's History Fund.



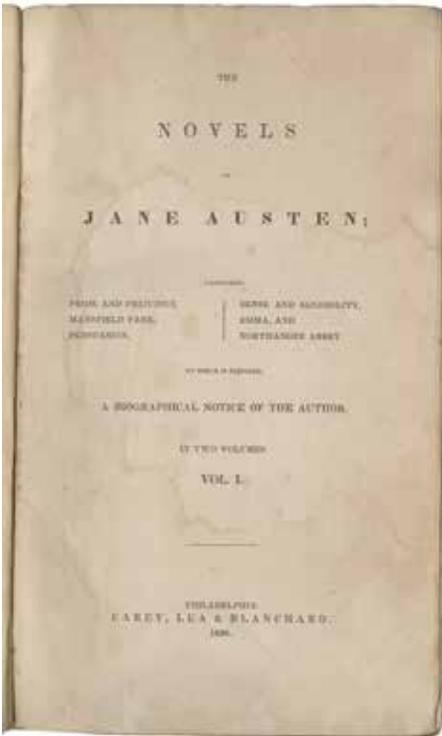
D. Wiest after A. Biegermann, *Lincoln and His Family* (Philadelphia: William Smith, 1865). Lithograph. Purchased with funds from the Davida T. Deutsch Women's History Fund.

who died in 1862. Tad, the youngest son, stands next to the table, and the eldest son Robert, dressed in military uniform, stands behind it. The books lying on the table look perilously close to sliding off, and a bit of the drapery in the lower right looks like it's creeping into the room. But notice that Mary Todd Lincoln is the focal point, unlike the Sartain mezzotint, in which Abraham Lincoln is more prominent. As with *The Washington Family*, other artists revised the scene to make it a vertical composition.

In all, we acquired four Washington Family prints, two Lincoln Family prints, and two Grant Family prints with funding from the Deutsch Fund. These "And His Family" prints relied on the public's familiarity with Edward Savage's 1796 painting, a print of which Savage himself engraved and published in Philadelphia in 1798, simultaneously with its sale in

London. Someday perhaps we'll find a copy of the 18th-century print to add to the collection, but in the meantime these eight 19th-century prints, together with the prints that have come as gifts, comprise a nice study collection for researchers interested in this fascinating set of group portraits.

Today, *The Washington Family* prints continue to get attention—from Mount Vernon (it is recorded that George Washington himself purchased two for display) to the Maxwell Mansion in nearby Germantown. But fame can come in fits and starts. We think of Jane Austen (1775-1817) as an important English writer. Her work is even featured in Jeffrey Eugenides's smart 2011 novel *The Marriage Plot*, in which the young heroine

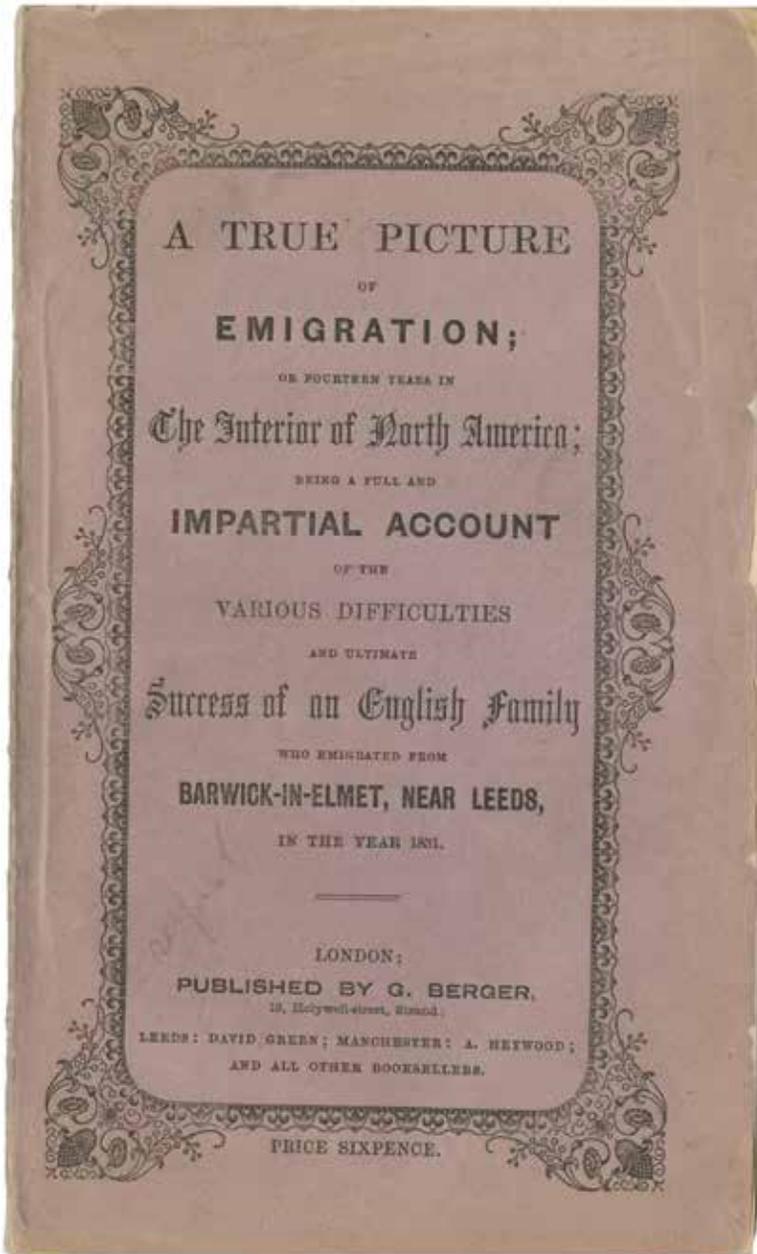


The Novels of Jane Austen (Philadelphia: Carey, Lea & Blanchard, 1838). Title page. Purchased with funds from the Davida T. Deutsch Women's History Fund.

