



the ANNUAL REPORT *of the*

LIBRARY COMPANY
OF PHILADELPHIA

FOR THE YEAR 2018

Philadelphia:

The Library Company of Philadelphia

1314 Locust Street

Philadelphia, Pennsylvania 19107

2020



PRESIDENT

» Howell K. Rosenberg

VICE PRESIDENT

» Maude de Schauensee

TREASURER

» Charles B. Landreth

SECRETARY

» John F. Meigs

TRUSTEES

» Rebecca W. Bushnell
» Harry S. Cherken, Jr.
» Nicholas D. Constan
» B. Robert DeMento
» Joseph M. Evans, Jr.
» Michelle D. Flamer
» Charles P. Keates, Esq.
» Louise Marshall Kelly
» Michael B. Mann
» Randall M. Miller
» Stephen P. Mullin
» Daniel K. Richter
» Richard Wood Snowden
» Maria M. Thompson
» Edward M. Waddington
» Clarence Wolf

TRUSTEES EMERITI

» Peter A. Benoliel
» Lois G. Brodsky
» Robert J. Christian
» Beatrice W. B. Garvan
» William H. Helfand*
» Roger S. Hillas
» David W. Maxey
» Mrs. William L. McLean III
» Martha Hamilton Morris
» Charles E. Rosenberg
» Carol E. Soltis
» Seymour I. Toll*
» John C. Tuten
» Helen S. Weary
» Michael Zinman

**Deceased*

TABLE *of Contents*

» REPORT OF THE PRESIDENT	4
» REPORT OF THE TREASURER	8
» REPORT OF THE DIRECTOR	10
» EXHIBITIONS AND EVENTS	14
» PROGRAMS	
Program in African American History	32
Program in Early American Economy and Society	34
Visual Culture Program	36
The Davida T. Deutsch Program in Women's History	38
» OPERATIONS	
Digital Humanities and Outreach	44
Cataloging & Conservation	48
» COLLECTIONS	
The Popular Medicine Collection at the Library Company	54
Reveling in Artistry: African Americana Music, Poetry & Resistance. . .	58
Rare 18th-Century American Clock Restored	62
An Eye-Catching Collection: Elegant Covers	64
Captivating Collections: A Visual Excursion	68
Strategic Labels: Popular and Illicit	72
Women's History: Resisting (or Embracing) Marginalization	76
» RECOGNITION	
Research Fellows	84
Donor Recognition	90
James Rush Society	96
Gifts in Kind	97
Staff List	108
Additional Captions	112

Report OF THE PRESIDENT

“We are sincerely grateful to those who continue to sustain our institution as it continues its centuries-old tradition of education, engagement, and empowerment.”

2018 has been a year of growth and expansion for the Library Company on several fronts.

We completed our strategic plan, which acknowledges our strength as a research library serving scholars from around the world, reaffirms the central role that the collections and staff serve in our contributions to the field, challenges us to inspire scholars to use innovative techniques to bring history to life for future historians and the broader public, and encourages us to enhance and increase our outreach efforts to a wider community. We also engaged a real estate planning firm, AthenianRazak, to provide guidance in the use of our properties. We thank Trustee Richard Wood Snowden whose invaluable support, guidance, and expertise have made it possible for us to obtain and manage our current properties and plan for their future use.

EXPLORING EXHIBITIONS

This year, the Library Company launched two outstanding exhibitions which highlighted the breadth and scope of our collections. Our exhibit, *William Birch, Ingenious Artist: His Life, His Philadelphia Views and His Legacy*, curated by Librarian James Green and Curator of Prints and Photographs Sarah Weatherwax, featured a full-day symposium attended by shareholders, members of the public, and descendants of the Birch family. The event included presentations by experts and a celebration of the tenth anniversary of our Visual Culture Program. We owe Trustee Clarence Wolf a debt of gratitude for finding and helping us obtain a remarkable collection of rare Birch materials. Without this acquisition and an anonymous donation of additional Birch items this groundbreaking exhibition would not have been possible.



The Library Company partnered with the Historical Society of Pennsylvania and the American Philosophical Society to support our shareholder Jay Robert Steifel's launch of his new book, *The Cabinet Maker's Account: John Head's Record of Craft and Commerce in Colonial Philadelphia*. More than 400 fellow scholars and community members attended the event which proved to be a perfect complement to our second exhibition, *Stylish Books: Designing Philadelphia Furniture*, curated by Linda August, our curator of Art & Artifacts.

These successful exhibitions were in large part the product of enthusiastic support from our community. Individuals, businesses, and foundations joined together to provide both in-kind donations and monetary contributions which in turn brought the highest level of scholarship to our audience.

A NEW WAY OF CONNECTING

In January 2018, the Library Company began its Seminar Series, which was designed to connect the public with our collections by using historians and other professionals to lead small study groups in conversations about our original source material and its relationship to the topic of the seminar. Each session was followed by a dinner which provided the opportunity to further discuss the evening's themes with the seminar leaders in a relaxed social setting. Our first seminar was planned in partnership with the American Philosophical Society. Librarian James Green and Patrick Spero, the Librarian and Director of the American Philosophical Society, taught this four-part course on the life and works of Benjamin Franklin. The second seminar, which focused on the life and works of William Russell Birch, was taught by shareholder and architectural



historian Dr. Emily Cooperman. She is an internationally acclaimed expert on all things Birch.

We applaud the efforts of Trustee Charles P. Keates, Esquire, whose guidance, input, and leadership were greatly responsible for making the Birch seminar a resounding success.

HONORING LEGACY

On June 6th we celebrated and honored the career of John C. Van Horne with an engaging talk by historian Candice Millard, a New York Times best-selling author, who discussed *Destiny of the Republic: A Tale of Madness, Medicine and the Murder of a President*, a fascinating account of the assassination of President James A. Garfield. On November 15th we held our 288th Annual Dinner and were treated to a remarkable presentation about Dr. Benjamin Rush by award-winning journalist, author, and historian Stephen Fried. We are proud that Mr. Fried used the Library Company's collections to aid him in the research and writing of his excellent book, *Rush: Revolution, Madness, and Benjamin Rush, the Visionary Doctor Who Became a Founding Father*.

At the Annual Dinner we also awarded the Library Company's first Annual Book Prize to Dr. Zara Anishanslin for her book, *Portrait of a Woman in Silk*.

CELEBRATING COMMUNITY

In summer 2018, the Pew Center for Arts & Heritage awarded us a grant for a project entitled *Redrawing History: Indigenous Perspectives in Colonial America*. This grant will enable us to work with the Native American community to write, illustrate, and publish our first graphic novel, and create a national teachers' workshop in partnership with the Gilder Lehrman Institute of American History and an artistic exhibition based on our historical collections.

The Library Company is also extremely grateful to those donors who provided unrestricted leadership gifts. Many thanks go to Lois Brodsky, Ed Kane, Helen Weary, Maude de Schauensee, Peter Benoliel and Willo Carey, and Theodate Coates, all of whose philanthropy helped to maintain and expand the operations of the Library Company.



We also appreciate the dedicated support of an anonymous donor who continues to bolster the acquisition endowment, helping us to grow our collections annually.

The Library Company family was saddened by the passing of several important supporters, including past presidents and Trustees Emeriti Seymour Toll and William Helfand, along with many other valued members of our community. In this report, you'll learn more about their tremendous generosity and the long-standing impact their gifts have made on our programs, fellowships and more. Each of them was dedicated to the mission of our venerable institution. They will all be missed.

The Library Company is grateful to the leadership and guidance provided by our trustees. We welcome the return of several who have been elected to complete an additional term of service, including Michael B. Mann, Dr. Randall M. Miller, and Robert DeMento. I am excited to welcome Joseph M. Evans, Jr., to our Executive Committee as the Library Company's newest treasurer. Regrettably, Charlie Landreth and Rebecca Bushnell

have completed their service on the Board. We thank them for their inspired leadership and guidance during their years of service. We welcome them as our newest emeriti.

We constantly seek to expand our collections in order to maintain our standing as an internationally renowned research library. In this report you will read about some of this year's most notable acquisitions that we obtained by gift or purchase.

On behalf of the board of trustees and staff, I express our sincere gratitude to those who sustain our institution as it continues its centuries-old tradition of education, engagement, and empowerment.

We encourage you to attend our programs and events, read our blog and listen to our podcast. Your support and participation will enable us to sustain the learning community envisioned by Benjamin Franklin almost three hundred years ago.

Sincerely,

Howell K. Rosenberg, President

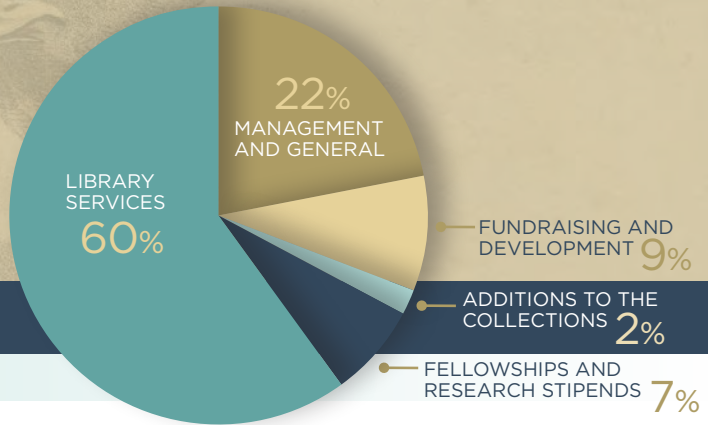
Report OF THE TREASURER

2018

	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS
REVENUES AND SUPPORT:		
Contributions and grants	\$574,256	\$1,837,900
Dues	\$115,703	—
Interest and dividend income, net of fees	\$110,572	\$325,496
Net realized and unrealized gain (loss) on investments	(\$412,123)	(\$1,598,537)
Rental income	\$105,477	—
Other library services	\$53,439	\$57,021
Net assets released from restrictions	\$1,841,186	(\$1,841,186)
	\$2,388,510	(\$1,219,306)
EXPENSES:		
Program	\$2,425,721	—
Management and general	\$782,907	—
Fundraising	\$313,504	—
	\$3,522,132	—
CHANGE IN NET ASSETS	(\$1,133,622)	(\$1,219,306)
NET ASSETS AT BEGINNING OF YEAR	\$10,842,407	\$25,248,175
NET ASSETS AT END OF YEAR	\$9,708,785	\$24,028,869

*The complete financial statements, along with the report of our certified public accountants are available at the Library Company.
— Charles B. Landreth | Treasurer*

OPERATING EXPENSES



TOTAL

\$2,412,156

\$115,703

\$436,068

(\$2,010,660)

\$105,477

\$110,460

\$1,169,204

\$2,425,721

\$782,907

\$313,504

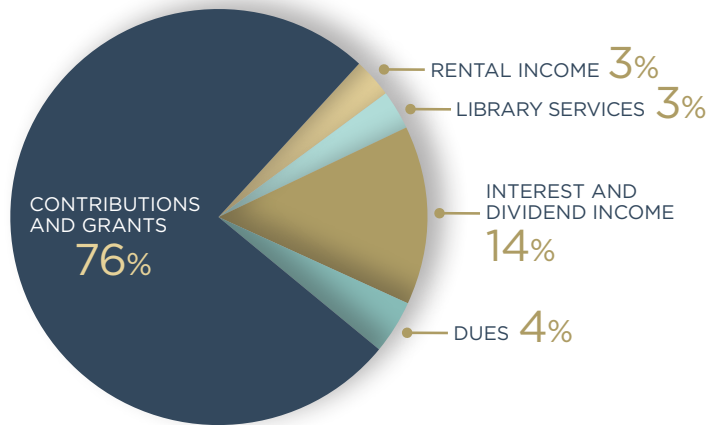
\$3,522,132

(\$2,352,928)

\$36,090,582

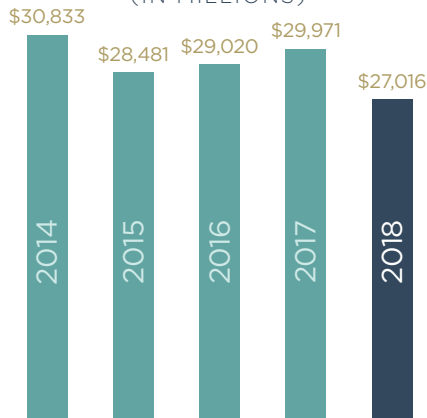
\$33,737,654

OPERATING REVENUE



CHANGE IN ENDOWMENT

(IN MILLIONS)



Report OF THE DIRECTOR

“

Our new mission statement: To foster a learning community grounded in our historic collections that contributes to and amplifies knowledge of American culture and society and works for the benefit of all.

”

Few words strike fear into the heart quite like “strategic planning.” In one of my past lives, I spent a lot of time talking to nonprofit organizations about strategic plans. It is an exercise much more loved by funders than by organizations. From the outside, it looks like a reasonable and business-like process for an organization to take stock of itself and its environment, and to reach consensus about where to go in the future. From the inside, it often looks like an endless grim parade of meetings, memos, and data-gathering, all leading to an all-too-predictable set of conclusions that are then summarily ignored, only to grow quickly outdated.

A PLAN FOR THE FUTURE

In 2018, the Library Company set out to do things differently. The most important factor in the success or failure of strategic

planning is the investment and engagement of leadership. If an organization’s leaders and especially its Executive Director feel that strategic planning is a rote compliance exercise, it will turn out to be exactly that. As the new director of the Library Company, though, I felt a lot of urgency around a strategic plan. I had a vision for the Library Company and some ideas for how to achieve it, but I didn’t have a good sense of how our many constituents — our staff and board, but also our fellows and shareholders and peers — would react to them. I was also keenly aware that lurking just around the corner was a major anniversary — the 300th anniversary of our founding coming up in 2031. Our strategic planning process became a way for my vision to be passed through the alembic of our constituents, and come out much more refined and improved.



CALLING IN THE PROFESSIONALS

Back in 2017, we hired a Boston-based company called TDC to help us with our strategic planning process. TDC is well-known in Philadelphia for the work it has done with other historical organizations, as well as the work it has done for major foundations like the William Penn Foundation and The Pew Charitable Trusts, looking at the strengths and weaknesses of the Philadelphia arts and culture community as a whole. We liked their strong emphasis on understanding underlying financials, we liked their awareness of the Philadelphia environment, we liked their national scope and experience, and we liked their strong connections to the philanthropic community here. It was a great choice, though it also demanded a considerable

degree of work and trust on our part to supply them with all the information they needed.

PROCESSING SUCCESS

The process had four basic steps: first, articulate a vision of our future; second, identify and examine our existing strengths and weaknesses; third, revisit the initial vision in light of that research and recalibrate, using a staff and board retreat to gather reactions and build consensus; fourth, establish goals to drive the organization towards the vision and set up a plan for accomplishing those goals. Once this process was complete, our consultants left the picture, and we have been running forward with the goals ever since. But 2018 was the year we really wrestled with these four steps.



Much of the value of a strategic planning process is found in the process itself — the conversations around future visions, the way in which so many particular needs within the organization can be organized into larger cross-departmental issues, the illumination (sometimes painful) that comes from learning about how others see you. I especially value how the process provided an opportunity for everyone involved with the Library Company to articulate why they love this place, how they fell in love with it, and what they would like to see changed. The process allowed us to see how aligned we were around our mission and vision, and we were pretty well aligned.

MAKING IT HAPPEN

This emphasis on process also carries over into the implementation of the plan. Many strategic plans fail because they come with an elaborate implementation scheme, long lists of things the organization will do and who will do them and by when. This is great for a project plan, but a strategic plan needs to take into account that there are always changes in the environment, changes in staffing, changes in funding that can knock any intricate list of tasks

off the rails. Instead, we chose to focus on developing broad goals defined by a set of “dashboard” metrics, leaving the method for reaching those metrics and those goals fluid. This allows us to take a more flexible approach to reaching the goals, modifying strategies and changing metrics when they don’t seem to be working.

Here are the goals we came up with:

1. Maintain the relevance of the Library Company’s collections for future generations.
2. Continue to foster an inclusive, welcoming, and forward-looking scholarly learning community.
3. Unlock potential of the collections for public benefit through scholarly innovation and community partnerships.
4. Ensure that public-facing programs and academic programs fit capacity and align with strategic goals.
5. Build organizational capacity to achieve goals.



These goals are much further elaborated in the plan document, which you can find on our website, but taken together, they affirm key ideas we learned about through the process. We learned that our greatest strength is in serving researchers, and that the community of scholars who have worked with our collections are our biggest fans. We learned that our community of researchers was an underused asset, but also a key constituency that needed our help in adapting to a new, perilous environment for the academic humanities. We also learned that the research side of the Library Company was not as well connected to our members and shareholders as it should, or could, be.

We also adopted a new mission statement, as is customary with a strategic plan — we now define our mission as “To foster a learning community grounded in our historic collections that contributes to and amplifies knowledge of American culture and society and works for the benefit of all.” This statement emphasizes the Library Company as a learning community centered around our collection, which is what it always has been from its earliest days as an outgrowth of Franklin’s

Junto. It is brief and focused, but best of all, it clearly links back to the founding idea, of a group of friends sharing their resources for their collective improvement and the improvement of their city.

Those of you reading this report now are presumably members of that community, or I hope you soon will be. Being a part of the community does not require making any kind of financial contribution (though we don’t mind those) or even being physically present at our programs. It just requires curiosity about the past, a desire to learn from others, as well as a desire to share what you have yourself learned. As we have put this plan into action I have been able to get a greater sense of this community, and I am only more excited about its continued growth.

Sincerely,

*Michael J. Barsanti, PhD
Edwin Wolf 2nd Director*

HIS LIFE, HIS PHILADELPHIA

WILLIAM

JAMES GREEN LIBRARIAN | SARAH WEATHERWAX CURATOR OF PRINTS & PHOTOGRAPHS



IN GRATITUDE

Thank you to Trustee Clarence Wolf for his leadership, support, and guidance in acquiring the William Birch Collection in 2017. The Library Company also recognizes an anonymous donor whose contribution of Birch collection items substantially enhanced our existing holdings. Their unwavering support is a testament to the strength and vibrancy of the Library Company's community.



VIEWS, AND HIS LEGACY

BIRCH

Ingenious Artist

In May, the Library Company opened the exhibition *William Birch, Ingenious Artist: His Life, His Philadelphia Views, and His Legacy*, which gave us the opportunity to show off the wonderful new Birch material we had recently acquired in 2017 as well as to bring out some of our Birch treasures that had not been on view for a long time.

Curated by James Green and Sarah Weatherwax, the exhibition also included numerous loans from private individuals and local Philadelphia institutions including the Historical Society of Pennsylvania, the Philadelphia History Museum, the Pennsylvania Academy of the Fine Arts, and the Philadelphia Museum of Art. Although the general outlines of William Birch's life are fairly well-known and most of those familiar with Philadelphia iconography recognize the significance of his late 18th century views of the city and his early 19th century views of American country seats, the exhibition delved into lesser known aspects of Birch's life and works.

Our recent acquisitions from Birch's personal archive shed new light on his artistic career in the first half of his life, before he emigrated to Philadelphia in 1794. We learned that he was trained as a painter of enamel miniatures, which were prized because their colors were clear, brilliant, and permanent. From his first public exhibition at age 20, he styled himself "William Birch, Enamel Painter." His portrait miniatures brought him to the attention of Sir Joshua Reynolds, who commissioned him to make tiny reproductions of his fashionable portraits. He continued to work in enamels after he came to America; in fact he first made his name here with innumerable reproductions of Gilbert Stuart's portrait of Washington. Previously, we had not a single one of his enamels, and we were delighted to exhibit several good examples of his work in that medium.

Through Reynolds, Birch met many rich and powerful patrons, who encouraged the publication by subscription of his first view book, a collection of engraved reproductions of British landscape paintings and city views in the fashionable picturesque mode, which he called *Delices de la Grande Bretagne* (London, 1791). *Delices* established Birch's reputation as an authority on the picturesque and on the British school of painting more generally. It also directly prefigured his two famous American view books, one of city views

Descendants of William Birch during the Library Company of Philadelphia visit in July.

(*The City of Philadelphia*, 1800) and the other of picturesque landscapes (*The Country Seats of the United States*, 1808).

One exhibition section examined how Birch utilized his ideas of the picturesque and country living to establish his own country estate, Springland; and yet another section looked at how Birch's vision of Philadelphia impacted how we see the city's past even up to contemporary times. Reproductions of Birch's views appeared on both American and English ceramics within his lifetime and served as the basis



Thank you
FOR YOUR SUPPORT

WE GRATEFULLY
ACKNOWLEDGE THE
GENEROSITY OF THOSE
WHO MADE THIS
EXHIBITION AND
PROGRAMS POSSIBLE.

VISIONARY

- » Anonymous
- » Davida T. Deutsch
- » Maude de Schauensee
- » Charles P. Keates, Esq.
- » Howell K. Rosenberg
- » Richard Wood Snowden
- » Helen S. Weary
- » Clarence Wolf
- » Wyeth Foundation for American Art

The Library Company launched a robust array of programs and events for our members, shareholders, and guests. We focused on Women's History, African American History, Civil War and Reconstruction, Early American Art, and more. Programs teach participants about our rich and expansive history while strengthening our learning community.

HIGHLIGHTED

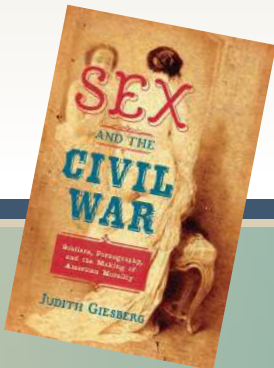
EVENTS

and programs

CLARISSA LOWRY EVENTS & PROGRAMS COORDINATOR

FEBRUARY

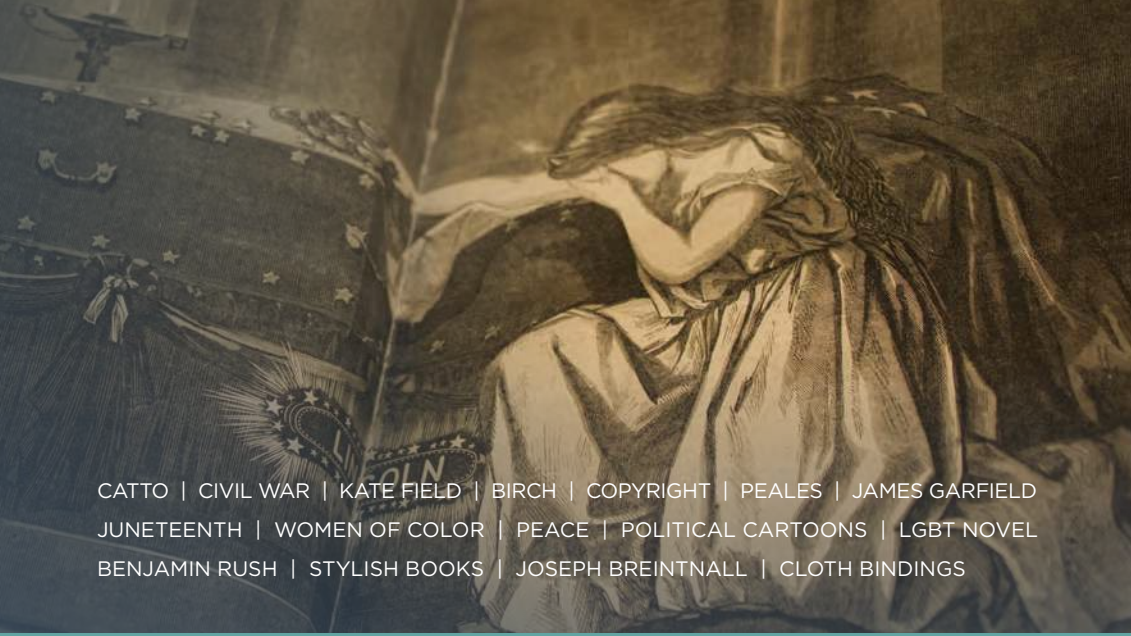
In February, to celebrate Valentine's Day, the Library Company hosted a lecture with author and historian Dr. Judith Giesberg about her book *Sex and the Civil War*. Taking an in-depth look at erotica in the 19th century, this lecture addressed the links between sex and the post-Civil War attempts to redefine human relations.



MARCH

Spring events highlighted the Library Company Board of Trustees. Trustee and Professor of History at St. Joseph's University Dr. Randall M. Miller and Professor of History at Fordham University Dr. Paul A. Cimbala gave a joint lecture on their book, *The Northern Home Front during the Civil War*. Miller and Cimbala gave guests a look into the daily lives of those affected by the Civil War, including women, children, immigrants, and African Americans.





CATTO | CIVIL WAR | KATE FIELD | BIRCH | COPYRIGHT | PEALES | JAMES GARFIELD
 JUNETEENTH | WOMEN OF COLOR | PEACE | POLITICAL CARTOONS | LGBT NOVEL
 BENJAMIN RUSH | STYLISH BOOKS | JOSEPH BREINTNALL | CLOTH BINDINGS

MAY

Shareholders and trustees attended the Annual Business Meeting in early May. Edwin Wolf 2nd Director Dr. Michael J. Barsanti provided an update to the strategic planning process and a preview of the direction the Library Company would take moving forward. The Annual Business Meeting was accompanied by the opening reception for the exhibition *William Birch, Ingenious Artist: His Life, His Philadelphia Views, and His Legacy* curated by Librarian James Green and Curator of Prints and Photographs Sarah Weatherwax.

MAY

Later in the spring, the Library partnered with the Philadelphia Museum of Art (PMA) and Trustee Emerita and Associate Curator at the PMA, Carol E. Soltis for two companion programs. On May 8, Soltis lectured on her book *The Art of the Peales in the Philadelphia Museum of Art*. She took a deeper look at engaging works by the Peale family, including Charles Willson Peale and Rubens Peale and examined America's first artistic dynasty. The following week, Soltis gave a guided tour of the PMA's Peales collection to a group of Library Company members and shareholders.



SEPTEMBER

In September, with support from Trustee Michelle Flamer, the Library Company partnered with the local chapter of the Association for the Study of African American Life and History, Philadelphia Heritage. On a Saturday afternoon, Dr. Marion T. Lane's lecture "12 Women of Color Who Made a Difference during the Era of the American Revolution" was presented to a packed room of Library Company shareholders, board trustees, and new faces. This important partnership helped the Library Company bring forgotten or buried stories of marginalized women to the forefront.



