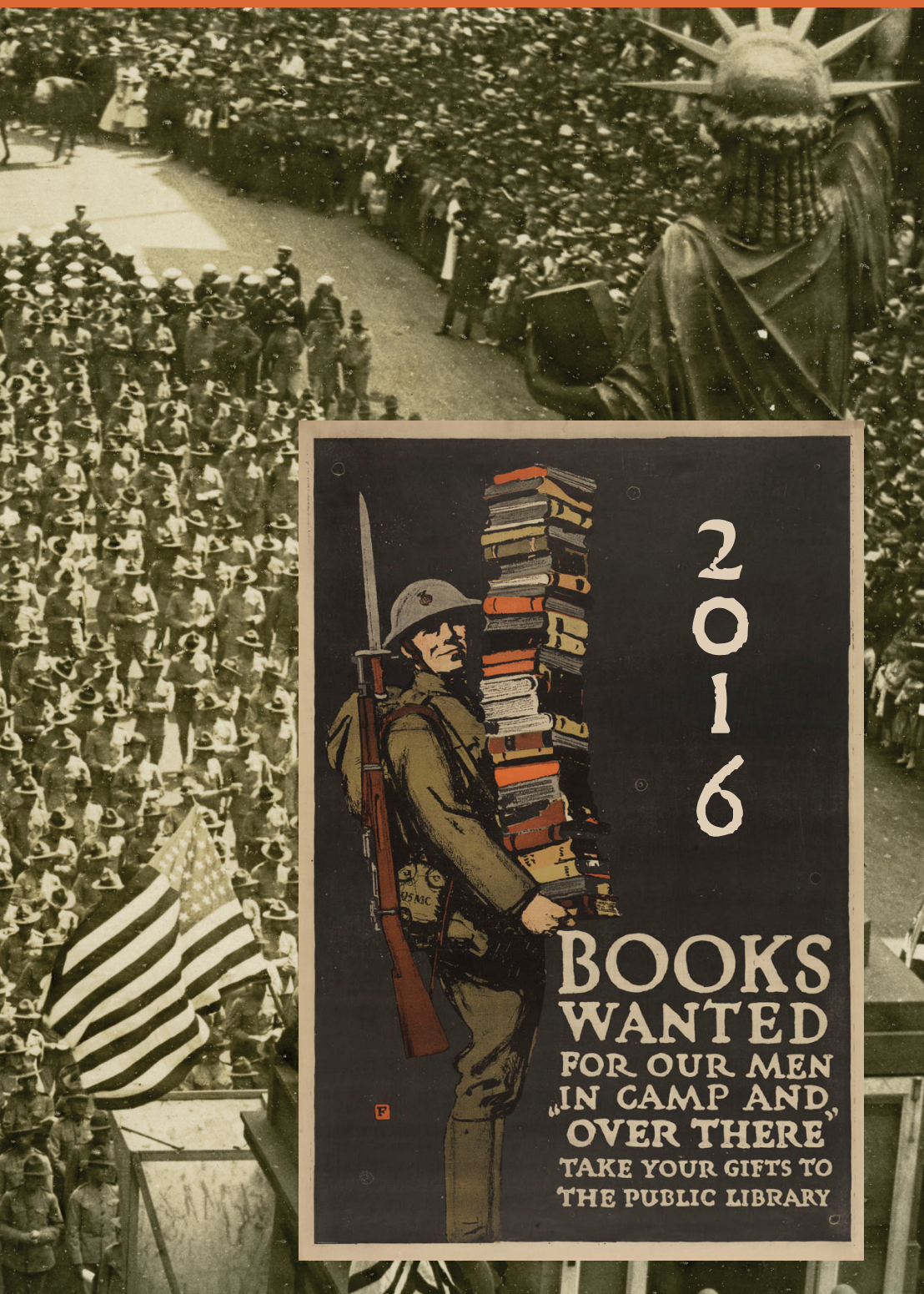


The Library Company of Philadelphia

A stylized illustration of a World War I soldier in a helmet and uniform, carrying a rifle. He is holding a large stack of books against his chest. The background is dark with the year '2016' written vertically in large white numbers. Below the year, the text 'BOOKS WANTED FOR OUR MEN "IN CAMP AND," "OVER THERE" TAKE YOUR GIFTS TO THE PUBLIC LIBRARY' is written in a bold, serif font. A small red square logo is visible near the bottom left of the soldier's figure.