is writing her senior thesis in large part about Austen's novels. But in the early 1830s Austen's works had been out of print for over a decade on both sides of the Atlantic. Her reputation was rekindled by none other than Philadelphia publishers Carey, Lea & Blanchard. They reprinted all six of her novels in a series of two-volume editions in the early 1830s, and then in 1838 brought out a single volume containing all six novels. The account of the role of the firm in reviving Austen's stature was the subject of an honors thesis entitled "Jane Austen in America" by one of former Library Company Trustee Peter Stallybrass's students, Emily Schultheis. This past year, we were immensely lucky to acquire a copy of *The Novels of Jane Austen* (Philadelphia, 1838). This cheaply produced volume may well be what made Austen a star in the firmament of English literature as it is studied today.

Another English woman is equally worthy of rediscovery. In the 1830s, Rebecca Burlend (1793-1872), together with her husband John and their five children, arrived in the United States. They travelled by steamboat up the Mississippi from New Orleans and settled in Illinois as homesteaders. With the help of her son, Mrs. Burlend wrote an account of their experiences that was published as a pamphlet entitled *A True Picture of Emigration, or, Fourteen Years in the Interior of North America* (London, 1848). She describes things such as the American way of building fences, driving away "musquitoes" by burning green leaves, and bartering tea cups for poultry. At the end of the pamphlet, which was published in London, a postscript states that Mrs. Burlend returned to the United States. All in all, it's a fascinating description of an intrepid pioneering family's life on the prairie.

This past year we also acquired many other interesting and significant items. We've added more gift books, more seduction trial literature, and more periodicals, especially to fill in gaps in existing holdings. For example, now that we have volumes five and six (1832-1833), we have a complete run of Sarah Josepha Hale's *Ladies Magazine* from her pre-Godey's years in Boston. We also acquired a lovely copy of the first volume of *Gleason's Pictorial Drawing-Room Companion* (1851), which contains a wonderful caricature of Charlotte Cushman in her signature role as Romeo, which graced our exhibition gallery during the run of the 2014 exhibition "That's So Gay: Outing Early America." According to the accompanying article,



Rebecca and Edward Burlend. *A True Picture of Emigration, or, Fourteen Years in the Interior of North America* (London, 1848). Purchased with funds from the Davida T. Deutsch Women's History Fund.

“[Charlotte Cushman’s] singularly masculine voice, and fine conception of the part, enable[d] her to do it far more than the common degree of justice that the character usually receives from reputable male performers.”

Let us toast Martha, Mary, Jane, Rebecca, Charlotte, and others too numerous to mention.



“Miss Charlotte Cushman, As Romeo,” in *Gleason’s Pictorial Drawing-Room Companion* (November 29, 1851). Purchased with funds from the Davida T. Deutsch Women’s History Fund.

And let us also toast our fellows who have been working on topics in women’s history as well. Katie Hemphill spent Fall 2013 in the Reading Room, where she read medical literature—especially popular medical literature—while researching commercial sex in Baltimore for her doctoral dissertation at Johns Hopkins University. Her months at the Library Company coincided with University of Alabama Professor Margaret Abruzzo’s time in residence. Dr. Abruzzo’s current project relates to changing attitudes toward sin, evil, and moral responsibility, so there were many fruitful conversations demonstrating that both topics can be informed by belle-lettres, reports of philanthropic organizations, medical literature, and ecclesiastical texts.

We frequently discover that few topics relate to only one of the Library Company’s strengths. Dr. Anna Lawrence of Fairfield University studied the black preacher Jarena Lee (b. 1783). Marie Stango, a doctoral candi-

date at the University of Michigan, studied African American women who went to West Africa during the years that many Americans, black and white, advocated that blacks “return” to Africa.

Two fellows, Kacy Tillman of the University of Tampa and Etta Madden of the University of Missouri, worked extensively with manuscript materials by women. Dr. Tillman’s work centers on female Loyalists during the American Revolution. As often happens, Dr. Madden’s work on Anne Hampton Brewster (1819-1892) will also help the Library Company. With assistance from library science students at the University of Missouri, she hopes to reconstruct Brewster’s library, which came to the Library Company as a bequest—but has been integrated with the general collection much too effectively since it arrived. The inscriptions will help Dr. Madden learn more about the interconnections between learned and cultured Italians, Anglos, Americans, and others in the intellectually and aesthetically stimulating world that existed in Rome in the late-19th century, when Brewster worked there as a foreign correspondent for American newspapers.

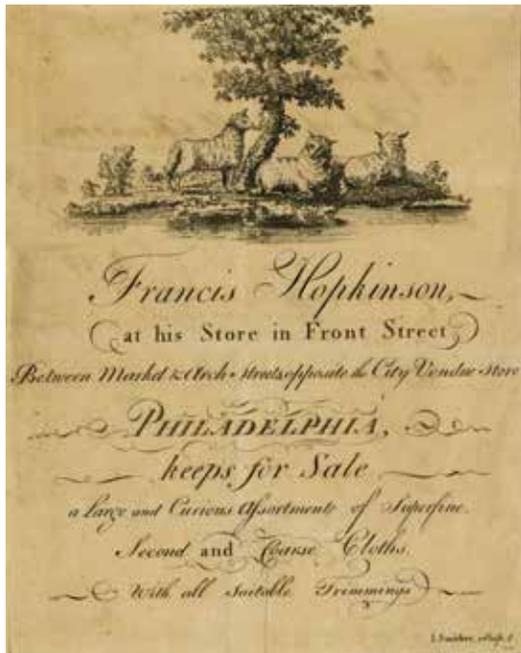
These contemporary scholars have much to contribute to our understanding of history—and also of the ways history can inform the present and guide the future.

