

The Library Company **OF PHILADELPHIA**

Annual Report

2020



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List as of 12/31/2020



COVER James Queen, *Weccacoe Engine Co.'s House and Reception of the United Fire Co. of Baltimore* (Philadelphia: P.S. Duval's steam lith. press, [ca. 1851]). Tinted and hand-colored lithograph. RIGHT *Benjamin Franklin*. James Reid Lambdin (1807-1889), after David Martin. ca. 1880.

Report of the President

We began 2020 with great excitement. It was our first year in our newly adopted strategic plan and we were actively adjusting our procedures and implementing new ways of doing business. We opened the year — as we always do — with renewed strength and hope for a wonderful year ahead.

The world had different plans for us, however, and the development of what proved to be a significant global pandemic required us to continue our work in creative and nimble ways. Instead of cancelling our programs, we took them online. We quickly adapted to a new medium—Zoom—and created new types of programming. We brought you fireside chats on Thursday nights, digital seminars and symposia, and special introductions to items within our treasured collection.

Our digital commentary exploded with content that reflected the fears of the day. Jim Green issued a series of eight blog posts, for example, about books in the Library Company's collections relating to contagion and confinement, epidemics and quarantine. From the Bubonic Plague to the Yellow Fever to Smallpox, we turned our attention to history, which gave us solace and perspective in the current day.

Stuck at home, thousands of Americans tried new recipes and experimented with new culinary techniques. Our members cooked more than ever - so did we! Instead of cooking new recipes, however, Katie Maxwell, the Library Company's Visitor Services Coordinator, began recreating the recipes in our cookbook *The Larder Invaded: Three Centuries of Philadelphia Cuisine*, written by food historian William Woys Weaver, who curated a Library Company exhibition in 1985. With over ten blog posts and two programs, we welcomed both William Woys Weaver and Katie Maxwell to share their culinary adventures and misadventures in our Zoom space.

Despite disruptions to our in-person operations, we celebrated two significant exhibitions this year. The onset of Covid-19 brought an early close to our groundbreaking exhibition *Ghost River*, which explored the genocidal campaign against 20 unarmed Conestoga People by the so-called “Paxton Boys” and the way in which this reshaped Pennsylvania settlement politics. Funded by the Pew Center for Arts and Heritage, the exhibition included an educational graphic novel that introduced new interpreters and new bodies of evidence to tell the story of the Indigenous victims. In the fall, we opened *Women Get Things Done*, an exhibition curated by our own Chief of Reference and Curator of Women’s History Connie King. This exhibition celebrated the stories of women not well known today who laid the foundation for women’s work and independence through volunteerism, activism, and advocacy.

We regretfully, but necessarily, canceled the 6th Annual Lecture in Honor of John C. Van Horne. However, we celebrated our 289th Annual Dinner virtually, featuring Rick Atkinson, who spoke about his book *The British Are Coming: The War for America, Lexington to Princeton, 1775-1777*. This book, the first in

Atkinson’s Revolution Trilogy, explores the first twenty-one months of the American Revolution. During the dinner, we awarded Lindsay DiCuirci the 2nd Biennial First Book Award—generously funded by Maria and Radclyffe Thompson—for her new publication, *Colonial Revivals: The Nineteenth-Century Lives of Early American Books*, an award-winning book that examines the rise of American anti-quarianism and historical reprinting in antebellum America.

In preparation for the event, we hand-delivered wine and gift bags to over 70 homes, visiting our shareholders and sponsors alike. Missing the opportunity to be together and see people in person, those visits were priceless and brought joy and excitement to all involved. With over 300 people in attendance, we raised over \$100,000 in support of operations, but more importantly we continued a program based on a long-held tradition of gathering our directors and shareholders together annually to celebrate the Library Company.

We ended the year celebrating our 25th Annual Junto. Through the support of over 70 donors, we raised over \$103,000 to support the acquisition of a very special graphic arts collection, *The Robert Staples*

Metamorphic Collection. Assembled by longtime shareholder Robert Staples with support from Barbara Fahs Charles, the collection includes over 1,300 ephemeral pieces with moveable parts. The collection as a whole is a treasure trove of primary sources facilitating the study of graphic design, political propaganda, and the marketing practices, social mores, and the popular movements which produced them. I look forward to the years of scholarship that will be produced from this important collection.

We wouldn’t be the organization and community that we are today without the continued financial and in-kind support of shareholders, donors, collectors, and foundations. Some philanthropic highlights from 2020 included unrestricted leadership gifts from an anonymous donor, Lois and Julian Brodsky, Philippa Campbell, Theodate Coates, Louise and Peter Kelly, Michael Mann and Rhonda Chatzkel, and Helen Weary. And thanks to a challenge gift from Trustee Randall M. Miller, with participation from several donors including Trustee Louise Kelly and Peter Kelly, Director Emeritus John Van Horne and Christine Van Horne, and an anonymous donor, I’m proud to report that we fully funded the new Innovation Fellowship Program. This program invites

artists, musicians, scholars, students, and writers to engage with collection items in fresh ways and develop creative responses to the material.

The Program in African American History received a \$500,000 grant from the Andrew W. Mellon Foundation, providing a third cycle of funds for the Mellon Scholars Program, a program dedicated to providing support, mentorship and resources to scholars from diverse backgrounds who are just entering academia. We received additional support over the course of the year from The Snider Foundation, Walter J. Miller Trust, the Pew Center for Arts & Heritage, Pennsylvania Council for the Arts, the Rittenhouse Foundation, and the Covid-19 Paycheck Protection Program.

You will find much exciting news from library staff in the pages ahead about additions to our collections. Here is a just brief sample of some of the remarkable items we have recently received through in-kind donations.

In the Fall, we accepted a gift of approximately 1,400 hymnals, primarily 19th century American works representing numerous Christian denominations, and in a variety of gorgeous binding styles.

Joanne Brown, Robert N. Brown, and Todd C. Brown made this gift in honor of their father, Presley R. Brown, who lovingly built and cared for this remarkable collection until his death earlier in 2020. Christopher Phillips, a former Library Company fellow and scholar of hymnals, was instrumental in connecting the family with our institution and advocating for the Library Company as the ideal home for this collection, proving once again the value of our network of scholars.

A significant gift came our way from The Rt. Rev. Frank T. Griswold, 25th Presiding Bishop of The Episcopal Church, to honor the memory of his father-in-law Carroll Robbins Wetzell, President of the Library Company from 1975 to 1981. An edition of the Book of Common Prayer, published in Philadelphia by J.B. Lippincott & Co. in 1864, still has its original binding with purple velvet covers and brown morocco spine with a brass clasp and a brass shield on the spine with engraved title "Common Prayer." Set into the front cover is an enamel miniature portrait of Bishop William White by William Russell Birch, based on John Sartain's 1830 engraving of an oil portrait by Thomas Sully. Bishop White was the first Presiding Bishop, and one of the

committee of three that drafted the first version of the American Book of Common Prayer in 1786. This book was given to Bishop Griswold on the occasion of his election to 25th Presiding Bishop of the Episcopal Church in Philadelphia in 1997.

Davida T. Deutsch once again helped expand our African American History Collection with a personally inscribed book by Toni Morrison, one of the most important figures in modern African American literary history. Davida gave us a book entitled *The Bluest Eye* written by Toni Morrison and published in 1970. This first edition of Morrison's first book was personally inscribed to Davida on January 11, 1971. Toni and Davida worked together in editing at the publishing company Random House. The first female senior editor at that firm, Toni worked with authors such as Toni Cade Bambara, Gayl Jones, and Angela Davis. She also championed the posthumous publication of the works of the poet and fiction writer Henry Dumas, who was shot to death in 1968 at age 33 by a New York transit policeman - seemingly and tragically by mistake. This gift was made in honor of Curator Emeritus Phil Lapsansky and Librarian James Green.

Our Graphic Arts Department received numerous gifts expanding our collection, most notably a gift from longtime shareholder Jon Randall Plummer, including 52 glass negatives by Frederick deBourg Richards. This gift supplements the Richards archive of material donated by Mr. Plummer in 2018. The negatives include views of Richards' home and studio, the New Jersey shore, and family members.

A final acquisition highlight this year came from Trustee Clarence Wolf, who donated a collection of 61 printed bills of lading, 29 of which were filled out between 1769 to 1771, the remainder left blank. Jim Green has written more comprehensively on this gift within these pages, but Clarence's many contributions to the Library Company over the years have helped to enhance both the collection, as well as scholarship, at the Library Company. It is important to note that this gift was made in honor of Trustee Emerita Maude de Schauensee, an amazing ambassador who has helped us achieve our mission and vision at every step of the way!

At the heart of our institution are our collections and the staff and scholars who use them. We

appreciate the support provided by so many to help us grow and expand.

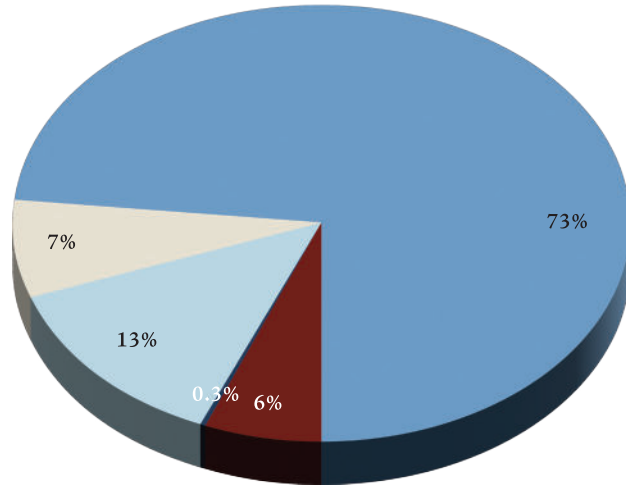
I am proud of the accomplishments that we have achieved despite the difficult circumstances of a global pandemic, including the efforts of Library Company staff, trustees, and volunteers, who transformed our operations overnight. I am also sincerely grateful to you, our supporters, for your dedication and friendship to our treasured institution. It is no surprise that the Library Company has survived almost 300 years when one considers the rich legacy of friends, like you, who have championed and celebrated our important work. Thank you!

Howell K. Rosenberg
President, Board of Trustees

Report of the Treasurer

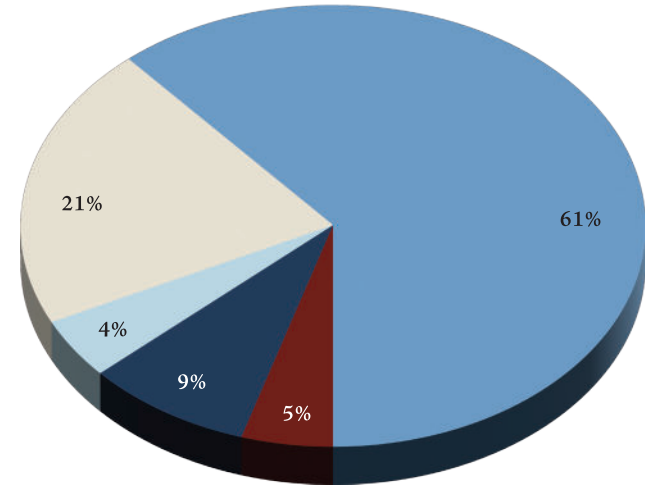
Revenues, support, and releases	Without donor restriction	With donor restriction	Total
Contributions and grants	\$810,162	\$1,190,220	\$2,000,382
Dues	\$185,797	—	\$185,797
Interest and dividend income, net of fees	\$45,544	\$319,922	\$365,466
Net realized and unrealized gain on investments	\$328,149	\$2,262,879	\$2,591,028
Rental Income	\$8,300	—	\$8,300
Library services and other	\$164,658	—	\$164,658
Net assets released from restrictions and under spending rate	\$1,593,353	(\$1,593,353)	—
Total	\$3,135,963	\$2,179,668	\$5,315,631
Expenses			
Program	\$2,796,296	—	\$2,796,296
Management and genera	\$820,537	—	\$820,537
Fundraising	\$338,179	—	\$338,179
Total	\$3,955,012	—	\$3,995,012
Net Assets			
Change in net assets	(\$819,039)	\$2,179,668	\$1,360,629
Net assets at beginning of year	\$9,787,222	\$26,486,688	\$36,273,910
Net assets at end of year	\$8,968,183	\$28,666,356	\$37,634,539

Operating Revenue



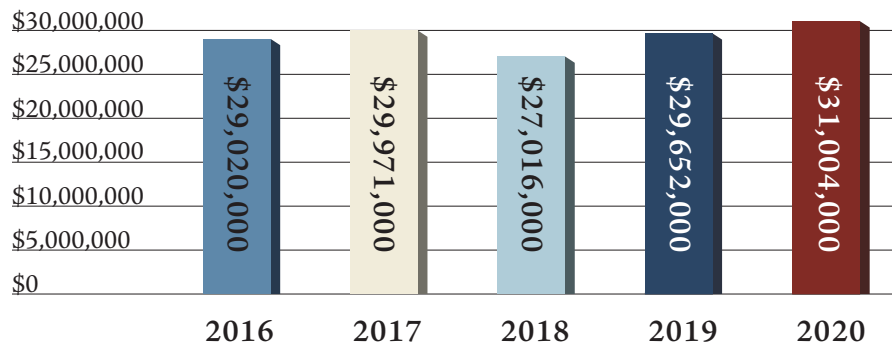
Contributions and Grants	\$2,000,382	73%
Dues	185,797	7%
Interest and Dividend Income	365,446	13%
Rental Income	8,300	0.3%
Library Services	164,658	6%
Total	\$2,724,583	

Operating Expenses



Library Services	\$2,431,391	61%
Management and General	820,537	21%
Additions to the Collections	177,810	4%
Fundraising and Development	338,179	9%
Fellowships and Research Stipends	187,085	6%
Total	\$3,995,002	

Endowment



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

Joseph M. Evans, Jr.
Treasurer

Report of the Director

In the long history of the Library Company of Philadelphia, 2020 will stand out as a year when many things changed. The COVID-19 pandemic did not initiate them, but it accelerated them, and in most cases, the changes will survive the pandemic.

What changed? Heading into 2020, we were ready to begin a new set of initiatives, all designed to grow and enhance our learning community. The key to our strategy was more small, intimate, face-to-face programs, where we would form stronger ties with our members and where they would bring more people into our community. We planned to invest in our fundraising operations by improving our database, our email campaigns, and our registration systems. We would increase the number of seminars and build upon the dedicated following for those intensive programs.

The first few months of the year showed great promise. A seminar on our *Ghost River* exhibition was full with many new attendees. Senator Bob Casey visited in February, and at the full board meeting the next day, the Library committed to a growth strategy where we would invest in our fundraising and in building our community, as designed in our strategic plan. Thanks to our partnership with AthenianRazak, we had just opened a major display of reproductions from our Graphic Arts collection in SEPTA's Suburban Station, which would be seen by thousands of commuters every day. We presented a program in partnership with the African American Museum of Philadelphia featuring one of our scholars, Professor Richard Bell, speaking in their auditorium about his new book *Stolen: Five Free Boys Kidnapped Into Slavery and Their Astonishing Journey Home*.

And then, March came. With the closure of public schools in Philadelphia and a national declaration of a public health emergency over COVID-19, the Library closed to the public and to staff on Monday, March 16, 2020.

We would not reopen to the public, or even to the staff, for many months. Few would see the exhibition in Suburban Station. We focused on keeping ourselves and our families healthy during a frightening period, and the momentum we had been building for years around our new strategy began to slow down. Despite the questions, anxiety, and more than a little confusion, our staff showed quite a lot of resourcefulness and determination as we fumbled to figure out how to use Zoom, how to access our files remotely, and how to work from home.

The transition to a completely remote Library Company was surprisingly smooth. We quickly adapted to teleconferencing for internal meetings, and within a month or so were putting our public programming online as well. A series of talks with scholars became framed as “Fireside Chats,” reflecting the urgency of the moment. The Van Horne Lecture was cancelled, and the fellowship program was paused as we tried to figure out how best to serve our researchers remotely. The *Ghost River* exhibition was shut down at the height of its considerable media exposure, but online opportunities still connected users. The Annual Dinner in November went virtual, with expansive gift

baskets delivered to attendees so they could watch the proceedings from home.

As we were beginning to adapt to the changed environment of COVID-19 lockdowns, the murder of George Floyd in May of 2020 triggered a different set of responses, adaptations, and interventions. It also triggered waves of protests across the country, most of them peaceful, but the neighborhood around the Library Company saw some violent and destructive behavior, and the economic impact of the COVID shutdown was deepened by the effects of rioting: broken windows, boarded-up storefronts, increasingly empty streets. The area around our buildings on Locust Street looked very different from what it had the year before. Staff and Board and Members all wondered about what the meaning of these events was for the Library Company, and we published a letter setting out our response and our aspirations for the Library Company to become a more diverse and inclusive community in the future. In that letter we set out a number of specific goals. As stated, those were:

- We will increase the number of African Americans who serve on our Board of Trustees.

- We will work to diversify our community of shareholders and members.
- We will work with more Black-owned businesses as vendors
- We will invest more in promoting our already extensive programming in Black history.
- We will continue to work with funders such as the Mellon Foundation to increase the pipeline of scholars from under-represented communities, in particular the African American community, whose members go on to teach in secondary education.
- We will continue to raise funds for new, innovative research fellowships that will bring African American History to wider audiences.