2016

**BOOKS
WANTED
FOR OUR MEN
"IN CAMP AND,"
"OVER THERE"**
TAKE YOUR GIFTS TO
THE PUBLIC LIBRARY

THE ANNUAL REPORT
OF THE
LIBRARY COMPANY
OF PHILADELPHIA
FOR THE YEAR 2016



PHILADELPHIA:

The Library Company of Philadelphia
1314 Locust Street
Philadelphia, Pennsylvania 19107
2019

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Cover:

Marines hold Liberty Sing in front of Liberty Statue in Phila during World War.

Books Wanted for our Men (1914-1919).

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REPORT OF THE PRESIDENT

The year 2016 was one of transition for the Library Company. In the summer, Dr. Richard S. Newman unexpectedly resigned from his position as the Edwin Wolf 2nd Director due to a family emergency. With the support of our trustees and in particular the leadership of Charles B. Landreth, we embarked on a national search to find his successor. To support the Library Company through this transition, Emeritus Director Dr. John C. Van Horne volunteered to assist the transition committee and, most significantly, to manage the operations of the Library Company. Dr. Van Horne's leadership enabled the Library Company to operate without disruption while the exhaustive search for Dr. Newman's replacement was conducted. We thank Dr. Van Horne for his selfless service.

We also thank our trustees, staff and shareholders for their commitment to this great institution. Without their strong support and cooperation 2016 would not have been the successful year it turned out to be. Some of the year's highlights included the honoring of our living past board presidents at the Annual Lecture in Honor of John C. Van Horne and outstanding presentations by nationally acclaimed authors, Dr. Charlotte Jacobs and Dr. Donald Miller. The former spoke at the Van Horne Lecture about her biography of Dr. Jonas Salk and the latter discussed his work on the exploits of the fighting airmen of World War II at our Annual Dinner. Our Annual Dinner attendees were welcomed by Dr. Miller's good friend and collaborator, actor, producer, director and writer Tom Hanks. Mr. Hanks appeared in a pre-recorded video. His tribute to the Library Company and Dr. Miller set the tone for a truly remarkable evening.

In 2016, we also presented a contemporary art exhibition based on the *Michael Zinman Collection of Printing for the Blind* entitled *Common Touch: The Art of the Senses in the History of the Blind*. It expanded our audience, improved our accessibility standards and would not have been possible without the support of the Pew Center for Arts & Heritage and the generous donations made by Trustee Emeritus Michael Zinman.

In the summer, we partnered with the Democratic National Convention and mounted a special exhibition highlighting our presidential collections. We were honored to be one of seven historical institutions chosen to welcome thousands of visitors to the City of Philadelphia.

We ended 2016 with the 21st annual Junto raising over \$11,000 for our women's history acquisitions and hearing from one of our former Trustees, Lisa Unger Baskin, about her women's history collection. All of these events grew our public image, and expanded our reach into the community.

We were also grateful to receive a number of generous financial contributions, which enabled us to carry on our mission. Included in this support is a renewal grant of \$500,000 from the Andrew W. Mellon Foundation for the Mellon Scholars Program, which brings young scholars into the field of African American history and expands our work to undergraduates from diverse backgrounds. Additionally, we were awarded two grants from the National Endowment for the Humanities; a grant of \$81,907 to implement a new Summer Teaching Institute in 2017 focused on Women's History and the "*Meaning of Independence to Women from 1776 to 1876*," and a three-year grant of \$197,400 to continue our fellowship program, bringing scholars from all over the world to study early American history. In addition to foundation support, we received leadership gifts from Theodate Coates, Maude de Schauensee, Louise M. and Peter J. Kelly, Helen Weary, and Davida T. Deutsch. We appreciate their incredible generosity.