SEPTEMBER

Later in the month, former Library Company fellow Dr. Michael J. Goode lectured on his book *The Specter of Peace: Rethinking Violence and Power in the Colonial Atlantic*. Drawing upon a wide range of archival sources at the Library Company, Goode shows how peace in the colonial Americas was not just an absence of war, but a complex and contested process of violent negotiation through which European, Indigenous, and African peoples asserted their notions of "right ordering," even if the desired endpoint was never fully reached.



OCTOBER



Led by Dr. Will Fenton, the Fall 2018 Library Company seminar “Graphic Materials: Early American Political Cartoons and Propaganda” excavated the broadsides, engravings, political cartoons, caricatures, and ephemera that transformed early American politics. Canvassing the African American History, John A. McAllister, and Political Cartoon collections, Fenton offered participants hands-on access to the Library Company’s vaunted visual culture materials. In addition to an eye-opening companion to election-year politicking, *Graphic Material* connected participants with leading practitioners, including award-winning editorial cartoonists Signe Wilkinson, Dwayne Booth, Ben Passmore, and John Cole.

NOVEMBER

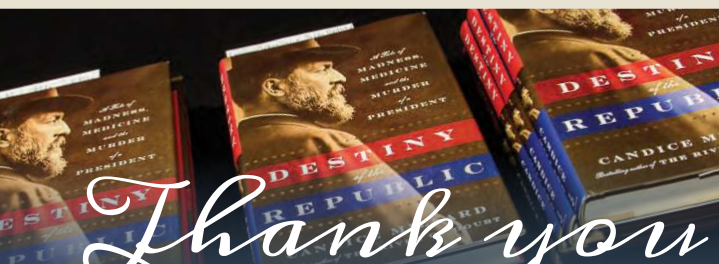


November 2nd marked the opening of the exhibition *Stylish Books: Designing Philadelphia Furniture* curated by Reference Librarian and Curator of Art and Artifacts Linda August. Guests at the opening reception viewed items on display including: Thomas Chippendale’s book, *A Gentleman and Cabinet-Maker’s Director*; the only known copy of the tradecard of Benjamin Randolph (a Library Company member); and colorful plates by Désiré Guilmar, who inspired Philadelphia cabinetmaker George Henkels. The exhibition and its programs were supported by the Center for American Art, Philadelphia Museum of Art, Freeman’s, and Jay Robert Stiefel, and featured an opening reception, a curated gallery tour, and a symposium (April 2019).

The Library Company continued hosting collection reviews for our members, shareholders, and other guests. In 2018, we covered a variety of items and topics present in the collections including political cartoons, women and photography, Joseph Breintnall, and Octavius Catto. Each collection review gives attendees a sneak peek into some of the Library Company’s rich and expansive history while strengthening our learning community of scholars and life-long learners.

5TH ANNUAL JOHN C. VAN HORNE *Lecture*

The Library Company hosted the 5th Annual Lecture in Honor of John C. Van Horne at the Science History Institute. More than 100 guests attended best-selling author and historian Candice Millard's lecture "Madness, Medicine, and the Murder of a President" centered on her book *Destiny of the Republic* about President James Garfield and how his sudden and tragic assassination left the country forever transformed. The lecture was followed by a dinner with the author.



Thank you
TO THE FOUNDING DONORS



- » Anonymous
- » Peter A. Benoliel and Willo Carey
- » Harry S. Cherken, Jr.
- » Robert J. Christian
- » Cornerstone Advisors Asset Management, Inc.
- » Mr. and Mrs. B. Robert DeMento
- » Maude de Schauensee
- » Davida T. Deutsch
- » Mr. and Mrs. H.F. Lenfest
- » Mrs. William L. McLean III
- » Martha Hamilton Morris
- » Neubauer Family Foundation
- » Howell K. Rosenberg
- » Richard Wood Snowden
- » Christine and Alice Van Horne
- » Helen S. Weary



Howell K. Rosenberg, Sandy Rosenberg, Candice Millard, Christine K. Van Horne, John C. Van Horne (from left to right).
Picture taken by Stephen Ehrlich.

THE LIBRARY COMPANY OF PHILADELPHIA'S 287TH ANNUAL DINNER

Award-winning investigative journalist Stephen Fried was the speaker for the 287th Annual Dinner. On November 15th, over 140 guests joined the Library Company at the Union League of Philadelphia for dinner and a lecture on Fried's new book, *Rush: Revolution, Madness, and Benjamin Rush, the Visionary Doctor Who Became a Founding Father*. The 287th Annual Dinner was also the inaugural year for the Library Company Book Prize. Awarded to Zara Anishanslin for her book *A Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World*, the Book Prize will be presented every two years to an outstanding recent publication and author who uses Library Company collections in their research.

Thank you

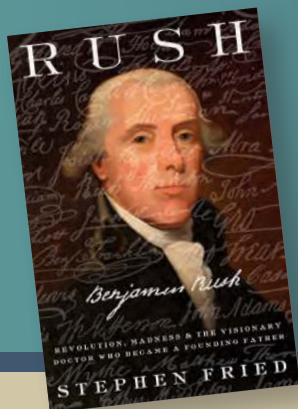
TO THE 287TH ANNUAL DINNER SPONSORS

DIRECTOR SPONSORS

- » Cornerstone Asset Management Inc.
- » Anonymous
- » Michael B. Mann & Rhonda Chatzkel

CURATOR SPONSORS

- » Peter A. Benoliel and Willo Carey
- » Brown Brothers Harriman
- » Harry S. Cherken, Jr.
- » Freeman's
- » Louise M. and Peter J. Kelly
- » John F. Meigs
- » PNC
- » Howell K. Rosenberg
- » Saul Ewing LLP
- » Hannah H. R. Shipley
- » Richard Wood Snowden
- » John C. and Christine K. Van Horne



THE LIBRARY COMPANY
RAISED ALMOST

\$80,000

TO SUPPORT PROGRAMS,
FELLOWSHIPS AND OTHER
SERVICES.



Stephen Fried and Michael J. Basanti, PhD, (from left to right).
Picture taken by Michael Pearson.



**THE FIRST LIBRARY
COMPANY OF PHILADELPHIA
BOOK PRIZE WINNER**

Zara Anishanslin, PhD

FOR HER BOOK

Portrait of a Woman in Silk

Hidden Histories of the British Atlantic World

Dr. Anishanslin was the Library Company's 2012-2013 American Society for Eighteenth-Century Studies Fellow. She is now Associate Professor of History and Art History at the University of Delaware.

ARCHIVIST SPONSORS

- » Raechel and Michael Hammer
- » The Crown Publishing Group
- » Penguin Random House
- » The Historical Society of Pennsylvania
- » The Haverford Trust Company
- » Jay T. Snider

SPONSOR A FELLOW

- » Nicholas Wood Carper
- » Louise M. and Peter J. Kelly
- » Carol J. and Richard W. Lang
- » Dr. Randall M. Miller
- » Rosalind Remer and James Green
- » Caroline Schimmel

DINNER SPONSORS

- » Elizabeth H. Gemmill
- » Stewart Greenleaf, Jr.
- » Mrs. William L. McLean III

THE 23RD ANNUAL JUNTO

THE TODD AND SHARON PATTISON COLLECTION

As always, we closed the year with an event celebrating the Library Company's Annual Junto. The 23rd Annual Junto raised funds to support the acquisition of the Todd & Sharon Pattison Patterned Cloth Binding Collection. Todd Pattison spoke on the history of these bindings and their importance to scholars interested in the material culture of the book. He shared his 25 years of insight as he built this phenomenal collection. The evening's presentation was combined with a special showing of select materials from the collection curated by Jennifer Rosner, Chief of Conservation.



THE 23RD ANNUAL JUNTO RAISED MORE THAN
\$30,000 IN SUPPORT OF THIS IMPORTANT COLLECTION.

Thank you

TO THE 23RD ANNUAL JUNTO DONORS

- » George Ahern
- » Charles Austermuhl
- » Steven Beare
- » Claudia M. Becker
- » Peter A. Benoliel and Willo Carey
- » Lois G. and Julian A. Brodsky
- » Kerry L. Bryan
- » Harry S. Cherken, Jr.
- » Robert R. Chew
- » Howell Cohen
- » Margaret Darby
- » Maude de Schauensee
- » Daniel De Simone
- » Mr. & Mrs. B. Robert DeMento
- » Richard S. and Mary Maples Dunn
- » Joseph M. Evans
- » Joseph J. Felcone
- » Michelle D. Flamer
- » Peter O. Gante
- » Elizabeth H. Gemmill
- » Nancy J. Halli
- » Bruce and Nora James
- » Ivan J. Jurin
- » Louise M. and Peter J. Kelly
- » Janet and Lewis Klein
- » Charles B. and Lucinda Landreth
- » Susan G. Lea and Edward D. Frank II
- » Julia Bissell Leisenring
- » James MacElderry and Marilyn Fishman
- » Michael B. Mann & Rhonda Chatzkel
- » Bruce H. Mann
- » David W. and Catharine E. Maxey
- » Elizabeth Ray McLean
- » Mrs. William L. McLean III
- » John F. Meigs
- » Faith & John Midwood
- » Dr. Randall M. Miller
- » Christopher L. Miller
- » Dr. Vernon Raymond Morris, Jr.
- » Carla Mulford and Ted Conklin
- » Hyman Myers
- » Thomas S. Nicely
- » Steven Peitzman
- » Gordon A. Pfeiffer
- » Carol Jane Porter
- » Kyle Roberts and Crisostomo Gouveia
- » Howell K. Rosenberg
- » Mary Coxe Schlosser
- » Walter E. and Frances B. Smith
- » David Sorber
- » Gus Spector
- » Szilvia Szmuk-Tanenbaum
- » Maria M. Thompson
- » John C. and Christine K. Van Horne
- » Edward M. Waddington
- » Thomas Whitehead
- » Joan P. Wohl
- » Clarence Wolf
- » Stephanie G. and Albert E. Wolf
- » Kirsten Wood
- » Michael Zuckerman

FELLOW'S

Perspective

THE NEXT CHAPTERS OF HISTORY

AREA OF RESEARCH

I am a historian of early America and the Atlantic World, with a particular focus on religion and political culture in the early modern British Empire, Native American history, slavery and abolition, and peace studies. I research and write about how early modern peoples understood peace in relationship to colonial violence and warfare. My current book project, *A Colonizing Peace*, advances a new conceptualization of peace as a process of “right ordering” that shaped how Euro-Americans, Native Americans, and people of African descent governed their households and communities. As a focus for my book, I look specifically at the Quaker colonization of Pennsylvania. I argue that peacemaking in the Delaware and Susquehanna Valleys was central to violence regulation and colonial and imperial governance in the seventeenth and eighteenth centuries.

ADVANCED BY THE LIBRARY COMPANY

The Library Company has a wealth of print and ephemera collection on colonial Pennsylvania. I have consulted a range of pamphlets, printed sermons, and colonial newspapers for such topics as the Keithian schism, the debate over Benjamin Franklin's Defense Association in 1747-1748, the Seven Years' War, and the Paxton Boys.

The reference librarians in the reading room and the curators in the Print and Photograph Department were especially helpful and attentive in orienting me to their collections.



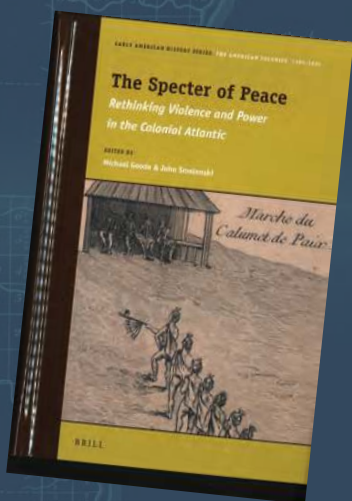
MICHAEL GOODE

UTAH VALLEY UNIVERSITY

ANDREW W. MELLON FOUNDATION FELLOW | 2009

MOST MEMORABLE COLLECTION ITEMS

I've really enjoyed both contributing to and using the Digital Paxton online archive, which allows me to access broadsides, political cartoons, and correspondence related to the Paxton Boys and their massacre of Conestoga Indians in 1763, a key turning point for indigenous peoples and colonists in the Susquehanna Valley and beyond on the eve of the American Revolution.



2018 PUBLICATIONS

- » *The Specter of Peace: Rethinking Violence and Power in the Colonial Atlantic*, eds Michael Goode and John Smolenski (Brill, 2018).

EARLIER PUBLICATIONS

- » “Dangerous Spirits: Alcohol, Native Revivalism, and Quaker Reform.” *Early American Studies* 14 (Spring 2016): 258–83.
- » “Native American-Pennsylvania Relations, 1681–1753.” *Encyclopedia of Greater Philadelphia* (Rutgers, 2015).
- » “Pontiac’s War and the Paxton Boys.” *Encyclopedia of Greater Philadelphia* (Rutgers, 2014).

UPCOMING PUBLICATION

- » “‘Rancontyn Marenit’: Lenape Peacemaking Before William Penn.” *The Worlds of William Penn*, eds Andrew Murphy and John Smolenski (Rutgers University Press, 2019): 217–31.



“

The Library Company draws on a history of forward motion

that allows this great institution to adapt to new times, new audiences,

and new understandings of the world.

”

ENGAGE, INSTRUCT & AMAZE

PRO



engage

- » PROGRAM IN AFRICAN AMERICAN HISTORY
- » PROGRAM IN EARLY AMERICAN ECONOMY AND SOCIETY
- » VISUAL CULTURE PROGRAM
- » THE DAVIDA T. DEUTSCH PROGRAM IN WOMEN'S HISTORY

GRAMS



PROGRAM IN AFRICAN AMERICAN

History

DEIRDRE COOPER OWENS, PhD DIRECTOR, PROGRAM IN AFRICAN AMERICAN HISTORY

“The Program in African American History remains a vital aspect of the Library Company and to the larger academic and public community.”

The Program in African American History (PAAH) proudly continues its practice of affording research and professional development to our scholars, student fellows, and researchers through the Mellon Scholars Program. Fortunately, we have also extended our offerings to the larger Philadelphia community through our public programming. In 2018, the Library Company hired a new director for this program, Deirdre Cooper Owens, PhD. She continues to work with the Program's African American History Specialist and Reference Librarian, Jasmine Smith, doing programmatic work, finalizing budgets, and creating coalitions and partnerships with local Philadelphia organizations, institutions, and vendors, especially those that are African American.

This year, the Program in African American History was able to award two post-doctoral fellowships, four short-term fellowships, and three summer internships and four workshop fellowships. Data shows that the majority of scholars who have participated in the program have thoroughly enjoyed exploring our African American history collection as well as their time conversing with like-minded scholars and staff.

As briefly mentioned, the interns were also given a transcription project early in the program to develop their ability to interpret historical documents. Jasmine Smith helped guide the interns through this process. This year, the students were given documents from the Pennsylvania Abolition Society (PAS) to transcribe. The organization was founded in late-18th-century Philadelphia to help people of African descent secure and maintain freedom. Specifically, the interns worked with committee minutes detailing how African Americans, free and enslaved, actively solicited the help of the PAS for themselves, friends, and loved ones. The interns were joined by a group of additional students during the third week of June. This year there were seven workshop students, each with great promise:

- » Lindsay Gary
- » Shayla Sanders
- » John Gillespie
- » Maryama Dahir
- » Casey Johnson
- » Dakota Hodges
- » Kamina Gates

It is extremely rare for an institution founded in early America to have an anchor rooted in early African American history. By continuing to make accessible the rare materials, PAAH continues to follow the mission of its founders.



HIGHLIGHTS

MELLON SCHOLARS PROGRAM

» THE ANDREW W. MELLON FOUNDATION AWARDED THE LIBRARY COMPANY A RENEWAL GRANT IN 2018

The Mellon Scholars Program provides the Library Company with the opportunity to engage and promote scholarly research within underrepresented communities. By providing fellowships, internships, and workshops to students and faculty whose area of focus ranges from colonial to antebellum era African American history, the Library Company is helping transform the dynamics of the academic world. We proudly recognize the accomplishments of the following fellows:

- **Cheryl Hicks**, *post-doctoral fellow, is finishing her manuscript on black women and criminality in her new position at the University of Delaware.*
- **Nazera Wright**, *former post-doctoral fellow, submitted an article based on her research conducted at the Library Company for publication in a Global History of Black Girlhood.*

11TH ANNUAL JUNETEENTH FREEDOM SEMINAR

» COMMEMORATING “COMPLICATED FREEDOM” FOR THE ORIGINAL PARTICIPANTS OF THIS IMPORTANT HOLIDAY

The Library Company celebrated the completion of its Challenge Grant from the National Endowment for the Humanities to permanently endow the Program in African American History. Highlights from the evening included:

- **Keisha Hutchins**, *singer-songwriter*
- **Husnaa Hashim**, *Philadelphia's 2017 Youth Poet Laureate*
- **Dr. Erica Armstrong Dunbar**, *the Program in African American History's first program director. Dr. Michael J. Barsanti thanked her for her many contributions to the Library Company throughout her years of service.*
- **Dr. Deirdre Cooper Owens**, *Program Director. She was grateful to speak about the history and origin of Juneteenth, emphasizing the politics of black resistance and love as major instruments relied upon in the long fight towards black liberation.*

Thank you to Bryant Greene of Always Best Care, event sponsor.



PROGRAM IN EARLY AMERICAN ECONOMY *and Society*

CATHY MATSON, PhD DIRECTOR, PROGRAM IN EARLY AMERICAN ECONOMY AND SOCIETY

As the Program in Early American Economy and Society (PEAES) progressed through its nineteenth year of activities during 2018, the Library Company staff continued to fulfill the program's mission to augment Library Company collections related to the economy, in areas such as commerce, business, banking, technology, political economy, and more. During the year, Dr. Matson also updated and expanded the PEAES regional survey of scholarly resources (on its website). The year was also filled with activities surrounding PEAES public conferences and scholarly publications, and the fellowships program was more vibrant than ever.

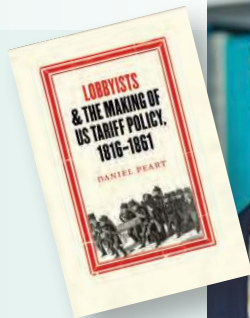
PEAES welcomed to the Library Company a large number of new postdoctoral and dissertation fellows. One only has to consult the lists of current and past PEAES fellows on its website to appreciate the diverse array of scholars who are attracted to the rich collections related to the Atlantic economy from the 1600s down to the 1850s, as well as new scholarship in the areas of finance and institutional development, the cultures of business and money, local and international commerce, manufacturing, labor, political economy, households, gender, and technology. Among 2018's fellows, Bruce Spadaccini conducted intensive research in the collections of the Historical Society of Pennsylvania, the American Philosophical Society, and the

BOOK HIGHLIGHTS

Matson ushered monograph titles through

» DANIEL PEART'S NEW BOOK: LOBBYISTS AND THE MAKING OF US TARIFF POLICY, 1816–1861

Now available in bookstores and online, Peart's study was made possible because of the Library Company's rich resources related to the economic and commercial policy in the 19th century.





HIGHLIGHTS

PLANS FOR 2019

» MAKING THE REPUBLIC IMPERIAL

Two dozen scholars will employ a variety of archival approaches to investigate how and why the new North American nation became an empire during the two generations after the Revolution. Co-sponsored with the McNeil Center for Early American Studies, the Department of History at Princeton University, and Iona College's Institute of Thomas Paine Studies, this conference will occur in March 2019.

» INVESTIGATING MID-ATLANTIC PLANTATIONS: SLAVERY, ECONOMIES, AND SPACE

Co-sponsored with four other scholarly institutions, this conference will explore the qualities of plantations in the mid-Atlantic region, where life and labor were both distinct from, and similar to Southern and Caribbean plantations.

Library Company for his project, “To the best of your knowledge and ability”: American Ship Captains, Commerce, and the Revolutionary Atlantic, 1763-1812.” He found scores of hidden gems about the Atlantic World’s ship captains in the Library Company’s printed books and newspapers, as well as treatises on political economy and advice manuals on operating ships in uncertain 18th-century commerce.

stages of production in the book series that she edits with Johns Hopkins.

UPCOMING TITLES IN THE PEAES SERIES

- » *Knowing Your Place: Women and Work on a Massachusetts Landscape*
Marla Miller
- » *The Fabric of Empire: Material and Literacy Cultures of the Global Atlantic*
Danielle Skeehean
- » *The Market of the Western World: The Mississippi, the Founders, and the Forging of a Nation, 1783-1804*
Susan Gaunt Stearns
- » *Calculating the Cost of Freedom: Venezuela, the U. S., and the Spanish American Age of Revolutions*
Edward Pompeian
- » *Grassroots Leviathan: Agricultural Reform, the Rural North, and the Slaveholding Republic*
Ariel Ron

THE VISUAL CULTURE *Program*

ERIKA PIOLA DIRECTOR, VISUAL CULTURE PROGRAM



The year 2018 was a monumental one for the Visual Culture Program as we celebrated its tenth anniversary.



Over the decade since its inception, the Visual Culture Program has implemented, shepherded, and collaborated on a number of initiatives that confront, explore, and complicate the social construction of what we see, how we see it, and why we see it as we do. In this spirit, over the years, the Program has had a role in a wide-range of projects. *The Philadelphia on Stone* book, digital catalog, and online exhibition showcases eight institutions' 19th-century lithographs documenting the visual culture of the city (librarycompany.org/pos/index.htm). A partnership with the International Airport of Philadelphia produced an off-site exhibition of street life photographs reproduced from the Library Company's collection. Implemented with the Program in African American History and professors and their students, the *Cassey and Dickerson Albums* website provides interactive access to our three of the five known antebellum friendship albums compiled by African American women (<https://lcpalbumproject.org>). And most recently, *Common Touch*, the benchmark, artist-in-residence, sensory exhibition inspired by the Michael Zinman Printing for the Blind Collection, filled our gallery with art and visitors (<https://commontouch.librarycompany.org>).

On October 5, 2018, to mark this milestone anniversary, the Program exuberantly hosted the *William Birch and the Complexities of American Visual Culture* symposium. In collaboration with the Library Company exhibition *William Birch, Ingenious Artist*, the symposium explored the visual, cultural, and social themes elicited from the work of the immigrant Philadelphia artist William Birch (1755-1834). Supported by the Center for American Art, Philadelphia Museum of Art and the Terra Foundation for American Art, *Complexities* facilitated many conversations that reflected broadly on the continual resonance in American visual culture of the work of this premier enamel miniaturist, aspiring gentleman, and artist of the first American view books.

Dedicated to the memory of long-time Program supporter William H. Helfand (1926-2018), the symposium attracted nearly seventy attendees who engaged in a day of insights and dialogs through panels composed of art historians, curators, and media artists who explored Birch's professional networks as an architect and landscape painter, as well as themes of "liveliness," urban and commercial aesthetics, critical looking, and artistic innovation.



HIGHLIGHTS

ENGAGING PRESENTATIONS

» IMAGES, COPYRIGHT, AND THE PUBLIC DOMAIN IN THE LONG NINETEENTH CENTURY

Winterthur Museum, Garden & Library

Director Piola examined the effect of copyright on the social and cultural role of frame makers/picture dealers and the antebellum popular print market.

» VISUAL CULTURE HOLDINGS

Library Company of Philadelphia

Students explored graphics and topics ranging from “Revolutionary Prints” to vernacular images documenting the history of Philadelphia immigration and migration to the rhetorical interplay of text and images in advertising prints.

\$5,000 AWARD FOR PROGRAMMING AND CONSERVATION

» FROM THE TERRA FOUNDATION ON BEHALF OF MICHAEL LEJA, TERRA BOARD MEMBER & UNIVERSITY OF PENNSYLVANIA ART HISTORY PROFESSOR

In support of a 2019 roundtable of three women visual culture scholars who study the history of moving images in a discussion about the digital relevancy and history of moving pictures before the 20th century.

WILLIAM H. HELFAND VISUAL CULTURE FELLOWSHIP

» 2018-19 FELLOWSHIP AWARDED TO JULIA GRUMMITT, PRINCETON UNIVERSITY PHD CANDIDATE IN HISTORY

Grummitt’s research explores connections between U.S. Indian Policy and print illustration during the 19th century. Her work places landscape painting, cartographic practice and representations of Native American/First Nations peoples into dialogue with histories of territorial sovereignty, treaty making, and the continental expansion of the United States.



THE DAVIDA T. DEUTSCH PROGRAM IN WOMEN'S *History*

CORNELIA KING CURATOR OF WOMEN'S HISTORY

“The Program is committed to the ongoing work of recovering women’s history, because so often women have been omitted or marginalized in historical narratives.”

From its inception in 2013, the Davida T. Deutsch Program in Women’s History has highlighted the multitude of ways women are represented in the tapestry of the historical record, some as strands of gold and others concealed but no less important for the strength of the fabric. Kate Field (1838-1896) was a bright strand of gold. At various times, Field was a singer, an actress, a lecturer, an entrepreneur, and a publicist. (See p. 79 to read about her work as Alexander Graham Bell’s publicist.) For our Women’s History Month event, Bryn Mawr College professor Kate Thomas spoke on her own research on Field, noting how Field was keenly savvy about new media. Field predicted future technological developments that sound a lot like the television and Skype.

Other women who were contemporaries of Kate Field chafed at the social strictures society placed on them. For her internship at the end of her senior year at Friends Select School, Lydia Shaw examined the life and work of the writer Mary Abigail Dodge (1833-1896), who wrote under the pseudonym Gail Hamilton. Dodge became outraged in 1867 when she discovered that her publisher (Ticknor & Fields) paid her less than they were paying male writers. We posted Lydia’s essay (“Getting One’s Due: An Episode in the 19th-century Book Industry”) to promote Women’s Equality Day on August 26. In it, Lydia tells how the “feud between Mary Abigail Dodge and Ticknor & Fields lasted eighteen months and ended her friendship with both James and Annie Fields.” Dodge did get her revenge in a writerly way: she wrote a thinly-veiled novel





about the experience. Her *A Battle of the Books* went through three editions and was, in Lydia's words, "not just a win for her, but for female writers everywhere."

Annie Fields also figured in our LGBT History Month event on October 16. After her husband's death in 1881, Annie Fields and the writer Helen Orne Jewett (1849–1909) became close. They were said to be in a "Boston marriage," the then-current term for two women who lived together as partners. In his lecture, University of Tulsa professor Don James McLaughlin made the case that Jewett's *A Marsh Island* (1885) was the first American gay novel. According to Professor McLaughlin, Jewett created characters and plot elements with unmistakable dog whistles—to signal to readers that she was indeed depicting gay characters negotiating heteronormative expectations. Happily, we now have a copy of Jewett's *A Marsh Island*, purchased with the Davida T. Deutsch Women's History Fund.