Cornelia S. King
Curator of Women’s History

Visual Culture

With the acquisition of the Joe Freedman Collection of Philadelphia Ephemera, made possible by the generosity of Helene “Honey” Freedman, Library Company Trustees, and the Junto, the year concluded on a particularly high note for the Visual Culture Program. Compiled by the late Joe Freedman, a collector with a discerning eye for historical value, the collection includes nearly 900 pieces of ephemera, prints, manuscripts, and books. The acquisition complements a number of the Library Company’s existing collection and research strengths, including women’s history, African American history, philanthropy, Philadelphia urban history, and, particularly, visual culture and early American economic history.

Among the several treasures to be found in the collection, and one of the oldest in date, is this very early (and thus extremely rare) 1769 trade card for cloth merchant Francis Hopkinson, a member of the Continen-



I. [i.e., James] Smither, *Francis Hopkinson, at His Store in Front Street between Market and Arch Streets Opposite the City Vendue Store* (Philadelphia, 1769).

A 783

OPENS SEPTEMBER 3d.



Dime Museum
OVER
DIME

HAGAR & CAMPBELL

THE LARGEST, CHEAPEST
& BEST AMUSEMENT
ENTERPRISE ON EARTH
PHILADELPHIA, PA.

DIME MUSEUM
HAGAR & CAMPBELL



Though somewhat tired they do behold
The wonders, oh and things of amazing old.



Have laughed with their back bent and long
To see the grandest show reflected wrong.

NINTH AND ARCH STREETS
PHILA.

DIME MUSEUM
HAGAR & CAMPBELL

AND

These priced amusements under other names in many cities and towns, associated with M. T. Campbell, a gentleman recognized in similar vocations, propose to give before Philadelphia the largest, most complete and best example of this class of amusement known in existence. The Bureau committee awarded the building for a similar purpose, but, after consideration, decided to select the name of Hagar & Campbell. Having secured the building, Hagar & Campbell in order to present an amusement and increase the same, in order that it might be

PARTICULARLY

Adapted to the views of a Christian Dime Museum. The various halls were cleaned and suitably decorated plans adopted to improve and beautify the place. The improvements will render the building not merely a public show. Every effort that experience could suggest and capital accomplish, has been made, to secure attractions which will cause the Museum to become a popular family resort, especially for ladies and children. It will furnish a long day's work.

THAT OF

Securing a place in which children can go and thoughtfully amusement and enjoy what they see and learn. To this end there will be many things which will amuse and interest the little ones. Marbles, Billiards, miniature of animals and Human Torso from Sewell's, Glorie and Dwork, Pinning Paper, Photographs, and the Children's Favorite Punch and Judy. The character of the exhibition will be different from any other in the city. It will be cheap in price, and successful in quality. Some day ask, if a child begs for such amusements, such as the Dime Museum will furnish, will pay even in expense. It will. If every parent and child that comes will enjoy Foremost Park and the Dime, a man willing to lay out and realize for the National Garden would soon be raised. The Dime Museum will be a sort of an indoor Foremost Park, if here that is one belief.

HAGAR & CAMPBELL.

NINTH AND ARCH STREETS
PHILA.

Dime Museum. Hagar & Campbell, Proprietors. 9th and Arch Sts. Philadelphia. (Philadelphia, [1883]).



Port of Philad^as Rate Pilot (Philadelphia, 1861).

tal Congress, author, poet, judge, and Librarian of the Library Company from February 1764 to May 1765. Even better, the back of the card bears Hopkinson's handwritten bill to John Pemberton, probably the influential Quaker preacher and pacifist who was imprisoned in 1777 for his opposition to the war with Britain. Depicting a charming pastoral landscape, the print on the recto was designed and engraved by renowned London-born Philadelphia engraver James Smither, an alleged counterfeiter of Pennsylvania currency for the British.

The collection also contains esoteric, quirky items representing the era in which they were produced. This 1883 twenty-one-page fold-out circular promotes the opening of the Hagar & Campbell Dime Museum that operated at Ninth and Arch Streets from 1883 to 1885. Places of amusement showcasing human oddities and animal acts, dime museums epitomized popular entertainment for the masses in the later 19th century. Inescapably engrossing, like the advertising poster for the museum given by Barbara Fahs Charles and Robert Staples and pictured on p. 44 and the back cover of this report, the circular intersperses the illustrated story of a grandmother and her grandson's day at Hagar & Campbell's with advertising for the site. More than just a list of available amusements, the promotion provides visual snippets of the performers and acts. Leveraging their understanding of the economic constraints on family entertainment, Hagar and Campbell describe the museum as "sort of an indoor Fairmount Park" "designed to please ladies and children by furnishing unobjectionable, cheap amusements and instructive popular entertainment." Visitors to the "people's popular resort," open daily from 1:00 to 10:00 pm, would partake in an education, while witnessing a "cyclonic combination of rare attractions" that included the Cannibal Fan Child, Cosmorama Views, and Johnson's Original Tennessee Jubilee Singers.

Other material in the Freedman Collection challenges assumptions about the social conventions of their era. Such is the case with this 1861 *Port of Philad^as Rate Pilot* certificate. Illustrated with a quirky picture composed of the base of a lighthouse, the head of a bearded man in a ship captain's hat, a gust of wind, and a weather vane, this license to pilot on the Delaware Bay and River does not exhibit the staidness usually expected of an official government document. The difference in lettering styles between the body of the certificate and the official signature indi-



Fulton, Walker & Co., Coach & Wagon Builders. North West Cor. 20th & Filbert Sts. Philadelphia (Philadelphia, ca 1875). Back flap of circular.