I am proud to report that we successfully completed our third and largest year of the NEH Challenge Match, raising another \$450,000 and over \$1,000,000 in total, to endow our Program in African American History. The campaign boasted 100% participation from the board of trustees with many shareholders also supporting this cause. A standout gift came from the McLean Contributionship, which donated \$100,000 for education and outreach initiatives.

Looking at acquisitions, in 2016, we launched a fundraising campaign to acquire a phenomenal collection of work by William Russell Birch, the British-born artist whose prints of early Philadelphia

became the standard images of the Federal City. We will receive the collection in both 2016 and 2017. This campaign was immediately embraced by the Board and leadership of the Library Company. A special thanks is owed to Clarence Wolf, for his support and the remarkable work he did to make this acquisition possible.

We also acquired a third Irving Street property in order to enlarge our footprint in our neighborhood and allow us to expand our campus, should we choose to do so in the future.

The Library Company family was saddened by the passing of several important members. Dr. Molly Roth, our former development director, passed away from cancer. She worked at the Library Company from 2011 to 2015, and during that short time greatly professionalized our fundraising operations and expanded our sources of support. Dr. Roth, a mother, wife, anthropologist, and writer, had abundant intellectual, artistic, and philosophical interests. Her contributions will be missed. Louis Golden, a shareholder since 1982, passed away in May 2016. He was a collector of rare Americana, including books, ephemera and maps. He was active in the Junto, and came to programs regularly. His family donated a special favorite of his, a splendid 1777 map by William Faden detailing Washington's troop movements leading up to the battle of Princeton—as well as a translation into Norwegian of Minot's *Eulogy on George Washington*, inscribed to Thomas Jefferson by the translator, a bound volume of *Common Sense*, and four other works by Paine, all in extremely rare English editions. While Mr. Golden will be missed, his family has retained his share and continues his shareholding legacy at the Library Company. Donald Oresman, Esq. passed away in June. A retired lawyer, Mr. Oresman served as a trustee from 1999 to 2008, serving as vice president from 2003 to the end of his term. He collected pre-1821 imprints relating to American libraries, as well as Emily Dickinson, A.E. Housman, 20th-century prints, and images of people reading; his book-lined Central Park South apartment and his collections were profiled in several prominent magazines. Mr. Oresman's generosity and contributions to our fine institution are numerous and shall be remembered. Finally, Howard H. Lewis, a long-time shareholder and ambassador for the historical community, passed away in July. Mr.

Lewis has been a shareholder of the Library Company since 1989. He served on the board of the Historical Society of Pennsylvania and was an ardent supporter of the Philadelphia History Museum. All of our departed friends will be missed and will not be forgotten.

We're pleased to report that our board of trustees continues to evolve with new members. We welcome Michelle Flamer, Esq., to the board. Ms. Flamer is a native of Philadelphia where she has worked as a senior attorney for the City of Philadelphia's commercial law unit for the past thirty years. She is an active supporter and shareholder of the Library Company and is active in several other institutions including the Association for the Study of African American Life and History. She is also an avid fiber artist. Her quilts have been shown in museums and galleries nation-wide. We also welcome Harry S. Cherken, Jr., Esq., Louise Marshall Kelly, Dr. Daniel K. Richter, and Edward M. Waddington back to the board. Mr. Cherken is a partner in the law firm of Drinker Biddle & Reath LLP and has been a trustee since 2010; Ms. Kelly, a trustee since 2014, is a fourth generation book collector with strong ties to the Library Company; Dr. Richter is the Roy F. and Jeannette P. Nichols Professor of American History and the Richard S. Dunn Director of the McNeil Center for Early American Studies at the University of Pennsylvania, and has been a Trustee since 2014; and Mr. Waddington is partner in the advisory services division of Marcum, LLP, and has been a trustee since 2014. We also thank Dr. Michael Suarez, the director of the Rare Book School, for his board service which ended in 2016.