HIGHLIGHT

CHARLOTTE CUSHMAN SOCIETY

In 2018, the Library Company advanced its support of programming about LGBT history by creating the Charlotte Cushman Society, a society dedicated to recovering and sharing LGBT history as well as supporting ongoing initiatives and exploration. Our founding members include:

- Lois G. Brodsky
- Dr. Jessica C. Linker
- John W. Cunningham Jr.
- Susan Branson
- Christopher J. Looby
- Elizabeth Milroy and Diana Post
- Carmen D. Valentino
- Richard Russell Jr.
- Don James McLaughlin
- Cornelia King

The Society has a promising future, and we welcome more to become members.

COMING SOON *from the* 2018 Davida T. Deutsch Fellows in Women's History

Dr. Chiara Cillerai of St. John's University and Dr. Lisa Logan of the University of Central Florida examined our manuscript holdings for Elizabeth Graeme Fergusson (1737–1801). Not only do they plan to produce a scholarly edition of Fergusson's works, but they also will be producing the Elizabeth Fergusson Digital Archive, a more focused electronic version that will place Fergusson in the context of her network of correspondents.

FELLOW'S

Perspective

THE NEXT CHAPTERS OF HISTORY

AREA OF RESEARCH

I am a scholar of slavery and emancipation, spanning from the mid-18th to the mid-19th centuries. My work directly connects to U.S. history, but always situates the United States within the context of the many other nations and empires that existed in North America and the wider Atlantic World. The project that brought me to the Library Company is a book-length study of re-enslavement, captivity, and human-trafficking in the Atlantic World entitled *Carried Back*. It spans from the 1750s to the 1850s and looks at free and formerly enslaved people of African descent who were carried across international lines and enslaved in foreign lands: such as the people taken from Philadelphia to Jamaica or Saint-Domingue, or others kidnapped from Jamaica to Cuba, or Barbados to Texas. It explores what it means to belong: to belong to families and kin networks, to belong as citizens and subjects of nations and empires, and, most insidiously, to belong as human property to a slave master.

ADVANCED BY THE LIBRARY COMPANY

I haven't the space to detail all of the ways the Library Company helped advance my scholarship. My semester allowed me to consult a wide swath of manuscript and printed material, and allowed me to be a member of an intellectual community that helped me understand how I might best use those materials. Most importantly, the staff in the reading rooms helped guide me to items within collections that I would have missed without them. The cohort of fellows, readers, and the general public also enriched my time there by helping me expand the nature of my research, the scope of my book project, and to think about its significance in new ways. Of course, the community of scholars exists to work in the Library Company's incredibly rich and important archival holdings. I consulted a wide range of material that will appear in several chapters of my book manuscript. To have such a large quantity of material directly relevant to my project, and for it to range across decades and continents speaks to the unrivaled strength of the Library Company holdings.

Being in residence is so helpful because I made use of the collections at the Historical Society of Pennsylvania and the American Philosophical Society, and enjoyed participating in the McNeil Center for Early American Studies seminars. My time was so productive and rewarding because I managed to draw on all of these resources.

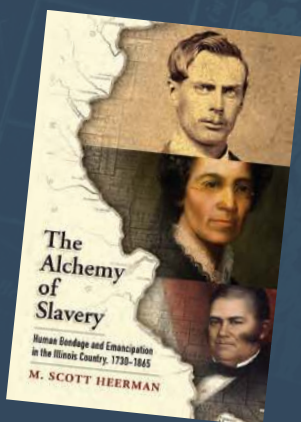
M. SCOTT HEERMAN

UNIVERSITY OF MIAMI | NEH POST-DOCTORAL FELLOW
2018/2019



MOST MEMORABLE COLLECTION ITEMS

The most memorable items in the collection were a group of 19th-century pamphlets concerning the suppression of the slave trade. As a topic of study, slave trade suppression in the 19th century has not received the attention it deserves. As a result, the accounts of the illegal slave trade, the pamphlets lobbying for its more effective suppression and the studies of its scale and scope have not yet been fully used by historians. In truth, I did not expect to find so many of these gems in the collections, because they are not routinely cited by scholars. Finding such a trove of material about this important and understudied topic enriched my project.



UPCOMING PUBLICATIONS IN 2020

- » “Abolishing Slavery in Motion: Foreign Captivity and International Abolitionism in the Early United States.” *William and Mary Quarterly* 77 no 2 (April, 2020): accepted and forthcoming.
- » “More than Maroons: Black Migration and Freedom Villages in Antebellum Illinois.” *Emancipations, Reconstructions, Revolutions: African American Politics and U.S. History from the First to the Second Civil War*, eds David Waldstreicher and Van Gosse (Philadelphia: University of Pennsylvania Press, 2020), forthcoming.

2018 PUBLICATIONS

- » “‘Reducing Freedmen to Slavery’: Black Kidnapping and the Politics of Abolition in Antebellum Illinois.” *Journal of the Early Republic* 38 no 2 (Summer 2018): 261-91.

“

We serve a diverse constituency throughout Philadelphia and the nation, offering comprehensive reader services, online catalogs, regular exhibitions, and public programs.

”



**MAGNIFYING COLLECTIONS
FOR THE COMMUNITY**

OPER





manifesto

ATIONS

- » DIGITAL HUMANITIES
- » SOCIAL MEDIA
- » CATALOGING
- » CONSERVATION



DIGITAL HUMANITIES AND INFORMATION

Technology

ANN MCSHANE DIGITAL COLLECTIONS ARCHIVIST

INCREASING ACCESS

In June, the Library Company of Philadelphia contributed the metadata of a select number of collections from our digital repository to PA Digital. This launched a partnership to expand the reach of our collections to new audiences. PA Digital is the Pennsylvania service hub for the Digital Public Library of America (DPLA). They work with libraries, historical societies, museums, and related cultural heritage institutions in the Commonwealth to showcase

their historical collections and resources through the DPLA portal. Their mission is to make the digital collections of the Commonwealth's cultural heritage institutions widely discoverable.

Ann McShane loaded over 15,000 new items into the digital repository, including the Library Company Historic Shareholders Database, the Delegates Library, and the Civil War Graphics & Ephemera Collection. There were also several thousand additional items reloaded with high-resolution images.

THANK YOU TO THE WYETH FOUNDATION FOR AMERICAN ART

Due to a generous grant from the Wyeth Foundation for American Art, Concetta Barbera, Visual Materials and Digital Outreach Librarian, digitized over 223 William Russell Birch Collection items. This allowed Nicole Scalessa, Chief Information Officer, to design the *William Birch, Ingenious Artist* online exhibition, increasing access for generations to come.



MAPPING HISTORY

Throughout the summer and early fall, Scalessa and McShane worked with Dr. Nazera Sadiq Wright, Associate Professor, University of Kentucky, to create a mapping tool to highlight her work, the movements of women in the Venning family throughout Philadelphia. The locations were derived from albums and event programs found in the Library Company collections. The map was presented by Dr. Wright at the African American History, Culture and Digital Humanities conference, “Intentionally Digital, Intentionally Black,” held October 18-20 at the University of Maryland.

Dr. Wright was a National Endowment for the Humanities Fellow and an Andrew W. Mellon Program in African American History Postdoctoral Fellow at the Library Company to complete research on her second book, *Literary Legacies: Early African American Women Writers and Their Libraries*.

HIGHLIGHTS

GAINING NEW SKILLS

Conferences attended by staff

- *Computers in Libraries Conference in Arlington, Virginia. April 16-20, 2018*
- *The NDSR Art Capstone: Preserving Media Art & Digital Art Information event at the University of Pennsylvania. June 29, 2018*
- *The American Philosophical Society Library's Interdisciplinary Conference, September 28, 2018*
- *The Independent Research Libraries Association (IRLA) Tech Summit hosted by the American Philosophical Society. March 15-16, 2018*
- *Islandora Camp at Mount Saint Vincent University in Halifax, Nova Scotia July 18-20, 2018*
- *The Society of American Archivists' yearly conference, August 12-18, 2018*

SHARING KNOWLEDGE AND EXPERIENCE

Presentations by staff

- *Visual Resources Association Annual Conference in Philadelphia, PA, on March 27, 2018.*
- *Delaware Valley Archivists group post-conference event and blog.*
- *Upper Mid-West Digital Collections Conference at St. Catherine's University in St. Paul Minnesota. November 8-9, 2018.*

#GiltyPleasures

SHARING SPECIAL COLLECTIONS THROUGH SOCIAL MEDIA

Over the course of the exhibit, visitors are encouraged to share their favorite guilty pleasures through social media. Like their online counterparts, they are free to share their favorite guilty pleasures and to share their own guilty pleasures. The exhibit is a celebration of the power of social media to connect people and share their stories. The exhibit is a celebration of the power of social media to connect people and share their stories.

Over the course of the exhibit, visitors are encouraged to share their favorite guilty pleasures through social media. Like their online counterparts, they are free to share their favorite guilty pleasures and to share their own guilty pleasures. The exhibit is a celebration of the power of social media to connect people and share their stories. The exhibit is a celebration of the power of social media to connect people and share their stories.



Make Me Love, Make Me Hate
The exhibit is a celebration of the power of social media to connect people and share their stories. The exhibit is a celebration of the power of social media to connect people and share their stories.

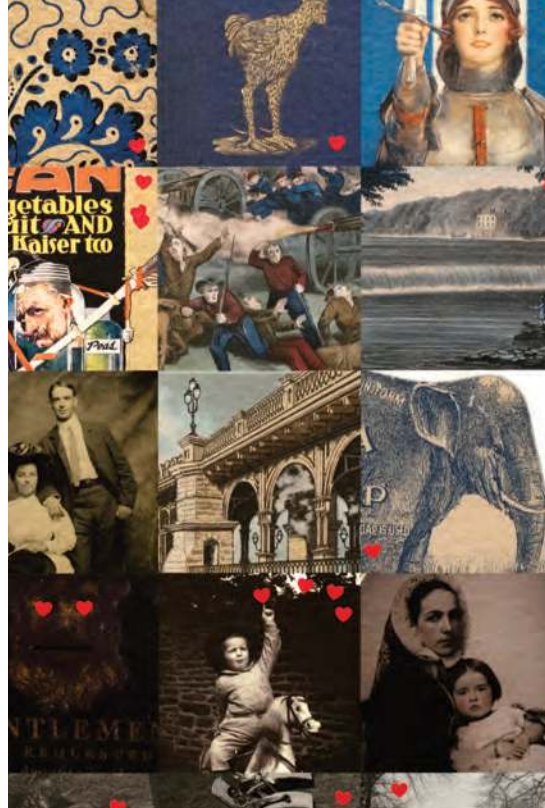
SOCIAL Media

ARIELLE RAMBO AND CONCETTA BARBERA DIGITAL OUTREACH LIBRARIANS

The Digital Outreach program kicked off 2018 with the exhibition *#GiltyPleasures: Sharing Special Collections through Social Media*. Curated by Digital Outreach Librarians Concetta Barbera and Arielle Rambo, the exhibition brought the digital back to analog, telling stories about the collections in a traditional gallery space while incorporating the online audience in its development. This was most highlighted by a large wallpaper mosaic of Library Company collection images. Visitors were encouraged to like their favorite social media post in person using heart-shaped stickers available with the display. A coloring station was also provided so visitors could take part in the annual Color Our Collections

challenge as well as display their colored-in pages in the gallery. *#GiltyPleasures* called attention to how information and imagery are processed in the world today, while celebrating the material culture of special collections.

The exhibition brought the power of social media to life in the Library Company's gallery space and digital communications. Social media outreach also inspired new research, Shareholder Spotlights. Barbera and Rambo researched and wrote about historic shareholders on the Library Company blog, promoting the blog posts using social media and email. Ms. Mary Jeanes, Robert Grace, and William Swain were among the shareholders highlighted.



HIGHLIGHTS

DIGITAL OUTREACH

» 5,855

New followers

» 263

Original social media posts

» 49,963

Social media engagements from followers, including likes, shares, and comments



CATALOGING *Department*

ARIELLE RAMBO CHIEF OF CATALOGING

At the end of 2017, there were several staff changes in the Cataloging Department. Holly Phelps retired after serving as Chief of Cataloging for five years and serving the Library Company of Philadelphia for more than 26 years in total. In 2018, Arielle Rambo was promoted to Chief of Cataloging. Em Ricciardi was promoted to Cataloger and officially moved to the Cataloging Department in September after working in the Reading Room as Curatorial Assistant for three years.

To prepare for their move to the Cataloging Department, Ricciardi completed the Rare Book Cataloging course at Rare Book School in July. This week-long course focused on current national standards and best practices in rare materials cataloging,

ensuring Ricciardi continues the Library Company tradition of high-level cataloging of our rare books and materials.

Rambo represented the Library Company at the annual Rare Books and Manuscripts (RBMS) Conference, held in New Orleans in June 2018. Each year, the RBMS conference provides an important venue for the Library Company's national visibility, as well as networking opportunities for the



HIGHLIGHTS

CATALOGING DEPARTMENT

» 3,299

Records for books and serials to the online catalog added

» 279

Additional legacy records updated

PRINT AND PHOTOGRAPH DEPARTMENT

» 135

New records added for 2,707 items to the online catalog



attendees. Additionally, Rambo completed *The Politics of Classification*, a month-long online course through Library Juice Academy. This course offered students an opportunity to discuss ways to de-colonize the library catalog by bringing attention to the inherent biases and problematic hierarchies present in controlled vocabularies.

In addition to our own catalog, we added our holdings to 101 *English Short Title Catalogue* (ESTC) records. The Library Company began contributing records to the ESTC under Edwin Wolf 2nd, and we continue to supply information and answer queries from the ESTC headquarters at the British Library and from the North American Imprints Program at the American Antiquarian Society.

ALL CATALOGING WAS MADE POSSIBLE BY THE DEDICATED STAFF OF THE CATALOGING DEPARTMENT:

Arielle Rambo, Chief of Cataloging, and Em Ricciardi, Cataloger. Cataloging efforts also benefit from the work of the subject specialists: Cornelia King, Curator of Women's History, Jasmine Smith, African American History Subject Specialist, and Linda August, Curator of Art and Artifacts. Erika Piola, Associate Curator of Prints and Photographs, catalogs all Print and Photograph Department items.



THE MCLEAN CONSERVATION *Department*

JENNIFER ROSNER CHIEF OF CONSERVATION

In addition to the care and conservation of the collection, the conservators prepared and installed three gallery exhibitions:

#GiltyPleasures: Sharing Special Collections, William Birch, Ingenious Artist, and Stylish Books: Designing Philadelphia Furniture.

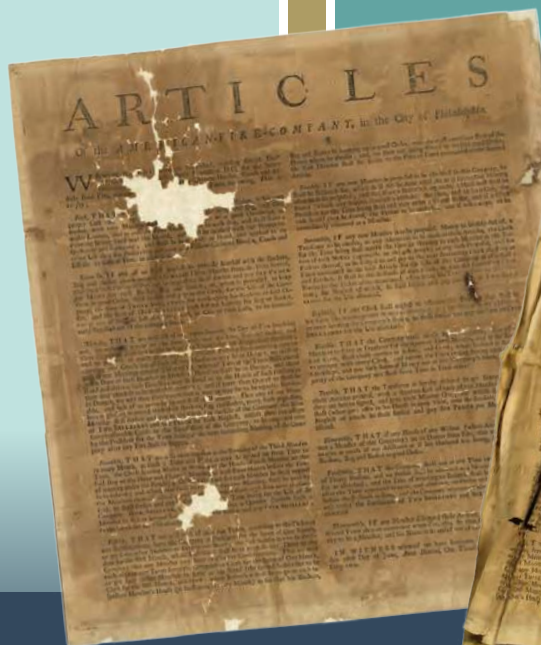
They also installed several “pop-up” and mini exhibits on diverse topics such as the Arctic, Photo Illustrator photographs of food, women’s suffrage, Sarah Jewett, shells, needlework, “Join or Die” and the 76ers logo, Kate Field, urban history and the African American community, The Darby Library Company anniversary, and calico-wrapped books.

A PIECE OF HISTORY SAVED!

This year, we undertook a very satisfying project conserving the only recorded copy of the Articles of the American Fire Company, printed by Benjamin Franklin’s successor firm, Franklin and Hall, in 1752.

The broadside was a gift from Ann Upton and we are very grateful to her for it. Librarian Jim Green attributed the printing mainly on the grounds of the typeface, especially the titling type used for the first line, which is identical to that used in several other Franklin and Hall imprints of the time. But his other, perhaps more conclusive, reason is that the workbook of Franklin and Hall at the American Philosophical Society shows that they printed another edition of the Articles of the American Fire Company in 1762, which suggests an affiliation between the printers and the Company. No copy of that later edition is known, nor is there another recorded copy of this new broadside. At the Library Company, the discovery of an unrecorded Franklin imprint is cause for rejoicing.

The broadside was in very poor condition and the word “American” was at first not



Articles of the American Fire Company, in the City of Philadelphia. (Philadelphia, 1752). After conservation and before conservation.



visible. It had been lined with a piece of linen and had been folded, rolled up, and water damaged. After removing the cloth lining and flattening all the edges and loose parts, the word “American,” though still in bits and pieces, was found. The broadside was washed and while still wet and easily slid around, the tears were lined up. Then all of the loose pieces, having been carefully washed separately, were put back in place — not unlike a jigsaw puzzle. At first, tiny Japanese paper patches were applied to the front so that the words lined up correctly. Then, the broadside was turned over and carefully and completely repaired from the back. All the temporary repairs on the front were removed. The results were very successful and now one can see that the broadside clearly says “Articles of the American Fire Company in the City of Philadelphia.” Even more reason to rejoice!



HIGHLIGHTS

CONSERVATION DEPARTMENT

» 1,367

Items treated by staff

» 3,000

Pamphlets from bound volumes separated and stabilized

» 16

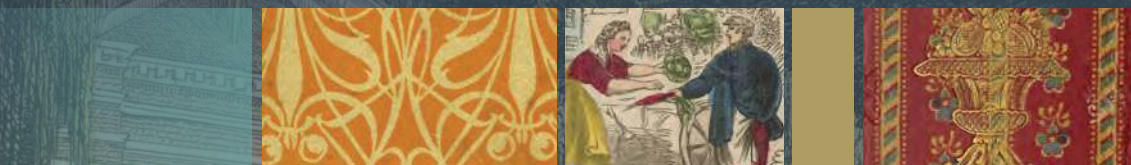
Exhibitions designed and mounted

“

We hope to unlock the potential of our collections for public benefit

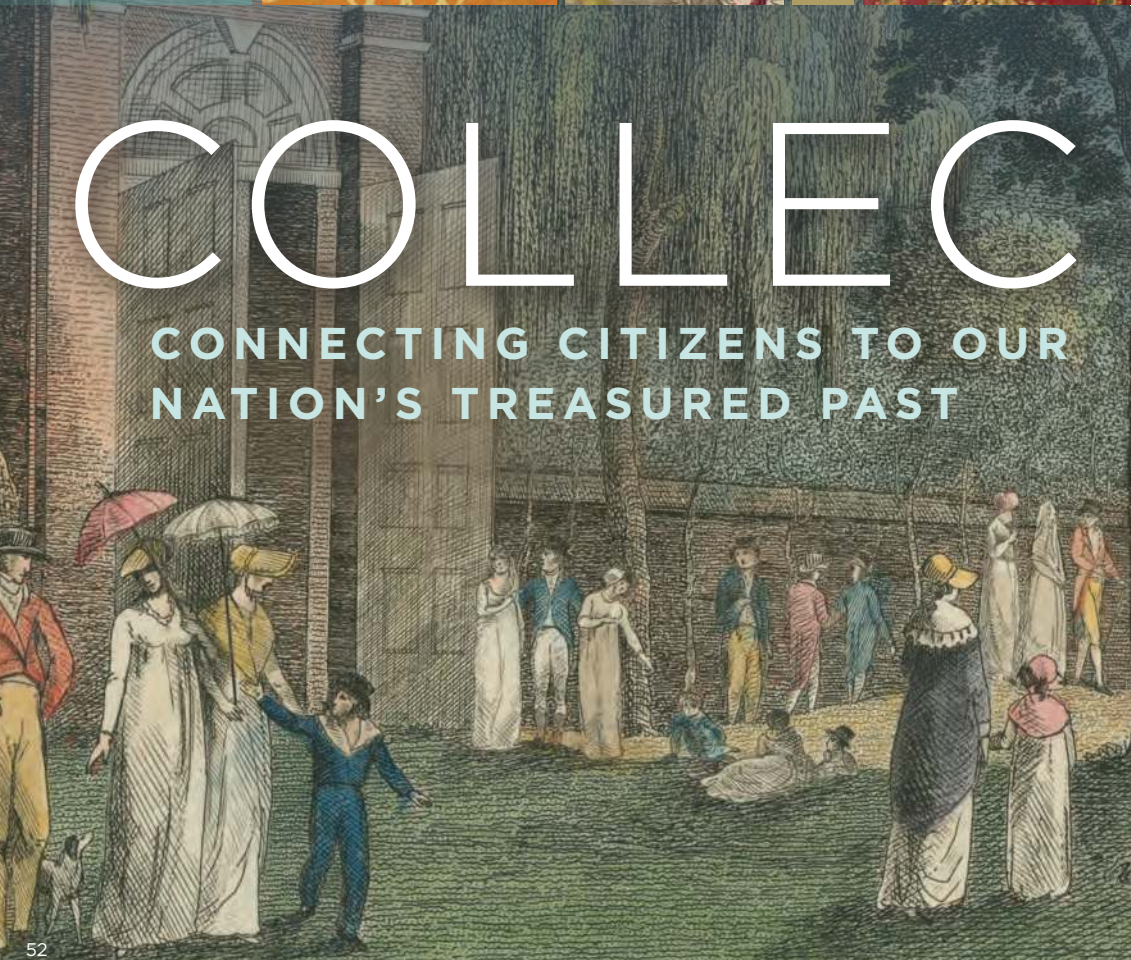
through scholarly innovation and community partnerships.

”



COLLEC

CONNECTING CITIZENS TO OUR
NATION'S TREASURED PAST





connect

TIONS

- » LIBRARIAN'S REPORT
- » AFRICAN AMERICANA
- » ART & ARTIFACTS
- » PATTERNED CLOTH BINDINGS
- » PRINTS & PHOTOGRAPHS
- » VISUAL CULTURE
- » WOMEN'S HISTORY

THE POPULAR MEDICINE *Collection* AT THE LIBRARY COMPANY

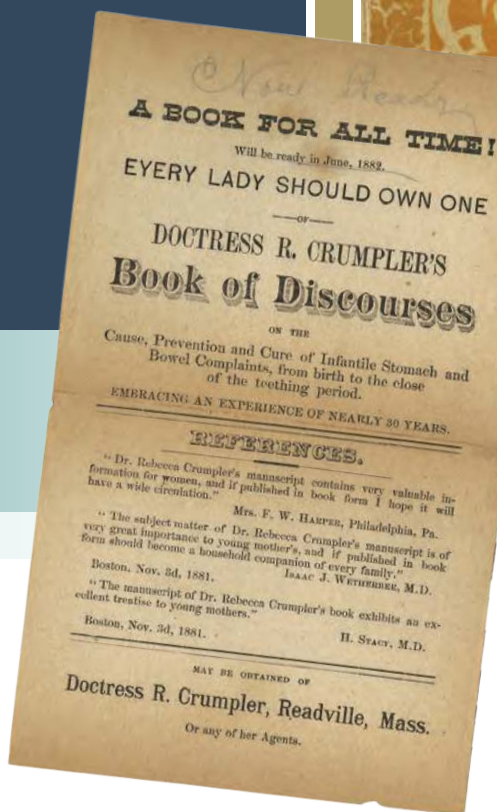
From 1965 to 2016 Charles Rosenberg donated nearly 7,000 titles from his pre-eminent collection of popular medical books to the Library Company. In 2017 and 2018, as a result of retirement and downsizing, he donated another 5,000 titles.

JAMES GREEN LIBRARIAN

With the addition of Dr. Rosenberg's books, the Library Company has become one of the largest collections of popular medical literature anywhere, totaling over 35,000 books, pamphlets, prints, and pieces of ephemera. Many of those books can be found in specialized medical libraries, mixed in with much larger numbers of professional and scientific publications, but there they are divorced from their proper social history context. At the Library Company, his collection will strengthen and be strengthened by our other great social history collections in African American history, women's history, economic history, social reform, popular literature, and visual culture, not to mention our collections in the history of books and reading.

Though even common medical books have taken on a new significance in the context of the Library Company's collections, it must be acknowledged that many of Dr. Rosenberg's books are absolutely rare, even unique. For example, this year, Dr. Rosenberg gave us the first medical book written by an African American woman, Rebecca Crumpler's *A Book of Medical Discourses* (Boston, 1883). There are only three other copies known, but none of those has the prepublication advertisement for the book that was pasted into our copy. Amazingly it includes a blurb from the now canonical black poet, novelist, journalist, and activist Frances Ellen Watkins Harper. Another example: many popular medical books include recipes for herbal medicines supposedly learned from

The Yellow Wall Paper



Advertisement from Rebecca Crumpler,
A Book of Medical Discourses (Boston, 1883).
Gift of Charles Rosenberg.

Charlotte Perkins Gilman. *The Yellow Wall Paper*. Boston: Small, Maynard, & Co., 1899. Gift of Charles Rosenberg, 2018. This short story about a depressed woman confined in an attic room by her physician husband for a so-called rest cure is now regarded as a feminist classic. In real life Charlotte Perkins Gilman suffered the rest cure at the hands of its inventor, the Philadelphia physician S. Weir Mitchell. This first book edition, published in 1899, is in its original binding, which depicts the revolting wallpaper in that attic room, which literally drove the narrator crazy. She saw in its pattern an imprisoned woman struggling to break free.

Dr. Rosenberg was one of the first historians to see popular medical books as a distinct genre within the larger category of medical literature.

Native Americans, but very few of these books can be attributed to actual Native authors. Perhaps the most famous example of this very rare genre is *The Cherokee Physician, Or Indian Guide to Health, as given by Richard Foreman, a Cherokee doctor* (2nd ed., Asheville, N.C., 1849). The title page states that it "contains a description of a variety of Herbs and Roots [whose] medical virtues have hitherto been

unknown to the Whites." The first edition of 1846 survives in only a single copy at the Tennessee State Library. Our second edition, which is said to have corrected "innumerable errors," is known in four other copies. We could cite many more examples, but these give perhaps some indication of how unique this collection is and how transformative it will be to the Library Company.