I’m proud to say that we did do all of those things, all with some success, and together they have done a great deal to change our culture and to make us a more diverse and inclusive place. One could argue that when you compare all of the changes wrought on the Library Company due to COVID-19 with those that were responses to the aftermath of George Floyd’s murder, the latter may have had more impact on the organization in the long term.

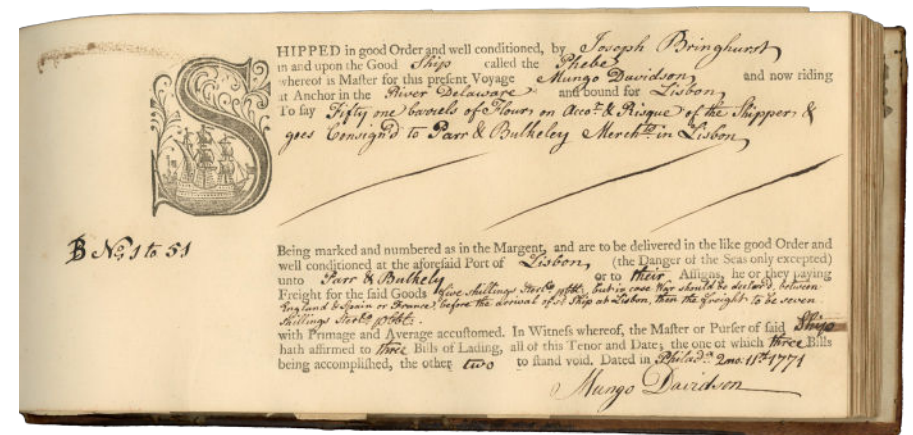
There have been few years in the long history of the Library Company that have seen as much change as 2020. Our best laid plans were blown up, almost overnight, but the lessons we learned from those experiences, and the adaptations we made, have shown us a new path forward.

Dr. Michael J. Barsanti
Edwin Wolf 2nd Director

Collections

COLLECTIONS IN REVIEW

Librarian's Report



COVER, FOLLOWING PAGE; ABOVE Bill of lading, completed in manuscript by Joseph Bringham in 1771 (Philadelphia: Franklin & Hall, ca. 1769).

Ten years ago, as he was joining our Board of Trustees, Clarence Wolf gave a collection of 144 bills of lading, which are small printed forms (about 4 by 6 inches) that served as receipts for shipments of goods by sea. About half were printed by Benjamin Franklin's firm, Franklin & Hall, and filled out in manuscript in 1764 and 1765. Now, just as he is leaving the Board due to term limits, Mr. Wolf has given another collection of 60 similar bills, all printed by Franklin & Hall, 29 of which were filled out, mostly between 1769 and 1771. There is, however, a difference between the two collections: in the first, all the forms are loose pieces of paper, but in this new collection, they are bound up together in plain calf of the period.

Bills of lading were ephemera, usually thrown away once the shipment had arrived at its destination. If the data was deemed of permanent value, it was transferred to well-bound account books. The bills represented in Mr. Wolf's first gift were not thrown away, but neither was any special effort made to preserve them. In Mr. Wolf's recent gift, we see an example of a different practice by the Quaker merchant Joseph Bringhurst (1733-1811). He made sure his bills of lading were preserved for future reference by going to the relatively minor expense and trouble of having them bound up even before they were used.

Bringhurst mainly shipped flour in various grades (superfine, best fine, common, burr middlings, and tail) along with occasional barrels of pork and madeira, to several Caribbean islands, as well as to Rhode Island, Nantucket, Halifax, Madeira, Lisbon,

and London. Judging from the small number of shipments documented here (a mere 29 over three years), shipping was not a large part of his business. The non-importation movement, which waxed and waned throughout the late 1760s and early 1770s, may have pushed him into other lines of activity. The fact that the bills end in 1771, even though there are 31 unused ones left at the end of the volume, suggests that he abandoned the shipping business for the duration of the conflict.

J.G. Leach's *History of the Bringhurst Family* (Philadelphia, 1901) shows that Bringhurst was a minor member of an extended family of prosperous merchants, weighty Friends, and pillars of the community. Leach says, "He never married and left at his death a large estate." Leach includes a facsimile of a document headed "Memorandums made by Joseph Bringhurst," in which

Bringhurst meticulously recorded the births, marriages, deaths, and journeys of his large family. The only noted activity of his own was in 1767 when he paid five pounds at court for "refusing the Constable's office," an office that had been held by his father and his uncle. He left the area only once in his life, in 1786 on a week's visit to New York. For the last two decades of his life he seems to have lived with relatives, finally joining a nephew in Wilmington, where he died. It is a record of a retired and very uneventful life.

Bills of lading are relatively common in business archives, and it is not terribly unusual to see them bound. The Library Company's voluminous Powel family papers include two bound volumes of bills of lading, covering the period 1728 to 1745. They are always described as manuscripts—which, of course, they are—but only very rarely as printed artifacts. They hardly ever include a printer's name, but we know these were printed by Franklin's firm because of the distinctive type metal cut "S" that heads the text, "Shipped in good order." They are interesting to us as products of Franklin's press, and as evidence of his printing practice. From the profusion of bills in the first gift, we were able to confirm the they were printed three to each

half sheet, with three slightly different settings of type and three slightly different "S" cuts. For each shipment, two or three copies were filled out by hand. We have those retained by the shipper; another traveled with the ship captain; and sometimes a third was sent to the recipient or to another party in the transaction. The Bringhurst bills likewise display three settings of type, bound in three groups of 20, each with a slightly different "S." Even though they are so close in date to those of the first gift, they are all in different settings and the cuts show signs of wear and repair. Franklin & Hall must have printed them constantly by the thousands, periodically replacing the type as it wore down and repairing the cuts.

This gift shows in great detail how bills of lading facilitated colonial American supply chains and how they were printed. In his capacity as chair of the Board Collections Committee, Mr. Wolf has been a generous and energetic supporter of our acquisitions program. His gift is made in honor of an equally generous fellow member of that committee, Maude de Schauensee. We are deeply grateful to them both.

James Green
Librarian



GRAPHIC ARTS COLLECTIONS

Poetry, Music, and Art

The Graphic Arts Department succeeded in acquiring a number of significant new items, both individual pieces and large collections. Our largest and a very significant acquisition, the *Robert Staples Metamorphic Collection*, is featured in an essay on pages 34 to 42.

A MUSICAL CELEBRATION

The Library Company's longtime supporters David Doret and Linda G. Mitchell continued to donate a

large number of prints, photographs, and original artwork to the Graphic Arts Department, one item of which is illustrated here.

As early as the 1760s, German-speakers made up a third of Philadelphia's population and 100 years later when this print was issued, the city supported a large and active German community. From the establishment of the German Society of Pennsylvania in 1764, to the founding of the country's first German singing



Ch. P. & A.J. Tholey, *Junger Maennerchor Philadelphia*, 1868. (Philadelphia: J. Haehnlén, ca. 1868). Lithograph. Gift of David Doret and Linda G. Mitchell.

society in 1835, Philadelphia led the way in providing cultural, recreational, and practical assistance to members of the community. The Junger Maennerchor (Young Men's Choir) formed in 1852, and by the mid-1870s, Philadelphia supported twenty-four German singing societies. During the last half of the 19th and early 20th centuries, German-singing societies from around the country gathered to enjoy vocal competitions known as *sängerfests*. Thirty-eight members of Philadelphia's Junger Maennerchor—probably including many of the men shown in this print—had, for example, traveled to New York City in the summer of 1865 for days of *sängerfest* activities. Groups like the Junger Maennerchor not only fostered an appreciation of music, but also gave members an opportunity to celebrate their shared ethnic heritage at balls, parties, and other social events. The Library Company's holdings already included a ticket to a Junger Maennerchor's masked ball in 1866, a program for their first concert held on December 1, 1852, at Philadelphia's Musical Fund Hall, and a circa 1880 membership certificate, the latter a gift from David Doret nearly a decade ago.

The convivial, male-centric nature of the Junger Maennerchor is well

captured in this print, created by an artist, lithographer, and printer, all of German descent. Members, some in shirt-sleeves lounging on the ground or sitting on rocks, are shown in an unidentified outdoor setting. Beer mugs and cigars are as prevalent as sheet music. Although specific members are not identified on the print, the artist seems to have taken care to create individualized portraits of the men, possibly based on photographs. Presumably, the consumers of this print, Philadelphia's German-speaking community, would recognize themselves or family members without assistance from an identification key.

EYE-OPENING ACQUISITIONS

In 2020, through gift and purchase, we also finalized the acquisition of a large collection of material related to the McAllister family, a Philadelphia family closely associated with the Library Company's history. In the late 19th century, John A. McAllister (1822-1896) donated to the Library thousands of items acquired by him and his father John McAllister Jr. (1786-1877), including more than 9,000 visuals that form the core of the Graphic Arts Collection. Grants from the National Endowment for the Humanities and the William Penn Foundation

in the early 2000s allowed us to catalog and digitize much of our McAllister Collection, which is now easily accessible by researchers. Our interest is not only in the historical material itself, however, but also the family who for generations ran an optical shop in Philadelphia. In our 2003 *Annual Report* we featured a McAllister family genealogical scrapbook, a gift from family descendant Barbara McAllister. The material we acquired this year from another descendant, William McAllister, included hundreds of late-19th-century glass negatives of portraits of family members and the Philadelphia area; mid-19th-century photographs relating to the family's businesses and residences; ephemera, including greeting cards, trade cards, and Civil War envelopes; and the portrait of John McAllister Jr. illustrated here.



ABOVE William and Frederick Langenheim, *John McAllister Jr.* (1856). Glass stereograph. Gift of William T. McAllister. RIGHT Celia Loughton Thaxter, *The Cruise of the Mystery, and Other Poems* (Boston and New York: Houghton, Mifflin, and Company, 1886). Extra-illustrated copy.

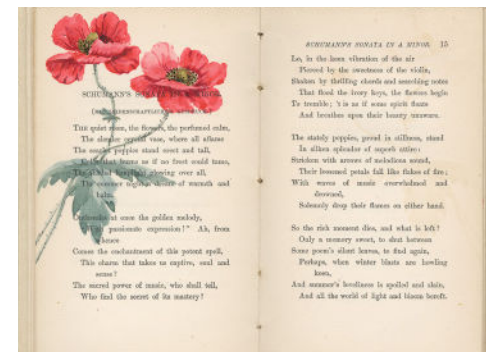
Given the family's business of selling optical devices, it is not surprising that John McAllister Jr. had a decades-long interest in photography, supplying a lens for Robert Cornelius, the operator of Philadelphia's first daguerreotype studio. On May 6, 1840, John Jr. became Cornelius's first studio customer, a portrait now owned by the Library of Congress. In 1843, he sat for another daguerreotype portrait, this one by his son William Y. McAllister (1812-1896) on the roof of the family's Chestnut Street business. The McAllister family recognized that photography had captured the public's imagination and could bring attention to their establishment. The Library Company's collection includes paper stereographs of both the interior and exterior of the family's shop taken in the mid-1850s by William (1807-1874) and Frederick

(1809-1879) Langenheim. In the late 1850s, John Jr. posed for another portrait by the Langenheims with globes and optical apparatus, presumably items sold by the McAllisters. In our newly acquired portrait, John Jr. has chosen to be portrayed with two unidentified books, perhaps a nod to his antiquarian interests. John Jr.'s continued interest in the evolution of photography is evident by his decision to have his portrait produced as a glass stereograph. Frederick Langenheim had received the American patent for this process in 1850, only six years before John Jr.'s portrait session.

THAXTER'S BOOKS OF BEAUTY

Although the Graphic Arts Department report so far has highlighted new acquisitions relating to men, the Library Company's 2019 Junto campaign focused on raising funds to acquire work created by women, and in 2020 we eagerly sought out items in this area. One such acquisition is pictured here, a poetry book illustrated with original watercolors by its woman author, Celia Loughton Thaxter (1835-1894).

Raised on the Isles of Shoals off the coast of New Hampshire and Maine,



where her father was the lighthouse keeper and later ran a hotel, Thaxter had a lifelong affinity towards nature, particularly flower gardens and the ocean, and these subjects formed the underpinning for much of her literary and artistic work. In her first published poem, *Land-locked* (1861), she explored the feeling of being cut adrift from her childhood home, expressing her unhappiness with her life as a wife and mother on the mainland. From the mid-1860s until her death, Thaxter largely distanced herself from her domestic role, returning to the Isles of Shoals, where she mingled with the literary and artistic notables who summered at her family's hotel, including John Whittier, Ralph Waldo Emerson, Sarah Orne Jewett, Nathaniel Hawthorne, William Morris Hunt, and Childe Hassam. Without the demands of domestic responsibilities, Thaxter found the intellectual freedom to write, maintaining a successful literary career which spanned decades, while also cultivating an

expansive flower garden that was later meticulously recreated based on her 1894 book *An Island Garden*. The recreated garden has been open to the public since 1977.

Published in 1886, *The Cruise of the Mystery, and Other Poems* was Thaxter's fourth book of poems, a volume containing forty-eight works. The following year, she added twenty-two watercolor illustrations of flowers, butterflies, and seascapes to our recently acquired copy. Her artistic embellishments mostly adhered closely to the subject of the poem on any particular page. The book page reproduced here contains Thaxter's poem paying homage to Robert Schumann's *Violin Sonata No. 1 in A minor, Op. 105*, composed in 1851. Thaxter's poem compares the striking and captivating beauty of the red poppy flower to the passionate strains of Schumann's Romantic music. This volume joins three other books of poetry by Thaxter already in the Library Company's collections, although our new acquisition is the only one enhanced with her art work.

VINNIE REAM: AN ARTISTIC PIONEER

We acknowledged the work of another woman artist with the acquisition of an archive of material

relating to the sculptor Lavinia Ellen "Vinnie" Ream Hoxie (1847-1914), a few items of which are illustrated here.

Prior to this purchase, Ream was represented in the Library Company's collections only through a carte de visite in our late-19th-century *American Celebrities* album, and like many of the 19th-century figures honored in their time as celebrities, she remains a mostly overlooked figure in the 21st century. At the age of eighteen, Ream received a commission to execute a sculpture of Abraham Lincoln for the U. S. Capitol rotunda, the youngest person and the first woman to ever be honored this way. Ream's critics (and there were many) suggested that she received her commission based on her feminine wiles, rather than her artistic talents. "No one that I have met knows much about her, and I presume there is little to know," stated the *Harrisburg Weekly Patriot and Union* in its August 16, 1866, issue. "She has been here [Washington D.C.] all winter, working with a woman's persistent energy to enlist in her favor everybody who seemed at all likely to help her in getting this appropriation passed." Ream completed the commission in 1871, the same year that she displayed her talents to a "skeptical

world" through live demonstrations at the American Institute's Fair in New York City. She was, however, competing for the fairgoers' attention against the world's largest Rumpkoff coil (probably a misspelling of inventor Heinrich Ruhmkorff's name) which was capable of generating enough electricity to instantaneously kill three men. Consequently, it is hard to say if her demonstrations modeling a bust of inventor and philanthropist Peter Cooper succeeded in garnering the attention necessary to convince her detractors of her skills. She continued to find work, however, including receiving a second congressional commission to sculpt a full-length statue of Admiral David Farragut, which still stands in Washington D.C.'s Farragut Square.

Ream's artistic output slowed down after her marriage in 1878 to Richard Hoxie (1844-1930) and the birth of their son. Ream, nonetheless, held on to her belief that being an artist was a worthy career path for women and one that could be reconciled with fulfilling their expected domestic role. "It has been urged against sculpture for women that it may alienate them from their homes and their home duties," Ream stated in an address to the International Council of Women in 1909. "Not at all—every beautiful

thought that is developed and every noble inspiration makes home and dear ones dearer, the home more artistic, the hearth brighter." Ream and her husband, who retired as an Army brigadier general, are buried in Arlington National Cemetery under a bronze cast of Ream's sculpture of Sappho.

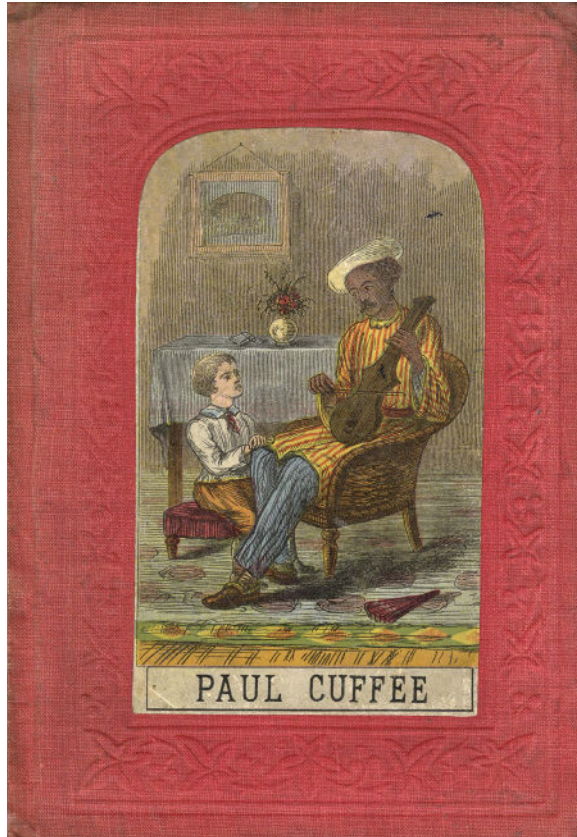
Sarah J. Weatherax
Senior Curator of Prints and Photographs



Archive of graphic, printed, and ephemeral material relating to sculptor Vinnie Ream, 19th and 20th century.