Our collections and curatorial staff remain at the heart of the Library Company's international reputation as a renowned scholarly archive. I hope that as you read our 2016 Annual Report, you will enjoy learning about our new collections that were acquired this year. Even more so, I hope that you'll make an effort to join us at the Library Company either in one of our reading rooms, reviewing our exhibitions, or at one of our many engaging and enlightening public programs.

Howell K. Rosenberg, *President*

REPORT OF THE TREASURER

Year Ended December 31, 2016

	<u>Unrestricted</u>
REVENUES, GAINS, & OTHER SUPPORT	
Contributions	\$ 259,101
Dues	133,502
Grants	2,589
Interest & dividends	7,179
Realized gain on sales of marketable investment securities	315
Unrealized loss on marketable investment securities	3,734
Rental income	69,784
Library Services	161,554
	<u>637,758</u>
Net assets released from restrictions	2,290,889
TOTAL REVENUES, GAINS, & OTHER SUPPORT	<u>2,928,647</u>
EXPENSES	
Program	2,714,606
Management & general	579,922
Fundraising	211,289
TOTAL EXPENSES	<u>3,505,817</u>
CHANGE IN NET ASSETS	(577,170)
NET ASSETS, BEGINNING OF YEAR	<u>8,892,078</u>
NET ASSETS, END OF YEAR	<u><u>\$ 8,314,908</u></u>

Temporarily Restricted	Permanently Restricted	Total
\$ 70,760	\$ 337,429	\$ 667,290
-	-	133,502
890,590	283,089	1,176,268
-	510,073	517,252
-	855,498	855,813
-	158,473	162,207
-	-	69,784
	48,676	210,230
961,350	2,193,238	3,792,346
(590,889)	1,700,000	-
370,461	493,238	3,792,346
-	-	2,714,606
-	-	579,922
-	-	211,289
-	-	3,505,817
370,461	493,238	286,529
1,125,753	27,768,592	36,786,423
<u>\$ 1,496,214</u>	<u>\$ 27,261,830</u>	<u>\$ 37,072,952</u>

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

Charles B. Landreth, *Treasurer*

REPORT OF THE DIRECTOR

Traditionally, the Library Company's Annual Report for a given year covers only the activities of that year, even though it is mostly written after that year has ended. There's a tidy logic to this, though it can produce anachronisms, such as a director writing a summary of a year in the life of the Library Company that he was not actually a part of.

I started my time at the Library Company in January of 2017, so I was not a witness to the events I will describe here. Instead, I am (perhaps appropriately) put in the role of a historian, reliant on the witness of others to tell an accurate story about the past.

From this perspective, what stands out about 2016 is the stability and resilience of the Library Company – its members, its shareholders, its board, but especially its remarkable staff. We began the year still in transition; it was the second year in the tenure of a new Edwin A. Wolf 2nd Director, Dr. Richard Newman. In 2014, Dr. Newman had succeeded Dr. John C. Van Horne, who had led the Library Company for nearly thirty years. Dr. Newman, however, resigned in the middle of 2016 in order to support his family as they addressed a number of serious medical challenges.

During his short tenure, Dr. Newman successfully navigated a number of critical challenges: repairs and upgrades to building facilities, the completion of a state-funded capital grant, and meeting a tremendous fundraising challenge in the form of the NEH Challenge Grant to endow the Program in African American History. Taking over an organization from a well-known and long-tenured predecessor is an enormous challenge all by itself, even under the best of circumstances, and Dr. Newman made enormous headway in leading a positive transition. He built a new administrative team, including a new business manager and development director, who initiated major changes to the financial management and operations of the library. He brought enormous energy and creativity to the Library Company's public programming, and brought us into public view with a stunning exhibition during the Democratic National

Convention in the summer of 2016. All these changes were underway when he announced his unexpected departure.