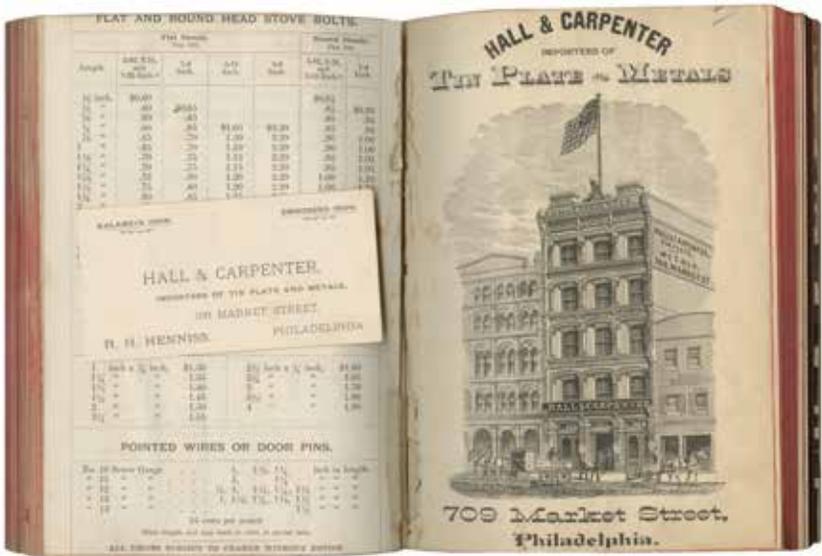


Illustration of circus wagon in Fulton, Walker & Co., Coach & Wagon Builders. North West Cor. 20th & Filbert Sts. Philadelphia (Philadelphia, ca 1875).

cates that the license was likely adapted from an earlier printing plate.

Items in the Freedman Collection also augment our holdings of works by prominent Philadelphia printers, particularly the lithographers studied for our “Philadelphia on Stone” project. The job work so critical to sustaining their trade continues to be rare. The circa 1875 illustrated promotion on the previous page adds to our knowledge of the body of work produced by premier Philadelphia lithographic firm Lehman & Bolton. Promoting the innovative coach and wagon manufactory Fulton, Walker & Co., the leaflet documents that advertising on city buses and other public modes of transportation is a venerable tradition. Fulton, established in 1846, was known as an originator of novelties for business wagons, and the circular depicts a rare view of the wagon manufactory at 1016 Filbert Street. Lehman & Bolton’s graphic design also included several examples of the manufactory’s novel vehicles, such as this circus wagon decorated with a crouching tiger.

True to the nature of ephemera, several of the Freedman items prove unique because of inscriptions, notes, or marks of use, such as a completed billhead or an issued certificate. Others are one of a kind in nature because of their provenance, such as this late-19th-century salesman’s



Business card insert between trade catalogs in R. H. Hennis portfolio, ca 1886.



Advertisements in R. H. Hennis portfolio, ca 1886.



Page of specimens in 1888-1889 *Third Supplement to Catalogue of Electrotypes from A. Blanc, Horticultural Engraver* (Philadelphia: Edward Stern & Co., [1888]).

portfolio belonging to Robert H. Hennis (b. 1842), an agent for Hall & Carpenter, tinware dealers and importers, at 709 Market Street. The leather portfolio stamped with Hennis's name and work address contains numerous mid-1880s trade catalogs and advertisements for tin wares ranging from plumbing apparatuses to toys to a family oil and gasoline can.

Many of the catalogs are annotated in pencil with pricing information. They contain illustrations of common, now forgotten, Victorian household items rarely seen in non-commercial graphic material. In addition to merchandise sold by tinware dealers, the portfolio includes advertisements for tools and equipment used in tinsmithing, as well as a manual for those working in the trade. The portfolio offers a window on the life of salesman Hennis, and demonstrates the centrality of the work of tinsmiths to the daily lives of 19th-century Philadelphians.

With the award of the Ewell L. Newman prize from the American Historical Print Collector's Society for our 2012 publication *Philadelphia on Stone: Commercial Lithography in Philadelphia, 1828-1878*, the Visual Culture Program received a stipend which was earmarked for new acquisitions. One recent favorite is this *1888-1889 Third Supplement to Catalogue of Electrotypes from A. Blanc, Horticultural Engraver*. Still containing its original order form and illustrated with hundreds of horticultural images for printing plates by the prominent Philadelphia engraver and lithographer, the catalog documents a number of flowers, fruits, and vegetables no longer cultivated, and provides insights into an important niche of Victorian commercial advertising.

Erika Piola
Co-Director, VCP at LCP



Electrostatic Machine, owned by Benjamin Franklin, ca 1742-1747. Gift of Benjamin Franklin Bache, 1792.

Art and Artifacts

This year was an active one for the Art & Artifacts Collection and included loans to other institutions, several new acquisitions, and an exciting discovery about an object that has been in the collection for a long time.

Sharing History: Library Company Objects on the Road

Lending objects to other institutions for exhibitions is a way to allow a broader audience to enjoy our collection. The Benjamin Franklin Museum, on the site of Franklin's Philadelphia home, re-opened in August 2013 after extensive renovations. The Library Company loaned a number of items for display, including our electrostatic machine, which Franklin used in his early experiments on electricity. (It works by pressing a leather pad against a spinning glass globe to produce a static electrical charge in the hollow globe.) The Museum saw 28,802 visitors from its opening until the machine's return in early February 2014. We are pleased to have been included in this major exhibition celebrating our founder!