Everyday Life and History

The Library Company's exceptional collection of materials relating to African American History has been steadily growing since the 1960s and provides vital documentation for existing and new scholarship in the field. In addition to individual donors, we are also grateful for the Davida T. Deutsch African American History Fund, for the ongoing contributions that help to expand our collections and broaden scholarship on the African American experience.



THE LIVES OF BLACK MEN

A critical part of the Program in African American History is exploring the untold stories that document the history, culture, religion and politics of African Americans and peoples of the African diaspora. This year, the Library Company

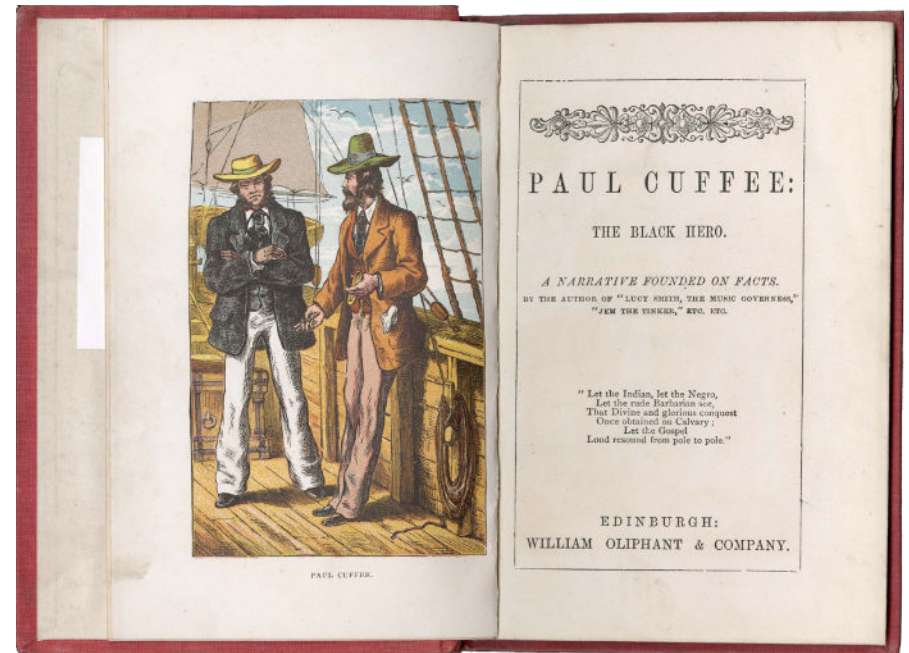
acquired several such pieces that explore the impact of slavery and religion on the Black experience.

To supplement the Library Company's vast holdings of juvenile literature, we acquired *Paul Cuffee: The Black Hero. A Narrative Founded*

on Facts by P. E. S. This children's book is a biography of Paul Cuffee, who was born free to a mixed raced family and was the eldest of ten siblings. He was an abolitionist and businessman, and active in maritime trading and merchant ship building. As a sailor and captain of the ship "The Traveller," he assisted free Blacks who wanted to emigrate to Sierra Leone. When asked why, he stated, "it seemed the only course open to me, whereby I might eventually be the means of promoting commerce with Africa; and two years after my father's death, finding that with all my exertions, the large

tract of land which he bequeathed to his wife and family produced only daily bread, and that by remaining an agriculturist I might never advance a step towards the end I had in view."

The book begins with one of his last conversations with his father. Before dying, Paul's father shared his journey to freedom with his eldest son: "The horrors of that passage, Paul, I have no wish to recall. They haunted my dreams for years, mingled with my mother's screams, and the scenes of my boyhood, remembered more vividly in my mature age than more recent events." Having lived the horrors



COVER, LEFT; TITLE PAGE, ABOVE Paul Cuffee: *The Black Hero. A Narrative Founded on Facts*, P.E.S. William Oliphant & Co: Edinburgh, Scotland, between 1861 and 1880.

of slavery, he envisioned a civilized Africa, and that vision became his son's life. Paul states, "independent of higher motives, my father's last wishes made the course I have followed imperative upon me. From the date of his death I have never lost sight for a moment of the purpose he left me to accomplish." In 1815, he successfully transported about 38 African Americans to Sierra Leone.

The Library Company added to its graphic arts materials a late-19th-century stereograph photographed by Wilson & Havens. This photograph, titled Uncle Jimmie, Beaufort, S.C. provides a glimpse into the life of Uncle Jimmie, a Gullah man living in South Carolina. Gullah culture, farming, and fishing tradi-



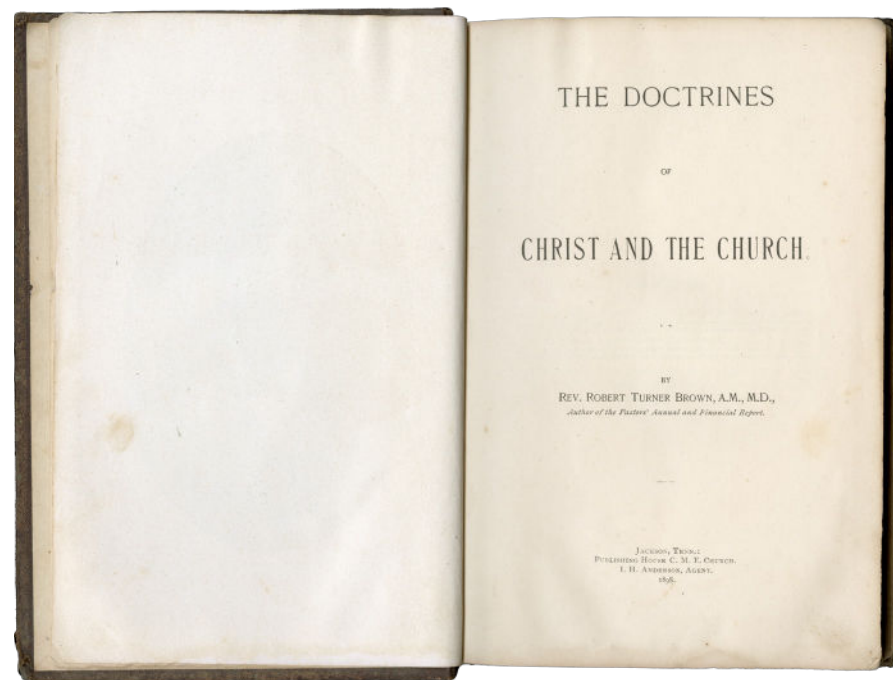
Rev. Robt. T. Brown, A. M., M. D., D. D.

tions were influenced by West and Central African cultures. Enslaved Africans living along the Atlantic coast of South Carolina developed the custom of knitting fish nets, and many African Americans in the Beaufort area carried on a long tradition as expert fishermen. This image depicts a middle aged elderly African American man in a wooden chair, presumably on the porch of his house. He is examining and repairing his large fishing net. There is no caption to tell us more about Uncle Jimmie; however research shows that he was a champion fisherman from Beaufort, South Carolina, in the 19th century.

Though enslaved Africans arrived in America with few possessions—if any at all—they brought with them their culture, spiritual views, and religions. Many adapted their belief systems to include Christianity, creating their own rich theological and musical legacy within the Christian tradition. African American churches would later serve a key role in strengthening the African American community.

With this in mind, this year we acquired *The Doctrines of Christ and the Church* by Rev. Robert Turner

LEFT AND OPPOSITE *The Doctrines of Christ and the Church*, Rev. Robert Turner Brown. C.M.E. Church Publishing House: Jackson, Tenn., 1898.



Brown (1898). At the age of sixteen, Robert Turner Brown received the divine call to the ministry of Christ and devoted many years to the theological study at the Christian Methodist Episcopal Church and other churches in the United States. Brown was a licensed preacher, an ordained deacon, editor of the *Christian Methodist Episcopal Church Journal* and *The Christian Index*, and an author. *The Doctrines of Christ and the Church* sets forth biblical teaching on different subjects, including how to find Christ and how to live a holy life after renouncing sin. Brown's ultimate point in this treatise is that churches of all

denominations and names share one common aim: the redemption of the world through Christ.

RESISTANCE AND PERSEVERANCE

Inspired by the popularity and success of the Fisk Jubilee Singers, founded in 1871, a number of historically Black colleges and universities created touring choirs to raise money for their fledgling institutions, and to preserve and promote the heritage of the spiritual. One such group included the Hampton Singers, founded in Hampton, Virginia, in 1873

to raise money for what is now Hampton University.

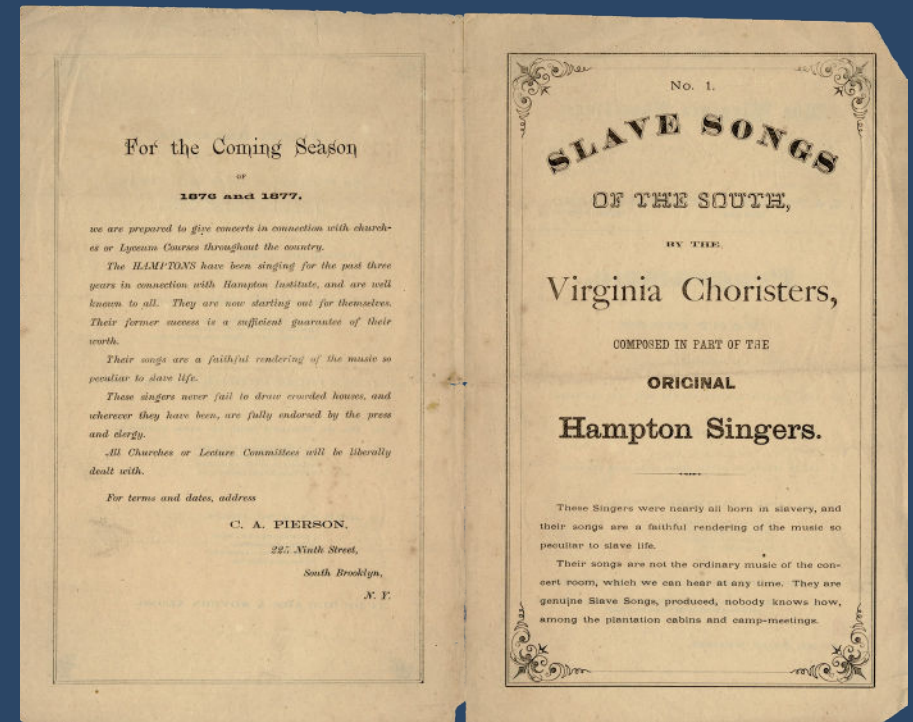
We were delighted to acquire an 1876 program, *Slave Songs of the South by the Virginia Choristers, Composed in Part of the Original Hampton Singers*, which lists the titles of 14 songs performed by the Virginia Choristers, a group that was formed in the wake of the success of the Hampton Singers (though not officially affiliated with or sanctioned by the original group). The program describes the group as follows: “These singers were nearly all born in slavery, and their songs are a faithful rendering of the music so peculiar to slave life. Their songs are not the ordinary music of the concert room, which we can hear at any time. They are genuine Slave Songs, produced, nobody knows how, among the plantation cabins and camp meetings.” This music would have been particularly remarkable and eye-opening to 1870s audiences, which had a widely held understanding of Black music in the racist genre of blackface and minstrelsy.

While it is important to understand the injustices of slavery and oppression in America, it is equally

important to acknowledge those who demonstrated resilience and fought against the injustices despite the outcome and consequences.

The Library Company’s African American History collection is a notable resource to scholars worldwide, broadly representing aspects of the African American experience from the beginnings of European colonization through the 20th centuries. We are deeply honored to be able to continue to build this important collection for future scholarship.

Jasmine Smith
African American History Specialist
and Reference Librarian



RIGHT *Slave Songs of the South, by the Virginia Choristers, Composed in Part of the Original Hampton Singers.* Hampton Normal and Agricultural Insitute: Hampton, VA, 1875.

THE ROBERT STAPLES METAMORPHIC COLLECTION

Visual Materials to Engage the Hand, Eye, and Mind

In Fall 2020, the Library Company enthusiastically acquired the *Robert Staples Metamorphic Collection*. Containing over 1,300 metamorphic works, the collection is an exemplary resource for the research of visual, popular, and material cultures between the 18th and 20th centuries. Assembled over decades by the late renowned museum exhibition planner and designer Robert Staples of Staples & Charles, this collection is unique for its breadth of works that are designed to be physically manipulated through flaps, pop ups, wheels, and other moving parts to change their imagery, shape, and/or message. The *Staples Collection*, which epitomizes the mission of the Visual Culture Program to promote visual literacy, the history of our social construction of the visual, and the mass visual culture of the nation before 1950, is a welcome and important addition to our graphic arts holdings.

An unprecedented array of metamorphic advertisements, puzzles, games, toys, and pieces of propaganda, the collection was acquired by the Library with funds from

generous supporters of the 2020 Junto Campaign and greatly augments our holdings of movable works. This remarkable assemblage of graphics engages the hand, eye, and mind, and provides a historical lens to issues of race, gender, and class. The collection is additionally a rich resource to examine the subject matters of visual literacy, erotica, American patriotism, and name branding.

These visual works are part of a long history that is rooted in visual and material culture, educational mores, and methods of propaganda. Beginning in ancient cultures with manuscript books that contained movable parts, by the 15th century this tradition had evolved into printed books with these types of apparatus. Devices such as volvelles, or wheel charts, provided astronomy texts such as *Johannis Hevelii Selenographia: Sive, Lunae Descriptio ...* (Gedani: Autoris sumtibus, typis Hünefeldianis, 1647) with an element of animation to facilitate calculations and knowledge of the universe.

By the 16th century, German anti-clerical prints of churchmen that

unfolded into Devils became a thread in this genre's web. And later, in 18th- and early-19th-century France, mechanical cards with political messages critical of Napoleon or French royalty formed a part of the cultural history of the materials comprising the *Staples Collection*. This period also engendered flap books, such as American Quaker educator Benjamin Sands's (b. 1748 or 1749) *Metamorphosis, or A Transformation of Pictures...*, with didactic, religious, allegorical, and entertaining imagery and messaging for their readers. The Library Company holds almost a dozen copies of this movable book—first printed in Philadelphia in about 1787 and issued between the 1790s and late 1800s—which depicts the beginning, progress, and end of man.

In the century that followed, metamorphic works predominated as novelties in advertising and for political propaganda. Each kind, through interplays of texts and images, sought to engage and persuade audiences of all ages. Within the *Staples Collection*, as previously noted, are nearly all genres of

metamorphic pieces, particularly those with an American provenance and those from the long 19th century. This collection promotes the study of graphic design, political rhetoric, and the marketing practices, social customs, and the popular movements which produced them. It also documents the now disturbing prejudices of their times: systemic racism; racial, gender, and class inequalities; and stereotypes of the perceived "other."

It is nearly impossible to do justice to the full breadth and depth of the collection, but we include the following narratives about some of the pieces to provide an idea of the importance of this recent acquisition to our visual culture holdings.

HARLEQUIN ROMANCE

One of the earliest and original art works within the collection is a circa 1760s hand-drawn flap book portraying the transformation scene from the popular 18th-century comedic theatrical pantomime "The Love of Columbine for Harlequin." The visual is drawn in watercolor, ink, and graphite on paper with



[*The Love of Columbine for Harlequin*] (ca. 1760s). Watercolor, ink, and graphite on paper with watermark JWhatman. Flap book with all flaps closed, above. Flap book with all flaps open, below. Robert Staples *Metamorphic Collection*.

the watermark of premier British papermaker James Whatman. The one-of-a-kind, likely British work, depicts the exploits of the servant Harlequin (in his iconic diamond-checked ensemble), who is in love with Columbine, the daughter of the merchant Pantaloon. With four panels and eight flaps that turn up or down, twelve different scenes are devised to portray the unfolding, topsy-turvy love story of Harlequin and Columbine, inside and outside her residence. The tableaux include an “antiquated maid” who “peeps,” a “jealous father” who “creeps,” and a “clown” that “cried he! he! he!” before the “lovers ... are fixed at last” at a table drinking wine under a signpost of “loggerheads” that was previously a tree in which they sat

“snug & happy.” Drawn in a studied, not necessarily finessed manner, the characters are visual tropes that the unknown artist has placed among pictorial details that set the mischievous tone, including a parrot in a gilded cage, strategically-conceived building facades, and narrative-driven, detailed home



furnishings and landscape backgrounds. The piece also proves unique for a “hiding-in-plain-sight” imperfection. There is an error in transcription on the pull down-flap of the third panel. A partially-written word from the previous line, “atten,” has been crossed out and corrected, which further adds to its visual allure as a theatrical experience via a hand-made, moveable book meant to entertain through the flick of the wrist.

BARREL OF “SWEETS”

A drug not always thought of as such, tobacco, is a product advertised in over 200 cards within the *Staples Collection*. Some of the most provocative imagery based on sexual innuendo within the materials is seen in tobacco advertisements. One trope used in the format of a fold open, “reveal” card is a pair of legs, one in stockings and the other in pants, protruding out from an empty “sugar” barrel, turned on its side in a country setting. The print is captioned “Stolen Sweets.” An 1888 card of this design chromolithographed by New York printing firm Giles Litho. & Liberty Printing Co. advertises the Old Judge brand of cigarettes manufactured by the New York firm Goodwin & Co. It folds open to the left to expose the interior of the barrel, revealing that



Recto of closed metamorphic trade card.