Everyone in the Library Company community knew that Dr. Van Horne's retirement in 2014, after nearly 30 years of service, was the end of a long and highly successful chapter in the organization's history. It fell to Dr. Newman to begin the process of change and adaptation that would lead the company to its next phase, and he advanced a number of critical initiatives—including the NEH Challenge—that will have lasting impact. In Dr. Newman's absence, the board of trustees asked Dr. Van Horne to return as interim director, and to run the organization until a new director was found. The Library Company owes an enormous debt to John, much of which was sung and celebrated at the time of his first retirement, but this additional tour of duty was an extraordinary gift from John and his wife, Chris.

With some significant changes already initiated, and others planned, the Library Company was again searching for a new director. Dr. Van Horne's return helped to ensure steadiness and continuity, but the board of trustees also stepped up. In particular, Treasurer Charlie Landreth went above and beyond a typical board commitment not just by chairing a fast-tracked search committee, but by coming in frequently and helping Business Manager Harriet Young with the organization's finances.

Despite all of these changes, the Library Company's work rolled forward without interruption: we continued to serve scholars, to acquire significant collections, to mount exhibitions, to publish our own research, to digitize and share with the public thousands of new images, and present compelling public programming. This report will go into those accomplishments in greater detail, but for now, I ask you to admire (as I do) the organization's ability to go about its business, performing with excellence even during times of change. This is a testament to our culture, which places service as its highest value; a culture that permeates the staff and board of the Library Company.

When we talk about the Library Company as an enduring institution, this culture is the critical driver of that institution. Our

experience in 2016 put that to the test, and we leave the year knowing we passed with high marks. As we look ahead to the future, we hold on to our culture of service as the core of who we are, and we are imagining ways to continue to make that work, and the collection it animates, most useful to our country and the broader world.

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

Exhibitions and Related Activities

On April 4th the Library Company celebrated the opening of the exhibition *Common Touch: The Art of the Senses in the History of the Blind* with a special reception. A five-year culmination of work and research by artist Teresa Jaynes, *Common Touch*, which was supported by a grant from the Pew Center for Arts & Heritage, brought together art installation, music, literature, artifacts, and visual materials to present an immersive and thought-provoking experience, exploring the relationship among art, disability, and history. To learn more about the programs related to this exhibition, see the section on our Visual Culture Program.

Additional spring programming included the 3rd Annual Lecture in Honor of John Van Horne and the Library Company Annual Shareholder Meeting. On May 5th, 130 members and guests attended the 3rd Annual Lecture in Honor of John Van Horne hosted at the American Philosophical Society. Co-sponsored by the American Philosophical Society and the Consortium for the History of Science, Technology, and Medicine, the event began with a special President's Reception. The reception honored our past five board



Board of Trustee Presidents.

of trustee presidents: B. Robert DeMento, Beatrice W.B. Garvan, William H. Helfand, Elizabeth McLean, and Seymour I. Toll. The lecture portion of the evening featured a presentation by Emerita Professor of Medicine at Stanford University, Dr. Charlotte Jacobs as she spoke about her book, *Jonas Salk: A Life*, which chronicles the life and career of the scientist who developed the first polio vaccine.

Our 2016 Annual Meeting took place on Tuesday, May 17th. During the Annual Shareholder Meeting, shareholders enjoyed a presentation and video by Digital Outreach Librarians, Arielle Middleman and Concetta Barbera. Following the meeting members and guests explored the current exhibition on display, *Common Touch*, and listened to an enthralling discussion and lecture entitled *Artist's Discussion: Talking to the Fingers in the Language of the Eyes*, by artist Teresa Jaynes.