CHARLES ROSENBERG

A PIONEER IN



These magnificent gifts provide an opportunity to reflect on the impact of Dr. Rosenberg's book collecting on his scholarship and of his scholarship on the field of medical history. Dr. Rosenberg was one of the first historians to see popular medical books—which can be defined as medical books aimed at lay readers—as a distinct genre within the larger category of medical literature. He was also perhaps the first to collect that genre in a focused way, beginning in about 1960. Back in those days it was much more common than it is now for professors to collect the primary sources for their scholarship, but even then, collecting on such a scale was exceptional. It is easy to see why a medical historian would want to own a few representative editions of William Buchan's *Domestic Medicine*, a very popular home medical adviser. It is, however, quite another thing to own 135 editions published between 1769 and 1871, all of which came to us in Dr. Rosenberg's 2017 gift. This may seem at first glance to be a case of bibliomania, but in fact the process of collecting Buchan profoundly influenced Dr. Rosenberg's

scholarship. In 1992 he wrote, with characteristic diffidence:

"One can make a strong case for William Buchan's Domestic Medicine being the most widely read — non-religious — book in English during the century following its Edinburgh publication in 1769. ... I had long felt a bookshop browser's interest in Buchan's treatise; it was the only pre-1850 medical text that one was almost certain to find in the "old medical" section of any used or rare bookshop. But when I began my academic work in the early 1960s, it had not seemed an appropriately dignified subject for research. [By the mid-1970s, however], material that had seemed marginal — quaint and anecdotal — when I began graduate school ... had gradually become acceptable, even exciting to a growing number of professional historians. By the early 1980s ... popular health and healing and ideas about the body seemed well on the way to fashionable status — as approaches that called themselves "cultural history" and "cultural studies" moved from the periphery to the center of academic concern."

POPULAR MEDICAL HISTORY



In short, Dr. Rosenberg's long study of the popular medical texts in his library has led him to see that the practice of medicine in history is only partly determined by the progress of medical science and the skill of physicians. It is also, and perhaps even primarily, a complex of social and cultural practices, constructed in these texts by their countless readers, who are always the primary providers of health care, not only in the age of Buchan, but in the present as well. This insight informed his many books and articles, which together have redefined the field of medical history.



John Gunn's *Domestic Medicine*

The American rival to Buchan was John Gunn's *Domestic Medicine*, first published in Knoxville in 1830 with a Jacksonian Greek revival frontispiece, showing Apollo and Esculapius teaching the art of medicine to the centaur Chiron, who represents the Tennessee frontiersman, half animal, half human, sort of like Davy Crockett. The book became a huge best-seller, reaching its 200th edition by 1880. By then, as its gilt embossed binding shows, it had become a book to be displayed in the middle-class parlor, like a family bible. The recent Rosenberg gift included some thirty editions.



REVELING IN *Antislavery*

AFRICAN AMERICANA: MUSIC, POETRY & RESISTANCE

With support from the Davida T. Deutsch African American History Fund along with trustees of the Library Company, the Program in African American History continues to acquire materials that provide historical context to the African American experience during the antebellum period and reconstruction era.

JASMINE SMITH AFRICAN AMERICAN HISTORY SUBJECT SPECIALIST & REFERENCE LIBRARIAN

The study of African American history is constantly emerging with scholars worldwide interested in the history, culture, religion, and struggle of Black people during the 19th century. Recognizing that Black people throughout the African diaspora overcame many trials despite their circumstances and still managed to succeed with achievements in literature, politics, and education is just one of the many reasons why people are intrigued with the subject and immerse themselves within the Library Company's Afro-Americana collection.

FOLK SONGS AND FOLK TALES

The Library Company is fortunate to have trustees who donate materials to our collections. Trustee Rich Snowden gifted all four volumes of the *Hampton Series Negro Folk-Songs* recorded by Natalie Curtis Burlin. The volumes consist of "songs that upheld the soul of the Negro race during the long years of bondage in America." These books include a description of the song, the song lyrics (in black vernacular) along with the sheet music. The songs were designed for a quartet male group and were played by students at the Hampton Normal



Alfred Pettitt, Mrs. Amanda Smith ([1878]). Carte-de-visite.

& Agricultural Institute in Hampton Virginia. Many of the men who sang the songs while at Hampton went into the military where they sang to troops. The songs not only inspired the Black troops but the white troops as well. Hampton Institute dedicated the songs in book four to Henry T. Burleigh. He was a popular African American singer/composer and was known for arranging spirituals for solo voices and always placing a select amount of Negro spirituals on his programs. Another trustee, Louise Kelly, donated *The Story of Little Black Sambo* by Helen Bannerman (1900). *Little Black Sambo* is a children's book based in India about a boy who encounters four hungry

tigers and in order for him to survive, he gives the tigers his fancy new colorful clothing made by his mother along with an umbrella. The book has a negative reputation due to the depiction of Black people as uncivilized and the names of the characters being racial slurs for African Americans at the time. It wasn't until the 20th century that civil rights activists took heed and perceived the book as racist and the illustrations and text were changed.

FICTION VS. TRUTH

We acquired a rare racist broadside entitled *Grand Celumbrashum Ob De Bobalation Socity, Ob De Fift Ob Uly*, 1833 that displays a satire of the July 1807 festivities. In the early part of the 1800s, many “bobalition” broadsides were issued mocking the annual celebration that took place by Black residents in Boston celebrating the abolition of the Atlantic slave trade in 1807. Currently, this is the only edition of this particular broadside catalogued in OCLC. Written in black vernacular, the text is in two columns divided by type ornament and has woodcut imagery. Another purchase was a rare edition of *Light and Truth* by Robert Benjamin Lewis who was of mixed African and Native American descent. *Light and Truth* is known as the first history book about African Americans and the Indian race. In the introduction Lewis states, “we published this volume of collections from sacred and profane history, with a determination that a correct knowledge of the Colored and Indian people, ancient and modern, may be extended freely, unbiased by any prejudicial effects from descent or station.” Although the Library Company owns a different copy of this book, this particular edition has a frontispiece of a Native American.

STRENGTH

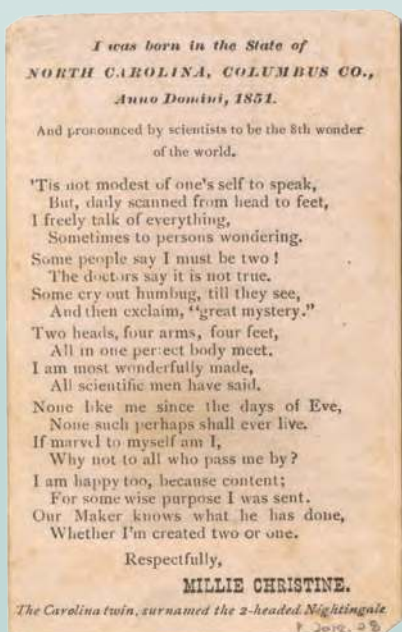
IN SPIRIT

Each year, PAAH expands the photographs and prints collection related to African American history. Before the 20th century, self-representation and depicting Black people in a positive light wasn't as common as it is now. Therefore, it is important that we acquire images that reflect Black people as such. In 2018, several images were purchased including cartes-de-visite of Amanda Smith and Millie Christine McCoy. Amanda Smith was born enslaved in Maryland but became free shortly after when her father purchased her freedom. In her later years, she was an evangelist preacher teaching the gospel at Methodist Episcopal churches throughout the East Coast and Midwest before taking her missionary work international.

Millie Christine McCoy were enslaved conjoined twins from North Carolina. They were exhibited nationally and internationally under various owners and managers. By the end of the 1880s, the twins retired to a farm in their home state of North Carolina. Although the Library Company has another portrait of Millie Christine, this newly acquired portrait is not only uncommon but also unique in that it has a poem printed on verso:



Horace Ollivier, [Portrait of Millie and Christine McCoy]
(ca. 1881). Carte-de-visite. Recto.



Horace Ollivier, [Portrait of Millie and Christine McCoy]
(ca. 1881). Carte-de-visite. Verso.



*"I was born in the State of North Carolina,
Columbus Co., Anno Domini, 1851.
And pronounced by scientists to be the
8th wonder of the world.*

*'Tis not modest of one's self to speak,
But, daily scanned from head to feet,
I freely talk of everything,
Sometimes to persons wondering.
Some people say I must be two!
The doctors say it is not true,
Some cry out humbug, till they see,
And then exclaim, "great mystery."
Two head, four arms, four feet,
All in one perfect body meet.
I am most wonderfully made,
All scientific men have said.
None like me since the days of Eve,
None such perhaps shall ever live.
If marvel to myself am I,
Why not to all who pass me by?
I am happy too, because content;
For some wise purpose I was sent.
Our maker knows what he has done,
Whether I'm created two or one.
Respectfully, Millie Christine.
The Carolina twin, surnamed the
2-headed Nightingale."*

The Program in African American History thanks Davida T. Deutsch for her generous monetary support that ensures the African American history collection at the Library Company of Philadelphia continues to support the institute's mission.



RARE 18TH-CENTURY AMERICAN CLOCK *Restored*

Thanks to the generosity of the McLean Contributionship, we are grateful that another object in our extraordinary Art & Artifacts Collection could be conserved.

LINDA AUGUST CURATOR OF ART & ARTIFACTS

This tall case clock, made in Germantown, Pa., by Christopher Sauer (1695-1758) (also spelled Saur, Souer, Souers, or Sower), has recently been restored and is chiming once again. Sauer emigrated from Germany to Pennsylvania in 1724 with his wife and young son. Sauer had amazing ingenuity and versatility, working in his lifetime in as many as thirty different trades, including as an apothecary, surgeon and bloodletter, optician, joiner and cabinetmaker; he had a lathe shop, glazier shop, became a papermaker, made his own ink and bound his own books. He is most widely known as a printer, setting up a printing press in 1738 and publishing the Bible in German in 1743, the first Bible printed in America in a European language. (The first English Bible was printed in America by Robert Aitken in 1782.) But when Sauer first arrived in Pennsylvania, he earned income by clockmaking. In a letter to his friends in Germany, dated August 1, 1725, he wrote, "I have done little tailor work so far,

because one must work so far away in the houses round about, if one does not live in the city. I have therefore made clocks up to now. I sell a new clock, which I can make in three or four weeks, for forty, fifty, sixty, seventy, or eighty florins. I have made three clocks during the three quarters of a year that I have been here. As there is no tinker here, I do much of that kind of work. The rest of the time I make clocks."

Our clock is made of pine with a brass dial engraved "Christopher Souers." An aperture at the top shows stages of the moon while the aperture at the bottom displays the date of the month. Clock conservator Lili von Baeyer restored the clock, which needed repairs due to age and corrosion. Additionally, the clock lacked a number of parts, including a key to wind the clock and the pendulum, which Ms. von Baeyer had custom made. The bell, an ill-sized replacement, was changed with a more appropriate one, which now gives a pleasing sound as it rings on the hour.



Above left: Conservator Lili von Baeyer installing the restored clock.

Right: Christopher Sauer (1695–1758). Tall Case Clock, ca. 1735. Germantown, Penn. Bequest of Charles G. Sower, 1904.

The Library Company hosted Ms. Von Baeyer’s talk on her work with the clock, which was open to the public and co-sponsored with the Philadelphia Area Conservation Association (PACA). Her lecture, *Saving Time: Restoration of a Rare Christopher Sauer’s Clock*, discussed how, as a horologist, she confronted many difficult choices, including the delicate balance between honoring the integrity of the clock’s past with the integrity of making it continue to run as a functioning clock in the future.





AN EYE-CATCHING *Collection*

ELEGANT COVERS OF THE 19TH CENTURY

This year, the Library Company acquired Todd and Sharon Pattison's remarkable collection of patterned cloth bindings. The collection consists of over 800 volumes and perfectly augments the Library's already excellent holdings of publishers' bindings. It is likely that we now have the largest number of patterned cloth bindings anywhere. The Pattisons, esteemed collectors and scholars, spent over 25 years compiling this extensive collection.

JENNIFER ROSNER CHIEF OF CONSERVATION

Printed cloth bindings were produced for a short time in the 1830s and again, at a much larger scale, from about 1845 to the early 1850s. The elegant combination of gold stamping over patterned bookcloth produced lovely bindings that were intended to appeal to a growing market of female and juvenile readers. During this time, publishers were trying to outdo each other in order to reach this market and the period is rich in innovative binding styles. Book buyers wanted books to read, but also to have out on view in their homes or to hold in their hands when having a photographic portrait taken.

EXPERIMENTAL PATTERNS

The earlier books in the collection are interesting because they can be viewed as somewhat experimental. Bookbinders tried various book-covering techniques and materials with mixed success. Most of the patterned fabrics on these early books were simply finished with a glazed surface, possibly by the bookbinder himself, and had little gold stamping. Technological advances during the 1840s perfected the manufacturing process. Standard bookcloth was generally of one color and was stiffened and grained with various



Rufus W. Griswold, *The Sacred Poets of England and America* (New York, 1849)

tactile patterns. The bookcloth highlighted in the Pattison collection, by contrast, was printed with a pattern, often calico-style, before it was stiffened and grained. The patterning, often in multiple colors, along with profuse gold stamping that was popular during this time, made for very beautiful bindings. The same title would sometimes be offered in different patterned cloths, adding even more variety from which the customer could make a selection. Vying for their customers' business, publishers had to produce books in ever more eye-catching styles.

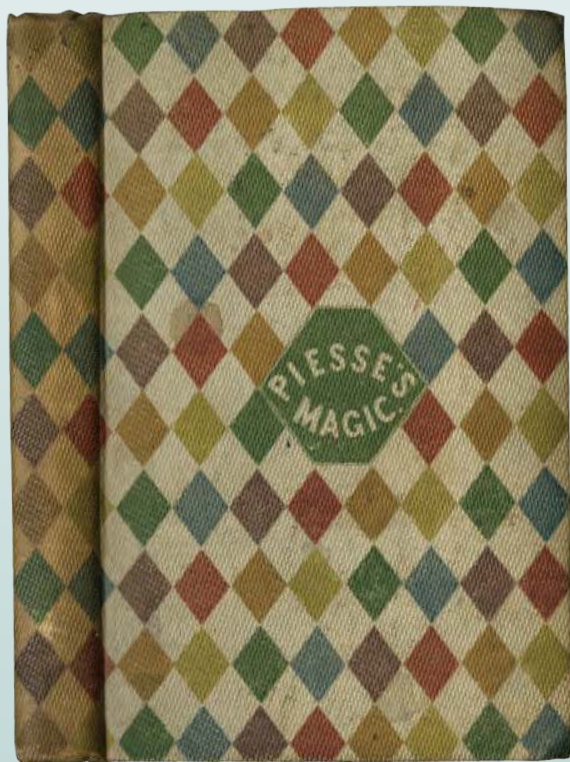
The collection also includes books covered in bookcloth specially made for specific titles. The cloth was stiffened and printed in several colors and included the title and decorations, ready-made to fit the covers. Only a few publishers produced these for a short period and they are scarce. The collection also includes a rare sample sheet from the *Journal of Design and Manufactures* (London, 1849) with examples of patterned cloth made by Cussons and Co. for London bookbinders W. Bone and Son.

INCREASING ACCESS

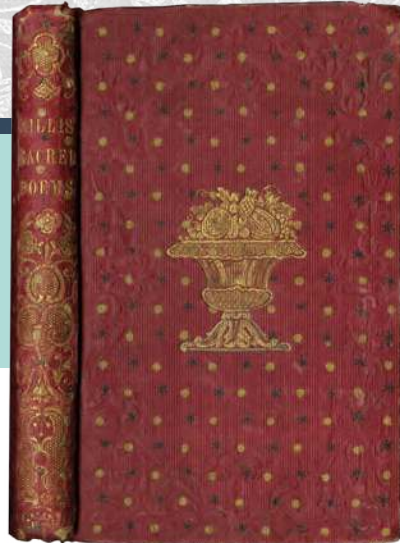
FOR FUTURE GENERATIONS

The Library Company has an online database of 4,000 19th-century publishers' bindings that includes bibliographic information, high resolution images, and data about the binding attributes compiled by our Conservation Department. This unique database promotes and reinforces the role of books as part of our visual and material culture, and serves as an invaluable tool for bookbinding scholarship worldwide. The Pattison collection of patterned cloth bindings, with their beautiful covers, will be a significant and exciting addition to the online database. They will soon be available for anyone to see.

More than 40 donors supported the campaign through the 23rd Annual Junto and raised more than \$30,000 to support the acquisition of the Todd and Sharon Pattison Patterned Cloth Binding Collection

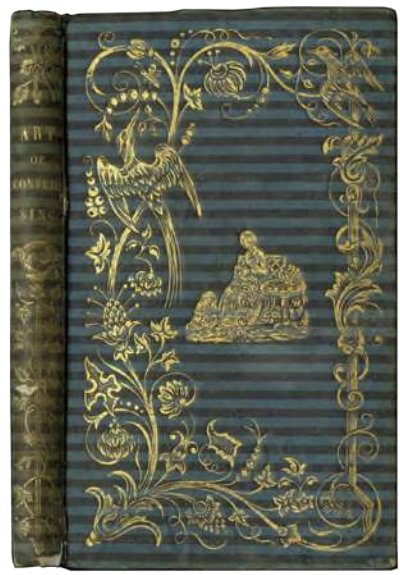
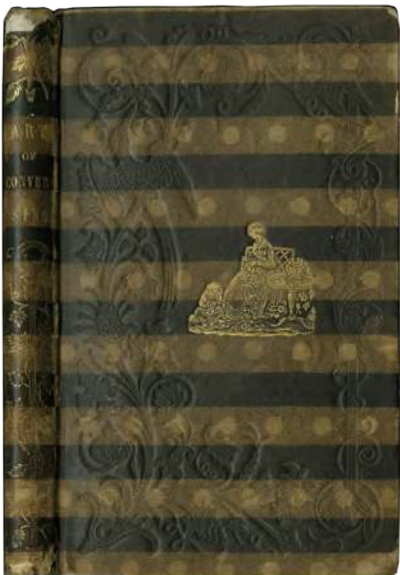


G.W. Septimus Piesse, *Chymical Natural and Physical Magic* (London, 1859).



Two copies of N.P. Willis, *Sacred Poems* (New York, 1847).

It is likely that we now have the largest number of patterned cloth bindings anywhere. The Pattisons, esteemed collectors and scholars, spent over twenty-five years compiling this extensive collection.



Two copies of *The Art of Conversing*. (Boston, 1848).



CAPTIVATING *Collections* A VISUAL EXCURSION

This year saw the continued growth of the David Doret and Linda G. Mitchell Collection, the establishment of which was highlighted in last year's Annual Report. From ink drawings created by artist and antiquarian David McNeely Stauffer (1845-1913) to extra-illustrate Scharf and Westcott's *History of Philadelphia, 1609-1884* to manuscript maps to pencil sketches and watercolors of Philadelphia landmarks, the collection is filled with visual delights.

SARAH WEATHERWAX CURATOR OF PRINTS & PHOTOGRAPHS

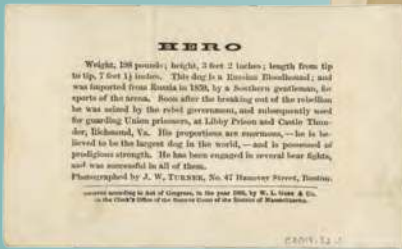
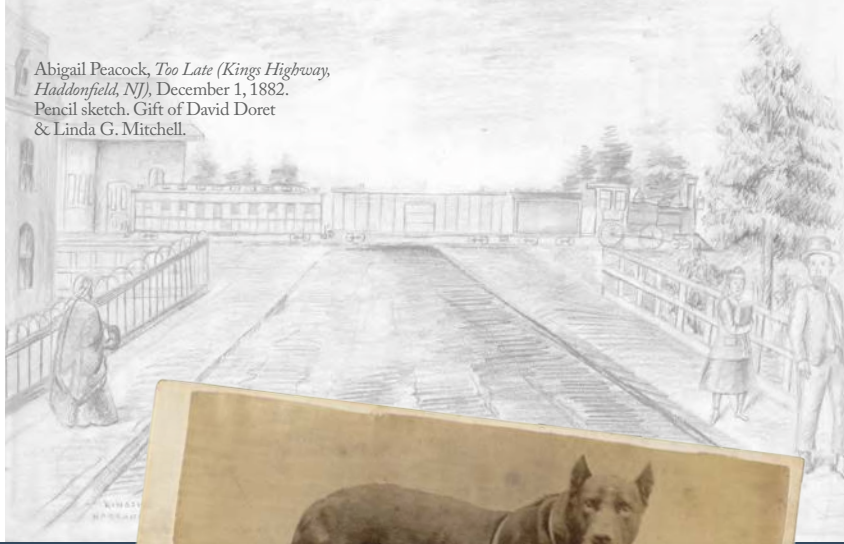
AN ARTIST'S MYSTERY

Abbie A. Peacock (ca. 1865-1927) drew at least two scenes of Haddonfield, NJ, during the winter of 1882 when she was a student at the Philadelphia School of Design for Women, now Moore College of Art & Design. The pencil drawing shown in the upper right corner allowed Peacock to try her hand at rendering buildings, trees, and human figures as well as work on her command of perspective with Kings Highway receding into the distance beyond the train. Abbie Peacock signed her name to the verso of each drawing and it remains a mystery as to why her younger sister Debbie Peacock's

name appears on the recto since there is no evidence that Debbie Peacock had any artistic training. Abbie Peacock graduated from art school in 1884, but it is not known what she did upon completion of her general course of study. She did, however, identify herself as an artist even during her long institutionalization for mental illness. Sometime in the late 1890s, Abbie Peacock became a patient at the Friends Asylum for the Insane in Philadelphia. By 1905, she had been placed in the Camden County Hospital for the Insane in Gloucester, NJ where she seems to have remained until her death.

Above: William Rau, *Group of people including Frederick deBourg Richards*, late 19th century. Albumen photograph. Gift of Jon Randall Plummer.

Abigail Peacock, *Too Late (Kings Highway, Haddonfield, NJ)*, December 1, 1882.
Pencil sketch. Gift of David Doret
& Linda G. Mitchell.



James W. Turner, *Hero* (Boston: W. L. Goss & Co., 1869). Albumen carte-de-visite.

CANINES AND CAPTIVITY

One of this year's purchases illustrates the extreme measures taken to keep prisoners of war confined during the Civil War. Weighing in at just shy of 200 pounds, Hero, a Russian bloodhound who served as a guard dog at Castle Thunder, a Confederate prison in Richmond, Virginia, glowers at the camera in the carte-de-visite shown here.

We also purchased a similar carte-de-visite of Spot, a guard dog at the infamous Andersonville Prison. A brief history of each dog and its formidable size is provided on the verso of each photograph. At the conclusion of the Civil War both Spot and Hero toured Northern cities

where large crowds "gloated, and wondered over his [Hero's] huge proportions, his massive jaws, his bloody eyes, his terrible teeth, and speculated how many Union prisoners they had emasculated." Although some descriptions, particularly those from the South, described Hero as a gentle dog unless provoked, most of the press coverage fed into the perception of his ferocity, as did choosing to depict Hero chained to the floor of the photographer's studio. Warren Lee Goss (1835-1925), the copyright holder of the images of Spot and Hero, most likely wanted to portray the dogs as vicious. Goss, who survived his time as a Civil War prisoner at Belle Island and Andersonville, served as president of the Union of Ex-Prisoners of War Association.

The Library Company holds Goss's book about his military experience entitled *The Soldier's Story* (1866) in which he related the hair-raising tale of initially escaping pursuit by a pack of dogs during a prison break only to be soon found again by the canines and returned to captivity. Seeing powerful dogs such as Hero and Spot reduced to something akin to a sideshow must have provided a cathartic measure of satisfaction for Goss and other former prisoners of war.

GRAPPLING WITH MODERNITY

During 2018 we received a large collection of graphic items from Shareholder and former Library Company Trustee Jay T. Snider consisting of approximately 150 Philadelphia-related prints dating from the 1770s through the end of the 19th century. Particularly noteworthy in this gift are four prints by irascible Philadelphia artist Joseph Pennell (1857-1926). Born in Philadelphia and trained at the Pennsylvania Academy of the Fine Arts and what is now the University of the Arts, Pennell travelled the world writing and sketching, frequently in collaboration with his wife Elizabeth Robins Pennell (1855-1936). Pennell was artistically inspired by industrial scenes and busy streetscapes as subject matter, but at the same time bemoaned the changes of the modern world. His critical eye and pen did not spare his hometown. He inscribed below his 1920 view of the Fairmount Park Waterworks, stand pipe and pump house, for example, the sentiment, "What the City built beautifully [it] destroys ruthlessly."



Joseph Pennell, *Water Street Stairs*, (Philadelphia, n.d.).
Etching. Gift of Jay T. Snider.

When Joseph Pennell etched this view of the Water Street steps, the stairs were still a vibrant part of the city's urban fabric. Theatrical and other broadsides have been plastered on the brick walls of the adjacent buildings and Pennell has chosen to portray the scene with pedestrians ascending and descending the steps. Running from the higher ground of Front Street down to Water Street, the stairs were mandated by William Penn as a way to provide access for the city's inhabitants to the Delaware River, a destination hinted at by the inclusion of rigging and sails in the background of the view. Close to a dozen of these sets of steps were built south of Callowhill Street and north of South Street. Today only the steps just south of Callowhill remain—their significance to Penn's overall civic plan now recognized with an historical marker.

CAPTURING

THE PHOTOGRAPHIC PROCESS

This year we were also delighted to be the recipient of a large and important gift from Jon Randall Plummer. Beginning in the 1970s, Plummer and his then partner, Harvey S. Shipley Miller, amassed one of this country's most significant photographic collections and Plummer's gift to us includes over 450 items relating to artist and photographer Frederick deBourg Richards (1822-1903).

Richards trained as a painter in New York City and took up daguerreotyping upon moving to Philadelphia in the mid-1840s, but continued to paint throughout his life. Unlike many of his contemporaries,

Richards was able to make the transition from daguerreotyping to working with paper-based photographic processes and our new collection includes a wide range of his work from cased photographs to many wonderful examples of his blue-hued cyanotypes, particularly along the New Jersey shoreline. The collection also includes several of Richards' journals, family photographs, and many pieces of genealogical ephemera. Combined with the Library Company's existing holdings of Richards photographs, we now own, thanks to Mr. Plummer, the most extensive institutional collection of Richards material documenting his life and career.