Opened metamorphic trade card.



Verso of closed metamorphic trade card.

Stolen Sweets. Hello There, Central!!! Old Judge Cigarettes! (New York: Giles Litho. & Liberty Printing Co., 1888). Chromolithograph. Robert Staples *Metamorphic Collection*.

the legs are not those of a man and woman as to be presumed from the clothing shown and the disapproving female figure in the background.

Instead, the legs belong to two white boys lying on top of each other and smoking cigarettes from a box of Old Judge cigarettes. While a third boy sits against the barrel wall, his companion lights the cigarette pursed between his lips with the already lit one between the lips of the boy beneath him.

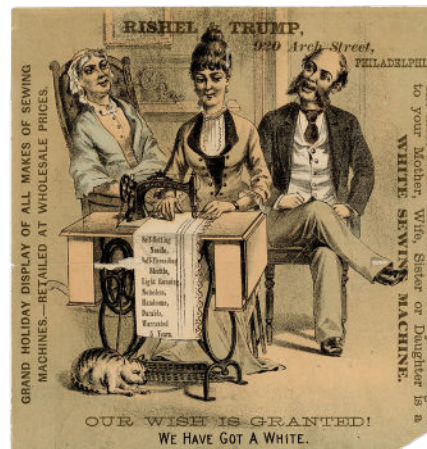
The scene is meant to challenge presumptions of its then contemporary viewer regarding the sweets that were stolen and by whom. Despite this oblique normative intent, some 19th-century viewers could likely perceive a blatant allusion to same-sex intimacy that may be read as more than friendship and boyish pranks. A “comic” piece, the advertisement adds to our growing collection of LGBTQ+ history material that expands our understanding of the visual portrayals of gender and personal relationships during the 19th century.

BETTER SEWING

Commercial works depicting household furnishings of a domestic nature comprise a large portion of the *Staples Collection*. This includes circa 1880 fold-down advertisements for the White Sewing Machine Co. of Cleveland, Ohio. The company, established in Massachusetts in 1858, moved to Cleveland in

1866, was incorporated in 1876, and worked with retailers like the Philadelphia business Rishel & Trump to sell their machines. Rishel & Trump, a partnership between just out-of-her teens Alice C. Rishel (b. ca. 1860) and machinist Charles E. Trump (1844-1908), marketed the White sewing machines with imagery that, unlike most depictions of African American families in American visual culture during this period, did not employ racist caricatures. The work, distributed by a woman-operated business, is one of the few in the collection that does not show an African American family with exaggerated features and in a farcical situation when portrayed in an advertisement. It exemplifies several subject strengths within the Library Company’s holdings: race and visual culture, and women’s history, African American, and American economic and social history.

Including “before” and “after” scenes of miserable and then pleasant sewing machine experiences when finally using a White appliance, the print is also an artifact of a company that inconspicuously dominated the sewing machine market of the early 20th century and the appliance industry in the decades to follow. Nearly 20% of the machines sold by Sears Roebuck & Co. in the 1920s



and 1930s were White Sewing Machines. By the 1950s, economic necessity caused the firm to diversify into the manufacture of multiple appliances, including the well-known brand names Frigidaire and White Westinghouse. Renamed White Consolidated Industries in 1964, the company was acquired by Electrolux in 1986.



FROM TOP TO BOTTOM Folded versos, Unfolded versos, Rectos

The White Sewing Machine Manufactured by The White Sewing Machine Co. Trade Cards (Cleveland, Oh.: The White Sewing Machine Co., ca. 1880). Chromolithographs. Robert Staples Metamorphic Collection.

ANTI-ASIAN PROPAGANDA

Another example of prejudice against the “other” can be seen in *Get Off the Earth Puzzle Mystery*, an art supplement to the *Philadelphia Inquirer* issued in July 1896. Devised by Sam Lloyd (1841-1911), a Philadelphia-born chess player, composer, and puzzle author, the premium was meant to increase newspaper subscriptions and reflects the anti-Asian racism of the era. First announced in the paper on July 5, 1896, the promotion is described as portraying “thirteen little Chinese warriors, equipped with swords, pig tails and the usual paraphernalia of properly regulated Chinamen.” The ten cent, but free for *Inquirer* subscribers, turn-dial metamorphic work concludes with the note that

“one of the little heathens has actually vanished.” Tellingly, this was the same day that a racist, colloquial piece titled “Wong Sam Waxed Wroth” was also included in the issue. The column sarcastically and patronizingly “reported” about the conversation of a Chinese laundryman at a San Francisco police station who stated that the patrolman who arrested him for working against ordinance should be committed to an “insane asylum.”

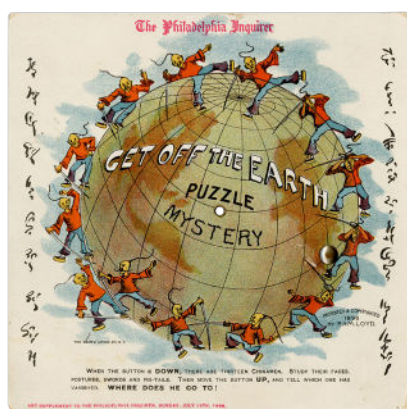
Blatant social propaganda reflective of the racist social ethos affected by the Geary Act of 1892 that extended the Chinese Exclusion Act of 1882 in the ban of Chinese immigration, the work may have also been created in rebuke of the May 1896 Supreme Court decision in the case

Wong Wing v. United States. Wing had been imprisoned for unlawful residence without a jury trial under the Geary Act. The decision established that non-citizens subject to criminal proceedings were entitled to the same constitutional protections available to citizens. Nearly a decade later, and the extension of the Geary Act made indefinite, the puzzle was included in *Sam Lloyd's Cyclopedia of 5000 Puzzles, Tricks, and Conundrums With Answers* (1914) in which it was claimed that over ten million had been sold since first issued.

TURNING THE DIAL

The *Staples Collection* contains several turn-dial works. Employing a Punch and Judy puppet show

trope, the 1888 metamorphic work promotes the shoe factory of John Mundell & Co. Like others in the collection, this piece exhibits exquisite artistic graphic design that belies the now controversial imagery for modern viewers. The large-format card immediately beguiles its holder. It depicts, in profile on the right, a fashionable white woman, standing and holding a young white child. She is beside white children of various ages wearing Mundell “solar tip” leather shoes, and next to an older, white man and a dog, all of their backs to the viewer, seated on a bench, or standing in front of a puppet booth. The view within the booth changes with the turn of a dial. The meta work of 19th-century children’s entertainment shows five different and defining scenes from



FROM LEFT TO RIGHT Metamorphic print with turn dial in up then down position. *Get Off the Earth Puzzle Mystery*. Art Supplement to the *Philadelphia Inquirer* (New York: Sam Lloyd, 1896). Printed by The Deutz Litho. Co., N.Y. Chromolithograph. Robert Staples Metamorphic Collection.



FROM LEFT TO RIGHT Metamorphic print with turn dial turned then partially turned. *Buy Mundell's Solar Tip Shoes for Children. Compliments of John Mundell & Co.* (Philadelphia: J.T.P., 1888). Chromolithograph. Robert Staples Metamorphic Collection.

the traditional, subversive, slapstick puppet show now recognized as glorifying violence and misogyny, including the violent, trickster Punch, his wife Judy, and their baby together before Punch is left alone with their child that he will abuse.

Established in 1870 by Irish immigrant John Mundell (1829-1894), Mundell & Co. began in 1872, manufacturing the popular children's shoes depicted in an understated manner in the premium. A respected businessman, known for his loyalty to his employees, and far from the trickster used in his firm's souvenir, Mundell had over 2000 family and friends in attendance at his funeral, including Philadelphia Mayor Edwin S. Stuart (1853-1937).

These works that engage the hand, eye, and mind also expand, challenge, and make us reckon with our understandings of the popular, visual, and material cultures and the moments in history that informed their creation and readings. The *Robert Staples Metamorphic Collection* is a true benchmark collection of histori-

cal research for the Graphic Arts Department, the Library Company, and the Visual Culture Program.

Erika Piola
Curator of Graphic Arts

WOMEN'S HISTORY COLLECTION

Women Living Large

We contributed a significant portion of our 2020 income from the Davida T. Deutsch Women's History Fund toward the purchase of the *Robert Staples Metamorphic Collection* for the Graphic Arts Department. A great many items in that collection relate to women and gender, often indicating cultural attitudes toward women through humor.

WOMEN TRANSLATORS

In contrast to the highly visual metamorphics, we also focused on the textual: books translated by women. We added material to the collection and also identified items already on our shelves (by adding it as an indexing term to the cataloging records). Initially, our interest grew out of the renewed popularity of Sappho and consequently the study of Ancient Greek among college women in 19th-century America. But long before the revival of interest in Sappho, many women writers started their careers as translators (generally seen as a gender-appropriate activity for educated women). One of the most remarkable figures on our growing list of women who

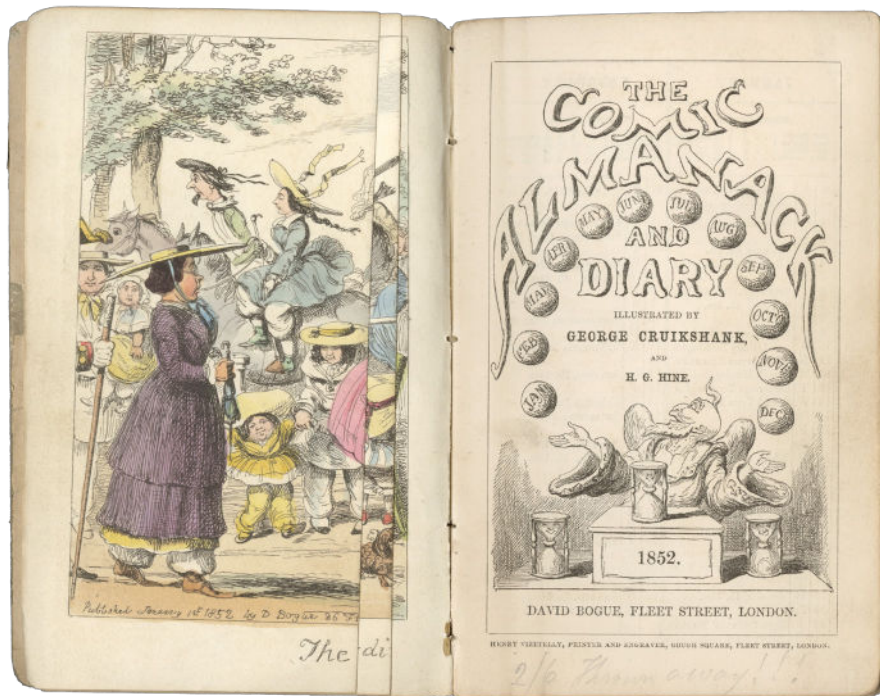
translated into English is Bettina von Arnim (1785-1858), who claimed to have learned English specifically to translate her *Goethe's Correspondence with a Child* out of her native German. As a very young woman, Arnim became a friend of Goethe's mother, and then corresponded with the eminent writer when she was in her twenties. About two years after Goethe's death, she wrote an epistolary novel based on their actual correspondence. For her English translation, Arnim apparently used an English grammar and Johnson's *Dictionary*, which resulted in some archaic constructions. Possibly influenced by Goethe's theories about translation, she sought musicality. One reviewer mentions the "Anglo-German Malaprops" in sentences like "Thus spirit must imparadise itself," while Arnim herself called it "my new English language." This year we were fortunate to acquire four volumes of Arnim's writings in uniform bindings. One of the volumes (*Günderode*, Arnim's epistolary novel about her relationship with the poet Karoline von Günderode) is an English-language version published by the remarkable

Elizabeth Palmer Peabody and translated by Margaret Fuller (who was more positive about Arnim's style of translation, calling it "German English of irresistible naiveté"). We look forward to more researchers studying women translators—a largely hidden aspect of book history.

WOMEN'S RIGHTS

Other acquisitions related directly to topics covered in the *Women Get Things Done* Exhibition, which we scheduled to coincide with the

100th anniversary of the ratification of the 19th Amendment. The exhibition had a whole section on the 1851 controversy over bloomers, which came to symbolize the radical women who wanted to "infringe" on men's privileges by speaking in public and daring to suggest that women should be able to vote. Caricature artists on both sides of the Atlantic lampooned women wearing the bloomer costume—a short skirt over loose trousers. John Leech peppered the pages of *Punch* with clever



RIGHT TO LEFT: title and folded frontispiece, unfolded frontispiece; *The Comic Almanack and Diary*, 1852 (London, 1852). Purchased with the Davida T. Deutsch Women's History Fund. Digitized images for: O Eng Comic 120477.D



cartoons about women in bloomers, which we included in the show. For lack of space, we did not include George Cruikshank's frontispiece in another English publication, *The Comic Almanack and Diary*, 1852 (London, 1852), a copy of which we were thrilled to acquire before other people noticed that it included such a splendid hand-colored engraving.

One of the critical moments in women's rights activism in the 19th century was the 1869 split in the women's movement over whether voting rights for black men should take precedence over woman suffrage. Susan B. Anthony and Elizabeth Cady Stanton lost allies after they held the position that men of various ethnic minority groups did not deserve the right to vote before white women. The 15th Amendment, ratified in 1870, did indeed extend voting rights to black men and left women disen-

franchised. For Anthony, Stanton, and others, the wording of the 14th Amendment was by then a long-standing grievance. First proposed in late 1865, the 14th Amendment introduced gendered language into the U.S. Constitution for the first time, with its use of the word "male" in respect to citizenship. This past year, we acquired a leaflet from the 11th National Woman's Rights Convention, held in New York City in March 1866. Writing as the president of the National Woman's Rights Central Committee, Elizabeth Cady Stanton maintains, "From the proposed class legislation in Congress, it is evident we have not yet learned wisdom from the experience of the past, for while our representatives at Washington are discussing the right of suffrage for the black man ... they deny that 'necessity of citizenship' to woman by proposing to introduce the word 'male' into the Federal Constitution."

Instead, Stanton suggests that the nation "needs the highest thought and inspiration of a true womanhood" and, "From ... this second revolution [i.e., the Civil War], should not woman come forth with new strength and dignity?" Unfortunately, the infighting about black male suffrage created a rift in the women's movement that did not end until 1890. Also unfortunate is the extent to which it prompted prominent white women such as Stanton and Anthony to give preference to women's rights over racial justice.

WCTU AND FRANCIS WILLARD

While the women's rights movement was split into two factions, the Woman's Christian Temperance Union (WCTU) under the leadership of Frances Willard (1839-1898) grew to become the largest women's organization in 19th-century America (with ties to other countries by the 1880s). The WCTU linked a wide range of social ills to the consumption of alcohol. For example, if men stopped drinking, they would not drain the financial resources of the family by spending nights in the local tavern. Then, children would grow up in stable, loving homes, and not be lured to a life of crime. And communities would have more capacity to open kindergartens, improve the conditions in prisons, and other programs for the benefit of all. Many conservative women came to see woman suffrage as critically important to the success of the WCTU's objectives. Willard, a charismatic leader, was widely mourned after she died in 1898, at the age of fifty-eight. Her partner Anna A. Gordon (who publicly was Miss Willard's "private secretary") wrote a bestselling biography immediately. This past year, we were very pleased to acquire a broadside prospectus for the book, which the WCTU published on its presses in

THE CHILDREN OF A MILLION FAMILIES OUGHT TO READ THIS BOOK.
A GRAND ERA IN THE HISTORY OF REFORM
 An era when women have stood in the front light, which has been the history of womanhood.

A Chronicle of a Great Movement in the Life of Woman.

Frances Willard's life was a grand story, of natural life, of natural and unobscured life, of the woman who stood in the front light, which has been the history of womanhood.

All the phases of the temperance cause, in the last half century of its history, are here, in a way that is not only interesting but also instructive.

FRANCIS WILLARD'S LIFE is a grand story, of natural life, of natural and unobscured life, of the woman who stood in the front light, which has been the history of womanhood.

WHO WILL READ THIS BOOK? Every woman who is interested in the history of womanhood, in the history of the temperance cause, in the history of the reform, in the history of the world, in the history of the future.

WHY? Because it is a grand story, of natural life, of natural and unobscured life, of the woman who stood in the front light, which has been the history of womanhood.

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LEFT TO RIGHT verso of this sheet on right; Broadside prospectus for *The Beautiful Life of Frances E. Willard* (1898). Purchased with the Davida T. Deutsch Women's History Fund. Digitized: #Am 1898 Beaut 12398.F

THE BEAUTIFUL LIFE OF FRANCES E. WILLARD

By Miss Anna A. Gordon,

For twenty-one years her Private Secretary.

WITH INTRODUCTION BY
 LADY HENRY SOMERSET.

THE ONLY AUTHORIZED LIFE STORY.

WITH TRIBUTES BY

DR. FRANK W. GUNSAULUS, DR. NEWELL DWIGHT HILLIS,
 FRANCIS E. CLARK, President of Christian Endeavor Society,
 MARGARET BOTTOOME, President of King's Daughters.

IT WILL ALWAYS STAND AS AN ILLUMINATING PILLAR OF FIRE IN THE HOME.

A GREAT LITERARY AND ARTISTIC MEMORIAL TO A GREAT AND HEROIC LIFE

THE GREAT, ELOQUENT AND WISE UNITE IN SPLENDID TESTIMONIALS.