In July, the Library Company was proud to be one of only seven institutions chosen to participate in PoliticalFest, the weeklong



Politicalfest sign on Library Company door.



Left: Dr. Donald L. Miller. *Right:* The Library Company's annual dinner.

celebration of American political and presidential history planned to coincide with the Democratic National Convention. More than 1,500 people visited the Library Company and enjoyed a special exhibition that emphasized the important contributions made in Philadelphia that furthered liberty and independence in our nation's struggle for freedom.

In the fall we celebrated some of our larger fundraising programs. On Thursday, November 10, 2016, the Library Company along with 150 donors and shareholders celebrated our 285th Annual Dinner. The evening began with a private toast for our Annual Dinner Sponsors and their guests. At the reception, guests were treated to performances by Philadelphia Voices of Pride as they sang World War I era music. The vocal performance tied in perfectly with the new exhibition, *Together We Win: The Philadelphia Homefront During the First World War*, created by Library Company Curators Sarah Weatherwax and Linda August. The exhibition opening coincided with the Annual Dinner festivities, and for the first time, guests could view the interesting and colorful display of war-time posters and images of Philadelphians, as they banded together to help the war effort.

After the reception, attendees gathered at the Union League of Philadelphia to listen to Lafayette College Professor and best-

selling author and historian Donald L. Miller give a fascinating lecture, focusing on his book *Master of the Air: America's Bomber Boys Who Fought the Air War Against Nazi Germany*. Other highlights of the evening included a presentation by Councilman Mark Squilla recognizing the historical importance of the Library Company, a performance by Philadelphia Voices of Pride and a special video greeting from internationally-renowned actor and producer Tom Hanks.

With the help of our guests and generous sponsors, we were able to raise more than \$50,000 for the Library Company.

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Philip Wolfe

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Industrial Energy, Inc.
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Tria
Saint Benjamin's Brewing Company
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We ended 2016 with the Library Company's 21st Annual Junto event in December. The campaign supported acquisitions related to The Davida T. Deutsch Program in Women's History. Over 40 generous donors to the Junto gathered to listen to our speaker, Lisa Unger Baskin, shareholder and former Library Company trustee. This memorable event raised \$11,050 which will allow the Library Company to continue skillfully building its own outstanding women's history collections. For more information, please see the section on our Women's History Program.

Programs

Program in African American History

The Program in African American History continued to offer spectacular public programming for a larger Philadelphia community. In 2016, we hosted a remarkable lecture offered by acclaimed Harvard historian John Stauffer. In recognition of Black History Month, Dr. Stauffer presented research from his new book, *Picturing Frederick Douglass: An illustrated Biography of the 19th Century's Most Photographed American*, published in 2015 by W.W. Norton. The Library Company of Philadelphia partnered with Mother Bethel AME Church to host this important event.

Remembered for his daring escape and his unyielding work to end slavery, Frederick Douglass is a name known by most Americans. Yet many are unaware that the famed abolitionist was the most photographed person of his time. Dr. Stauffer, one of the three co-authors of *Picturing Frederick Douglass*, explained that Douglass sat for more portraits than any other American, including Abraham Lincoln, and this was not by accident. Douglass was committed to a more appropriate depiction of African Americans during the nineteenth century, one that did not portray degraded or inferior human beings. By sitting for self-portraits and making certain that these images were shared widely, Douglass combatted racial stereotypes through photography. Dr. Stauffer explained that the famed activist believed in the power of the camera, and believed that it could provide an alternative to the racist caricatures that were so very common. One of the highlights of the lecture was the presentation of rare images of Douglass, images that reminded audience members of a young man who freed himself from slavery and of the older statesman who would remain politically active until his death in 1895.