Another loaned object traveled much further. Our portrait of Charlotte Cushman, a Boston-born actress who became immensely famous in both America and England, was on display in "Thomas Sully: Painted Performance" curated by Dr. Carol E. Soltis, Project Associate Curator in American Art at the Philadelphia Museum of Art and Library Company Trustee Emerita, and Dr. William Keyse Rudolph, Curator of American Art and Decorative Arts and Director of Exhibitions at the Milwaukee Art Museum. This exhibition opened at the Milwaukee Art Museum and then traveled to the San Antonio Museum of Art. How wonderful that Charlotte could once more delight audiences across the country!

A Jewel of a Franklin Miniature

This stunning miniature of Franklin by French artist Jean Baptiste Weyer (1747-1791) is now on permanent view in the Logan Room thanks to the keen eye of Library Company Trustee Davida T. Deutsch, who saw it for sale at the Phillip Mould Gallery in London. Generous contributions from our

Trustees made the acquisition possible.

Only three-quarters of an inch high, the portrait is in a jeweled setting most likely contemporary and commissioned so that the image could be worn as a pendant. The painting is in a gold frame with a lacy border of foliage set with enameled urns and a basket dotted with seed pearls, the whole piece encircled by a delicate enameled ribbon. The gorgeous frame—worked front and back—sparkles with enameled notes in cobalt blue, emerald green, pale blue, and white.

Weyler painted this portrait as part of a series of miniatures he called a “Panthéon Iconographique,” which included famous men whose likenesses he wanted to preserve for posterity. Franklin was the most popular of the series’ subjects, and this is one of only five extant versions. The original portrait on which the miniature was based has not been identified, but it is thought to have been a pastel from life.



Jean Baptiste Weyler. Benjamin Franklin Portrait Miniature. Paris, ca. 1785. Purchase, 2013.

A Spectacle of (McAllister) Spectacles

Many of our readers will be quite familiar with the name McAllister. In 1886, John A. McAllister donated his collection of more than 50,000 Civil War era ephemera, graphics, and manuscripts. They were extensively cataloged and featured in a 2011 exhibition. Researchers use this massive collection frequently and in pursuit of a range of topics as diverse as the collection itself. Now, thanks to Dr. Vincent J. Marchese, we can add examples of the items the McAllister family business manufactured and sold: two pairs of spectacles.

Grandfather John McAllister (1753-1830) began the business in Philadelphia, manufacturing and selling whips and canes. In 1796, he added spectacles to his inventory, and over time manufacturing and selling optical equipment evolved into the family's principal business. His son John McAllister Jr. (1786-1877) joined the business in 1807, and successive members of the family maintained the business through 1890.

During the 18th and 19th centuries, "spectacles" would have referred to eyewear with side arms or temples. "Eyeglasses" referred to frames without temples. Pictured on the left is a pair of oval spectacles with extendable temples that slide out to be adjusted to different head sizes. They are marked "McAllister Philad" and date to ca. 1825-1835. Illustrated on the right are D-horseshoe spectacles with blue-tinted lenses. Blue tint was thought to be better for the eyes. These have pivot-style temples, where the side piece can be folded, so the spectacles can conveniently fit in a case. They were made ca. 1826-1837, and probably between 1830 and 1835. The frames are marked with "McAllister" and a flower, which was a journey-



John McAllister & Son. Oval Spectacles. Philadelphia, ca. 1825-1835. Gift of Dr. Vincent J. Marchese, 2013.



John McAllister Jr. & Co. D-Horseshoe Spectacles. Philadelphia, ca. 1826-1837. Gift of Dr. Vincent J. Marchese, 2013.

man's mark, showing that the maker was either an apprentice or had completed training and was working for the "master," in this case McAllister.

If the Foot Fits...

Beyond the acquisition of wonderful new items for the collection, we also made an exciting discovery regarding a longstanding treasure. One of the original feet to the secretary desk owned by William Penn has been found! It all began when Laura Keim, Interim Director at Historic Germantown, came across a foot in the Germantown Historical Society's collection with a label noting that it belonged to the desk of William Penn. We already knew that the feet now on the desk were not original. To verify whether this newly discovered foot had indeed belonged to the desk, furniture historian Adam Bowett, introduced to us by shareholder Jay Stiefel, was enlisted to help investigate the matter. Bowett was able to determine that the foot was indeed from the desk on the basis of several criteria: it was made of the right material (elm, the favored wood for feet); it was correct stylistically; the threads inside the desk matched the screw on the foot; and it was the right height and diameter. Of course, the only way to be certain was to try it out. And it matched!

But how did the foot get separated from the desk in the first place?



The original foot is placed back on the desk by Adam Bowett. Compare it to the much smaller "restoration" foot above.

Much of what we know about the desk and its provenance comes from early antiquarian John Fanning Watson (1779-1860) and our former Librarian John Jay Smith (1798-1881). Watson and Smith had a warm friendship. Both were born in Burlington County, NJ, and later lived in Germantown. They had similar interests in history and enjoyed hunting down curiosities, or items with historical associations.



Secretary Desk, owned by William Penn. London, late-17th or early-18th century. Gift of John Jay Smith, 1873.

It was Smith who first found the desk. He wrote to Watson on May 8, 1827, "I have discovered in Burlington some relics from Pennsbury—an old man has Penns bookcase now in a dilapidated state." The "old man" was Nathaniel Coleman (1765-1842), a Burlington silversmith. Smith had known him since he was a young boy as his shop occupied what was formerly Smith's grandfather's house. Smith went on to describe the desk to Watson, who replied, "I must however go yet & see the Relics—You are a true *Disciple* to have ferreted out such rarities!"