Portrait of Frederick deBourg Richards, late 19th century. Albumen photograph. Gift of Jon Randall Plummer.



STRATEGIC *Labels* POPULAR AND ILLICIT

Works about the history of medicine and medical practices—domestic, popular, and professional—in America have lined our shelves for centuries. More recently, the social history and material culture of American medical practices and practitioners has garnered dedicated study. Society's relationship with the makers, distributors, and consumers of pharmaceuticals reflects the illicit, popular, and/or therapeutic nature of substances that affect almost everyone in some way.

ERIKA PIOLA DIRECTOR, VISUAL CULTURE PROGRAM

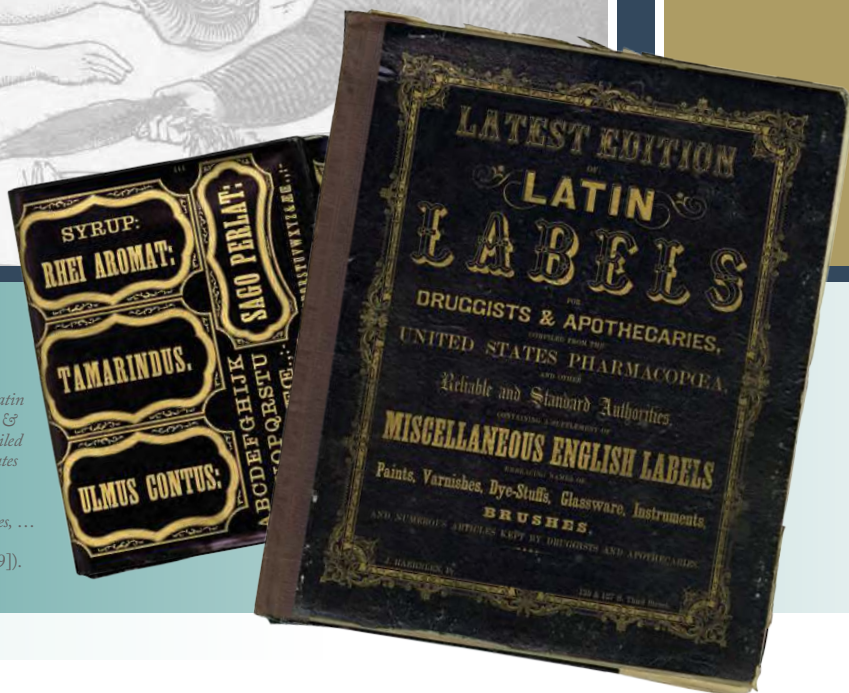
LATIN LABELS

With the purchase of *Latest Edition of Latin Labels for Druggist & Apothecaries, Compiled from the United States Pharmacopoeia, and Other Reliable and Standard Authorities, ...* (Philadelphia: J. Haehnlen, [1859]) we have acquired an artifact that provides a microcosm of the practices and visual culture of the antebellum drug trade with broad implications of its historical significance. The early druggists' label book provides a visual narrative of the ways and means druggists protected themselves and their patrons, as well as evidence of the work of Jacob Haehnlen (1824-1892). Despite operating the most extensive lithographic firm in Philadelphia by the late 1860s, extant specimens of this branch of Haehnlen's work remain elusive.

Such mass production of pre-printed druggists' labels began after 1850 when the Philadelphia College of Pharmacy began publishing printed paper ones. The College was responding to incomplete and incorrect labels in use among wholesale druggists. Soon thereafter, a number of lithographers, including Haehnlen, began to follow suit, near concurrent to the formation of the American Pharmaceutical Association in Philadelphia in 1852. The book filled a practical niche in both trades, while also serving as a tool to prevent malpractice from improper distribution of drugs. Labels in the universal language of Latin in which meanings of words did not change and proved distinct from their national or regional name protected against this risk as the field of pharmacy professionalized.



Latest Edition of Latin Labels for Druggist & Apothecaries, Compiled from the United States Pharmacopoeia, and Other Reliable and Standard Authorities, ... (Philadelphia: J. Haehnlen, [1859]).



Haehnlen marketed his edition of Latin labels as the “most perfect book of the kind ever published.” It contains over 1000 bronze-printed labels, of various sizes, for hundreds of different types of pharmaceuticals, including acids, extracts, elixirs, liquors, pills, syrups, tinctures, wines, and powders. Non-pharmaceutical products sold by druggists, such as map varnish, are also represented. The volume literally and figuratively shimmers with information. Created through a process of quick-drying, sticky ink applied with bronze powder from a cotton pad, the double-bordered labels are printed on blue gloss-coated paper for maximum contrast. Strategically placed on pages sideways, upside down, and right side up to optimize use of space, the labels list drugs with recognizable names in their

Acquisitions for our visual culture collections, materials that address the visual construction of our social world and vice versa, are diverse, intersectional, and interdisciplinary.

Latin form like “Caffeina” or “Opium.” Some labels, like “Hydrargyrum Cum Creta,” i.e., mercury with chalk, require translation. Small ornamental details provide flourishes of artistry to enliven the mundane articles, some of which are blank for customization. Edges of select pages in the volume are lined with alphabets to allow for this necessary measure.

An article of the visual culture of the drug trade, the piece also documents Haehnlen's marketing style, as well as the daily life of a druggist. Through three pages of introductory text and the back cover, the lithographer informs his "two classes of consumers" of the book's utility. He notes the volume meeting the needs of wholesalers and retailers through different sized, shaped, and color

contrasted labels, the inclusion of an extensive index to locate specific ones, and detailed explanations for their application with "spirit varnish" on drawers or bottles. Conspicuously, almost every page contains an excision. A druggist used this book and its labels, and in turn, with a Philadelphia lithographer created a visual archive of antebellum medicinal practices.

LABELED LEWD

Lewd, licentious, and/or obscene would have all been labels attached to a series of prints like our eight recently acquired circa 1860s hand-colored, wood engravings depicting suggestive scenes. Possibly from the collection of British stationer Jonathan King (1836-1912), the images are transatlantic in provenance and context. An Islington general fancy stationer, King produced and sold sentimental and comic valentines, greeting cards, and other novelties that were distributed in Europe and the United States. Partnered with his mother Clarissa King (1813-1892) through the early 1870s, and then his wife Emily, King also collected specimens of his stock until his retirement around 1905. Sold after his death in parts, the collection measured in the tons. Crude imagery like our prints comprised the material. A sizeable portion found its way to the Museum of London and possibly a small selection is now with the Library Company.



[Suggestive scene between a woman and two harassing boys] ([London: Johnathan King?], ca. 1860s). Hand-colored wood engraving.

Themes of voyeurism, titillation, sexual allusions, and the objectification of the female body thread through the ribald scenes set in the home, at marketplaces, during promenades, and in other public spaces. Women expose their legs, wear garish attire, and exhibit provocative behaviors, while men and boys ogle, harass, compete with each other, and "enjoy the view" in often quotidian scenarios. Visually tame by modern conventions, prescribed Victorian roles are iterated and blurred. Men are typically rendered either in a dominant role or tempted by a "seductress" during daily activities. A market trip becomes prurient when a woman, in a



[Suggestive scene between a woman and a street vendor]
 ([London: Johnathan King?], ca. 1860s). Hand-colored
 wood engraving.

calf-length skirt, hands the cabbage she is purchasing to a produce vendor while by happenstance he points a carrot toward below her waist. Another scene depicts two “mischievous” boys lifting a passing woman’s skirt with the hook at the end of a fishing pole, while another depicts a “peeping Tom” looking through a hole in a wall and watching a couple as they court. Untitled, as likely print specimens, the prints allow for multiple interpretations by today’s viewers about the visual culture of prescribed, actual, and fantasized gender roles and relationships as depicted in Victorian ribald prints that for their contemporary viewers were less complex.

Intended for the male consumer, mid-19th-century prints of this nature found their way to their British and American purchasers through fancy good stores,

stationers, booksellers, and print shops, the mail, and being hawked in the streets. This was a period when obscenity laws existed, but when arrests and prosecutions were not often made. By consequence, when in February 1855, Philadelphia Mayor Richard Conrad derided child peddlers hawking obscene prints like *The Broadway Belle* and called for the arrest of the dealers who supplied them, charges were likely never filed. Nor were charges ever likely leveraged against any dealer of the King suggestive prints. Following the social and cultural upheaval of the Civil War, arrests of dealers and seizures of obscene materials grew as the federal Comstock Laws took effect against the “Trade in, and Circulation of, Obscene Literature and Articles of Immoral Use.” Nonetheless, graphics with the label “obscene” remain a part of the nation’s visual culture.



WOMEN'S

History

RESISTING (OR EMBRACING) MARGINALIZATION

Linden Hall Seminary for Young Ladies, founded in 1746, was among the first boarding schools for young women in Pennsylvania. This past year we purchased an 1809 broadside with funds donated by Davida T. Deutsch in honor of Lisa Unger Baskin.

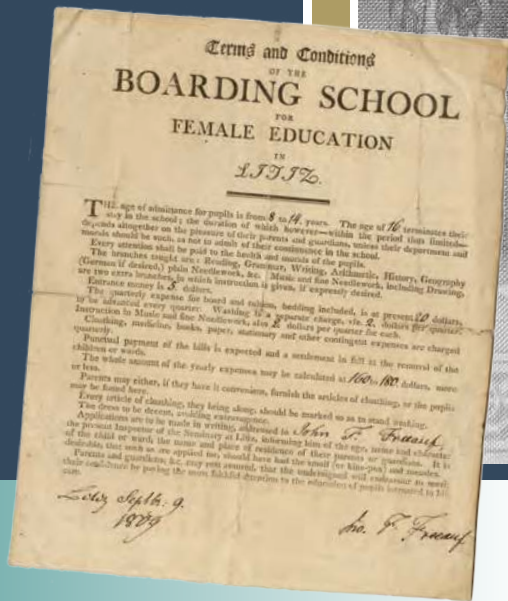
CORNELIA KING CURATOR OF WOMEN'S HISTORY

DRESS TO IMPRESS

Parents of daughters, then as now, sought to prepare girls for successful adulthood despite *de facto* gender inequality. The text on Linden Hall's broadside directs prospective female students to "avoid extravagance" in dress. Given the cost of tuition, the girls who went to Linden Hall likely came from well-to-do families who could afford to send them off to boarding school with expensive clothing. From reading 19th-century conduct manuals, we think there's a coded message here. "Young ladies" should distinguish themselves by wearing modest clothing, because wearing fashionable clothing could suggest that they were parvenues trying to climb the social ladder. Thus, perhaps paradoxically, dressing modestly helped preserve a wealthy young woman's dominant social status.

A CONTROVERSY: THE WOMEN'S RIGHT TO VOTE

For 19th-century women one of the mainstays of instruction on social behavior was magazines, especially *Godey's Lady's Book*. Based in Philadelphia and edited by Sarah Josepha Hale (1788-1879), the magazine had a national audience. Thanks to donations from former fellow Jessica Linker and Holly Phelps (the Library Company's recently retired Chief of Cataloging) we now have many more issues of *Godey's* in the original wrappers, the form in which they would have been read by the 19th-century subscribers. Hale, like many other women at the time, did not support woman suffrage. As editor of *Godey's Lady's Book*, she often encouraged women to see their "moral power" as more important than voting. Thus, again paradoxically, Hale and other female opinion leaders of the day often discouraged women from seeking political equality.



Terms and Conditions of the Boarding School for Female Education in Lititz (1809). Purchased in honor of Lisa U. Baskin with funds donated by Davida T. Deutsch.



in public life in Philadelphia in the 1790s, which we have previously featured in an online exhibition—created with the help of Haverford College students and volunteers. In writing the capsule biographies for the website, they often noted how these women were defined by the prominent men who were their husbands (from Abigail Adams and Jane Beekman to Martha Washington and Elizabeth Winthrop). Thus, the original owners of copies of these luxury volumes got the message that women's identities could depend to a large extent on their relationships with men.

More humble publications suggested other ways women could be in the world, including as actresses and circus performers. An example of this is the image of Mlle. Fredericks, a slack wire performer who appears on a playbill for a performance of Van Amburgh's Zoological & Equestrian Co. Concert Company. According to circus historian William L. Slout, Mlle. Fredericks performed with Van Amburgh in 1859 only. Our attempts to locate more information about her were unsuccessful. Perhaps she married and retired from the circus. Perhaps she suffered a career-ending fall.

COUNTING PORTRAITS OF AMERICAN WOMEN

Beautifully bound volumes containing biographies of historical women were key sources for women readers on what women could be and do. In past years, we have had only temporary access to the copy of the 1855 edition of Rufus Griswold's *The Republican Court, or, American Society in the Days of Washington*, but happily we now have not one but two copies of this scarce item—one gift from Trustee Emerita Beatrice Garvan and one a recent purchase with the Davida T. Deutsch Women's History Fund. Our in-house binding historian Jennifer Rosner is especially pleased to have the two copies to compare, since the bindings do vary. Griswold's *Republican Court* is the source of the remarkable set of twenty-five engraved portraits of women who were prominent


Needless to say, Mlle. Fredericks is now part of our on-going Portraits of American Women project, thanks to Concetta Barbera's digitization. As of December 2018, 375 women are represented in our Portraits database, and earlier this year, with the help of Nicole Scalessa, our Chief Information Officer, we have an interactive "pop chart": <http://librarycompany.org/women/chart.htm>.

Predictably, Martha Washington wins the "popularity contest" with 18 published portraits, followed by poet Lydia Sigourney (14), missionary Emily Judson (14), missionary Ann Judson (11), writer Grace Greenwood (11), and so forth. Presidents' wives, female writers, and missionaries' wives were the rock stars of 19th-century womanhood. But if you reverse the order, you see women whose portraits appeared only once. They range from women preachers (Antoinette Blackwell) to murderers (Polly Bodine) to child savants (Ella Burns) to peddlers (Elizabeth Carl) to teachers (Sophia Cornell) and slack wire performer Mlle. Fredericks. As a set, our Portraits of American Women database is surprisingly diverse in terms of race, class, and occupation. While it confirms the status of privileged women whose names are still familiar, it also provides many glimpses of women on the margins, such as women who were seduced by clergymen, women who killed their offspring, women who channeled spirits, and women who supported themselves despite severe disabilities. The sum is as interesting as the parts, so we invite our readers to take a look at our new interactive "pop chart" for pre-1861 published portraits of American women.

FUN FOR THE MILLION!

*"Care to our Oglea prices make, we doubt,
But worth with noble fingers pull them out."*

CONCERT COMPANY,
ATTACHED AN HIRE EXHIBITION TO
VAN AMBURGH'S ZOOLOGICAL & EQUESTRIAN CO.



The management having had large experience in securing for the entertainment of the people of the community, after the following Programme, having had successful results was

PLEASE THE PEOPLE.


And give a better amount of gratification than was ever before offered by any similar Exhibitions. As an evidence of their intention to nullify the previous mistakes, look at the array of distinguished Artists comprising this World Troupe

Mlle FREDERICKS,

The daring performer on the Defeating Wire, balancing with consummate facility on a wire stretched no larger than a needle, being it that from the ground she executes the most difficult dances with surprising skill, while her wonderful feat of balancing large, glasses, &c., double every inch, her whole performance accompanied with such airy grace and ease, that she secures a fair triumph, compared to well on by some invisible power.

E. M. DICKINSON,

The **PROFESSOR FREDERICKS** GORDON, the best Comic Vocalist of the day, in any other age, will, at each exhibition, sing a number of his best Original and Selected Comic Songs, accompanied with an excellent concert of Voice, Harp, Organ, Violoncello, &c.



BILLY BOYD,

The **Definitive of Eccentric Ethiopian Character.** His successful representation of Negro characters, from the happy, rollicking boy, to the serious, morose, and ill-fated slave of the plantation, have secured for him the Ethiopian Character, for confidence, his songs and dances, are unimitated. "GROG, DROG, GIG, DICK, and WILD BOY BILLY" have never the within sing again with rapturous applause wherever they have been introduced.

HARRY ENOCHS,

Vocalist, and the Thalberg of Banjoists. With a full, rich, sweet voice, and a life-long devotion to the study and execution of vocal music, he is more generally adapted for the position, with thrilling effects, of the beautiful melodies peculiar to modern melody. With the patience and indefatigable perseverance characteristic of the man, he has taught his Banjo, through the medium of his fingers, **ALMOST TO SPEAK.**

TIM NORTON.

Timberist, Jig Dancer, Vocalist and Burlesque Female Dancer, the last versatile performer in the profession. His execution of agility, while executing his difficult Timberist's dance, have been the theme of admiration to all the Northern cities. His finished imitation of Gipsy, Elbow, and other distinguished female dancers, have approached to such the degree to be called imitations, while in fact, they are not; and with accuracy he imitates "school and discipline" above all competitors.

MR. HARTMAN,

The **Celebrated Violinist.** The sweet toned Violin, guided by his skilled hand, gives a perfect picture of burlesque melody over the whole entertainment, and makes complete the otherwise perfect adding to the pleasure of MUSIC, THEATRICAL and SPECTACLE.

Do not open before and immediately after each performance of the Zoological and Equestrian Company.

ADMISSION, 15 CENTS.

Please provide Tickets at the Wagon, to prevent confusion at the door

125 BOOKS containing all the Popular Songs and Stories of the Day, for sale by Messrs. Hunt & Enoch on the day of exhibition.

PUBLISHED BY H. H. BURDET, Printer, at Hasty's Office, 811 and 11th Sts. Phila.

Van Amburgh's Zoological & Equestrian Co. Concert Company. *Fun for the million!* (Philadelphia, 1859). Purchased with the Davida T. Deutsch Women's History Fund.

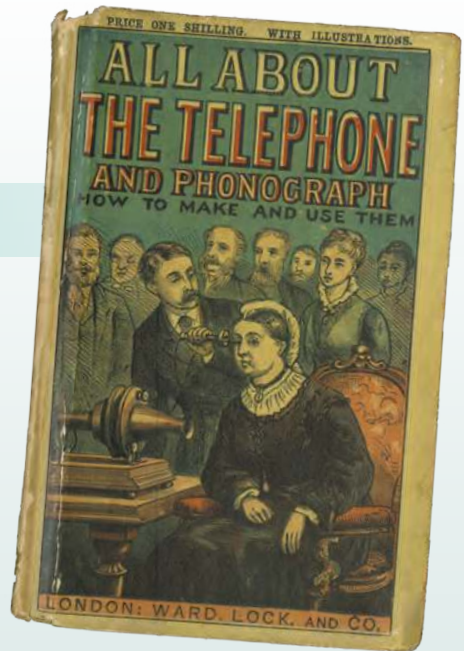
KATE FIELD:

A PIONEER IN PUBLISHING,
MARKETING AND MORE!

In terms of popularity, Kate Field (1838–1896) is in a class by herself. Indeed, she has been identified as the first professional publicist. Alexander Graham Bell hired Field in 1877 to promote the telephone in Great Britain. In her column in the *Whitehall Review*, she called Bell's telephone the "eighth wonder of the world." Similar articles appeared unsigned in the *London Telegraph*, the *Manchester Guardian*, and elsewhere. On January 14, 1878, at the request of Queen Victoria, Bell presented a demonstration of the telephone. For the event, Kate Field sang several songs over the telephone wires, and two days later the Queen bought two of Bell's telephones. Field immediately held a press conference about the purchase, and later wrote about the event, referring to herself in the third person. She was paid in stock, which in June 1878 she estimated to be worth \$40,000—over a million dollars today! The first professional publicist was also the first successful professional publicist!

One of our key 2018 acquisitions with the Davida T. Deutsch Women's History Fund was a London pamphlet detailing the wonders of the newly invented telephone, *All about the Telephone* (1878).

Initially, we assumed that this was one of the many items produced by Kate Field in her publicity campaign. However, on closer look, this pamphlet is not advertising



Cover of *All about the Telephone and Phonograph* (London, 1878). Purchased with the Davida T. Deutsch Women's History Fund.

material for Bell's telephone. Instead, it's an amateurs' manual that suggests that people "possessed of mechanical ingenuity may construct for themselves [their own] apparatus." Its publisher, Ward, Lock and Company, produced many amateurs' manuals for a range of items. One wonders 1) how many people actually attempted to make their own telephone, and 2) how they used it, assuming they also had to hardwire a network. The marketability of this manual, with its cover depicting the demonstration Field staged for Queen Victoria, indicates that Field's publicity stunt became a marketing tool for others as well as for Bell's telephone and Field herself!

Every woman represented in our collections negotiated gender norms in her own way.

FELLOW'S

Perspective

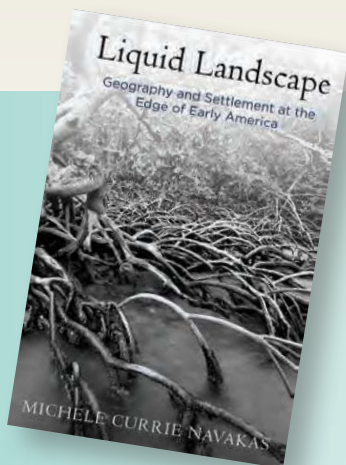
THE NEXT CHAPTERS OF HISTORY

AREA OF RESEARCH

My research focuses on the intersection of nature and politics in early America. My first book, *Liquid Landscape: Geography and Settlement at the Edge of Early America* (University of Pennsylvania Press, 2018), argues that Florida's "liquid landscape" transformed the larger story of U.S. founding and expansion by generating models of adaptation to changing land. My current book project is called *Early American Coral: Reef Thinking for the Anthropocene* and it will be a cultural history of coral in early America and a history of what I'm calling "political thinking with coral." The book focuses on a large archive of imaginative reflections on coral—in songs, poems, drawings, short stories, novels, and other media—and it reveals that coral was important in the early republic, circulating through everyday life as material and metaphor, while shaping the imagination of labor, race, and empire.

ADVANCED BY THE LIBRARY COMPANY

My month at the Library Company was transformative. I already knew that the collections held several significant items for a cultural history of coral in early America, and I knew how to find those items on my own. However, no amount of searching on my own would have turned up an additional store of crucial materials that now play a significant role in my study. That took the curatorial and research expertise of the Library Company staff, along with their dedication, curiosity, ingenuity, and accessibility.



MICHELE CURRIE NAVAKAS

MIAMI UNIVERSITY | ANDREW W. MELLON FOUNDATION FELLOW
2017/2018

MOST MEMORABLE COLLECTION ITEMS

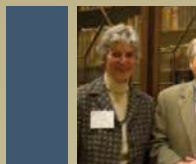
I was in residence at the Library Company for a month in Spring 2018, conducting research for my book-in-progress, *Early American Coral: Reef Thinking for the Anthropocene*, and one day toward the end of my stay Connie King handed me a book and suggested there might be something in it about coral. The book is called *The Stories Mother Nature Told Her Children* (Boston, 1889), by Massachusetts editor Jane Andrews, and it is the single most amazing item I encountered during my month in residence. This book is a collection of short stories for children, and one of these stories is “Sea-Life,” in which a speaking star-fish swims south from New England to visit a Caribbean reef called “Coraltown.” The reef also speaks, and it tells the star-fish of its origins in the communal labor of countless polyps across multiple generations, each new wave of polyp “settlers” contributing to a reef that expands by sustaining and absorbing their bodies. Connie was right: there is definitely something about coral in this book—and also many, many things about the complex political imagery of labor in the early republic!

AWARD WINNING PUBLICATION

- » *Liquid Landscape: Geography and Settlement at the Edge of Early America* (University of Pennsylvania, 2018).
 - Winner of the 2019 Rembert Patrick Award from the Florida Historical Society
 - Winner of the 2019 Stetson Kennedy Award from the Florida Historical Society

UPCOMING PUBLICATIONS

- » “Antebellum Coral.” *American Literature* 91.2 (2019): 263-293.
- » “Harriet Beecher Stowe’s Florida.” *FORUM: The Magazine of the Florida Humanities Council* (Fall 2019): 42-45.
- » “Coral, Labor, Slavery, and Silence in the Archives.” *Age of Revolutions, Revolutionary Material Cultures Essay Series* (April 22, 2019).
- » “Gulf of Knowledge: The Hidden Scientific History of the Early American Southeast.” Book review essay, Cameron B. Strang’s *Frontiers of Science: Imperialism and Natural Knowledge in the Gulf South Borderlands, 1500-1850* (UNC Press, 2018). *Southern Spaces* (May 2019).