Our annual Juneteenth Symposium continued our tradition of scholarly public programming. A packed reading room welcomed Dr. Vanessa Holden who shared her research on the Southampton

Rebellion also known as Nat Turner's rebellion. A professor at the University of Kentucky, Dr. Holden presented a riveting lecture about the 1831 uprising of enslaved men and women in Virginia who attempted to overthrow the institution of slavery with guns, clubs, and brute force. Dr. Holden's attention to the role of women and children in the uprising was intriguing and allowed audience members to see the rebellion as a communal uprising, not one that focused upon one man.

In the fall of 2016, the Program in African American History received wonderful news. Given our track record and recent success, the Andrew W. Mellon Foundation generously agreed to renew our Mellon Scholars grant through 2020. This support will continue our important fellowship program that brings senior and junior scholars as well as undergraduate and graduate students through the doors of the Library Company of Philadelphia. We remain committed to our work in early African American history and to our goals of diversity and inclusion, pipeline building within the academy, and preparing practitioners for careers in archives, museums, and libraries.

Dr. Erica Armstrong Dunbar

Director of the Program in African American History



Program in Early American Economy and Society

As the Program in Early American Economy and Society (PEAES) entered its seventeenth year of activities, we welcomed a number of scholars and interested people from the public to the program's colloquia and annual conference at the Library Company. In addition, the director Cathy Matson put a number of new book manuscripts in the pipeline of the PEAES monograph series and she edited a special issue of the *Journal of the Early Republic*

featuring core papers from a past conference, “Economic History’s Many Muses.” As always, PEAES fellows, authors, and conference speakers engaged with both traditional themes related to the Atlantic economy from the 1600s down to the 1850s and new topics: finance and institutional development, the cultures of business and money, local and international commerce, manufacturing, labor, political economy, households, gender, and technology.

One of the most exciting events for PEAES is its annual conference, which brings together senior and junior presenters around a particular theme and typically leads to publication of the proceedings (or portions of the proceedings). In October, the program sponsored “A Re-Union of Interests: Political Economy in the New Nation,” in partnership with Rutgers University-Camden. The 2016 PEAES Conference brought together numerous outstanding junior and senior scholars to re-evaluate a book co-authored by Director Matson and Peter S. Onuf and engage in a lively discussion that reflected on the ways that we conceptualize political economy in the period from about 1760 to 1830.

For the PEAES monograph series with Johns Hopkins University Press, Director Cathy Matson worked with authors on revisions and recruited new manuscripts during the year. *The Trouble with Tea: The Politics of Consumption and the Making of an American Eighteenth-Century Global Economy*, by our former post-doctoral fellow Jane T. Merritt, appeared in print this Spring, and *Revolutionary Networks: The Business of Printing and the Production of American Politics, 1763-1789*, by our former fellow Joseph Adelman, is in production. Four additional fellows’ book manuscripts are being revised for publication: Susan Gaunt Stearns’ *The Market of the Western World: The Mississippi, the Founders, and the Forging of a Nation, 1783-1804*; Daniel Peart’s *Lobbying and the Making of US Tariff Policy, 1816-1861*; Edward Pompeian’s *Calculating the Cost of Freedom: Venezuela, the U. S., and the Spanish American Age of Revolutions*; and Lindsay Schakenbach’s *War, the State, and the Origins of American Industry, 1776-1848*.

In 2016, our post-doctoral fellows were Michael Blaakman, who researched *Speculation Nation: Land and Mania in the*

Revolutionary American Republic, 1776-1803; Lindsay Regele who researched *Manufacturing Advantage: War, the State, and the Origins of American Industrialization*; and Sara Damiano, who researched *Gendering the Work of Debt Collection: Women, Law, and the Credit Economy in New England, 1730-1790*. PEAES awarded an additional thirteen dissertation and short-term fellowships on diverse themes such as steam boats, machine tools, banking in the early republic, the economy of marriage in early North America, connections between Philadelphia and world ports of call, and many other topics.