Watson then visited the desk in person and wrote of it:

I saw also in the possession of Nathl Coleman, a Silver Smith in Burlington the old fashioned Book Case of Wm Penn, now used as shop-Closet in his work shop, in very old & unsightly condition —It was formed of English Oak, vaneer'd all over with mahogany, & sat on large globular shaped feet...

Smith the relic hunter was able to successfully obtain the feet of the desk. He told Watson, "The feet of the said bookcase...are now detached—have a monstrous screw to attach them to the bottom—are also of Eng oak & the size & shape of a quart jug—I hooked them & brought them along—if you'll promise to use them as mantle ornaments! I'll give you one pair." Naturally, Watson replied "My *mantle* shall fall upon you! Yes I'll use the Book Case feet." Watson confirmed in his *Annals of Philadelphia* that "the original feet are in my possession." One of the feet, we now know, is at the Germantown Historical Society. And there may still be others surviving!

To learn more about the desk and to view additional photographs, please visit our website: <http://www.librarycompany.org/artifacts/pennsdesk.htm>

Linda August
Curator of Art & Artifacts

CATALOGING AND CONSERVATION

Library Company book catalogers added over 2,300 new items to WolfPAC in 2013, including modern publications from our fellows and scholars, and newly acquired rare materials in women's history, African American history, and general Americana. We continued to contribute records of our books printed prior to 1801 to the English Short-Title Catalog—a practice now bordering on tradition, begun at the instance of Edwin Wolf 2nd in the late 1970s—this year adding almost 300 newly acquired or recently uncovered items.

Holly Phelps, Chief of Cataloging, began the happy task of cataloging the 600 printed books in the McNeil Americana Collection, received in 2010 as a bequest of the late Robert L. McNeil Jr. The collection is de-

scribed at length in the Library Company *Annual Report* for 2011. In short, Mr. McNeil collected the best—the most important titles, the finest bindings, objects with the most significant provenance.

Arielle Middleman, Cataloging Assistant, continued to upgrade WolfPAC records created in the retrospective conversion project (in which the paper index cards of our card catalogs were first digitized) of the 1990s. The automated addition of information from our old catalog cards, which made WolfPAC possible, is often incomplete and sometimes inaccurate. Ms. Middleman worked diligently to correct and improve those re-



Jennifer W. Rosner, Chief of Conservation.
Photo by Concetta Barbara.

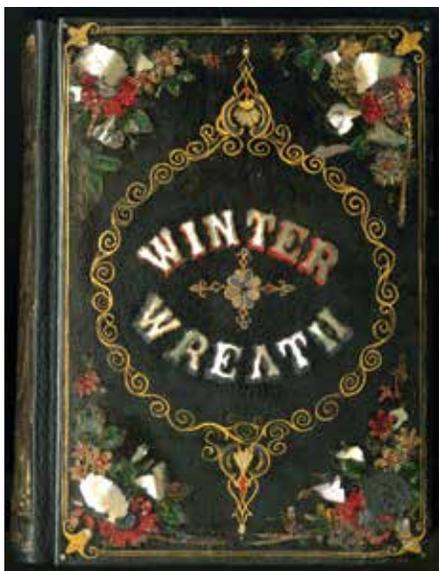
cords. This year she broadened her skills with two courses at Rare Book School at the University of Virginia: Rare Book Cataloging and Advanced Rare Book Cataloging, both taught by Library Company alumna Deborah Leslie.

In all, in 2013, 1,374 items were treated once or more in the Bindery: staff constructed 452 phase boxes and five cloth-covered clamshell boxes; made 708 repairs; accomplished fifteen recasings; dry cleaned eighteen items; rebound nine books, created 209 Mylar wrappers, and made seventy-four pamphlet envelopes.

In addition to their work on the collections, Conservation staff were active members of their local professional and scholarly community. Chief of Conservation Jennifer Rosner served as Chair and Conservator Alice Austin served as Secretary, Treasurer, and Exhibition Chair of the Delaware Valley Chapter (DVC) of the Guild of Book Workers. The Library Company hosted a DVC workshop on “Gold-tooling” with Jamie Kamph and organized a two-day workshop on “Paper Conservation for Book Conservators” taught by Renate Mesmer, Assistant Head of Conservation at the Folger Shakespeare Library. We invited the conservation staff from the Historical Society of Pennsylvania and the American Philosophical Society to participate. Ms. Rosner taught bookbinding history to a University of the Arts graduate class on the “History of the Book” and served on the thesis committee for Charissa Schulz. In September, Ms. Rosner consulted daily with fellow Jeff Peachey who was here studying various types of bookbinding.

NEW PUBLICATIONS AND PAPERS

Little scholarly attention had ever been given to papier-mâché bindings before Chief of Conservation Jennifer Rosner began researching the topic in May 2011. Largely through generous donations from Trustee



The Winter Wreath, New York: Leavitt & Allen, 1853. Gift of Michael Zinman.

Lydia Bailey: A Checklist of Her Imprints. Ms. Nipps, who now works at Harvard University's Houghton Library, began her research on the Philadelphia printer while working at the Library Company in the 1980s.

In March 2013, VCP Co-Director Erika Piola presented a paper on the history of thumbnail imagery in the Visual Culture section of the annual meeting of the Popular Culture Association/American Culture Association, examining parallels between the vignette illustrations on 19th-century commercial ephemera and today's digital ephemera.

Michael Zinman, the Library Company has amassed arguably the best collection in the world of these ornately decorated bindings, which enjoyed popularity between 1849 and 1856. Ms. Rosner contributed an essay, "Papier-Mâché Bindings: Shining in Black and Gorgeous with Pearl and Gold," based on her research to *Suave Mechanicals: Essays on the History of Bookbinding, vol. 1.*, published in 2013 by the Legacy Press.