“ Benjamin Franklin envisioned a library built by the collective efforts of ordinary people that could rival the best private collections. With the generous support of our members we uphold that legacy. ”

INSPIRE, EMPOWER, TRANSFORM

RECOG





inspire

NITION

- » FELLOWS & FELLOWSHIPS
- » APPRECIATION
- » JAMES RUSH SOCIETY
- » STAFF LIST



RESEARCH

THE LIBRARY COMPANY OF

LONG-TERM FELLOWS

National Endowment for the Humanities Post-Doctoral Fellows

- » Dr. Brooke Belisle
Department of Art, Stony Brook University
The Bigger Picture: A History and Theory of Expanded Views
- » Dr. Joyce Chaplin
Department of History, Harvard University
The Franklin Stove: Heat and Life in the Little Ice Age
- » Dr. Scott Heerman
Department of History, University of Miami
Carried Back: Black Kidnapping and State Formation in the Age of Emancipation

Mellon Scholars Program in African American History Postdoctoral Fellow

- » Dr. Jessica Millward
Department of History
University of California, Irvine
Broken Black Bodies: African American Women and Domestic Violence in the Post-Civil War South

Program in Early American Economy and Society Post-Doctoral Fellows

- » Dr. Brett Goodin
Smithsonian Institution
Conflict, Commerce and Self-Discovery: American Sailors and the Asia-Pacific, 1784-1914
- » Dr. Niccolo Valmori
École des Hautes Études en Sciences Sociales
Information, Risks and Opportunities: The Philadelphia Merchant Communities in the Age of Revolution, 1783-1815

Mellon Scholars Program in African American History Dissertation Fellow

- » Denise Burgher
PhD Candidate in English Literature
University of Delaware
Redeeming the Banished Spirit: Naming the Theological Praxis in Nineteenth-Century Black Women's Writing

Program in Early American Economy and Society Dissertation Fellows

- » Sean Gallagher
PhD Candidate in History
University of California, Davis
"Working the Master's Revolution": Enslaved Life and Labor in the Revolutionary South.
- » Camille Kaszubowski
PhD Candidate in History, University of Delaware
"Left in Distress": Women on Their Own in Revolutionary Pennsylvania
- » Laura Michel
PhD Candidate in History, Rutgers University
New Brunswick
Benevolent Republicans: Philanthropy, Identity, and Foreign Relations in the Early United States

Albert M. Greenfield Foundation Dissertation Fellow

- » Cynthia Smith
PhD Candidate in English, Miami University
Sentimental Sailors: Rescue and Conversion in Antebellum U.S. Literature

FELLOWS

PHILADELPHIA

2018–2019

LIBRARY COMPANY SHORT-TERM FELLOWS

Mellon Scholars Program in African American History

» **Dr. Alisha Knight**

Department of English, Washington College
Black Books Matter: African American Book Publishing at the Turn of the Twentieth Century

» **Arlisha Norwood**

PhD Candidate in History, Howard University
"To Never Truck with No Man": Single African American Women in the Post-Emancipation Era

» **Maria Ryan**

PhD Candidate in Music, University of Pennsylvania
Hearing Power, Sounding Freedom: Black Practices of Listening, Music-Making, and Ear-Training in the British Colonial Caribbean, 1807–1860

» **Dr. Kay Wright Lewis**

Department of History, Howard University
The Children of Africa Have Been Called

Program in Early American Economy and Society Short-Term Fellows

» **Ann Daly**

PhD Candidate in History, Brown University
Hard Money: The Making of a Specie Currency, 1828–1846

» **Bruce Spadaccini**

PhD Candidate in History, University of Delaware
"To the best of your knowledge and ability": North American Ship Captains, Commerce, and the Revolutionary Atlantic, 1763–1812

» **Hannah Tucker**

PhD Candidate in History, University of Virginia
Masters of the Market: Mercantile Ship Captaincy in the Colonial British Atlantic, 1607–1774

» **Dr. Laurie Wood**

Department of History, Florida State University
Risks & Realities: Death and Credit in the French Tropics

Drexel University College of Medicine Legacy Center / Library Company of Philadelphia Fellow in the History of Women and Medicine

» **Dr. Jessica Dandona**

Department of Liberal Arts, Minneapolis College of Art & Design
The Transparent Woman: Medical Visualities in Fin-de-Siècle Europe and the United States, 1890–1900

McLean Contributionship Fellow

» **Hannah Anderson**

PhD Candidate in History, University of Pennsylvania
Lived Botany: Households, Ecological Adaptation and the Origins of Settler Colonialism in Early British North America

Reese Fellow in American Bibliography

» **Dr. Lindsay Van Tine**

John Carter Brown Library, Brown University
The Invention of Americana: New World Inscription and the Archive of Hemispheric Empire

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

» **Dr. Dawn Odell**

Department of Art, Lewis & Clark College
Chinese Art in the Early United States



American Society for Eighteenth-Century Studies Fellow

» Zach Bates

PhD Candidate in History, University of Calgary
Crown and Constitution: Scottish Colonial Administrators and the Theory and Practice of Empire in the Atlantic World, 1710–1768

Fellow in the Program in Early American Medicine, Science, and Society

» Dr. Tim Cassedy

Department of English
Southern Methodist University
Printing Madness: The Print Culture of Mental Illness from Phrenology to Inkblots

Fellow in the Visual Culture Program

» Julia Grummitt

PhD Candidate in History, Princeton University
The Great National Work: Visualizing Territory and Race in 19th-Century North America

Deutsch Fellows in Women's History

» Dr. Chiara Cillerai

Institute for Writing Studies
St. John's University, New York
AND

» Dr. Lisa Logan

Department of English
University of Central Florida
The Works of Elizabeth Graeme Fergusson and the Elizabeth Fergusson Digital Archive

SHORT-TERM FELLOWS JOINTLY SPONSORED BY THE LIBRARY COMPANY AND THE HISTORICAL SOCIETY OF PENNSYLVANIA

Andrew W. Mellon Foundation Fellows

» Idolina Hernandez

PhD Candidate in History, Saint Louis University
Exiled Abroad: Refugees in the Making of Early America

» Kelsey Malone

PhD Candidate in Art History
University of Missouri
Sisterhood as Strategy: The Collaborations of American Women Artists in the Gilded Age

» Christina Michelin

PhD Candidate in Art History
University of Minnesota
Printcraft: Making with Mass Images in Nineteenth-Century America

» Rachel Miller

PhD Candidate in American Culture
University of Michigan
Capital Entertainment: Stage Work and the Origins of the Creative Economy, 1830–1920

» Clare Mullaney

PhD Candidate in English
University of Pennsylvania
American Imprints: Disability and the Material Text, 1858–1932

» Dr. Diego Pirillo

Department of Italian Studies
University of California, Berkeley
Renaissance Books in Early America: James Logan's Italian Library

» Dr. Jared Richman

Department of English, Colorado College
"A Free Speech": Elocution, Disability, and Identity in Early America

» Jaclyn Schultz

PhD Candidate in History
University of California, Santa Cruz
Learning the Values of a Dollar: Childhood and Cultures of Economy in the US, 1825–1900

HISTORICAL SOCIETY OF PENNSYLVANIA SHORT-TERM FELLOWS

McFarland Fellow

- » Meagan Wierda
PhD Candidate in History, Rutgers University
*To Count and Be Counted: Quantifying Race
During the Antebellum Era*

McNeil Fellows

- » Katherine Bondy
PhD Candidate in English
University of California, Berkeley
*Freedom Flora: Botanical Details in Nineteenth-
Century American Friendship Albums*
- » Amy Huang
PhD Candidate in Theatre Arts & Performance
Studies, Brown University
*Spectacular Secrecy: Privacy, Race and Nineteenth-
Century Theatre*
- » Eva McGraw
PhD Candidate in Art History
City University of New York
Xanthus Smith: Marine Painting and Nationhood
- » Dr. Christy Pottruff
Department of English, Merrimack College
*Citizen Technologies: The U.S. Post Office and the
Transformation of Early American Literature*

Dilworth Fellow

- » Dr. Donald Johnson
Department of History
North Dakota State University
*Thirteen Clocks: Popular Statecraft and the
Coming of American Independence*

Balch Fellows in Ethnic Studies

- » Sarah Bane
PhD Candidate in Art History
University of California, Santa Barbara
*Join the Club: Regional Print Clubs in the
United States during the Interwar Period*
- » Cory Wells
PhD Candidate in Transatlantic History
University of Texas in Arlington
*Immigrant Nativists: Irish Protestants and
Anti-Catholicism in the Atlantic World*

Greenfield Fellow in 20th-Century History

- » Dr. Traci Parker
Department of Afro-American Studies
University of Massachusetts Amherst
*Workers, Consumers, and Civil Rights: Department
Stores and the Black Freedom Movement*

- » Samantha Sommers
PhD Candidate in English
University of California, Los Angeles
*Reading in Books: Theories of Reading from
Nineteenth-Century American Literature*
- » Dr. Bartholomew Sparrow
Department of Government
University of Texas at Austin
Unequal at the Founding
- » Dr. Amanda Stuckey
English Department, University of Charleston
*Tactile Literacy: Cultures of Printing and Reprinting
and Nineteenth-Century Embossed Text*

Society for Historians of the Early American Republic Fellows

- » Dr. Kirsten Fischer
Department of History, University of Minnesota
*American Infidel: Elihu Palmer's Visionary Religion
in the Early Republic*

- » Nicole Mahoney
PhD Candidate in American History
University of Maryland, College Park
*Liberty, Gentility, and Dangerous Liaisons: French
Culture and Polite Society in Early National
America, 1770-1825*

Barra Foundation International Fellows

- » Dr. Naomi Billingsley
The John Rylands Research Institute
*Benjamin West, Biblical Illustration, and the
Macklin Bible*
- » Dr. Russell Palmer
Francke Foundations, Halle
*Cheap 'n' Cheerful Paper Covers: An Empirical Study
of Paste Papers (Kleisterpapiere) held at the Library
Company of Philadelphia*

Welcome

TO OUR NEW

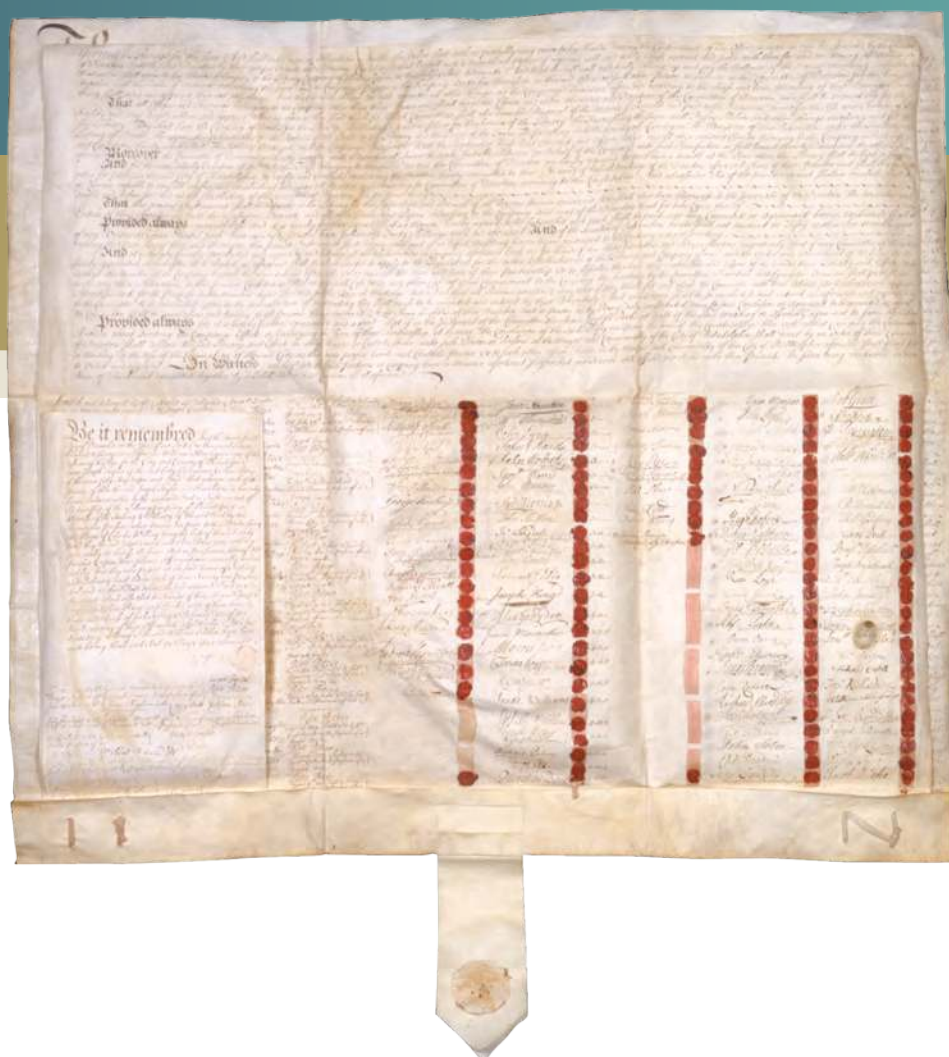
SHAREHOLDERS & MEMBERS

SHAREHOLDERS

- » George R. Allen
- » Tim and Pam Alles
- » American Philosophical Society
- » Kayla Anthony
- » Charles Austermyhl
- » Stefan and Kabria Baumgartner
- » John M. Briggs
- » Kurt Brintzenhofe
- » James W. Brown
- » William P. Bryson
- » Jonathan Burton
- » Katherine Carte

- » Adam M. Chud
- » Howell Cohen
- » Kevin Connor
- » Benjamin R. Danson
- » Steven Dickstein
- » Joseph A. Esposito
- » Margaret Davidson Freeman
- » Sebastien Richard Hardinger
- » Anatole Hernandez
- » Dionicia Hernandez
- » Michelle Hong & Alex Goranin
- » Dorothy Hurt
- » John McFadden
- » Faith & John Midwood
- » Elizabeth Milroy and Diana Post
- » Andrew Nadell
- » Rebecca and Phil Otto
- » Judith Ramirez
- » Julia Shipley
- » Lenore Steiner & Perry Lerner
- » Coxey Toogood
- » Orhan C. Tuncay
- » John Ventura





NEW FRIENDS & SCHOLARS

- » Graham Brent
- » Barbara Dickerson-Maier
- » Dalila E. Eckstein
- » Barbara Grabias
- » Patricia A. Kapur, MD
- » Ginny Mullins
- » Paul & Gaye Painten
- » Claudia Siegel

Thank you

TO OUR GENEROUS

DONORS

\$100,000+

- » Anonymous
- » The Estate of Elizabeth Lea Oliver
- » The Estate of William H. Helfand
- » Pew Center for Arts & Heritage

\$25,000+

- » Theodate Coates
- » Maude de Schauensee
- » Anonymous
- » National Endowment for the Humanities
- » William S. Reese* and Dorothy Hurt
- » Dr. Charles E. Rosenberg & Dr. Drew Faust
- » Howell K. Rosenberg
- » Helen S. Weary

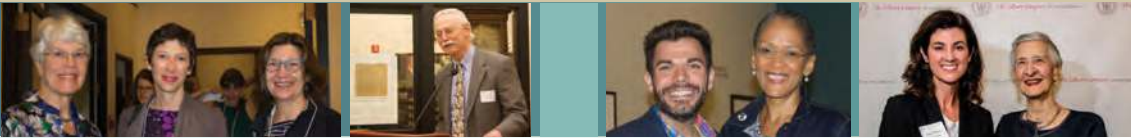
\$10,000+

- » Peter A. Benoliel and Willo Carey
- » Lois G. and Julian A. Brodsky
- » Anonymous
- » Center for American Art
- » Eleanor Rhoads Morris Cox
- » Maude de Schauensee
- » Davida T. Deutsch
- » Anonymous
- » Historical Society of Pennsylvania
- » Edward W. Kane
- » Louise M. and Peter J. Kelly
- » Mr.* & Mrs. H. F. Lenfest
- » Michael B. Mann & Rhonda Chatzkel
- » Randall M. Miller, PhD
- » David Marriott Morris
- » Terra Foundation for American Art
- » Anonymous
- » The Gladys Kriebel Delmas Foundation
- » John C. and Christine K. Van Horne
- » Clarence Wolf

THE WILLIAM S. REESE FELLOWSHIP IN AMERICAN BIBLIOGRAPHY

On June 4, 2018, William S. Reese died after struggling with a long illness. He was the founder and president of the William Reese Company, an antiquarian bookselling firm specializing in Americana. Mr. Reese has been a shareholder for almost 40 years. An expert in American history, bibliography, and book collecting, Mr. Reese had a long relationship with the Library Company both as a shareholder and an antiquarian book dealer. He gave us many rare books over the years and also acted as our agent in the

Thank you to our donors, financial partners, investors, and supporters who have joined us in our efforts to engage, empower, and inspire our community.



\$5,000+

- » Tim and Pam Alles
- » Rebecca Bushnell and John Toner
- » Harry S. Cherken, Jr.
- » Cornerstone Advisors Asset Management, Inc.
- » Kitty and Bob DeMento
- » Drexel University
- » Freeman's
- » William H. Helfand*
- » Charles P. Keates, Esq.
- » Charles B. and Lucinda Landreth
- » Carol J. and Richard W. Lang
- » Neubauer Family Foundation
- » The Estate of Maria D. Logan in Honor of Albanus Charles Lo II
- » Macquarie Investment Management
- » Mrs. William L. McLean III
- » John F. Meigs
- » John C. Tuten
- » Edward A. Montgomery, Jr.
- » Pennsylvania Council on the Arts
- » Philadelphia Cultural Fund

- » PNC Bank
- » Richard Wood Snowden
- » Thomas O. Stanley
- » The Haney Foundation Trust
- » The Walter J. Miller Trust

\$2,500+

- » Anonymous
- » John M. Briggs
- » Brown Brothers Harriman
- » Robert J. Christian
- » Joseph M. Evans
- » Beatrice W. B. Garvan
- » David Fenno Hoffman
- » Steven Peitzman
- » Saul Ewing Arnstein & Lehr LLP
- » Mary Coxe Schlosser
- » Hannah H. R. Shipley
- » Snider Foundation
- » Jay T. Snider
- » Jay Robert Stiefel
- » Szilvia Szmuk-Tanenbaum
- » Maria M. Thompson

acquisition of the Michael Zinman Collection of Early American Imprints. We are thrilled to report that his wife, Dorothy Hurt, will continue his legacy as a shareholder.

In 1999, Mr. Reese established an annual fellowship in American bibliography at the Library Company. We are grateful for his bequest of \$75,000 to continue supporting the William S. Reese Fellowship in American Bibliography.

\$1,000+

- » 92nd Street Y
- » American Society for Eighteenth-Century Studies
- » Janine Black Arkles
- » Mark Randolph Ashton
- » Lisa Unger Baskin
- » Mary Ivy Bayard*
- » Gene & Joann Bissell
- » William P. Bryson
- » Robert R. Chew
- » Erica Armstrong Dunbar
- » The Honorable Chipman L. Flowers, Jr. & Mrs. Megan Flowers
- » Jonathan Friedman
- » Peter O. Gante
- » Elizabeth H. Gemmill
- » Ann W. Golden
- » Raechel and Michael Hammer
- » Robert M. Hauser
- » Mr. and Mrs. Roger S. Hillas
- » Ivan J. Jurin
- » Sidney Lapidus
- » Julia Bissell Leisenring
- » David W. and Catharine E. Maxey
- » John McFadden
- » Bruce McKittrick and Wendy Wilson
- » Mr. and Mrs. Collin F. McNeil
- » Stanley Merves
- » Stephen P. Mullin
- » Mrs. Milo M. Naeve
- » Richard Newman and Lisa Hermesen
- » Robert M. Peck
- » Alison Reines Perelman
- » Rosalind Remer and James Green
- » Rittenhouse Foundation
- » Dr. Carol E. Soltis
- » The Haverford Trust Company
- » Mark D. Tomasko
- » John C. Tuten
- » Edward M. Waddington
- » Terry Wilson
- » Stephanie G. and Albert E. Wolf
- » Michael Zinman

\$500+

- » Always Best Care Senior Services
- » Claudia M. Becker
- » Carmen P. Belefonte
- » Anonymous
- » William B. Carey
- » Jonathan T. Cresswell
- » Margaret Darby
- » Daniel De Simone
- » James R. Doherty III
- » Michelle D. Flamer
- » Stewart Greenleaf, Jr.
- » William H. Haines, IV
- » Mrs. J. Welles Henderson
- » Industrial Energy
- » William J. D. Jordan
- » Michael I. Katz
- » Laura Keim & Stephen Hague
- » Robert W. Kennedy
- » Janet and Lewis Klein
- » J. Rodolphe Lewis
- » James MacElderry and Marilyn Fishman
- » Bruce H. Mann
- » Thomas McCabe
- » Faith & John Midwood
- » Carla J. Mulford
- » Donald Neiman
- » Rebecca and Phil Otto
- » Paradigm Digital Color Graphics
- » Carla L. Peterson
- » Gordon A. Pfeiffer
- » Holly A. Phelps & Joel R. Gardner
- » Judith Ramirez
- » Henry F. Reichner
- » Daniel K. Richter
- » Harry Rosenthal
- » David B. Rowland
- » Caroline Schimmel
- » Howard and Karen Schwartz
- » Mary Elizabeth Scott
- » Jeanne Sigler and James Fratto
- » George C. Skarmas, PhD, FAIA, FAPT
- » George Strimel
- » David M. Szewczyk
- » Paul and Wendy L. Tackett
- » Nelson S. Talbott Foundation
- » Temple University Press

- » J. Thomas Touchton
- » Orhan C. Tuncay
- » John Ventura
- » Robert Victor and Alexandra Esdall
- » Ignatius C. Wang, AIA
- » David H. Wice
- » Lisa M. Witomski
- » Marianne S. Wokeck
- » Jean K. Wolf
- » Harrison M. Wright
- » William Zachs
- » Peter Zinman

\$200+

- » Howard A. Aaronson
- » George Ahern
- » J. L. Alarcon
- » Dee E. Andrews
- » Pierce Archer
- » Anna Lou Ashby
- » Jonathan Auerbach
- » Charles Austermuhl
- » Edward P. Barranco
- » Stefan and Kabria Baumgartner
- » Michael M. Baylson
- » Joan Solon Bergquist
- » James Berkman
- » Robert Ridgway Bishop
- » Ian Brabner
- » Kurt Brintzenhofe
- » James W. Brown
- » Sandra Cadwalader
- » Kenneth E. Carpenter
- » Nicholas Wood Carper
- » Martin Carroll
- » Katherine Carte
- » Susan W. and Cummins Catherwood, Jr.
- » Alfred M. Cavalari
- » Dean Chang
- » Ida Chen
- » John S. Child, Jr.
- » Adam M. Chud
- » Jeffrey A. Cohen
- » Anonymous
- » Kevin Connor
- » Emily T. Cooperman
- » James D. Crawford
- » John W. Cunningham Jr.
- » Allen F. Davis
- » David R. DeVoe
- » Richard Renato Paul Di Stefano
- » John Doering, Jr.
- » James Dotzman
- » Bill Double
- » Murray Dubin
- » Mr. and Mrs. Edward W. Duffy
- » Richard S. Dunn
- » Paul J. Erickson
- » Joseph A. Esposito
- » Jean M. Farnsworth
- » Joseph J. Felcone
- » Ruth Fine
- » Steve Finer
- » William Forbes
- » Mr. and Mrs. John Freas
- » Margaret Davidson Freeman
- » Judith D. Freyer
- » Elinor I. Goff
- » David & Nancy Greer
- » Wanda S. Gunning
- » Conrad K. Harper
- » Benjamin R. Danson
- » Frank L. Hohmann III
- » Michelle Hong & Alex Goranin
- » Mary W. and Howard Hurtig
- » James Ingram and Constance Pechura
- » Bruce and Nora James
- » Stuart E. Karu
- » Anonymous
- » Cornelia S. King
- » Mr. and Mrs. Charles L. Ladner
- » Johanne Lamarche
- » Susan G. Lea and Edward D. Frank II
- » David M. Lesser
- » Charles E. Letocha
- » Dr. Jessica C. Linker
- » Christopher J. Looby
- » Robert Alan Lukens
- » Sandra Markham
- » Merrill Mason
- » Charles E. Mather III
- » Jeffrey McCallum
- » Anita McKelvey
- » Don James McLaughlin

- » Elizabeth Ray McLean
- » Sandra L. McLean
- » Leonard L. Milberg
- » Christopher L. Miller
- » Elizabeth Milroy and Diana Post
- » Richard Mones
- » Matt Morano
- » Dr. Vernon Raymond Morris, Jr.
- » Roger W. Moss
- » Donald N. Mott
- » Sanford K. Mozes
- » Anonymous
- » John M. Murrin
- » Drs. Andrew and Eleanore Ramsey Nadell
- » Karen Nathan
- » Mr. & Mrs. John J. Nesbitt III
- » Charles W. Nichols
- » Mary Ivy Noone
- » Zoe Pappas
- » Irene C. Park
- » Bob Petrilla
- » Beverley Bond Potter
- » Alfred W. Putnam, Jr.
- » Linda E. Robertson
- » Sue and Harold Rosenthal
- » Daniel Rottenberg
- » Harry Carl Schaub and
Kathryn Deans-Schaub
- » Janice G. Schimmelman
- » Robert W. and Kate Royer Schubert
- » Ronald K Smeltzer
- » Walter E. and Frances B. Smith
- » David Sorber
- » Karl H. Spaeth
- » Gus Spector
- » Lenore Steiner & Perry Lerner
- » Coxey Toogood
- » Harley Niles Trice and Juliet Lea Simonds
- » Carmen D. Valentino
- » Anne A. Verplanck
- » Anne Wetzel
- » Thomas M. Whitehead
- » Signe Wilkinson
- » William Penn Foundation
- » Michael Winship
- » Joan P. Wohl
- » David W. Wright

\$100+

- » Jud Aaron
- » George R. Allen
- » Barbara A. Almquist
- » George M. Aman
- » American Philosophical Society
- » Mr. and Mrs. Ronald C. Anderson
- » Nick Aretakis
- » Fred Armentrout
- » Nancy Sadler Baldwin
- » Anita Boucher and T. Jeff Bangsberg
- » Anonymous
- » Richard H. Beahrs
- » Mrs. Joseph T. Beardwood III
- » Steve Beare
- » Joseph Becker
- » Richard Becker
- » Joseph and Nancy Benford
- » Mannie Berk
- » Douglas B. Bernon
- » Cordelia Frances Biddle
- » John Bidwell
- » Bailey Bishop
- » Roy and Laura Blanchard
- » Mindy Blechman
- » Hester Blum
- » Susan Branson
- » Matthew P. Brown
- » Kerry L. Bryan
- » Mr. & Mrs. James M. Buck
- » Brian Burke
- » Natalie Vinnette Burke
- » Gary and Gail Cantor
- » Constance C. Carter
- » Louise W. Carter
- » Joyce Chaplin
- » Stephen P. Chawaga
- » Christ Church
- » Jonathan M. Chu
- » Michael and Jean Churchman
- » Ellen R. Cohn
- » William Coleman
- » Ann Condon
- » Anonymous
- » Gary and Catharine Cox
- » Donald H. Cresswell
- » Robert H. Cresswell

- » Mr. and Mrs. John R. Curtis, Jr.
- » Anonymous
- » John C. Dann
- » Timothy Davidson
- » Donald G. Davis, Jr.
- » Robert W. DeCoursey
- » Barbara Dickerson-Maier
- » Albert L. Doering III
- » Samuel Morris Earle
- » Benjamin Eisner
- » Dr. and Mrs. Julius Ellison
- » Robert Eskind
- » Donald Farren
- » Stephen Ferguson
- » Kenneth Finkel
- » Amy H. Finkelstein
- » Sandra Fiore
- » Kathleen A. Foster
- » Mr. and Mrs. William W. Fox
- » Oliver St. Clair Franklin
- » C. Stanley Freed
- » Jerry W. Frost
- » Anonymous
- » Bruce Cooper Gill
- » Henry Glick
- » Francis R. Grebe
- » Pearl M. Grika
- » Scott Guthery
- » Janet V. Hallahan
- » Nancy J. Halli
- » Portia Hamilton-Sperr
- » Stephen J. Harlen
- » Kevin J. Hayes
- » John Hellebrand
- » Francis W. Hoeber
- » Joseph Hollander
- » James R. and Hollie P. Holt
- » Michael Jacobson
- » Daniel W. Johnson
- » Herbert A. Johnson
- » Jerome Kaplan
- » Philip M. Katz
- » Stanley N. Katz
- » Barbara J. Keiser
- » Ralph Kendricks
- » Robert and Susan Kettell
- » Robert Kirkbride