Men like Dean Farrar and Archbishop Ireland, representing the Church of England and the Catholic Church of the world, have furnished what no expenditure of money could buy.

Illustrious women, such as General Officers of the World's and National W. C. T. U.,

ELIZABETH STUART PHELPS WARD
 MRS. MARY A. LIVERMORE,
 CLARA BARTON,
 SUSAN B. ANTHONY,
 MRS. BALLINGTON BOOTH,
 and others who have shared the struggle and the honor in her battle against wrong, have poured their affection and friendship upon the altar devoted to her memory.

Such personal friends and leaders in human progress as

- Canon Willberforce,
 Dr. C. H. Parkhurst,
 Bishop Potter,
 Dwight L. Moody,
 Dr. Lyman Abbott,
 Theodore L. Cuyler,
 Bishop Vincent,
 Joseph Cook,
 Rabbi Hirsch,
 Booker T. Washington.

and others have made her speak again, with the aid of letters and reminiscences innumerable.



FRANCES E. WILLARD.

NO HUMAN BEING WHO HAS THE HOPE OF A BETTER WORLD CAN AFFORD TO MISS THE INSPIRATION OF THIS STIRRING STORY.

SIDE by side with the story of *Florence Nightingale*, close to the unmatched story of *Abraham Lincoln* and the emancipation of slaves, must stand in every home this complete and authentic account of America's fair Joan of Arc, who did so much to influence legislation and lead the cause which at last must emancipate millions.

A SPLENDID BOOK FOR DEVELOPMENT OF AMERICAN PATRIOTISM

The American flag, with all its streaming history, floated in every breath of Frances Willard's life. She has put new music into the song, "My Country, 'Tis of Thee;" she has taught hundreds of thousands of emancipated men to sing it and to sing it worthily. The new politics, which are as old as the words of her Divine Master, are bound to make a new world and a better one. *The conflict is on, and in this book there are a thousand trumpets that "never blow retreat."* The voice cries here, as of old: "Prepare ye the way of the Lord!" and the way of the Lord is in practical politics. Frances Willard illuminated these with a divine ideal. *She comprehended and advocated the only honest and profound solution for the gigantic LABOR PROBLEM.* The foreheads galled with sweat, the muscles tired with overwork, the underpaid toiler and the wronged of every department of life—these were in her thought, and their cause was upon her lips constantly. She knew that if America is to be saved from drunkenness, or greed, or anarchy, or corruption, this gospel of statesmanship must be heard and obeyed.

Her politics were international and human because they were Divine.

The book will contain grouped photographs of her various homes—both exterior and interior, also of the new national officers of the W. C. T. U.

The brilliant and true pictures drawn by her friends, *Pres. Henry Wade Rogers*, of the University which she adorned, *Dr. Bradley*, and others, could be obtained for no other purpose than a worthy presentation of her character.

But in addition to the work of these equipped writers, the whole realm of *reform and philanthropy* in

ENGLAND AND AMERICA has furnished its most skillful writers to complete and enhance the value of the work.

ANY SINGLE SKETCH IS WORTH THE PRICE OF THE WHOLE COLLECTION.

This is an era of women. It has produced Elizabeth Barrett Browning in poetry, Rosa Bonheur in painting, Maria Mitchell in astronomy, and others of equal note.

We are probably just at the beginning of a greater and brighter day for man because it is a greater and brighter day for woman.



DRINKING FOUNTAIN IN FRONT OF "THE TEMPLE," CHICAGO.



Bloomerism! John Leech (1817-1864), artist. *Punch* (London), 1851.

Chicago. Willard died of pernicious anemia, which was exacerbated by an increasingly strict vegetarian diet. Thus, perhaps fortunately, she did not live to see the dismal failure of Prohibition following the ratification of the 18th Amendment in 1919.

Despite her many duties as president of the WCTU, Frances Willard somehow found time to write a humorous book about her year-long experience learning to ride a bicycle at the age of fifty-three. Her *A Wheel within a Wheel* (1895) turns learning to ride a bicycle into a life lesson. In it, she writes, "A woman must constantly battle self-doubt." Women in fact did find new freedoms in the 1890s, in part due to being able to ride bicycles. And bloomers even became a socially acceptable bicycle costume! In 1896, Susan B. Anthony told a reporter that bicycling had done "more to emancipate women than anything else in the world." Where women's rights rhetoric failed, sport succeeded.

Cornelia King
 Curator of Women's History



Chromolithographed cover for *The Scorcher* (1897), sheet music by George Rosey. Purchased with the Davida T. Deutsch Women's History Fund.

Academic Programs

ACADEMIC PROGRAMS

African American History

The Program in African American History (PAAH) is proud to continue its practice of offering research and professional development opportunities to our scholars, student fellows, and researchers through the Mellon Scholars Program. We have also extended our offerings to the larger Philadelphia community through our public programming. Since 2018, Deirdre Cooper Owens, PhD, has served as Director of the Program in African American History. Alongside Jasmine Smith, the African American History Subject Specialist and Reference Librarian, Deirdre has organized well-attended virtual programs, finalized budgets, and spearheaded outreach to minority-owned businesses. This past year, PAAH staff specifically approached students at historically Black colleges and universities for admission to our fellowship programs.

The Andrew W. Mellon Foundation awarded the Library Company a renewal grant, providing support for these important services for another three years. The Mellon Scholars Program has been a pipeline for students interested in Black history to enter graduate programs in African American History and Africana Studies. Our fellowships, internships, and workshops introduce students to faculty whose research ranges from colonial to antebellum era African American history. The professional training and mentorship we provide is rare, especially outside of universities, and the students have thrived because of these offerings. Further, we were able to provide a working relationship where our Mellon Summer Scholars connected with our curatorial



Robert J. Thom, Marion Sims: *Gynecologic Surgeon* (Alabama, 1845). Courtesy of University of Michigan.

staff and outside consultants to produce an online exhibition about race/racism and the pandemic.

Due to pandemic restrictions, PAAH shifted its in-person summer fellowship program to a virtual program, narrowing the number of fellows and having them serve as both interns and workshop participants. Our outstanding group of students included: Abigail Posey, a student at the University of Louisville, who served as a workshop participant in 2019; Christoforos

Sassaris, a recent graduate of Westchester University of Pennsylvania; Guevara Jean-Pierre, a recent graduate of Queens College, CUNY; Tiffany Toombs, a student at the University of Tennessee; and Mikaylah Harden, a graduate student at the University of Delaware. They produced original research, had a private question and answer session with award-winning historian Stephanie Jones-Rogers, our Juneteenth speaker and author of *They Were Her Property: White Women as Slave Owners in the American South* (Yale

University Press, 2019), and produced a wonderful online exhibition about the historical impact of racism during epidemics, *Déjà Vu: We've Been Here Before: Race, Health, and Epidemics*. We are also proud to report Christoforos Sassaris entered graduate school at Villanova, Guevara Jean-Pierre began graduate school at New York University, and Mikaylah Harden began her first year in a PhD program in History at the University of Delaware. Tiffany Toombs applied to law school and Abigail Posey applied to international graduate schools to study African American History.

This year PAAH was able to award a post-doctoral fellowship to April Logan, Associate Professor in the English Department at Salisbury

University, and a dissertation fellowship to Umniya Najaer, a doctoral candidate at Stanford University.

PAAH remains a vital aspect of the Library Company and to the larger academic and public community. It is extremely rare for an institution founded in early America to have an anchor program rooted in early African American history. By continuing to make rare materials accessible to all, PAAH continues to follow the mission of its founders.

Deirdre Cooper Owens, PhD
 Director



Class of 1929 Attending Lecture (Philadelphia, 1929). Mercy-Douglass Hospital Records. Barbara Bates Center for The Study of The History of Nursing, School of Nursing, University of Pennsylvania

ACADEMIC PROGRAMS

Early American Economy and Society

The Program in Early American Economy and Society (PEAES) marked its twenty-first year of activities during 2020. In keeping with the program's mission to sponsor events and publications related to the early American economy before 1850, Director Cathy Matson chaired the program's fellowship program, consulted with fellows about their research projects, and continued to usher new monograph titles into publication in areas such as commerce, business, banking, technology, political economy, and more.

PEAES awarded nine new postdoctoral, dissertation, and short-term fellowships to be completed during the Fall 2020 to Spring 2021 period. Although the COVID-19 pandemic imposed travel delays and difficulties for fellows wishing to conduct research in person, Library Company staff and Dr. Matson were able to accommodate some fellows with remote research capabilities. As always, PEAES fellows hailed from diverse scholarly backgrounds and worked on a broad array of topics that attracted them to the Library Company's extensive collections in

the areas of financial development, the cultures of business and money, local and international commerce, manufacturing, labor, political economy, households, gender, and technology. For example, PEAES post-doctoral fellow Carrie Glenn, of Niagara University, studied numerous merchants' accounts and letters in both English and French for her project, "The Revolutionary Atlantic of Elizabeth Beauveau and Marie Rose Poumaroux: Commerce, Vulnerability, and the U.S. in the French Atlantic, 1780-1834." Also during Fall 2020, Grant Kleiser, who was working on his dissertation at Columbia University, found extensive materials for his chapters in "An Empire of Free Ports: Trade, Reform, and Revolution in the Atlantic World, 1750-1781." Matteo Rossi was able to accomplish his research remotely while he was resident at the Università degli Studi di Torino, but we look forward to his residence in Philadelphia in the coming months so he can complete his study, "National Economy and Empire: Henry Carey and the Building of the Post-Colonial State."

Two much-anticipated monographs were published during the year in the series that Dr. Matson edits with Johns Hopkins University Press. The deeply researched and theoretically sophisticated study by three-time former Library Company fellow Danielle Skeehan came into print. *The Fabric of Empire: Material and Literary Cultures of the Global Atlantic* stunningly breaks new ground in interpreting textiles and clothing as texts to be read alongside printed materials related to the production and distribution of fabric before the early 1800s. In addition, Ariel Ron's *Grassroots Leviathan: Agricultural Reform, the Rural North, and the Slaveholding Republic* charts the emergence of a powerful reform movement during the decades leading up to the Civil War, along the way giving us an innovative under-

standing of the political economy guiding northern farm improvement and activism.

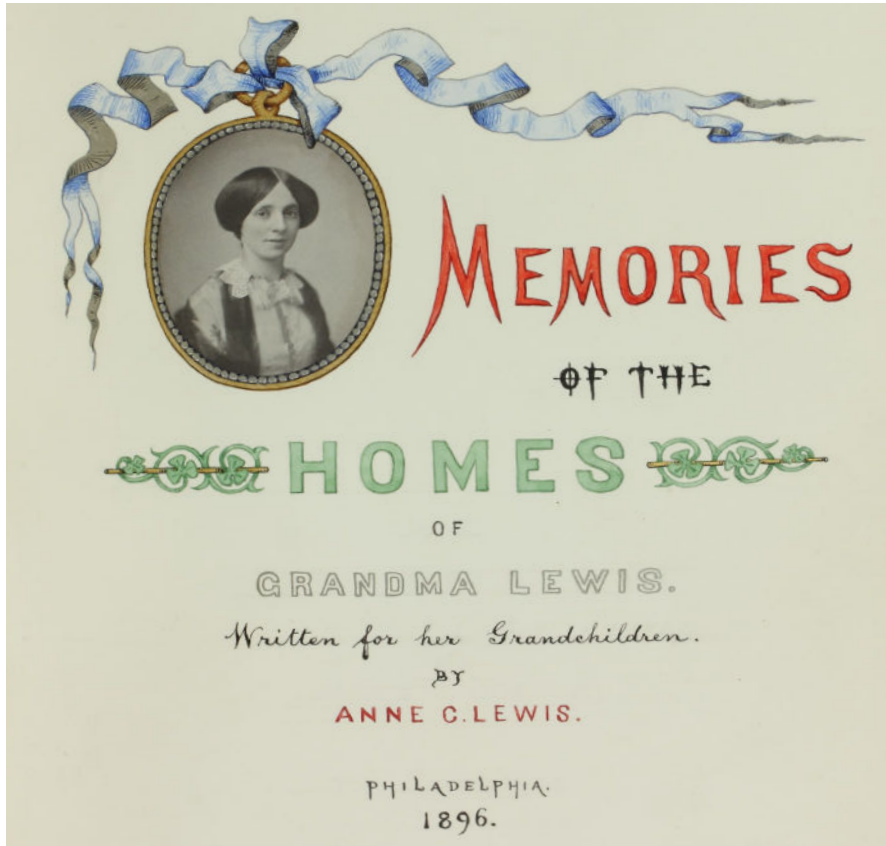
During the pandemic, which forced us to utilize technology more than ever to communicate, Dr. Matson and Library Company staff were able to facilitate collections research and remote presentations by a large number of current and former fellows affiliated with PEAES. Fellows and former fellows produced a remarkable number of new book chapters, articles, and dissertations during the year, and many of us discovered the happy unintended consequence of even greater collaboration despite our residential distances from each other.

Dr. Cathy Matson
Director



Screenshot, Virtual Program with Ariel Ron.

Visual Culture



Anne C. Lewis, Frontispiece in *Memories of the Homes of Grandma Lewis*, 1896. Library Company album discussed by “Art & Spectacle in the 19th-Century United States” student.

Throughout 2020, the Library Company’s Visual Culture Program collaborated in the initial administration and planning of complementary programming to the Graphic Arts Department’s *Imperfect History: Curating the Graphic Arts*

Collection at Benjamin Franklin’s Public Library exhibition (opening date, September 2021). In April 2020, with funding from the Philadelphia Museum of Art’s Center for American Art, Senior Curator of Graphic Arts Sarah Weatherwax, Program



“Sew On Your Own Buttons, I’m Going for a Ride.” (Meadville, Pa.: Keystone View Company, 1899). Albumen on stereograph mount.

Director Erika Piola, and Penn State University-Harrisburg Professor of American Studies Anne Verplanck selected twelve participants (graduate students, professors, archivists, and curators from around the country) for the Visual Culture Program’s *Urban In-sights: A Workshop in American Visual Culture and Literacy from the Eighteenth through the Early Twentieth Century* (June 28-30, 2021), a workshop intended to augment and strengthen participants’ abilities to identify and analyze graphic material. The workshop received further funding support in summer 2020, when the Visual Culture Program again received a grant from the Terra Foundation on behalf of Terra Board Member and University of Pennsylvania Art History Professor Michael Leja.

Piola also helped to oversee the selection of the guest catalogers from the curatorial, art history, and studio art fields for the digital catalog component of *Imperfect History*. The *Imperfect History* team was delighted to welcome Lauren Hewes, American Antiquarian Society; Clayton Lewis, University of Michigan, Clements Library; Tanya Sheehan, Colby College; and Joy O. Ude, Howry Steam Academy to write individual descriptions of the same three graphic items as part of the project that examines (un)conscious bias and multiple viewpoints. The *Imperfect History* project also benefited from a grant received from the Walter J. Miller Trust for support of the online exhibition, curatorial work, and the spring 2022 one-day symposium, *Collecting, Curating, and Consuming*

American Popular Graphic Arts Yesterday and Today. Additionally, in the fall, the *Imperfect History* curatorial team of Piola, Weatherwax, and Curatorial Fellow Kinaya Hassane, provided a members-only, sneak peek of *Imperfect History* online presentation based on the exhibition section “What Curators Love to Hate and Hate to Love.” Piola discussed her love and hate for the religious parable *Prodigal Son* print series and sexist stereographs portraying the New Woman.

Though the *Imperfect History* project kept Piola very busy with online programming, she engaged with the Library Company community on other topics, as well. Early in 2020, Piola presented “Curating the Philadelphia Photographic Experience of a Black Family: The Stevens-Cogdell/Sanders-Venning Collection” at the *American Historical Association Annual Meeting* (January 3-6, 2020) in New York City. The paper examined the family archive, in terms of race, gender, and urbanism, as a private-



Tyler & Co., [Cordelia Sanders Chew], ca. 1857. Ambrotype. Stevens-Cogdell/Sanders-Venning Portrait Collection. Gift of descendants of Cordelia H. Brown, Lillie V. Dickerson, Mary Hinkson Jackson, and Georgine E. Willis in honor of Phil Lapsansky.

made-public collection of the historical Philadelphia Black photographic experience. Later in the year, Piola collaborated with Temple University Assistant Professor of American Art Erin Pauwels for the fall semester class “Art & Spectacle in the 19th-Century United States.” The class entailed a series of object lesson presentations by Piola and Pauwels based on graphic arts holdings in the Library’s collections. The sessions facilitated students’ research of a visual material from the holdings and culminated in student podcasts, virtual presentations hosted by Piola, online exhibitions, and blog posts.

The central role of the William H. Helfand Fellowship in American Visual Culture to the program also continued. The program awarded the 2020-2021 fellowship to Siobhan Angus, Banting Postdoctoral Fellow in the History of Art/Visiting Scholar, Yale Center for British Art, for her research on the visual culture of resource extraction, including the industrial and environmental history of Philadelphia as an early center of photography. At the end of the year, 2019-2020 William H. Helfand Fellow in American Visual Culture Rebecca Szantyr virtually presented *Carbon Futures: Cultivating Coal Consumption in the Second Quarter*

of the 19th Century based on her ecocritical approach to her research of urban landscapes by Nicolino Calyo (1799-1884), coal, and visual culture in the Library’s collections.