Former Library Company Curator of Printed Books Karen Nipps has written the first monograph on a woman printer during the handpress period,

ADMINISTRATION

We are widely known for the long tenures of our personnel, but in the first two months of 2013 three members of the senior staff celebrated particularly noteworthy anniversaries. Librarian James Green logged thirty years at the Library Company in February, having arrived in Philadelphia in 1983 to take on the position of Curator of Printed Books. Chief of Maintenance and Security Al Dallasta, who handles all the facilities needs of our growing campus, also celebrated his twenty-fifth anniversary with the Library Company in February. In January, Curator of Prints and Photographs Sarah Weatherwax marked twenty years with this organization; as head of the Print Department she has overseen substantial growth of the collections and a significant increase in digitization. And also last year two staff members marked their fifteenth anniversaries—IT Manager Nicole Scalessa and Associate Curator of Prints and Photographs Erika Piola. We congratulate each on their milestones—and congratulate ourselves on having such dedicated colleagues!

We welcomed two new members to the staff in 2013. Alison McMenamin, a recent graduate of Moore College of Art & Design, began duties as the Program and Events Coordinator in January. In March, Emily O'Rourke became the Membership and Development Coordinator, having previously served as Education and Outreach Director for the Koresh Dance Company. If you have attended an event at the Library Company in the past year, you have doubtless been greeted by their friendly faces.

Ongoing efforts to build membership and other private support continued to show results: 575 individuals made gifts to the Library Company in 2013, almost level in comparison to the 576 people who gave in 2012, but sustaining a major increase over the 2011 donor total of 491. For the year, we acquired thirty-seven new shareholders, fourteen new friend members, and ten new scholar members; 462 Shareholders renewed their support (compared to 444 in 2012 and 398 in 2011).

Internet traffic on all three Library Company domains—librarycompany.org, lcpimages.org, and lcpdigital.org—totaled 363,326 visits by 228,476 unique visitors, who made 804,848 distinct page views.

FELLOWSHIPS

Our research fellowship program, twenty-seven years old in 2013, continues to grow. We awarded \$235,000 in stipends to forty-one fellows. These funds came from several sources: restricted endowments; renewable grants, such as the generous support we receive from the National Endowment for the Humanities for post-doctoral fellowships; and annual gifts that support work in particular fields, such as the Reese Company Fellowship in Bibliography and the William H. Helfand Fellowships, one in the history of medicine and one in visual culture.

For the 2013-14 academic year the Library Company and the Historical Society of Pennsylvania jointly awarded seventeen one-month fellowships to support research in American history and culture.

The Andrew W. Mellon Foundation Fellows:

- ☛ Dr. Margaret Abruzzo, Department of History, University of Alabama; *Good People & Bad Behavior: Changing Views of Sin, Evil, and Moral Responsibility*.
- ☛ Dr. Alison Efford, Department of History, Marquette University; *Suicide and the Immigrant Experience, 1880-1924*.
- ☛ Christopher Florio, PhD Candidate in History, Princeton University; *The Poor Always with You: Impoverishment in the United States, 1835-1868*.
- ☛ Thomas Gillan, PhD Candidate in History; College of William and Mary; *Intellectual Labor in Early America: The Life of the Mind and the History of the Body*.
- ☛ Dr. Lauren Klein, School of Media, Literature, and Communications, Georgia Institute of Technology; *A Cultural History of Data Visualization, 1786-2013*.
- ☛ Dr. Jeffrey Knight, Department of English, University of Washington; *English Literary Collections and the Institution of the Library in Early America*.

- ☛ Dr. Etta Madden, Department of English, Missouri State University; *Recovering and Refining Anne Hampton Brewster's Italian Experiences*.
- ☛ Dr. Brett Mizelle, Department of History, California State University, Long Beach; *Killing Animals in American History*.
- ☛ Dr. Karen Racine, Department of History, University of Guelph; *Joel Poinsett in South America 1810-1814*.

The Robert L. McNeil Jr. Fellows:

- ☛ Dr. Jennifer Brady, Department of History and Literature, Harvard University; *Sentimental Reading in the Antebellum United States*.
- ☛ Laurel Daen, PhD Candidate in History, College of William and Mary; *Civic Capacity and the Constitution of Disability in the Early American Republic, 1770-1840*.
- ☛ Dr. Andrew Heath, Department of History, University of Sheffield; *Consolidating Philadelphia: The Reconstruction of an American Metropolis, 1837-77*.
- ☛ Dr. Kacy Tillman, Department of Literature, University of Tampa; *Damned Tories of the Penny Post: Female Loyalist Letter-Journals of the American Revolution*.

The Society for Historians of the Early American Republic Fellows:

- ☛ Dr. Matthew Osborn, Department of History, University of Missouri-Kansas City; *America's First Batman: Popular Theatricality in the Dramatic Republic*.
- ☛ Dr. Jonathan Sassi, Department of History, College of Staten Island, CUNY; *The Campaign for Gradual Emancipation in New Jersey*.

The Barra Foundation International Fellows:

- ☛ Dr. Nicholas Guyatt, Department of History, University of York; *The Scale of Beings and the Prehistory of "Separate but Equal"*.
- ☛ Austen Saunders, PhD Candidate in Literature, University of Cambridge; *American Readers' Manuscript Marks in the Collections of the Library Company of Philadelphia (c.1640-1830)*.

The Library Company and the McNeil Center for Early American Studies at the University of Pennsylvania jointly awarded two long-term dissertation fellowships in Early American Literature and Material Texts.