- » Sue Kozel
- » Michael J. Krasulski
- » Mrs. Daniel M. Kristol
- » Harry Kyriakodis
- » Anonymous
- » Brian Layton
- » Susan C. Lee
- » Michael Leja
- » Jed Levin
- » Nancy Liebermann and Joe Godles
- » Gary and Robin Linker
- » Joseph W. Lippincott III
- » Mr. and Mrs. Howard Magen
- » Peter C. Mancall
- » Lorraine Mann
- » Richard J. Margolis, Esq.
- » Victor C. Mather II
- » David McCarthy
- » Penelope McCaskill Hunt
- » Katharine Vaux McCauley
- » John J. McCusker
- » Mr. and Mrs. Roderick A. McDonald
- » Dagmar E. McGill
- » John C. McNamara
- » Donald McNutt
- » Charles O. Meyers, Jr.
- » David S. Miller
- » Gregory Montanaro
- » Stephen J. Morgan
- » Richard P. Morgan
- » Kathleen Mulhern
- » Mr. and Mrs. Britton H. Murdoch
- » Hyman Myers
- » Theodore T. Newbold*
- » Thomas S. Nicely
- » Barbara B. Oberg
- » Patricia Oldham
- » Samuel Otter
- » Amy Pallant
- » Anonymous
- » Thomas V. Pastorius, Jr.
- » Charlene Peacock
- » Seth Perry
- » Emily B. Pickering
- » Nancy D. Pontone
- » Carol Jane Porter
- » Janet Greenstein Potter

- » Daniel S. Prince
- » Robert T. Rambo
- » Marcus Rediker
- » Myron E. Resnick
- » David J. Richards
- » E. Graham Robb
- » Donald H. Roberts, Jr.
- » Seth Rockman
- » Suzanne Root
- » William Roseman and Judith Hernstadt
- » Diane F. Rossheim
- » Steven Rothman
- » Richard Russell Jr.
- » Robert Russo
- » Brian M. Salzberg
- » Brandon Sargent
- » Lawrence Schaffzin, MD
- » Lori and Stuart Scherr
- » Beverly Schlesinger
- » Andrew M. Schocket
- » Roy Schreffler
- » Mr. and Mrs. Harold Schwartz
- » Paul M. Schyve
- » Mortimer N. Sellers
- » John H. Serembus
- » Mr. and Mrs. John A. Simkiss, Jr.
- » Margot Sklar
- » Carl Smith
- » Robert Smith and Maris Ogg

- » Wilson L. Smith
- » Marjorie P. Snelling
- » Lita H. Solis-Cohen
- » Marsha York Solmssen
- » Daniel M. Sossaman, Sr.
- » Mary Anne Drott Squyres
- » Edward M. Strauss
- » Tony and Nefterteri Strickland
- » Patricia Tyson Stroud
- » Arthur K. Sudler
- » Lance J. Sussman
- » Stuart Teacher
- » Anonymous
- » Larry E. Tise
- » Daniel Traister
- » Susan Troxell
- » Dell Upton
- » Joseph Urbano
- » John R. Urofsky
- » R. Neil Vance
- » Mr. and Mrs. Henry Voigt
- » Eleanor T. West
- » Mr. A. Morris Williams, Jr.
- » Andrew M. Wilson
- » Richard Wolgin
- » John J. Wood
- » Nicholas Wrightson
- » Jamie Wyper
- » Mark Zecca

THE JAMES RUSH

Society

- » Lisa Unger Baskin
- » Mary Ivy Bayard *
- » Lois G. and Julian A. Brodsky
- » Paul K. Bunting
- » Donald H. Cresswell and Nancy Nitzberg
- » Mr. & Mrs. B. Robert DeMento
- » Davida T. Deutsch

- » Peter O. Gante
- » Beatrice W. B. Garvan
- » William H. Helfand *
- » Charles P. Keates, Esq.
- » David W. and Catharine E. Maxey
- » Mrs. William L. McLean III
- » Edward A. Montgomery, Jr.

Gifts IN KIND

- » American Antiquarian Society
- » John C. Aird
- » George R. Allen
- » Debbie Andrews
- » Brooke Baerman
- » Will & Emily Brown
- » Bryn Mawr College
- » William P. Bryson
- » Rebecca Bushnell and John Toner
- » Kenneth E. Carpenter
- » Christie's
- » Ann Condon
- » Eleanor Rhoads Morris Cox
- » John C. Dann
- » Kitty and Bob DeMento
- » Tom Doherty
- » Margaret Chew Dolan
- » David M. Doret & Linda G. Mitchell
- » Alan L. Eisen
- » Robert Eskind
- » Excelsior-Lake Minnetonka Historical Society
- » Kenneth Finkel
- » Michelle D. Flamer
- » William H. Helfand*
- » Neill Hough
- » Neil Houghton
- » Ivan J. Jurin
- » Charles P. Keates, Esq.
- » Louise M. Kelly
- » Cornelia S. King
- » Maria E. Korey in memory of Richard Landon
- » David L. Larson
- » Dr. Jessica C. Linker
- » Ira A. Lipman
- » David Long
- » Tim Long
- » Mary Gaither Marshall
- » Robert J. Milevski
- » Randall M. Miller, PhD
- » Richard P. Morgan
- » David Marriott Morris
- » Todd and Sharon Pattison
- » Mike Pinsent
- » Jon Randall Plummer
- » William S. Reese*
- » Rose Roberto
- » Dr. Charles E. Rosenberg
- » Caroline Schimmel
- » John H. Serembus
- » Jay T. Snider
- » Richard Wood Snowden
- » Sotheby's
- » Dr. Carol E. Soltis
- » Gus Spector
- » Roger E. Stoddard
- » Gigi Pugh Sundstrom
- » Maria M. Thompson
- » Daniel Traister
- » Ann Wetherill Upton
- » John C. Van Horne
- » Thomas Birch Walters
- » Helen S. Weary
- » Clarence Wolf
- » Wendy Woloson
- » Nazera Wright
- » Aaron Wunsch

- » Martha Hamilton Morris
- » Roger W. Moss
- » Mrs. Milo M. Naeve
- » William S. Reese *
- » Dr. Charles E. Rosenberg
- » Richard Wood Snowden
- » Dr. Carol E. Soltis
- » Seymour I. Toll *
- » John C. and Christine K. Van Horne
- » Helen S. Weary
- » Beverly Werner Caplan Freeman

**Deceased in 2018*

Announcing THE LEA FAMILY CHIEF OF CONSERVATION AT THE LIBRARY COMPANY OF PHILADELPHIA

The Library Company is pleased to announce a significant gift in support of the McLean Conservation Department. In 2018, the Library Company was honored by a major gift of \$1.2 million from the Estate of Elizabeth Lea Oliver. The bequest will support the conservation and preservation of rare books, graphic works, and art and artifacts in the Library Company's collection. Director Emeritus John C. Van Horne notes that Mrs. Oliver was immensely proud of her family's relationship with the Library Company going back more than 200 years, and her desire to direct her generous bequest toward conservation speaks to her commitment to preserving the Library Company's resources for future generations.

Elizabeth Oliver died on August 5, 2017 at the age of 93. Mrs. Oliver was predeceased by her beloved husband, Alan Douglas Oliver, on September 24, 1983. Mrs. Oliver joined the Library Company in December of 1973 and enjoyed almost 44 years of shareholding.

Known as Libby, she graduated from the Agnes Irwin School in Rosemont, PA in 1941 and was employed by The Atlantic Refining Company in the mid-1940s. A certified professional genealogist, she was active in a number of historical societies and independent research libraries in both Philadelphia and Baltimore. Mrs. Oliver was Vice President of the Genealogical Society of Pennsylvania and served as Program Chair for three years. She was a member of and former genealogist and registrar for The National Society of the Colonial Dames.

Mrs. Oliver was the great-great-grand-daughter of Mathew Carey, the early American publisher and political economist who, in 1785, founded what became the Lea and Febiger publishing firm of Philadelphia. Mrs. Oliver held the Library Company share of Mathew Carey, who had become a shareholder in 1808. Her great-great-grandfather Isaac Lea, the prominent publisher and natural historian who specialized in mollusks, also held the same share. His significant collection of freshwater mussels is now housed at the National Museum of Natural History in Washington D.C.



To honor this meaningful gift, the Library Company will name its Chief of Conservation position in her family's honor.

Mrs. Oliver was passionate about antiques and the arts and traveled the world with her husband. She was a loyal Library Company Shareholder and donated in-kind gifts connected to her family's history, as well. Mrs. Oliver's niece, Susan G. Lea, continues to be active at the Library Company, as does her great niece, Eleanor Talbott West, who inherited Mrs. Oliver's share.

Celebrating A PROGRAM'S PERMANENT ENDOWMENT

\$100,000+

- » Albert M. Greenfield Foundation
- » Peter A. Benoliel and Willo Carey
- » Anonymous
- » National Endowment for the Humanities
- » The Estate of William H. Scheide
- » The McLean Contributionship

\$25,000+

- » Eleanor Rhoads Morris Cox
- » Davida T. Deutsch
- » Louise M. and Peter J. Kelly
- » Anonymous
- » The Estate of Paul Mellon*
- » Randall M. Miller, PhD
- » David Marriott Morris
- » The Walter J. Miller Trust
- » John C. Tuten
- » John C. and Christine K. Van Horne
- » Helen S. Weary

\$10,000+

- » Philippa H. Campbell
- » Nicholas D. Constan
- » Mr. & Mrs. B. Robert DeMento
- » Beatrice W. B. Garvan
- » Independence Foundation
- » William S. Reese*
- » Michael B. Mann & Rhonda Chatzkel
- » Mrs. William L. McLean III
- » Martha Hamilton Morris (The Cotswold Foundation)
- » Dr. Charles E. Rosenberg and Dr. Drew Gilpin Faust
- » Howell K. Rosenberg

\$5,000+

- » Lois G. and Julian A. Brodsky
- » Rebecca Bushnell and John Toner
- » Maude de Schauensee
- » Daniel and Sarah Barringer Gordon
- » William H. Helfand
- » Charles P. Keates, Esq.
- » Charles B. and Lucinda Landreth
- » Carol J. and Richard W. Lang
- » John F. Meigs
- » Merck Partnership for Giving
- » Richard Newman and Lisa Hermesen
- » Richard Wood Snowden
- » Harrison M. Wright

\$2,500+

- » Mary Ivy Bayard*
- » Lisa Unger Baskin
- » Erica Armstrong Dunbar
- » Mrs. Milo M. Naeve
- » The Pennsylvania Abolition Society Endowment Fund of The Philadelphia Foundation
- » Carla L. Peterson
- » Clarence Wolf
- » Nicholas Wrightson

\$1,000+

- » Stefan & Kabria Baumgartner
- » Harry S. Cherken, Jr.
- » Robert R. Chew
- » Michelle D. Flamer
- » Raechel and Michael Hammer
- » Anonymous
- » Sidney Lapidus

Thank you to the donors of our Light and Liberty Campaign (2013-2018)
who helped us permanently endow the Program in African American History.



- » Limbach Company LLC
- » Morison Cogen LLP
- » Stephen P. Mullin
- » Gary B. Nash
- » Leslie Patrick
- » Steven Peitzman
- » Daniel K. Richter
- » Rittenhouse Foundation
- » Hannah H. R. Shipley
- » Michael F. Suarez, S.J.
- » Edward M. Waddington

\$500+

- » Claudia M. Becker
- » Gene & Joann Bissell
- » BWA Architecture + Planning
- » Donald H. Cresswell
- » Margaret Darby
- » Richard S. & Mary Maples* Dunn
- » Elinor I. Goff
- » Historians Against Slavery
- » David A. Kimball
- » Kipp AMP Academy Charter School
- » Mr. & Mrs. Howard H. Lewis
- » Robert Alan Lukens
- » Mr. and Mrs. Roderick A. McDonald
- » Sandra L. McLean
- » Faith & John Midwood
- » John M. Murrin
- » Karen Nathan
- » Gordon A. Pfeiffer
- » Judith Ramirez
- » Caroline Schimmel
- » Mary Coxie Schlosser
- » James B. Stewart
- » Harriet Young

\$200+

- » George Ahern
- » Dee E. Andrews
- » Anna Lou Ashby
- » Ashmead Insurance Associates
- » Robert Ridgway Bishop
- » Matthew P. Brown
- » Sandra Cadwalader
- » David Crosby
- » Steven Dorfman
- » Murray Dubin
- » E. Murdoch Family Foundation
- » Joslyn Ewart
- » William Forbes
- » Pier Gabrielle Foreman
- » Samuel M. Freeman II*
- » Peter O. Gante
- » Holly A. Phelps & Joel R. Gardner
- » Marvin Getman
- » Autumn Graves
- » Francis R. Grebe
- » Leroy T. Hopkins
- » Bruce and Nora James
- » William J. D. Jordan
- » William Kelly
- » Julia Bissell Leisenring
- » James MacElderry and Marilyn Fishman
- » Elizabeth Ray McLean
- » Robert J. Murphy, Jr.
- » Janneke Seton Neilson
- » Donald Neiman
- » Arthur F. Oppenheimer
- » Paul & Gaye Painten
- » Arielle Rambo

- » Harry Carl Schaub and Kathryn Deans-Schaub
- » Dr. Carol E. Soltis
- » David M. Szewczyk
- » Maria M. Thompson
- » Beverly Werner Caplan Freeman
- » Anne Wetzel
- » Signe Wilkinson
- » Jean K. Wolf
- » Lisa Zinman

\$100+

- » Joan H. Behr
- » Kerry L. Bryan
- » Kenneth E. Carpenter
- » Nicholas Wood Carper
- » Katherine Carte
- » Michael Carwile
- » Susan W. and Cummins Catherwood, Jr.
- » Alfred M. Cavalari
- » Arleen Dallery
- » James M. Davidson
- » Volker Depkat
- » Carolyn Eastman
- » Paul J. Erickson
- » Leonard Evelev
- » Exelon Foundation
- » Donald Farren
- » Joseph J. Felcone
- » Kenneth Finkel
- » James Foley
- » Laura Keim & Stephen Hague
- » Nancy J. Halli
- » Carol Hauptfuhrer
- » Sharon L. Haynie
- » Erin Hill
- » Joel Hirsh & Toby Gang
- » Michael Jacobson
- » Samuel P. Katz
- » Nancy Lewis
- » Brian Luskey
- » John J. McCusker
- » Rachel McGraw
- » Anita McKelvey
- » Jeanne Miller
- » Norma Martin Milner
- » Sharon Ann Murphy, PhD
- » Theodore T. Newbold*
- » Robert Smith and Maris Ogg

- » Marcus Rediker
- » Seth Rockman
- » David P. Roselle
- » Sue and Harold Rosenthal
- » Marion Roydhouse
- » Beverly Schlesinger
- » Ronald K Smeltzer
- » Marsha York Solmssen
- » Carol M. Spawn*
- » Katharine S. Thomas
- » Coxey Toogood
- » Richard Tyler
- » Elizabeth E. R. & Duncan W.* Van Dusen
- » Marianne S. Wokeck
- » Stephanie G. and Albert E. Wolf
- » Nic Wood
- » Michael Zuckerman

UP TO \$100

- » Emily Batista
- » Michael Benedict
- » Charlotte Biddle
- » Hester Blum
- » Wayne Bodle
- » Emily Bogue
- » Anny Candelario
- » Lara Cohen
- » Kathleen Conklin
- » William Conners
- » Linda P. Cooper
- » Kate Crafford
- » Eileen Crehan
- » Leigh Creveling
- » Jennifer Davis
- » Bruce Dorsey
- » Robbin Douglas
- » Rebecca Edwards
- » Ariana Evarts
- » Melissa Flaherty
- » Amy Frane-Gower
- » Sarah Frank
- » Oliver St. Clair Franklin
- » Giuliana Funkhouser
- » Maxine Gaiber
- » Frances M. Gallagher
- » Susan C. Gerow
- » Brendon Gillis
- » Brooke Grandle

- » Joel L. Grantham
- » Shannon Graving
- » Alissa Greenwald
- » Tripti Gupta
- » Erika Hanna
- » Stephen J. Harlen
- » Nicole Hatem
- » Allyson Haut
- » Jessica Holzer
- » Sabrina Hom
- » Ivan J. Jurin
- » Sara Kabot
- » Aarthi Kannan
- » Molly Koren
- » Sue Kozel
- » Julia Kuglen
- » Stephenie Landry
- » Pam Lessard
- » Dr. Jessica C. Linker
- » Meagan Lizarazo
- » Helen Lyons
- » Esther Marshall
- » Jennifer McCrickerd
- » Catherine Mealey
- » Bob Meditz
- » Donna Miller
- » Lisa Mogolov
- » Andrew Murphy
- » Katherine Murr
- » Alyson Nakamura
- » Heather Nathans
- » Bevin O'Brien
- » Patricia Oldham

- » Bonnie Park
- » Liz Parker Gagne
- » Sharmistha Patnaik
- » Kathy Peiss
- » Beverly Penn
- » Kristin Perry
- » Niko Phillips-Dias
- » Carol Jane Porter
- » Kimberly Priore
- » Aditi Rao
- » Brooke Richardson
- » James Robb
- » Jerome Roberts
- » Renee Robichaud
- » Katharine Ruhl
- » James H. Scott
- » Catherine D. Siegl
- » Pamela Sinkler-Todd
- » Liat Spiro
- » Sarah St. Germain
- » Danielle Steinmann
- » Heather Stone
- » Edward Strauss
- » Art Sudler
- » Daniel Traister
- » David Vana
- » Karyn Walden-Forrest
- » Jessica Watson
- » Jamayca Williams
- » Michael Winship
- » Aaron Wunsch
- » Elizabeth Della Zazzera

*Deceased

NAMED ENDOWMENT FUNDS

The Library Company is proud to announce the following new endowment funds, created through the success of this campaign. We greatly appreciate the generosity and support of numerous donors and foundations that made these opportunities possible, including the Albert M. Greenfield Foundation, the McLean Contributionship, the Walter J. Miller Trust, David Marriott Morris, Eleanor Rhoads Morris Cox, and Randall M. Miller, PhD.

- *The Albert M. Greenfield Foundation Dissertation Fellowship*
- *The McLean Contributionship Educational Initiative*
- *The Walter J. Miller Short Term Fellowship*
- *The Dr. Richard S. Newman Short Term Fellowship*
- *The Samuel Rhoads Short Term Fellowship*
- *The Dr. Erica Armstrong Dunbar Short Term Fellowship*

In MEMORIAM

SEYMOUR I. (“SPENCE”) TOLL

Spence Toll died on June 5, 2018 at age 93, surrounded by his loving family. At a memorial service held at the Baldwin School in Bryn Mawr, many spoke movingly of this exceptional man of talent and grace. Spence was a dear friend for those of us who served with him on the board of the Library Company. He became a member of the Library Company in 1981. He was elected to its board in 1988, and served as the board chair from 1992 to 1998, giving his wise counsel and direction to an institution whose history and mission he deeply respected.

Born in Philadelphia in 1925, Spence graduated from Central High School in 1942. He entered the Army in 1943 and served as a combat infantryman with the 28th Infantry Division. On the first night of the Battle of the Bulge in 1944, he was wounded in his right arm, requiring

hospitalization for several months. He was awarded a Purple Heart and Combat Infantryman's Badge for his service.

After the war, Spence received his bachelor's degree from Yale College, followed by a law degree from Yale Law School. He married Jean Barth, an editor at Harper and Row, in 1951. Jean was the light of Spence's life. They shared together several lasting enthusiasms, beginning with the house they built in Phippsburg, Maine, where they vacationed summer after summer. After Jean's death in 1999, Spence found solace in returning to their place in Maine.

Both Spence and Jean were dedicated Francophiles, delighting in the culture of that country and the joys offered à table. A gifted writer on many subjects, Spence was a frequent contributor over the years to the prestigious literary journal *The Sewanee Review*, which published articles of his on Americans who also fell in love with France

THEY WILL BE MISSED, BUT NOT FORGOTTEN.

» H.F. Lenfest, *Shareholder since 2009*
» Arthur Solmssen, *Shareholder since 1986*
» Duncan Van Dusen, *Shareholder since 2001*

» Mary Ivy Bayard, *Shareholder since 1976*
» Seymour Toll, *Shareholder since 1981*
» Sinclair Hitchings, *Shareholder since 2007*

and Paris, like A. J. Liebling, Gertrude Stein, and Alexander Calder.

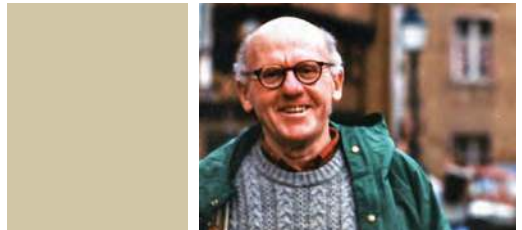
In any attempt to do justice to this true “renaissance man,” we need to acknowledge Spence Toll, the lawyer, for that is, after all, how he earned his living over a long and distinguished career at the bar. He and his partner Stuart Ebby (who paid warm tribute to Spence at the Baldwin School memorial service) practiced law together for many years in the Philadelphia firm of Toll & Ebby.

Spence was a skilled litigator, making his points quietly and effectively in the courtroom. That he was “a lawyer’s lawyer” is demonstrated by the fact that, when law firms needed to retain a lawyer to defend their interests, they repeatedly turned to Spence Toll. They knew that they were getting the very best representation possible.

— David Maxey, *Trustee Emeritus*



“All of us who could call Spence Toll our friend may count ourselves fortunate that he came our way.”



- » Theodore Newbold, *Shareholder since 1967*
- » Janneke Neilson, *Shareholder since 1995*

- » William H. Helfand, *Shareholder since 1984*
- » William Reese, *Shareholder since 1980*

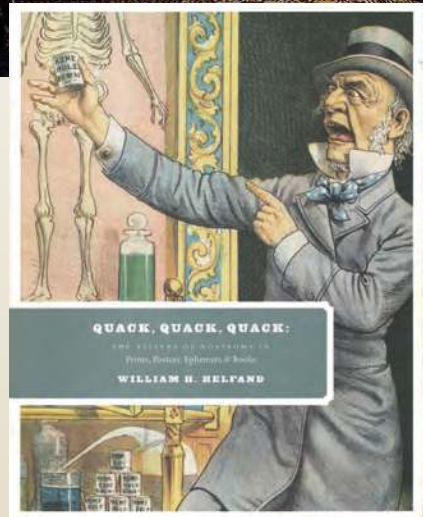
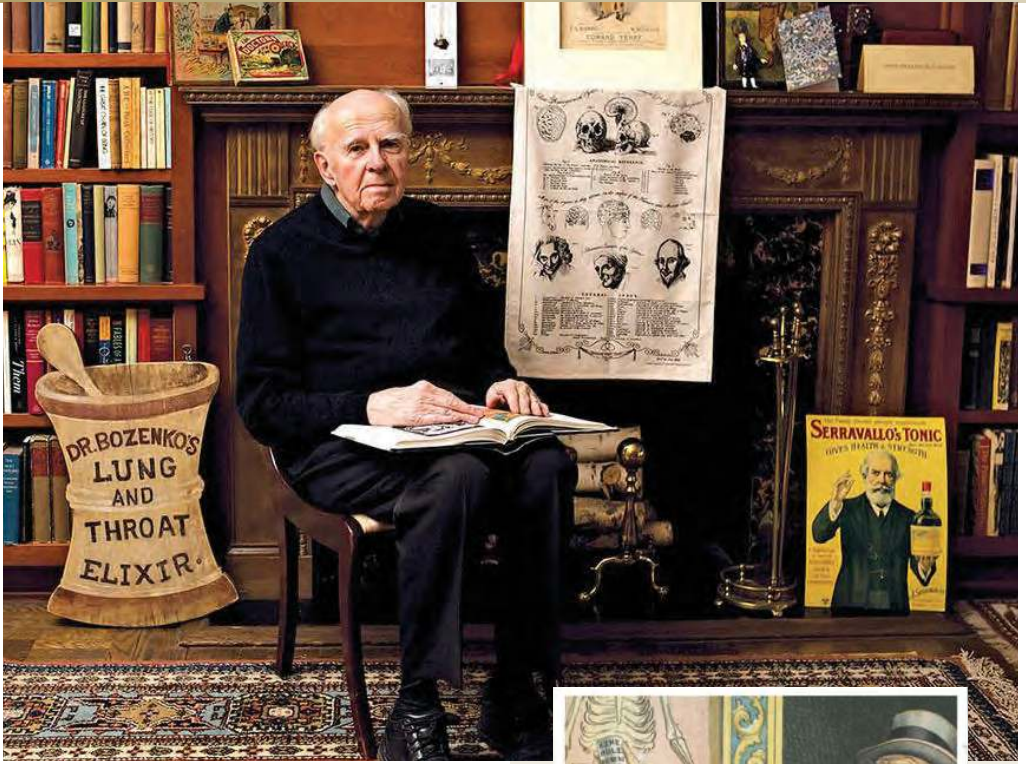
In MEMORIAM

WILLIAM H. HELFAND

Bill Helfand, one of the most generous benefactors we have ever had, died on October 2, 2018, in Branford Connecticut, aged 92. He was a noted historian of pharmacy, patent medicines, and quackery, and a major collector of medical prints and advertising ephemera. He began his career in his father's drugstore in the Olney section of Philadelphia, where he remembered being surrounded by medical imagery. In 1950, while attending the Philadelphia College of Pharmacy, he took a class at the Barnes Foundation, which sharpened his eye for images. In 1954, he began work in the marketing division of the pharmaceutical company Merck, and soon began seriously collecting. That same year he married Audrey Real (who died in 2002), and with a young family to support he could not afford paintings or even many prints; but he bought quantities of trade cards, sheet music, bookplates, and any other paper bearing medical images. By 1970, however, when Merck sent him to Paris as senior vice president of international operations, he was able to afford all the prints he wanted, including the giant color advertising posters by major artists that he gave to the Ars Medica collection at the Philadelphia Museum of Art.