The end of 2020 also brought to fruition the receipt of one of our most significant acquisitions of the year, the *Robert Staples Metamorphic Collection* of over 1,300 metamorphic works significant to the study of graphic design and visual culture. To facilitate the momentous acquisition, the collection was the focus of the 2020 Junto Campaign, which culminated with a virtual presentation about the material by Robert Staples’s spouse and creative partner Barbra Fahs Charles. The personalized visual tour of the collection was preceded by remarks about the history of metamorphic works and those in the Library’s holdings by Piola and Weatherwax. An essay further describing the collection is included later in the *Report*.

In a year in which the virtual dominated, the Visual Culture Program remained a stalwart to foster the study of the visual culture of the past and present.

Erika Piola
Director

ACADEMIC PROGRAMS

Women's History



Image of Carla Mulford and Connie by screen.

The Davida Tenenbaum Deutsch Program in Women's History celebrated this year's main event with a lecture by Penn State professor Carla J. Mulford, who spoke on Benjamin Franklin and women on the eve of Franklin's 314th birthday (January 17). Dr. Mulford showed how Franklin's political enemies spread tales about Franklin as a womanizer, mischaracterizations that have persisted to the present as Franklin's satiric writings have similarly often been misunderstood. Dr. Mulford presented compelling evidence that Franklin believed in

women's abilities to manage a wide range of activities, including business and science. He maintained sustained relationships with the women in his life—especially his sister, Jane Mecom, and his wife, Deborah Franklin—relationships characterized by mutual admiration and affection. Dr. Mulford's talk was intended to set the

record straight and rehabilitate Franklin's reputation.

Our Women's History Month lecture on March 5th, the Library Company's last in-person event in 2020, attracted an overflow crowd. Dr. Robyn Muncy, Associate Professor of History at the University of Maryland, spoke about the long history of woman suffrage activism. Generations of women participated in the struggle for voting rights before the ratification of the 19th Amendment in 1920, often with partial victories followed by setbacks.



Dr. Muncy also emphasized that, as important as the 19th Amendment was, there are still barriers to voting today. Leaders in many historically disfranchised groups—including Black Americans in the South, members of Latinx communities, and Native Americans—continue the work that did not end in 1920.

Dr. Muncy's lecture also served as advance publicity for the Library Company's *Women Get Things Done* exhibition that was then scheduled to open in May, but had to be postponed until September due to the COVID-19 pandemic (to read more about *Women Get Things Done* [ital.], see p. 19). Thanks to

intern Lydia Shaw, we were able to present a series of ten social media teasers for the show, starting in mid-July, which we called *Women Get Things Done Wednesdays*. Shaw's on-campus internship at Franklin & Marshall College was cancelled, and F&M allowed her to keep the internship but work on projects for the Library Company instead. We were very lucky to have Shaw again in Summer 2020, to be able to complete her fourth *Women's Equality Day* blog post on August 26—this time on Frances Willard's book about learning to ride a bicycle at age fifty-three.

ABOVE Martha Louise Rayne, *What Can a Woman Do, or, Her Position in the Business and Literary World* (Detroit: F.B. Dickerson & Co., 1884).



BUILDINGS OF THE GREAT CENTRAL FAIR,
IN AID OF THE U.S. SANITARY COMMISSION
LOGAN SQUARE, PHILADELPHIA, JUNE 1864.

Buildings of the Great Central Fair, in Aid of the U. S. Sanitary Commission, Logan Square (Philadelphia: P.S. Duval & Son, 1864). Lithograph. Gift of John A. McAllister, 1886.

Exhibitions & Events

EXHIBITION

Women Get Things Done: Women's Activism from 1860 to 1880



The exhibition *Women Get Things Done: Women's Activism from 1860 to 1880* opened in September in the Louis Lux-Sions and Harry Sions Exhibition Gallery and online (where it received primary viewing because of COVID-19 safety protocol). The show put the famous women suffrage activists Elizabeth Cady Stanton and Susan B. Anthony into the context of their (now less-well-known) contemporaries, many of whom did not agree with the “radical” idea that women should have the right to vote.

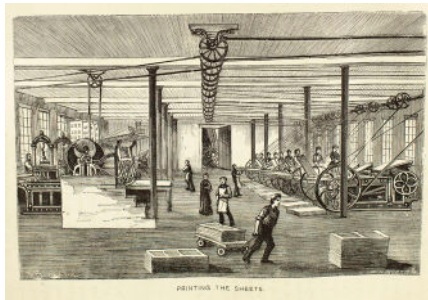
Each of the show's four sections explored ideas that were part of public conversations about women in 19th-century America. “What Can Women Do?” featured an array of books by women seeking to expand the range of occupations that would provide women with economic independence. Virginia Penny, for example, used her own inheritance to interview many (male) employers on

the feasibility of women laboring in work that was more lucrative than needlework. Penny's *Five Hundred Employments Adapted to Women* (Philadelphia, 1868) appeared in the wake of the works of other women, such as Caroline Healey Dall, whose 1860 pamphlet "*Woman's Right to Labor, or, Low Wages and Hard Work*" presents one of her lectures as a printed text.

The second and third sections, "Doing for Others" and "Doing for Themselves," featured women's work during the Civil War and explored how, for many women, war work led to post-Civil

War careers in health care, organized philanthropy, and club work by women for women. The final section, "What More Can Women Do?," featured the suffrage movement, the backlash against it, and the infighting about priorities that led to dysfunction before the renewal of the women's movement in the years leading up to 1920.

Most of the women featured in the exhibition, unlike Stanton and Anthony, are not well-known today.



"Printing on Rotary Presses," from *The Great Industries of the United States* (Hartford: J.B. Burr & Hyde, 1872).

With very few exceptions, they were white women in Northern states, and their privileged backgrounds shaped their activism. They were also the women who collaborated on projects, often joining organizations such as the United States Sanitary Commission (and its predecessor, the Woman's Central Association of Relief), the many women's clubs including Sorosis (est. May 1868)

and later the Association for the Advancement of Woman (est. October 1873), or political organizations such as the Women's Loyal National League (est. 1863) and the

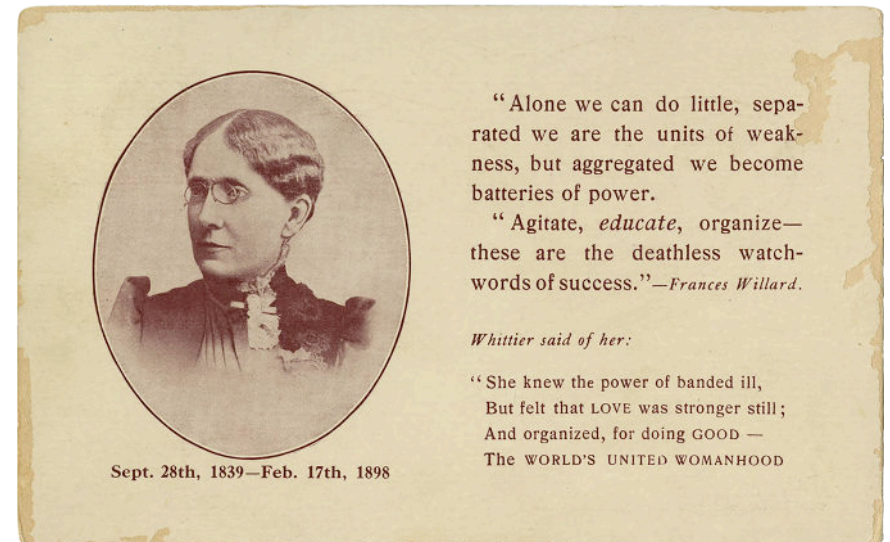
American Equal Rights Association (est. 1866). The 1869 split of the women's rights movement over whether the issue of extending suffrage to black men should take precedence over women's suffrage lasted twenty years. While the American Woman Suffrage Association and the National Woman Suffrage Association remained separate, the Woman's Christian Temperance Union (est. 1874) grew to become the largest women's

organization in the country. Under Frances Willard's leadership, the WCTU used temperance as a wedge issue for a wide range of reform activities, including women's suffrage. The show ended with a quotation from Frances Willard, "Separated we are units of weakness, but aggregated we become batteries of power," and the idea that setbacks eventually lead to renewal.

In conjunction with the show, we hosted events on Zoom. Wilkes University professor Amy Sopcak-Joseph led a three-night seminar entitled "Debating Woman's Place in America, 1860-1880." Prof. Sopcak-Joseph had collaborated on the selection and interpretation of items in the exhibition, so we particularly

appreciated her summary of the major currents of thought about women's capabilities in 19th-century America. She drew on her own research on Sarah Josepha Hale, the longtime editor of *Godey's Lady's Book*. Hale and other opinion leaders shaped ideas about 19th-century women's roles, emphasizing that women were not inferior to men, but rather suited for different areas of activity.

Megan Springate of the National Park Service delivered the LGBT History Month lecture, "From Boston Marriages to the Lavender Menace: Queer Women and the Fight for Suffrage," in October. Dr. Springate discussed how the supporters of women's suffrage



Postcard depicting Frances Willard, 1907.



Fashion plate from *Mme. Demorest's Mirror of Fashions* (January 1865).

lived outside the “charmed circle” of then-current gender norms. As a consequence, popular culture depicted them either as masculine (by showing them smoking, wearing ties, etc.) or promiscuous if they “retained” their femininity in dress and thus adhered to “respectability politics.” Many 19th-century and 20th-century women’s rights activists did in fact flout gender norms and have same-sex partners. The

LGBT History Month lecture was sponsored by the Library Company’s Charlotte Cushman Society.

Cornelia King
Curator of Women’s History

Women Get Things Done: Women’s Activism from 1860 to 1880 was sponsored in part by:
The Davida T. Deutsch Program in Women’s History
The Pennsylvania Council for the Arts
The Philadelphia Cultural Fund
Steege Thomson

DIGITAL HUMANITIES

Ghost River: Digital Edition

In 2019, the Library Company, in conjunction with Indigenous partners, published its first graphic novel, *Ghost River: The Fall and Rise of the Conestoga*. Based on primary sources, many from the Library Company’s own collections, *Ghost River* was a collaboration among scholars and artists seeking to tell the story of Paxton massacres of 1763 in a way that foregrounded Indigenous victims.

Following the graphic novel, the *Ghost River: Digital Edition* (<https://read.ghostriver.org>) further confronts challenges of historical representation within studies of early America by directly incorporating metatextual elements to shine new understanding on each richly illustrated page. Using an interactive online format, the digital edition

dives deeper into the creation of the graphic novel—as well as the interpretation of the source material used within it—using behind-the-scenes content such as video interviews with *Ghost River* artist Weshoyot Alvitre, writer Lee Francis IV, and other Indigenous voices.

Additional lesson plans created since the publication of the original graphic novel are also available at <https://ghostriver.org>. We invite you to go online and travel farther down Ghost River.

Tristan Dahn
Systems Manager

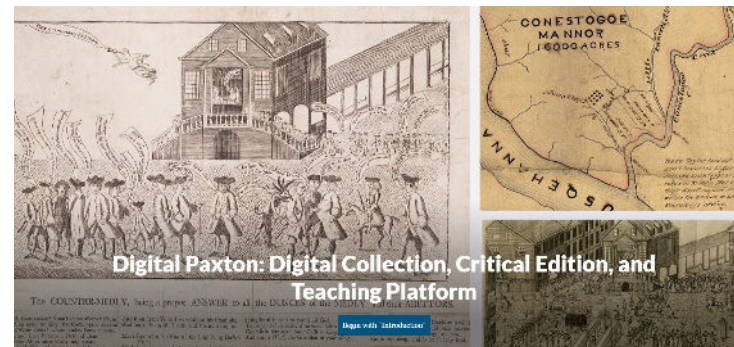
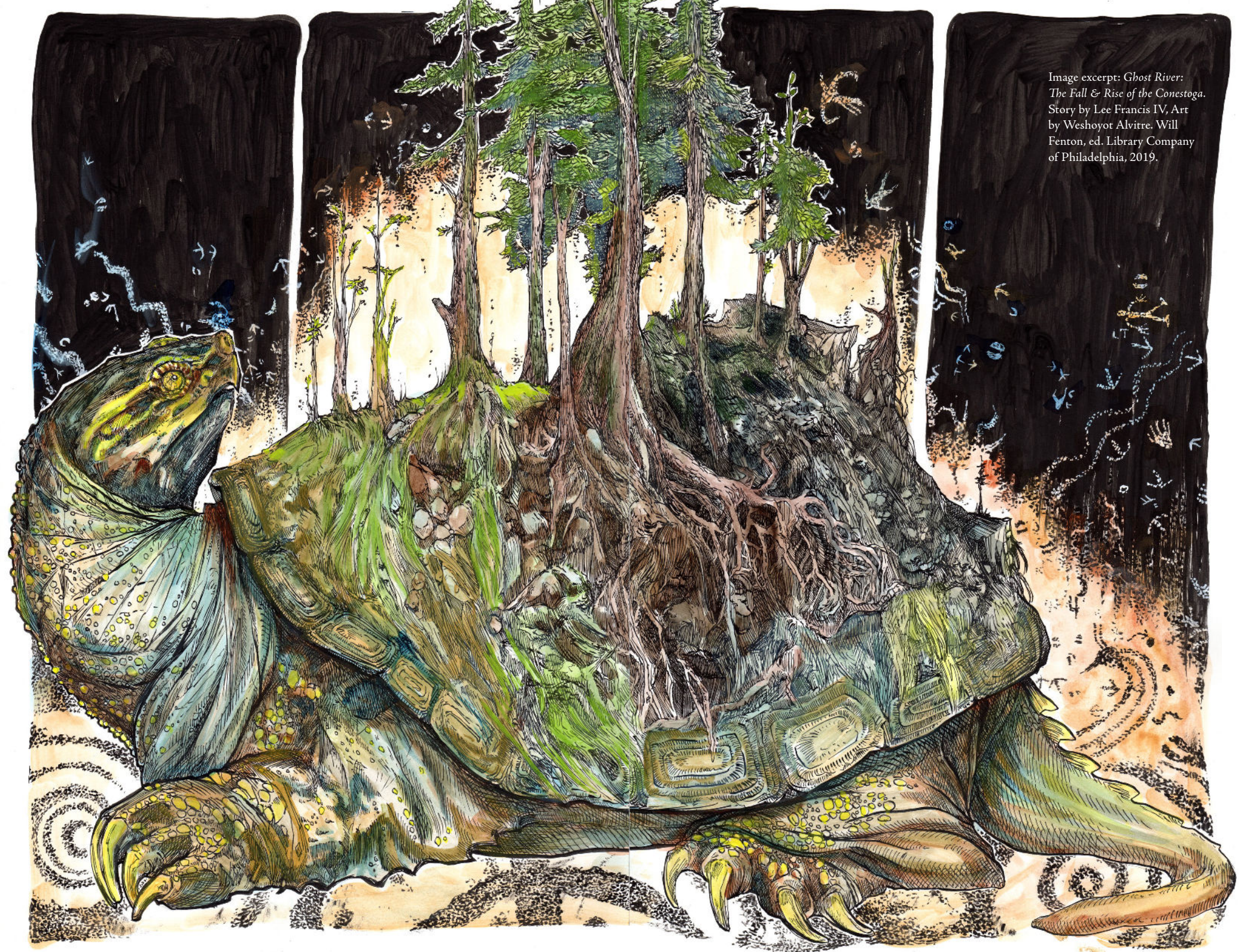


Image excerpt: *Ghost River:
The Fall & Rise of the Conestoga.*
Story by Lee Francis IV, Art
by Weshoyot Alvitre. Will
Fenton, ed. Library Company
of Philadelphia, 2019.



Calendar

EVENTS

Franklin & Women with Dr. Carla Mulford

In-person, 1/16

Carla J. Mulford, Professor of English at Pennsylvania State University, spoke on Benjamin Franklin and women—his ideas about women, his fictional women, and the women in his life. This event took place on the evening before Franklin’s birthday.

Read more about this program in the narrative on p. 60.

This event was sponsored by The Davida T. Deutsch Program in Women’s History.

Gallery tour of *Ghost River*

In-person, 2/5

Ghost River: The Fall and Rise of the Conestoga placed original art commissioned for the graphic novel into conversation with the rich historical records at the Library Company. Juxtaposing our expansive holdings and excerpts of Tommy Orange’s *There, There* with the art of Weshoyot Alvitre, this exhibition challenged patrons to reinterpret Pennsylvania’s history of

exploration, settlement, and conquest. The gallery tour was in partnership with One Book, One Philadelphia and The Redrawing History: Indigenous Perspectives on Colonial America project.

The exhibition was supported by The Pew Center for Arts & Heritage.

Force and Freedom with Dr. Kellie Carter Jackson

In-person, 2/12

In *Force and Freedom: Black Abolitionists and the Politics of Violence*, Kellie Carter Jackson provided the first historical analysis exclusively focused on the tactical use of violence among antebellum black activists. Through rousing public speeches, the burgeoning black press, and the formation of militia groups, black abolitionist leaders mobilized their communities, compelled national action, and drew international attention. Drawing on the precedent and pathos of the American and Haitian Revolutions, African American abolitionists used violence as a political language and a means of provoking social change. Through tactical violence, argues Carter Jackson, black abolitionist leaders accomplished what white nonviolent abolitionists

could not: creating the conditions that necessitated the Civil War. *Force and Freedom* takes readers beyond the honorable politics of moral suasion and the romanticism of the Underground Railroad and into an exploration of the agonizing decisions, strategies, and actions of the black abolitionists who, though lacking an official political voice, were nevertheless responsible for instigating monumental social and political change. Kellie Carter Jackson teaches in the Africana Studies Department at Wellesley College. She is coeditor of *Reconsidering Roots: Race, Politics, and Memory*.