- ☛ John Garcia, PhD Candidate in Rhetoric, University of California, Berkeley; *Biography, Book History, and American Nationalism 1800-1855*.
- ☛ Lindsay Van Tine, PhD Candidate in English and Comparative Literature, Columbia University; *Translated Conquests: Spanish New World History in US Literature, 1823-1854*.

The Library Company independently awarded an additional twenty-two fellowships, ranging from one to four-and-one-half months.

The National Endowment for the Humanities Post-Doctoral Fellows:

- ☛ Dr. Peter Jaros, Department of English, Franklin and Marshall College; *Incorporate Things: Persons and Corporations in Antebellum American Literature and Law*.
- ☛ Dr. Britt Rusert, Department of Afro-American Studies, University of Massachusetts, Amherst; *Radical Empiricism: Fugitive Science and the Struggle for Emancipation in the Long Nineteenth Century*.

Albert M. Greenfield Foundation Dissertation Fellows:

- ☛ Arika Easley, PhD Candidate in History, Rutgers University; *The Indian Image in the Black Mind: The Representation of Native Americans in Antebellum African American Public Culture*.
- ☛ Katie Hemphill, PhD Candidate in History, Johns Hopkins University; *Bawdy City: Commercial Sex in Nineteenth-Century Baltimore*.

The Program in Early American Economy and Society Post-Doctoral Fellows:

- ☛ Dr. Daniel Peart, Department of History, Queen Mary University of London; *Democracy in Action? The Making of United States Tariff Policy, 1816-1861*.

- ☛ Dr. Danielle Skeeahan, Department of English, Oberlin College; *Creole Domesticity: Women, Commerce, and Kinship in Early Atlantic Writing*.

The Program in Early American Economy and Society Dissertation Fellows:

- ☛ Nicholas Crawford, PhD Candidate in History, Harvard University; *Feeding Slavery: Scarcity, Subsistence, and the Political Economy of the British Caribbean, 1783-1833*.
- ☛ Toni Pitock, PhD Candidate in History, University of Delaware; *Commerce and Connection: Jewish Merchants, Philadelphia, and the Atlantic World, 1738-1822*.

The Program in Early American Economy and Society Short-Term Fellows:

- ☛ Michael Blaakman, PhD Candidate in History, Yale University; *Speculation Nation: Land Speculators and Land Mania in Post-Revolutionary America*.
- ☛ Mara Caden, PhD Candidate in History, Yale University; *Making Imperial Capitalism: The Politics of Manufacturing in the British Empire, 1696-1740*.
- ☛ Tyson Reeder, PhD Candidate in History, University of California, Davis; *Interests Soundly Calculated: Philadelphia and Baltimore Merchants in the Luso-Atlantic, 1760-1824*.
- ☛ Katherine Smoak, PhD Candidate in History, Johns Hopkins University; *Circulating Counterfeits: Making Money and Its Meanings in the Eighteenth-Century British Atlantic*.

The Albert M. Greenfield Foundation Fellows in African American History:

- ☛ Dr. Anna Lawrence, Department of History, Fairfield University; *Jarena Lee's Calling*.
- ☛ Mary Maillard, Independent Scholar, Vancouver, BC; *Lulu and Genie: The Letters of Louisa Jacobs to Eugenie Webb, 1879-1911*.

- ☛ Marie Stango, PhD Candidate in History, University of Michigan; *Antislavery and Colonization: African American Women in Nineteenth-Century West Africa*.
- ☛ Katie Johnston, PhD Candidate in History, Columbia University; *The Experience of Hot Climates: Health, Race, and the Body in the British Atlantic World*.

The McLean Contributionship Fellow:

- ☛ Dr. Will Slauter, Département d'Études des Pays Anglophones, Université de Paris 8 Vincennes-Saint Denis; *Who Owns the News? Journalism and Intellectual Property in Historical Perspective*.

William Reese Company Fellow in American Bibliography:

- ☛ Jeffrey Peachey, Book Conservator, New York; *In-boards Bindings and the Beginning of Industrialized Bookbinding in America and England, 1800-1850*.

The Anthony N. B. and Beatrice W. B. Garvan Fellow in American Material Culture:

- ☛ Dr. Paul Otto, Professor of History, George Fox University; *Beads of Power: Wampum and the Shaping of Early America*.

The American Society for Eighteenth-Century Studies Fellow:

- ☛ Elizabeth Athens, PhD Candidate in History of Art, Yale University; *"Substances in Themselves": William Bartram's Material Sources*.

The William H. Helfand Fellow in Early American Medicine, Science, and Society:

- ☛ Kathryn Segesser, PhD Candidate in History, University of Toronto; *Disordered Eating in Late Eighteenth- and Early Nineteenth-Century America and England*.

The William H. Helfand Fellow in the Visual Culture Program:

- ☛ Dr. Christopher Lukasik, Department of English, Purdue University; *The Image in the Text*.

Appreciation

During 2013, the Library Company received—and acknowledges with gratitude—many contributions in the form of materials for the permanent collections, annual dues for operations, and grants and gifts for endowment, programs, and special projects, some of which are listed here.

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The Society is named in honor of Dr. James Rush, whose generous bequest in 1869 included works of art, the library and papers of his father, Dr. Benjamin Rush, and funds to construct a new building. Its purpose is to recognize the generosity of those who have designated the Library Company as a beneficiary in their estate plans. The following members compose the Society as of December 31, 2013

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If you would like your name added to the roster of the James Rush Society, please contact the Development Office at (215) 546-3181 or development@librarycompany.org.

The following Library Company exhibition catalogs and other publications are paperbound unless otherwise noted:

<i>James Logan, 1674-1751, Bookman Extraordinary</i> (1971)	\$15.00
<i>Made in America, Printmaking 1760-1860</i> (1973)	\$15.00
<i>Women 1500-1900</i> (1974)	\$10.00
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