In 1998, his old friend Charles Rosenberg brought him to the Library Company. One result of this momentous introduction was an exhibition drawn from both their collections, as well as our own, called *"Every Man His Own Doctor": Popular Medicine in Early America*. When that show came down, Mr. Helfand donated much of what we had exhibited, the first of a long series of annual gifts of American materials from his collection, eventually totaling over 15,000 items. Also, in 1998, he joined our Board of Trustees, which he chaired from 2003 to 2005, and began making annual cash gifts, giving almost \$1.5 million to the Library Company throughout his life. In 2001, he began funding an annual fellowship in the history of medicine, and in 2008 he helped launch our Visual Culture Program with another fellowship. In his bequest, he endowed both fellowships. Dr. Rosenberg called him "a creative and far-sighted collector, able to see scholarly opportunity as well as aesthetic quality." Michael Barsanti said, "Bill did something for the Library Company that only a few truly great board members can do — he built the organization's confidence and sense of its own potential through the transformative power of his belief in the institution and its staff."

—James Green, Librarian



STAFF

ADMINISTRATION

- » Dr. Michael J. Barsanti
Edwin Wolf 2nd Director
- » Harriet Young
Chief Financial Officer
- » James N. Green
Librarian
- » Rachel A. D'Agostino
Curator of Printed Books
- » Dr. William D. Fenton
Director of Scholarly Innovation
- » Charlene Knight
Visitor Services Coordinator

PROGRAMS AND MEMBERSHIP

- » Raechel Hammer
Chief Development Officer
- » Colleen Gill
Development and Membership Coordinator
- » Clarissa Lowry
Events and Program Coordinator

INFORMATION TECHNOLOGY

- » Nicole H. Scalessa
Chief Information Officer
- » Ann McShane
Digital Collections Archivist

READING ROOM

- » Cornelia S. King
Chief of Reference and Curator of Women's History
- » Linda August
Curator of Art and Artifacts & Reference Librarian
- » Jasmine Smith
African Americana History Specialist and Reference Librarian
- » Em Ricciardi
Curatorial and Reading Room Assistant

PRINT & PHOTOGRAPH DEPARTMENT

- » Sarah Weatherwax
Curator of Prints & Photographs
- » Erika Piola
Associate Curator of Prints & Photographs
- » Concetta Barbera
Visual Materials and Digital Outreach Librarian

CATALOGING DEPARTMENT

- » Arielle Rambo
Chief of Cataloging and Digital Outreach Librarian

CONSERVATION

- » Jennifer W. Rosner, *Chief of Conservation*
- » Andrea Krupp, *Conservator*
- » Alice Austin, *Conservator*



MAINTENANCE & SECURITY

- » Fran Dolan
Operations & Facilities Manager
- » Jose Placeres
Facilities Assistant

PROGRAM IN AFRICAN AMERICAN HISTORY

- » Dr. Erica Armstrong Dunbar, *Director*
- » Dr. Deirdre Cooper Owens, *Director*

PROGRAM IN EARLY AMERICAN ECONOMY AND SOCIETY

- » Dr. Cathy D. Matson, *Director*

VISUAL CULTURE PROGRAM

- » Erika Piola, *Director*

INTERNS

- » Mathilde Denegre
*Haverford College, Print and
Photograph Department Intern*
- » Vanesa Evers
*Drexel University, Graduate Intern
for the Mclean Contributionship
Educational Outreach Initiative*
- » Eleanor Grace Andersen
Temple University, Digital Paxton
- » Lydia Shaw
*Friends Select School, Women's Equality
Day Intern*

MELLON SCHOLARS INTERNS

- » Andrew Aldridge
- » Canaan Kennedy
- » RayLee Otero-Bell

VOLUNTEERS

- » Louise Beardwood
- » Eileen Goldman
- » Alette Kinebanian
- » Cheryl Klimaszewski
- » Ann Nista
- » Gus Spector

DIRECTOR EMERITUS

- » Dr. John C. Van Horne

STAFF EMERITUS

- » Phillip S. Lapsansky

READEX/NEWSBANK AFRICAN AMERICAN DIGITIZATION PROJECT

- » Jessica Brino
*Rare Materials Scanning Technician
and Site Coordinator*
- » Samantha Spott
Rare Materials Scanning Technician

Recognizing A CAREER OF DEDICATED SERVICE

Library Company Chief of Cataloging Holly Phelps announced that she would retire in December 2017 after 26 years with the library. Phelps has summed up her career simply by saying, “I came, I saw, I cataloged,” a statement that belies the enormous contributions she made to local and national cataloging practices over nearly 40 years.

Phelps received a Bachelor’s Degree in the humanities (1974) and a Master’s Degree in liberal arts (1978) from Johns Hopkins University, where she was part of the first coed graduating class. She went on to receive her Master’s Degree in library science and Advanced Certificate in bibliography (1979) from the University of California, Los Angeles.

After graduating from UCLA, Phelps was the second person hired for the North American office of the Eighteenth-Century Short Title Catalogue, which later became the English Short Title Catalog (ESTC), then headquartered at Louisiana State University. She cataloged for ESTC from 1980 to 1985, where she worked under ESTC North America Director Henry Snyder.

It was Snyder, along with former Library Company Director Edwin Wolf 2nd, who secured the first of many grant-funded cataloging projects at the Library Company that were dependent on Phelps’ expertise. Phelps cataloged Library Company materials to be included in the ESTC database from 1986–1991. She left the Library Company in 1991 to catalog at the Free Library of Philadelphia, returning for good in 1996. Phelps was promoted to Chief of Cataloging in 2012.

During her time at the Library Company, Phelps created over 80,000 cataloging records, or approximately a third of the total book records in the Library Company’s online catalog. In addition to this impressive number, Phelps also updated the Cataloger’s Desk Reference, an essential reference source for Library Company catalogers.

At the Library Company, Phelps is known for being a consummate professional who works to the highest standards set by the profession, and higher standards she set for herself. Beyond cataloging, Phelps has been an unmatched source of wisdom and humor to those who have had the honor of working with her.

– *Arielle Rambo, Chief of Cataloging*



“Phelps is known nationally as the gold-standard in special collections cataloging.”

ADDITIONAL CAPTIONS

COVER

- » William Russell Birch, *Library and Surgeon's Hall, Fifth-street* (Philadelphia, 1800). Engraving. Private Collection.

INSIDE FRONT COVER

- » William Russell Birch, *State House garden, Philadelphia* ([Philadelphia, 1804]). Engraving.

PAGE 2

- » William Russell Birch, *View from Belmont Pennsyla. the Seat of Judge Peters* (Philadelphia, [1809]). Engraving. Gift of Mrs. S. Marguerite Brenner.

PAGE 5

- » William Russell Birch, *The house intended for the President of the United States, in Ninth Street Philadelphia* (Philadelphia, 1799). Hand-colored engraving.
- » Benjamin Duvalier, *De Fleury at Stony Point Medal* (Paris, 1780). Gift of Benjamin Franklin.

PAGE 6

- » Image of the Library Company Executive Committee at the the 287th Annual Dinner. From left to right: Maude de Schauensee, Howell K. Rosenberg, Michael J. Barsanti, PhD, Charles B. Landreth, John F. Meigs. Pictures taken by Stephen Ehrlich.
- » Thomas Birch, *Independence*. Oil on canvas. Bequest of Dr. James Rush.

PAGE 7

- » Image of Library Company Shareholders at the 287th Annual Dinner. From left to right: Howell K. Rosenberg, Louise M. Kelly, Peter J. Kelly (from left to right). Pictures taken by Michael Pearson.
- » Image of Library Company Staff, Shareholder and Guests at the 287th Annual Dinner. From left to right: Michael J. Barsanti, PhD, Howell K. Rosenberg, Stephen Fried, Diane Ayres, William Fenton, Terry Wilson. Pictures taken by Michael Pearson.

PAGE 9

- » William Russell Birch, [*Title page for Birch's country seats of the United States containing a view of the unfinished capitol building in Washington, D.C.*] (Philadelphia, c1809). Hand-colored engraving. Gift of S. Marguerite Brenner.

PAGE 11

- » William Russell Birch, *High Street, from the country market-place Philadelphia* ([Philadelphia, 1804]). Engraving. In *City of Philadelphia, in the state of Pennsylvania North America*. Second edition (1804).
- » J. & W. Ridgway, Library Company Blue Plate ([England, between 1814 and 1830]). Blue and white transferware. Gift of Donald H. Cresswell.

PAGE 12

- » Image of Michael J. Barsanti, PhD, speaking with fellows, shareholders and guests with featured guest and speaker, Candice Millard. Picture taken by Stephen Ehrlich.
- » Image of Marian T. Lane, Michael J. Barsanti, PhD, and Regina Vaughn (from left to right) at Library Company's September event in partnership with ASALH, 12 Women of Color Who Made a Difference.

PAGE 13

- » Image of Michael J. Barsanti, PhD, at the Lecture In Honor of John Van Horne. Picture taken by Stephen Ehrlich.
- » William Russell Birch, *Sedgley the seat of Mr. Wm. Crammond Pennsylv.* (Philadelphia, [1809]). Engraving. Gift of Mrs. S. Marguerite Brenner.
- » Image at the 23 Annual Junto with guest speaker Todd Pattison. From left to right: Michael J. Barsanti, PhD, Todd Pattison, and Jennifer Rosner. Picture taken by Rachel Hammer.

PAGE 14

- » Picture of exhibition space. Picture taken by Rachel Hammer.
- » John Neagle, *William Birch* (Philadelphia, 1824). Oil on canvas. Private Collection.
- » William Russell Birch, *Sedgley the seat of Mr. Wm. Crammond Pennsylv.* (Philadelphia, [1809]). Engraving. Gift of Mrs. S. Marguerite Brenner.
- » W. Birch & Son, *Arch Street, with the Second Presbyterian Church* (Philadelphia, 1799). Engraving.

PAGE 17

- » William Russell Birch, *Delices de la Grande Bretagne* ([London, 1789?]). Gift of Charles P. Keates, Esq.

PAGE 18

- » Image of Paul A. Cimbala, PhD, speaking to Library Company shareholders and guests at the March 2018 book talk, The Northern Home Front during the Civil War. Pictures taken by Rachel Hammer.

PAGE 19

- » Thomas Nast, "President Abraham Lincoln's Coffin." *Harper's Weekly* (New York), April 29, 1865.
- » William Russell Birch, *Arch Street Ferry, Philadelphia* (Springland, 1800). Hand-colored engraving.
- » Image of Carol Soltis, PhD, signing books at her book launch and signing in May 2018. Pictures taken by Rachel Hammer.

PAGE 20

- » Gaye Painten and Michelle Flamer (from left to right) at Library Company's September event in partnership with ASALH, 12 Women of Color Who Made a Difference. Pictures taken by Rachel Hammer.
- » ASALH and Library Company members at the September event in partnership with ASALH, 12 Women of Color Who Made a Difference. Pictures taken by Rachel Hammer.
- » Peter Kramer, *The resurrection of Henry Box Brown at Philadelphia* (Philadelphia: Lith. of L. Rosenthal, 1850). Lithograph.

PAGE 21

- » Jay Robert Stiefel reviewing an early American cartoon at the 2018 Graphic Materials Seminar. Picture taken by Rachel Hammer.
- » Alette Kine'banian, Library Company Volunteer at the Stylish Books Exhibition Opening. Picture taken by Rachel Hammer.
- » Michael J. Barsanti, PhD, Linda August, Jay Robert Stiefel (from left to right) at the Stylish Books Exhibition Opening. Picture taken by Rachel Hammer.

PAGE 22

- » Candice Millard's Books, *Destiny of the Republic*. Pictures taken by Stephen Ehrlich at the Library Company's 5th Annual Lecture in Honor of John Van Horne.
- » Carolyn Adams, Candice Millard, John F. Miegs (from left to right) at the Lecture in Honor of John Van Horne. Pictures taken by Stephen Ehrlich.

PAGE 23

- » Library Company Trustee, Harry S. Cherken, Jr. with Keynote Speaker, Candice Millard. Picture taken by Rachel Hammer.
- » Candice Millard. Picture taken by Steven Ehrlich at the Library Company's 5th Annual Lecture in Honor of John Van Horne.
- » Library Company Fellows attending the 5th Annual Lecture in Honor of John Van Horne. Picture taken by Stephen Ehrlich.
- » Geo. S. Harris & Sons print specimen (Philadelphia: G. S. Harris & Sons, ca. 1881). Chromolithograph.
- » *From the Cradle to the Grave. Scenes and Incidents in the Life of Gen. James A. Garfield* (Toledo, 1881). Wood engraving.

PAGE 27

- » Two copies of Sarah Carter Edgarton Mayo, *The Flower Vase* (Lowell, 1847).
- » Two copies of N.P. Willis, *Sacred poems* (New York, 1847).

PAGE 28

- » Nathaniel Currier, *Wm. Penn's treaty with the Indians, when he founded the province of Pennsa. 1681* (New York, ca. 1845). Lithograph.
- » Benjamin West, *The Indians Giving a Talk to Colonel Bouquet* (London, 1766). Engraving from *An historical account of the expedition against the Ohio Indians* (London, 1766).

PAGE 29

- » Mathew Carey, *Plat of the Seven Ranges of Townships* (Philadelphia, 1814).

PAGE 30 & 31

- » James W. Watts, *Reading the Emancipation Proclamation* ([Hartford, Conn.], c1864). Engraving.
- » Thomas Sully, *Charlotte Saunders Cushman "of the Walnut Street Theater"* (1843). Oil on canvas.
- » Thomas Birch, *Picture of a sailing ship in a stormy sea*. Oil on canvas. Bequest of Dr. James Rush.
- » Thomas Addison Richards, *The romance of American landscape* (New York, [1854]). Papier-mache binding detail. Michael Zinman Binding Collection.
- » *Anti-slavery Token* (New Jersey, 1838). Brass.
- » William Russell Birch, *China Retreat Pennsylvania. the seat of Mr. Manigault* (Philadelphia, [1809]). Engraving mounted on paper, hand-colored. Gift of Mrs. S. Marguerite Brenner.

PAGE 33

- » Sarah Mapps Douglass, *"A token of love from me, to thee"* (ca. 1833). Watercolor and gouache. From Amy Matilda Cassey Album.
- » Currier & Ives, *The colored beauty* (New York, c1872). Hand-colored lithograph in frame.
- » Lindsay Gary, Maryama Dahir, Michael Dickinson, John Gillespie (from left to right). Picture taken by Rachel Hammer at the 11th Annual Juneteenth Freedom Seminar.
- » Michael J. Barsanti, PhD, Howell K. Rosenberg, Erica Armstrong Dunbar, Michelle Flamer (from left to right). Picture taken by Rachel Hammer at the 11th Annual Juneteenth Freedom Seminar.

PAGE 34

- » Picture of Daniel Peart. Picture taken by Gary Schwartz.

PAGE 35

- » Thomas Birch, *Picture of a sailing ship in a stormy sea*. Oil on canvas. Bequest of Dr. James Rush.
- » *D. Wilnot Richardson, fashionable batter, 2024 & 2026 Callowhill St., Philadelphia* (Philadelphia, c1881). Chromolithograph.
- » *Shipped by the grace of God, in good order and well conditioned ...* [Virginia, not after 1762]. Michael Zinman Collection of Early American Imprints.

PAGE 37

- » William Russell Birch, *Woodlands the Seat of Mr. Wm. Hamilton Pennsylvania*. (Philadelphia: W. Birch, 1809). Hand-colored engraving mounted on paper. Gift of Marguerite Brenner.
- » *William H. Oakford, Hatter and Furrier* (Philadelphia, ca. 1885). Chromolithograph.
- » Picture taken by Rachel Hammer from the *William Birch and the Complexities of American Visual Culture* symposium on October 5, 2018.
- » Christian Schussele, *Specimen of Chromo-lith. From P.S. Duval & Co.'s Lithographic Establishment* (Philadelphia: P.S. Duval & Co., 1853). Chromolithograph.

- » John Caspar Wild, *Panorama of Philadelphia from the State House Steeple. East* (Philadelphia: Lith. of Wild & Chevalier, 1838). Lithograph.

PAGE 38

- » Cover detail of Emily C. Judson, *Memoir of Sarah B. Judson of the American mission to Burmah* (New York, 1852). Gift of Todd & Sharon Pattison.
- » Kate Thomas, PhD, speaks to Library Company shareholder and guests during the Women's History Month event, *Kate Field and Her Networks* on March 3, 2018. Pictures taken by Rachel Hammer.
- » Engraving by William Humphrys, from scrapbook of engravings (ca. 1817-1845). Engraving.

PAGE 39

- » *Charlotte Saunders Cushman* (ca. 1870). Albumen on carte de visite mount.

PAGE 42 & 43

- » Image of the exhibition, *#GiltyPleasures: Sharing Special Collections through Social Media*. Pictures taken by Concetta Barbera.
- » *Article of the American Fire-Company in the City of Philadelphia* (Philadelphia, 1732).
- » Library Company card catalog. Picture taken by Jordan Cassway.
- » Library Company staff. Picture taken by Jordan Cassway.
- » *Centennial medal* (1876). Bronze. Gift of F. Lynwood Garrison, Esq.
- » William Russell Birch, *Hoboken in New Jersey, the seat of Mr. John Stevens* (Philadelphia, [1809]). Engraving. Gift of S. Marguerite Brenner.

PAGE 44

- » Concetta Barbera digitizing Library Company collections. Pictures taken by Jordan Cassway.

PAGE 45

- » Nicole Scalessa and Ann McShane collaborating on a digital humanities project. Pictures taken by Jordan Cassway.

PAGE 46 & 47

- » Images of the exhibition, *#GiltyPleasures: Sharing Special Collections through Social Media*. Pictures taken by Concetta Barbera.

PAGE 48

- » Holly Phelps processing collections in the Catalog Department. Pictures taken by Jordan Cassway.
- » Arielle Rambo cataloging bindings in the collection. Pictures taken by Jordan Cassway.

PAGE 49

- » Library Company card catalog. Pictures taken by Jordan Cassway.

PAGE 50

- » Andrea Krupp and Alice Austin in the McLean Conservation Department. Pictures taken by Jordan Cassway.

PAGE 51

- » Library Company conservation tools. Pictures taken by Jordan Cassway.

PAGE 52 & 53

- » Binding detail of Charlotte Perkins Stetson. *The yellow wallpaper* (Boston, 1899). Gift of Charles Rosenberg.
- » *[Suggestive scene between a woman and a street vendor]* ([London: Johnathan King?], ca. 1860s). Hand-colored wood engraving.
- » N.P. Willis, *Sacred poems* (New York, 1847).
- » Detail from Van Amburgh's Zoological & Equestrian Co. Concert Company. *Fun for the million!* (Philadelphia, 1859). Purchased with the Davida T. Deutsch Women's History Fund.
- » Lewis Pingo, *William Penn medal* (1775). Silver. Reverse. Gift of John Fothergill.
- » William Russell Birch, *State House garden, Philadelphia* ([Philadelphia, 1804]). Engraving, hand-colored.

PAGE 54

- » Jas. W. Mahoney, *The Cherokee physician, or Indian guide to health* (Asheville, 1849). Gift of Charles Rosenberg.

PAGE 56

- » Spine, title page, and marbled end paper of William Buchan, *Domestic Medicine; or, the Family Physician* (Philadelphia, 1772). Bound by Robert Aitken. Gift of Charles Rosenberg, 2017.

PAGE 57

- » Frontispiece and cover of Gunn's *domestic medicine, or Poor man's friend* (Knoxville, 1830). Gift of Charles Rosenberg.

PAGE 58

- » William L. Breton, *Bethel African Methodist Episcopal Church, Philada.* (Philadelphia, 1829). Lithograph.

PAGE 59

- » Patrick Henry Reason, *The Wife* (1839). Calligraphy in ink.

PAGE 61

- » Mary Anne Dickerson, *"Frehsia"* (ca. 1833). Watercolor. From Mary Anne Dickerson Album.

PAGE 63

- » Picture of conservator Lili von Baeyer presenting a talk at the Library Company. Picture taken by Linda August.
- » Rupert Schmid. *Bronze plaque of Christopher Sower, Sr.* (1886). Bronze plaque.
- » Frederick De Bourg Richards, *Christopher Sower's house* (1859). Salted paper.

PAGE 77

- » Christian Schussele, *Adams, Abigail*, 1744–1818 (New York, [1856?]). Engraving. In Griswold, R.W. *The Republican Court, or, American society in the days of Washington*. New and rev. ed. (New York, 1856), plate opposite p. 169.

PAGE 80 & 81

- » Plates from James Dwight Dana, *Corals and coral islands* (New York, 1872).

PAGE 82 & 83

- » James Reid Lambdin, *Benjamin Franklin* (ca. 1880). Oil on canvas.
- » Clarence Wolf and Howell K. Rosenberg (left to right). Picture taken by Raechel Hammer.
- » *Tombstone of Dr. James Rush and Phoebe Ann Ridgway Rush* (1869). Bequest of Dr. James Rush.
- » Maria M. Thompson, Charles B. Landreth, and Kevin Connors. Picture taken by Raechel Hammer.
- » Images of Stephen Fried's Books, *Rush: Revolution, Madness, & the Visionary Doctor Who Became a Founding Father*. Picture taken by Michael Pearson.
- » Benjamin Duvivier, *De Fleury at Stony Point medal* (Paris 1780). Medal. Gift of Benjamin Franklin.
- » William Russell Birch, *Andalusia* (ca. 1808). Watercolor. Bequest of Charles A. Poulson.

PAGE 84

- » William Russell Birch, *Mount Sidney, the seat of Genl. John Barker, Pennsylvania*. (Philadelphia, [1809]). Engraving. Gift of Mrs. S. Marguerite Brenner.

PAGE 86

- » Benjamin Ridgway Evans, *Interior of Phila; Library, Fifth and Library Streets, 1878* (Philadelphia, 1878). Watercolor.

PAGE 88

- » Jean-Jacques Caffieri, *Benjamin Franklin* (ca. 1779–1784). Plaster. Gift of Walter Franklin.

PAGE 89

- » Library Company of Philadelphia, *Articles of Association* (Philadelphia, 1731). Manuscript on vellum.

PAGE 91

- » Georgia Barnhill, Jessica Todd Smith, Shelley Langdale (from left to right). Picture taken by the Raechel Hammer.
- » Image of Randall M. Miller, PhD, speaking to Library Company shareholders and guests at the March 2018 book talk, *The Northern Home Front during the Civil War*. Pictures taken by Raechel Hammer.
- » Image of Todd Snovel and Michelle Flamer at the Library Company Gay History Pride Program in October 2018. Picture taken by Raechel Hammer.
- » Image of Maude de Schauensee and Candice Millard. Picture taken by Stephen Ehrlich.

PAGE 99

- » *Mrs. Isaac Lea* (Philadelphia, ca. 1870). Ivorytype. Gift of Mrs. A. Douglas Oliver.
- » John Neagle, *Mathew Carey* (1825). Oil on canvas. Gift of Mrs. H. Lea Hudson.
- » John Caspar Wild, *Panorama of Philadelphia from the State House Steeple. West* (Philadelphia, c1838). Lithograph. Gift of Mrs. A. Douglas Oliver.

PAGE 101

- » P.S. Duval & Son, *United States soldiers at Camp "William Penn" Philadelphia, PA* (Philadelphia, [1863]). Chromolithograph.
- » Scipio Moorhead, *Wheatley, Phillis* (London, [1773?]) in *Wheatley, P. Poems on various subjects, religious and moral* (London, 1773), frontispiece.
- » Johann Jacob Haid, *L'Amerique* (Augsbourg, Germany, [ca. 1755]). Mezzotint.
- » Howard Helmick, *A plantation "corn-shucking"* ([Hartford, 1897]). Photomechanical print, in Mary Ashton Rice Livermore's *The Story of my Life, or, The Sunshine and Shadow of Seventy Years* (Hartford: A.D. Worthington & Co., 1897), p. 336.

PAGE 109

- » *Dickinson family funeral hatchment* (ca. 1808). Funeral hatchment. Gift of the Heirs of John Dickinson.
- » Thomas Birch, *Picture of a sailing ship in a stormy sea*. Oil on canvas. Bequest of Dr. James Rush.
- » Anne Leslie, *Benjamin Franklin*. Oil on canvas. Gift of Eliza Leslie.
- » Thomas Addison Richards, *The romance of American landscape* (New York, [1854]). Papier-mache binding detail. Michael Zinman Binding Collection.

PAGE 111

- » Pictures of Holly Phelps, taken by Jordan Cassway and Concetta Barbera.

PAGE 115

- » Minton, Hollis & Co., *Fireplace tile* (1882).
- » Anne Leslie, *Benjamin Franklin*. Oil on canvas. Gift of Eliza Leslie.
- » Picture of conservation tools, taken by Jordan Cassway.
- » Philip Syng, *Seal of the Library Company of Philadelphia* (ca. 1731–1733). Brass.

BACK COVER

- » Bausch and Lomb Optical Co., *Franklin Bifocal Sesquicentennial, 1784–1934* (1934). Bronze. Gift of Donald Oresman.
- » Thomas Birch, *Picture of a sailing ship in a stormy sea*. Oil on canvas. Bequest of Dr. James Rush.
- » *A Catalogue of books belonging to the Library Company of Philadelphia* ([Philadelphia], 1741).
- » *Dickinson family funeral hatchment* (ca. 1808). Funeral hatchment. Gift of the Heirs of John Dickinson.

“To pour forth benefits for the
common good is divine.”

— Benjamin Franklin





2018 *in Action*

FIRST ROW

- » Left Picture: From left to right: Nicole Scalessa, David Rowland, Maude de Schauensee, William J.D. Jordan at the 287th Annual Dinner. Pictures taken by Michael Pearson.
- » Middle Picture: Arielle Rambo cataloging collections. Picture taken by Jordan Cassaway.
- » Right Picture: James Green, Librarian. Picture taken by Jordan Cassaway.

SECOND ROW

- » Left Picture: Charles B. and Lucinda Landreth at Juneteenth Freedom Seminar. Picture taken by Raechel Hammer.
- » Middle Picture: Cornelia King providing support in our reading room. Picture taken by Jordan Cassaway.
- » Right picture: Michelle Flamer and Claudia Becker at the 23rd Annual Junto. Picture taken by Raechel Hammer.

THIRD ROW

- » Daniel K. Richter, PhD (on far right) with Library Company Fellows at the 287th Annual Dinner. Picture taken by Michael Pearson.
- » Library Company Shareholder James Fratto (on left) with other participants and guests. Picture taken by Raechel Hammer.