This event was sponsored by the Program in African American History.

Stolen: Five Free Boys Kidnapped into Slavery and Their Astonishing Odyssey Home with Dr. Richard Bell

In partnership with the African American Museum of Philadelphia, 2/21

Philadelphia, 1825: five young, free black boys fall into the clutches of the most fearsome gang of kidnappers and enslavers in the United States. Lured onto a small ship with the promise of food and pay, they are instead met with

blindfolds, ropes, and knives. Over four long months, their kidnappers drive them overland into the Cotton Kingdom to be sold as slaves. Determined to resist, the boys form a tight brotherhood as they struggle to free themselves and find their way home. Their ordeal—an odyssey that takes them from the Philadelphia waterfront to the marshes of Mississippi and then onward still—shines a glaring spotlight on the Reverse Underground Railroad, a black market network of human traffickers and slave traders who stole away thousands of legally free African Americans from their families in order to fuel slavery’s rapid expansion in the decades before the Civil War.

Richard Bell, Associate Professor of History at the University of Maryland, is one of a handful of scholars who has received multiple research fellowships from the Library Company—first as a doctoral candidate at Harvard in 2003 and 2004, and later as a faculty member at the University of Maryland in 2012 and 2013.

Rightfully Hers: American Women and the Vote with Robyn Muncy

In-Person, 3/5

Robyn Muncy is a Professor of History at the University of Maryland, College Park, and one of the curators of the exhibition *Rightfully Hers: American Women and the Vote*, which opened in May 2019 at the National Archives. Muncy also serves on the advisory committee for the National Votes for Women Trail, a project sponsoring historical markers in all 50 states to commemorate American women's struggle for the franchise.

This event was sponsored by The Davida T. Deutsch Program in Women's History.

Celebration of Stations

In-Person, 3/11

The Library Company was happy to take the show on the road in March of 2020. Commuters passing through Suburban Station were able to enjoy historical views of the humble charms of neighborhood stations, experience the economic might of the railroad companies who built grand urban stations, and discover images of the disastrous fire of 1923.

This off-site exhibition was presented in partnership with AthenianRazak.

Redrawing History: A Library Company Webinar

Virtual, 4/7

The *Redrawing History* project hosted a candid conversation about lessons learned in the making of *Ghost River: Fall and Rise of the Conestoga*, the Library Company's first graphic novel, at a webinar held virtually in April. This web-based symposium featured author Lee Francis IV (Laguna Pueblo) and artist Weshoyot Alvitre (Tongva), who reflected upon the use of Native American pop art to promote historical literacy and social justice.

The *Redrawing History: Indigenous Perspectives on Colonial America* project and exhibition was supported by The Pew Center for Arts & Heritage.

Juneteenth: Unfreedom: The Limits of the Fourteenth Amendment Under Reconstruction with Dr. Walter Greason

Virtual, 6/18

Focusing on the events and voices between Reconstruction and the Civil Rights Movement, Walter Greason led a discussion about the economic, political, social, and cultural foundations of white supremacy as products of an emerging industrial order. From the regimentation of the plantation in the early nineteenth century through the rigidity of commodity and financial markets at the start of the Cold War,

this talk illuminated the networks that led to entrenched inequality for more than a century.

Walter D. Greason is an Associate Professor and Chair of the Department of Educational Counseling and Leadership at Monmouth University in West Long Branch, New Jersey.

This event was sponsored by the Program in African American History.

Breaking News in Benjamin Rush History

Virtual, 9/8

Benjamin Rush biographer and Penn faculty member Stephen Fried discussed new access to Rush's writings, the nascent Rush Papers Project by Penn Libraries and the Library Company, and the Penn Libraries' evolving Benjamin Rush Portal. Fried described how the Portal has blossomed thanks to the work of Yen Ho, a library science intern at the Penn Libraries Biomedical Library working under his guidance. Attendees heard about the abundance of Rush papers, lecture notes, and journals that are now united and easily accessible, ranging from Rush's medical training and teachings to his writings about the 1793 Yellow Fever pandemic to race and abolition. The Portal pulls together resources from numerous institutions,

including Penn Libraries and the Library Company.

This event was co-sponsored by Penn Libraries.

Voter Suppression in U.S. Elections: A Round Table Discussion

Virtual, 10/27

Voter Suppression in U.S. Elections was a round table discussion between Dr. Carol Anderson, Charles Howard Candler Professor and Chair of African American Studies at Emory University; Dr. Kevin Kruse, Professor of History at Princeton University; Dr. Jim Downs, Gilder Lehrman NEH Chair of Civil War Era Studies and History at Gettysburg College; and hosted by Dr. William D. Fenton, Director of Scholarly Innovation at the Library Company. Voter Suppression in U.S. Elections emerged from an extraordinary conversation held at the Library Company last year in conjunction with the annual conference of the Organization of American Historians. Our virtual presentation reflected upon that conversation and assessed recent developments related to voter disenfranchisement and the voting barriers that ostracize the poor, Black, and Latino communities.

Philadelphia at the Table: Sleuthing the Paper Trails of Culinary History in Library Company Collections and Regional Archives with Dr. William Woys Weaver

Virtual, 11/23

Dr. William Woys Weaver is an internationally known food ethnographer and author of 20 books dealing with culinary history and heritage seeds. He is the founder of The Roughwood Table, a non-profit organization devoted to heritage foods from heritage seeds. He served as Guest Curator for the Library Company's culinary exhibit *The Larder Invaded* (1986-1987). Dr. Weaver received his Ph.D. in food ethnography from University College, Dublin. He is presently working on a culinary history of Philadelphia.

COLLECTION REVIEWS

Celebrating Black History Month: Frederick Douglass

In-person, 2/19

The Program in African American History celebrated Black History Month with a collection review exploring the life of Frederick Douglass—the most photographed man during the 19th century. Douglass was a well-known African American abolitionist who spent his life fighting for justice and equality for African Americans. Led by

Jasmine Smith, this collection review showcased a range of materials related to Douglass's effort to uplift the Black community from broadsides and photographs to manuscripts.

This event was sponsored by the Program in African American History.

The Secret History of Sappho: Re-imagining a Women Centered Past

In-person, 3/10

In the latter half of the 19th century, Sappho became a common subject in art and literature. In particular, the legend of Sappho jumping to her death to resolve a love triangle became an opportunity for multiple playwrights to explore the theme of lesbian sexuality. Without exception, these were “closet dramas,” meant to be read rather than performed. Thus the readers were free to imagine the staging. In recent years, Dr. Jill Lepore and other scholars have noted that the revival of interest in Sappho was particularly strong in women's colleges, and contributed to a groundswell of interest in locating women-centered cultures in classical antiquity, studying Ancient Greek, and ultimately the development of feminism in the 20th century. Led by Cornelia King, this collection review showcased examples of these “closet dramas” and other writings related to Sappho.

This event was sponsored by The Davida T. Deutsch Program in Women's History

Picking the President in the 19th Century

Virtual, 10/20

Highlighting a variety of campaign materials from 19th-century elections, this program included campaign ribbons, broadsides, political cartoons, pamphlets, and other primarily ephemeral materials, of which the Library Company has a wonderful collection. The presentation highlighted similarities between the 2020 election and the issues and inflammatory rhetoric addressed in 19th-century elections, such as concerns about voter fraud and scandals surrounding candidates, and mythologizing of candidates by their supporters and demonizing by their opponents. Rachel D'Agostino also discussed how issues such as immigration and tariffs inspired citizens to vote, then as now.

SEMINAR SERIES

Ghost River in the Making Seminar

This behind-the-scenes exploration, led by Dr. William D. Fenton (Library Company of Philadelphia) of the Library Company's public art exhibition and first graphic novel included hands-on access to the 18th-century materials that inspired this story and presentations from author Dr. Lee Francis IV (Laguna) and artist Weshoyot Alvitre (Tongva).

Domesticating Revolution: Founding Women, Material Culture, and Politics at Home

This material- and visual culture-centric seminar series, led by Dr. Zara Anihanslin (Associate Professor of Art and Art History; Director, American Civilization Program, University of Delaware), used the Library Company's collections to look at how Philadelphia women used their homes—and the things in those domestic spaces—to create revolutionary fervor and shape founding era politics from the mid-1760s through the 1790s. During and after the American Revolution, Patriot women from North to South used material culture to domesticate revolution. They used things—things they bought, things they made, and the architectural spaces of their homes—first to wage, and then to come to terms with waging, the war. American women made and used objects to “domesticate” the war in multiple senses: to bring battle into the home and home into battle, to make something public and communal private and intimate, to create an American political culture, to produce and consume goods related to the Revolution in the American marketplace, and, eventually, to tame memories of a violent Patriot.

Racism and Infectious Disease

In a special seminar organized in conjunction with the 2020 Mellon Scholars

Internship program, Dr. Deirdre Cooper-Owens (Library Company of Philadelphia), Dr. Richard M. Mizelle, Jr. (University of Houston), and Dr. Samuel K. Roberts, Jr. (Columbia University), explored the history of racism in the diagnosis, treatment, and popular portrayals of infectious diseases. Situated in the context of the racial inequities in healthcare revealed by the COVID-19 pandemic, Racism and Infectious Disease challenged participants to consider how urban political economies, modern public health systems, racial science, and a host of environmental factors have produced the racial health inequalities that we confront today.

Debating Woman's Place in America, 1860-1880

The 19th Amendment forbids denying the right to vote on the basis of sex. Yet its passage a century ago was less a definitive declaration of women's equality than it was one episode in a longer history. This virtual seminar, led by Dr. Amy Sopcak-Joseph (Assistant Professor, History, Wilkes University), contextualized this important anniversary by examining the 19th-century roots of foundational questions about gender roles: what can women do? What should their roles in society be? The Library Company's collections illustrate the competing answers posed during the crucial decades of the 1860s

and 1870s. American women shaped political conversations and public spaces in ways that were varied and complex, local and national, progressive and conservative—much like they do today.

John Dickinson and the Making of the U.S. Constitution, 1776-1788

This virtual seminar considered the innovative contributions of John Dickinson to the creation of the United States Constitution through his work on the Articles of Confederation (1776), the Annapolis Convention (1786) that met to consider the shortcomings of the Articles, the ensuing Federal Convention (1787), and the debate over ratification (1788). As the only leading figure to contribute substantially to every phase of the American Founding beginning with the Stamp Act resistance, Dickinson also played a key role during the constitutional era. In a timely seminar led by Dr. Jane E. Calvert (Chief Editor, John Dickinson Writings Project; Associate Professor of History, University of Kentucky), participants explored drafts, notes, and essays, along with selected secondary source readings, to understand Dickinson's contributions to the U.S. Constitution, reflecting on both what he offered and what his colleagues rejected.

FIRESIDE CHATS

When the Library Company of Philadelphia physically closed in March of 2020, we asked our staff, patrons, and research fellows to help us to sustain our learning community via a web-based, weekly program entitled Library Company Fireside Chats.

Drawing inspiration from President Franklin Delano Roosevelt's Depression-era radio broadcasts, these virtual talks explored specific topics or themes in brief, accessible formats that anyone can enjoy for free.

Some talks helped to contextualize the urgencies and anxieties of this moment, such as infectious disease, confinement, and the technologies of connectivity. However, more often than not, these chats served as digital analogues to in-person programs, highlighting the depth of our collections and the diversity of scholarship produced by our researchers. Consider these talks the campfire around which we may virtually gather, share, and benefit from one another's expertise.

To that end, the Library Company hosted substantive talks each Thursday at 7:00 p.m., beginning in mid-April. Driven by our network of more than 1,000 current and former research fellows, these talks showcased the cutting-edge work-in-progress, publications, and digital humanities projects that promise to reshape disciplines and fields.

The Library Company is honored to serve as a hub of intellectual and social community, and we believe that we have a responsibility to serve our community members at a moment that might otherwise feel confusing, frightening, or isolating. We've done it before, and we'll do it again.

Will Fenton,
Director of Research and Public Programs

African Voices from the Transatlantic Slave Trade

Aaron Fogleman, Presidential Research Professor of History, Northern Illinois University
4/16

Mediterranean Quarantine: Perspectives of a Person of Privilege

Etta M. Madden, Assistant Department Head and Professor of English, Missouri State University
4/23

Protestant Images of Other Religions in the Eighteenth Century

Mark Valeri, Reverend Priscilla Wood Neaves Distinguished Professor of Religion and Politics, Washington University in St. Louis
4/30

Joseph Lancaster and the ‘Delusion’ of Public Schools, 1818-1838

Adam Laats, Professor of Teaching, Learning and Educational Leadership, Binghamton University, State University of New York

5/7

An Archive of Taste

Lauren F. Klein, Associate Professor of English and Quantitative Theory & Methods, Emory University

5/14

The Long Reach of the Great Depression

Scott C. Miller, International Center for Finance postdoctoral fellow in Economic and Business History, Yale School of Management

5/21

Picturing Political Power: Images in the Women’s Suffrage Movement (Book Talk)

Allison K. Lange, Assistant Professor of History, Wentworth Institute of Technology

5/28

Lincoln & Viruses: The Past & Present Collides

David J. Kent, Abraham Lincoln Historian, Lincoln Group of DC

6/4

Nonviolent Protest & the American Revolution

Dr. Michael Goode, Associate Professor of History and Political Science, Utah Valley University

6/11

Smugglers, Pirates and Patriots

Dr. Tyson Reeder, Assistant Professor of History and Assistant Editor of the Papers of James Madison, University of Virginia

6/25

Lawyers in Early American Cities

Dr. Sally Hadden, Associate Professor of History and Director of Graduate Studies, Western Michigan University

7/2

Writing Across the Color Line (Book Talk)

Dr. Lucas A. Dietrich, Adjunct Professor of Humanities at Lesley University in Cambridge, Massachusetts

7/9

How Parson Weems Remade George Washington—and Made the Nineteenth Century

Steven C. Bullock, Professor of History, Worcester Polytechnic Institute

7/16

America’s First Celebrity Preacher and How He Perfected the Protestant Art of Talking about Yourself

Seth Perry, Assistant Professor of Religion, Princeton University

7/23

Elizabeth Powel and the Founding of the Republic

Samantha Snyder, Reference Librarian, Fred W. Smith National Library for the Study of George Washington

Kayla Anthony, Executive Director, Philadelphia Society for the Preservation of Landmarks

7/30

Slave Revolt & the Practices of Containment

Cameron Seglias, Ph.D. candidate, Graduate School of North American Studies

8/13

The Mysteries of the “Lost Colony” and the Iroquois Confederacy

Arwin D. Smallwood, Professor and Chair of the Department of History and Political Science, North Carolina Agricultural and Technical State University

8/20

William Penn’s Letter to the King of the Lenape: A Choral Work

Jeff Thomas, Philadelphia Composer and Producer, Stride10Nine Studios

Andrew R. Murphy, Professor of Political Science, Virginia Commonwealth University

8/27

The Making of Civil War Medicine

Carole Adrienne, CEO/Producer, JAMCOFilms

9/3

Grassroots Leviathan

Ariel Ron, Glenn M. Linden Assistant Professor of the U.S. Civil War Era, Southern Methodist University

9/3

Eighteenth Century Seeds & the Case of Greening Book History

Maria Zytaruk, Associate Professor of English, University of Calgary

9/17

**The Hymnal : A Reading History
(Book Talk)**

Chris N. Phillips, Professor of English,
Lafayette College
10/1

**Female Husbands: A Trans
History (Book Talk)**

Jen Manion, Associate Professor of
History, Amherst College
10/8

**From Boston Women to the
Lavender Menace: Queer Women
and the Fight for Suffrage**

Megan Springate
10/15

**Crying the News: A History of
America's Newsboys (Book Talk)**

Vincent DiGirolamo
10/22

**Cultivated by Hand:
Amateur Musicians in the Early
American Republic**

Glenda Goodman, Assistant Professor
of Music, University of Pennsylvania
10/29

**When Novels Were Books
(Book Talk)**

Jordan Alexander Stein, Professor of
English and Comparative Literature,
Fordham University
11/5

**Art & Spectacle in the
19th-Century United States
(Session 1 & 3)**

Erika Piola & Erin Pauwels
11/13, 11/19

**Carbon Futures: Cultivating
Coal Consumption in the Second
Quarter of the 19th Century**

Rebecca Szantyr
12/3

**The Nature of the Future:
Agriculture, Science, and
Capitalism in the Antebellum
North (Book Talk)**

Emily Pawley
12/10



RIGHT *Sunday Grit* (Williamsport, PA, 1885).
Chromolithograph trade card. *Helen Beitler
Graphic Ephemera Collection.*

Operations

OPERATIONS

Cataloging

The Cataloging Department had a productive year in spite of working mostly from home due to the COVID-19 pandemic. Increased server capacity and an investment in take-home laptops enabled catalogers to make significant progress on updating and improving legacy records as well as finishing preliminary elimination of duplicates, research, and evaluation ahead of future cataloging projects. Book catalogers added 1,137 records to the online catalog this year, and updated an additional 1,023 records.

Adapting to working from home meant refocusing attention on updating legacy records, a crucial part of cataloging at the Library Company. As standardized and colloquial languages change, so must our records. A year at home was the perfect opportunity to begin the important process of ensuring cataloging descriptions and policies mirror our institutional efforts in diversity, equity, and inclusion (DEI).

Cataloger Em Ricciardi took on a leadership role in DEI efforts at the Library Company, long before this was an institutional goal. This year, they combed the internet for meaningful resources, including several free webinars that focus on DEI-related cataloging at peer institutions. Stay tuned for more updates on this initiative in 2021!

Chief of Cataloging Arielle Rambo worked with local and international committees to further the reach of Library Company collections. Rambo joined OCLC's Archives and Special Collections Linked Data Review Group in

October 2019, which also includes cataloging and metadata managers from the Morgan Library and Museum, the University of Pennsylvania, Tufts University, the Folger Shakespeare Library, Princeton University, and the University of Cambridge, among others. After months of discussion, this group published a research paper in July 2020 titled *Archives and Special Collections Linked Data: Navigating between Notes and Nodes*. This paper presents the group's exploration of key areas of concern and opportunities for archives and special collections in transitioning to a linked data environment.

Locally, Rambo continued her work as co-chair of PACSCL's OPAC

committee. This committee is currently working toward selecting a new integrated library system (ILS), slated for implementation in 2023. The committee released a request for proposals to several ILS vendors in early August. Vendor demonstrations will begin in October, and selection of an ILS will be completed by early 2022. Migration and implementation of the new ILS will also include a thorough metadata review and cleanup, and a transition to cataloging using Resource Description and Access (RDA) standards.

Arielle Rambo
Chief of Cataloging



OPERATIONS

McLean Conservation Department

The pandemic posed challenges for everyone working at the Library Company, and the McLean Conservation Department was no exception. There were times when we were not permitted in the building at all and one might wonder what conservators can work on when that happens. We found much to keep us busy. Andrea Krupp worked diligently on her exhibition *Seeing Coal*, researching, writing, and planning programs. Alice Austin made numerous models of historic binding structures. Jennifer Rosner (Lea Family Chief of Conservation) completed her essay on the Joseph T. Altemus bindery for Volume 7 of *Suave Mechanicals* (Legacy Press) and gave a member's talk on the subject. She also wrote a blog post, purchased books with the Michael Zinman Binding Fund, and updated images in the "Bookbinding Research" section of our website. We attended committee meetings (Zoom, of course) and wrote reports. And there were long delayed organizing projects, both digital and paper. Everything is now neat and tidy. We were also hard at work on both the gallery and online

exhibitions for *Women Get Things Done*. In September we prepared and installed the exhibition.

Once we were able to get back into the building—there were times when only one person was allowed in each department—we found ways to *get things done*. We took turns coming in to work on the collection. Alice came in to measure books for boxes and then completed the boxes at home. Andrea came in to both work on the general collection and also prepare and stabilize some of the items for her upcoming exhibition. Jennifer did some conservation treatments and spent several days shifting books in order to open up space in a congested area of the stacks. It was a little lonely at times, but in the end we treated 490 items. Not bad at all considering the limitations due to the pandemic.

Jennifer Rosner
Lea Family Chief of Conservation

LEFT *The Iris: An Illuminated Souvenir for MDCCCLIII* (Philadelphia, 1853). Michael Zinman Binding Fund

Digital Resources

The departure of Nicole Scalessa and Ann McShane in the fall of 2019 from the Library Company's IT department has brought many changes to the management of the Company's digital resources. Graffen Business Services was brought in as the Library Company's service provider, handling the management of the local area network and data infrastructure. As well, we welcomed two new full-time staff people to round out the newly renamed Digital Resources department.

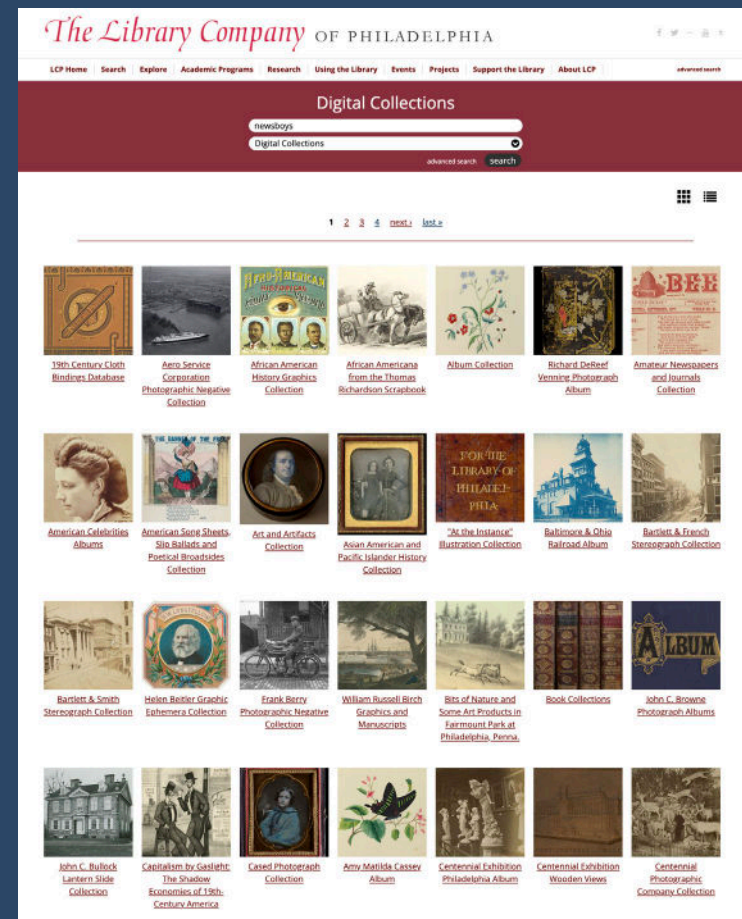
Tristan Dahn joined the Library Company as its Systems Librarian, acting as the main point person for IT network management, while focusing on initiatives directly related to the creation, preservation and distribution of digital resources and the maintenance and development of library systems. Emily Smith serves as the new Digitization and Right Coordinator, working with internal and external patrons for the creation and distribution of digital assets.

The Library Company's newly renamed and redesigned department was just establishing a departmental rhythm and strategy when the COVID-19 Pandemic began in 2020. With it, the Digital Resources department quickly shifted focus toward supporting the needs of Library Company staff and researchers as it became clear that an extended closure of our building would occur. Implementation of a virtual private network has helped staff access important documents and tools while working from home. As well, the creation of a remote reference digital library has provided well over 500 reference quality documents to researchers unable to visit our reading rooms during the closure.

Though challenging, the closure also brought opportunities for the digital resources department to take on major network improvements while staff was offsite. Tools such as the remote reference platform will continue to allow the Library Company to serve researchers from afar, even as we welcome fellows and other scholars back into our reading rooms. The Digital Resources

department is looking forward to continuing to grow its capacity for serving the digital needs of the Library Company's patrons and staff both onsite and afar.

Tristan Dahn
Systems Librarian



Screenshot, Library Company of Philadelphia Digital Collections Homepage.

Graphic Arts



2020 got off to a promising start. As a reflection of the more diverse collections within our purview, the Print and Photograph Department was renamed the Graphic Arts Department (also known as GAD to insiders). Curator Sarah Weatherwax and Associate Curator Erika Piola both received promotions to Senior Curator of Graphic Arts and Curator of Graphic Arts, respectively. We also welcomed Linda August, formerly a member of our first floor reading room staff, to our department, where she now holds the title of Curator of Art and Artifacts and Visual Materials Cataloger. Kinaya Hassane, our newly hired Curatorial Fellow, with funding from the Henry

Luce Foundation, rounded out the Graphic Arts Department staff.

In early spring, the Graphic Arts Department staff did their best to adjust to the constraints and challenges posed by living and working in a pandemic. As we walked out of the Library Company on Friday, March 13th, armed with our work laptops and tasks to keep us occupied for the few weeks we expected to be away from our desks, little did we anticipate that we would spend the greater part of the year working remotely in our homes. We held regularly scheduled virtual department meetings. Piola trained our two new staff members on visual cataloging

using digital surrogates. We took advantage of the many digitized resources available to us to continue researching and writing about the collection for presentations, publications, blog posts, and in particular, items for inclusion in our *Imperfect History* exhibition and catalog. We worked creatively with donors and dealers to acquire material for the collection and to get it physically into our building even when the logistics of check writing were difficult and the postal system was in chaos. We grew adept at providing high quality remote reference service to our Fellows and other researchers.

Zoom became our lifeline to our colleagues, shareholders, and researchers. Staff attended virtual meetings held by our professional organizations and sat in on Zoom presentations with our peer institutions from around the country. We also presented virtually, including creating a sneak preview of our *Imperfect History* exhibition for shareholders, a talk about the Library Company's art and artifacts collection for the Philadelphia Club, and a review of metamorphic trade cards in our collection as part of the 2020 Junto meeting. We also accommodated the new world of virtual classroom learning by shar-

ing presentations to online classes from Temple University and the University of Pennsylvania. If any silver lining can be found to a truly dreadful year, it was in discovering the Library Company's adaptability as an organization and on the individual level in finding new and creative ways to continue the tasks we have always undertaken and to even broaden our outreach to the world far beyond the confines of our physical building.

Sarah Weatherwax
Senior Curator of Prints & Photographs

LEFT Benjamin Ridgway Evans, *North Side of Chestnut St. Extending from Sixth to Seventh Sts.*, 1851. ca. 1880. Watercolor.

OPERATIONS

Social Media



Screenshots, Library Company of Philadelphia social media posts.

The Library Company’s social media program had many successes thanks in large part to the diligence and dedication of content creators Kinaya Hassane, Dayjah Brock, and Sophia Dahab.

The year began as any other, with fresh ideas and new goals, but in March we suddenly found ourselves in a complicated position: social media—the Library Company’s online presence—was now more important than ever, but we had no access to our collections. How do we keep our community informed and engaged? What do we post?

The Library Company’s digital archive became a lifeline. A trove of photos of collection items found on the cell phones of colleagues surfaced. Our pets all got their 15 minutes of fame. Through the collective efforts of the social media team and the help of the entire staff, the Library Company’s social media never lagged. In fact, it blossomed!

In advance of the *Women Get Things Done* exhibition, we hosted “WGTD Wednesdays.” Every week for ten

weeks, we featured guest posts written by intern Lydia Shaw and culminating with the launch of the online exhibition. We had regular posts highlighting the incredible work of our colleagues published on the Library Company Blog. Our Twitter feed was a forum for all of the virtual events we were hosting, sparking discussions every week, and our YouTube Channel turned into a hot-spot for content.

We ended the year with some of the highest engagement in the history of the social media program. It was, like most things in 2020, difficult and exhausting but the hard effort paid off and set us up for a bright and active 2021.

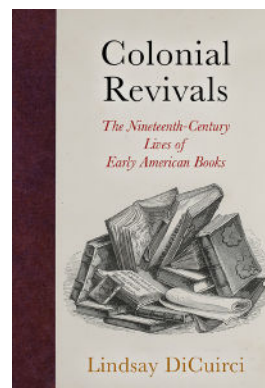
- ✦ 2600 new followers
- ✦ 263 unique posts related to our collections, and an additional 139 posts related to events
- ✦ 64,945 total engagements through likes, comments, and shares

Sophia Dahab
Curatorial and Reading Room Librarian

Recognition

RECOGNITION

BIENNIAL FIRST BOOK AWARD



The Library Company of Philadelphia's Biennial First Book Award, established in 2018, recognizes an extraordinary contribution to American studies by an author whose first published book relies upon significant research conducted in the Library Company's collections.

The 2020 First Book Award was presented to Lindsay DiCuirci, Associate Professor of English at the University of Maryland, Baltimore County, for her work *Colonial Revivals: The Nineteenth-Century Lives of Early American Books* (University of Pennsylvania Press, 2019), which examines the rise of American antiquarianism and historical reprinting in antebellum America. Dr. DiCuirci was a William Reese Company Fellow in American Bibliography at the Library Company in 2010–11.

Nora Doyle, Assistant Professor of History at Salem College, received an honorable mention for her work *Maternal Bodies: Redefining Motherhood in Early America* (University of North Carolina Press, 2018), which explores the ways in which ideas about the body were central to defining motherhood, both as a lived experience and as a cultural symbol. Dr. Doyle was an Andrew W. Mellon Foundation Fellow at the Library Company in 2010–11.

The Library Company of Philadelphia's 2020 First Book Award was made possible with the generous support of Maria and Radclyffe Thompson.

RECOGNITION

Research Fellows

Research fellowships for the 2020–21 academic year were awarded in winter and spring 2020, just as the COVID-19 pandemic took hold and our reading rooms were forced to close. Like many of our peer institutions, the Library Company made arrangements for some fellows to receive reference services remotely during the height of the pandemic and for others to defer their residencies until we were able to reopen for in-person research services.

LONG-TERM FELLOWS

National Endowment for the Humanities Postdoctoral Fellows

Marisa Fuentes, Associate Professor,
Department of History,
Rutgers University
*Refuse Bodies, Disposable Lives:
A History of the Human and the*

Transatlantic Slave Trade

Brooke Newman, Associate
Professor, Department
of History, Virginia
Commonwealth University
*Subjects of the Crown: Slavery,
Emancipation, and the British
Monarchy, 1660–1860*

Jordan Smith, Assistant Professor,
Department of History,
Widener University
The Invention of Rum

Mellon Scholars Program in African American History Postdoctoral Fellow

April Logan, Associate Professor,
Department of English,
Salisbury University
*Staging Mother Tongues: Black
Women Writers' Politics of
Performance, 1845–1900s*

Program in Early American Economy and Society Postdoctoral Fellows

Kristen Beales, Visiting Assistant
Professor, Department of
History, Case Western
Reserve University
*Spirited Exchanges: The Religion of
the Marketplace in Early America*

Ann Daly, PhD Candidate,
Department of History,
Brown University
*Minting America: Money, Value,
and the Federal State, 1784–1858*

Carrie Glenn, Assistant Professor,
Department of History,
Niagara University
*The Revolutionary Atlantic of
Elizabeth Beauveau and Marie
Rose Poumaroux: Commerce,
Vulnerability, and the U.S. in the
French Atlantic, 1780–1834*

Mellon Scholars Program in African American History Dissertation Fellow

Umniya Najaer, PhD Candidate,
Modern Thought & Literature,
Stanford University
*Knotted Maternity, Infanticide
and the Infant's Corpse: Imagining
Enslaved Women's Reproductive Lives*

Albert M. Greenfield Foundation Dissertation Fellow

Emily Gowen, PhD Candidate,
Department of English, Boston
University
*On the Margins: Steady Sellers
and the Problem of Inequality in
Nineteenth-Century America*

SHORT-TERM FELLOWS

American Society for Eighteenth- Century Studies Fellow

Keith Plummers, Assistant Professor,
Department of History, Illinois
State University
*Water, Steam, and Philadelphia's
Eighteenth-Century Anthropocene*

Davida T. Deutsch Fellow in Women's History

Kim Nielsen, Professor, Department
of History, University of Toledo
*Dorothea Dix, Psychiatric Asylums,
and the Institutionalization of
Modern Insanity*

Davida T. Deutsch / American Trust for the British Library / Library Company Fellow

Rachel Burke, PhD Candidate,
Department of History of
Art and Architecture,
Harvard University
*A Victorian Fugitive: Race, Spectacle,
and Landscape in Henry 'Box'
Brown's "Mirror of Slavery"*

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

Joseph Lerner, Assistant Professor,
Department of Art History,
Drexel University
Undercut: Cut Glass in Working-Class Life during the Gilded Age

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

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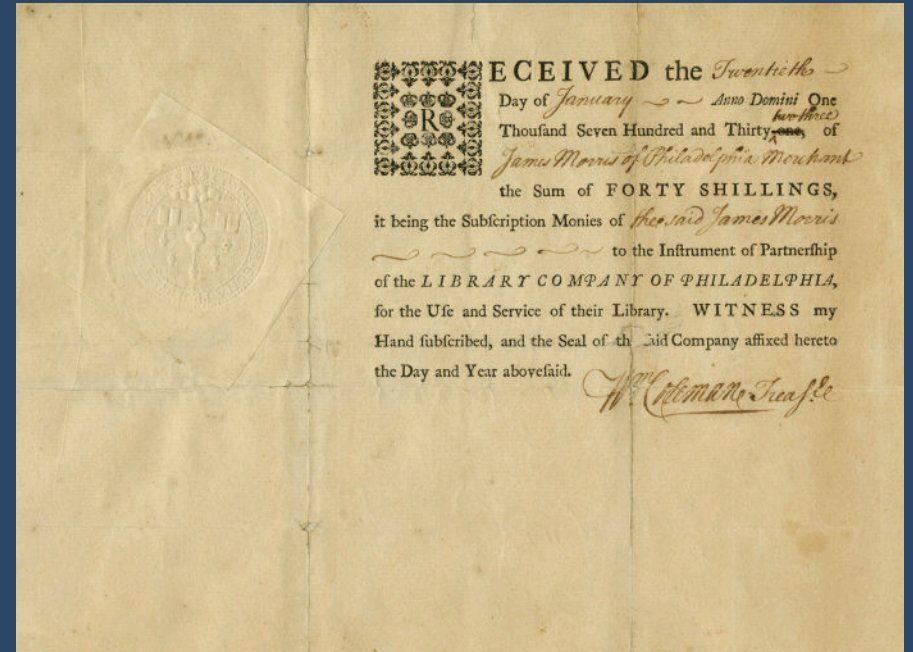
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