Dr. Cathy D. Matson
Director of the Program in Early American Economy and Society



The Davida T. Deutsch *Program in Women's History*

In March 2016 we were lucky to be able to schedule our Women's History Month event during the last week that Dr. Wendy Woloson's splendid exhibition *Fashioning Philadelphia: The Style of the City, 1720-1940* was on display in our gallery. Dr. Woloson, now on the history faculty of Rutgers University, worked closely with the Program in Early American Economy and Society when she was on the staff of the Library Company.

For the event, Amy Sopcak-Joseph, a graduate student at the University of Connecticut, spoke on "Fashioning American Women: *Godey's Lady's Book* in the 19th Century." Based in Philadelphia, *Godey's* graced the parlor tables and bookshelves of thousands of American women's homes. Its editor Sarah Josepha Hale carefully selected fiction and essays that encouraged American women to seek educational opportunities and serve as moral compasses for their families and communities. Each issue included steel engravings

(perfect for scrapbooks and frames) and advertisements, and the magazine eventually offered a personal shopping service particularly aimed at women who lived far from urban centers like Philadelphia.

During Gay History Month, we hosted former fellow Jen Manion, now on the history faculty at Amherst College to speak on gender-nonconforming women. The William Way LGBT Community Center, our near neighbor in Philadelphia's "Gayborhood," co-sponsored and hosted the event. In their talk on "The T in LGBT," Jen Manion focused on several texts at the Library Company that suggest the fluidity of gender in 19th-century America. Numerous people designated female at birth challenged the boundaries of gender in their dress and behavior. Only on the eve of the Civil War did such actions become criminalized, laying the foundation for the devastating stigma that criminologists would impose on transgender and gender-nonconforming people in the 20th century.

In accordance with tradition, the Library Company hosted the 21st Annual Junto in mid-December to discuss the importance of collections and acquisitions within scholarship and research at the Library Company. Each year, the Junto focuses on a specific area of



From left to right: Sarah Duda (HSP), Don James McLaughlin (UPenn grad student), Jen Manion (speaker, Assistant Professor at Amherst College, fellow 2005-2006), Bob Skiba (WWCC), Cornelia King (LCP).

the Library Company and this year, the Library Company was proud to focus on The Davida T. Deutsch Program in Women's History. The Library Company hosted Lisa Unger Baskin, an outstanding collector of material on the history of women from the 1500s through the 1800s, as well as a former trustee and longtime supporter of the Library Company. In her talk "Collecting against the Highspots," Ms. Baskin showed how having a personal vision is of paramount importance for a collector. Over many years, she acquired lesser-known works by female scholars, printers, publishers, laborers, scientists, authors, artists, and political activists, and then brought their significance to light.

For example, she found a pamphlet about an 1834 murder trial. One of the people testifying was a woman named Isabella. Thanks to knowing that Isabella was the early name of the preacher Sojourner Truth (1799-1883), Ms. Baskin "scooped" the pamphlet. The Library Company's copy is one of the items that Curator of Women's History Connie King often shows on tours, because Sojourner Truth's experiences reflect many of the challenges that African American women faced in the 19th century.

Sojourner Truth was freed in 1828 under New York State's emancipation law, converted to Methodism, lived on a religious commune which disbanded amid controversy, took the name Sojourner Truth when she became an itinerant preacher, and eventually sold the account of her own life to support herself. Over her lifetime, Truth participated in many social and political movements, especially abolitionism, women's rights, and temperance. We thank Lisa Unger Baskin for showing us the importance of having a solid knowledge of women's history in order to appreciate non-canonical works.

The 2016 Junto Campaign raised over \$11,000 for The Davida T. Deutsch Program in Women's History for additions to our already-strong collection of women's history material. We thank the members of this group for their support of women's history and the collections of the Library Company.

Cornelia King
Chief of Reference and Curator of Women's History



Gift #1 by Teresa Jaynes (2016). Photograph by Concetta Barbera.

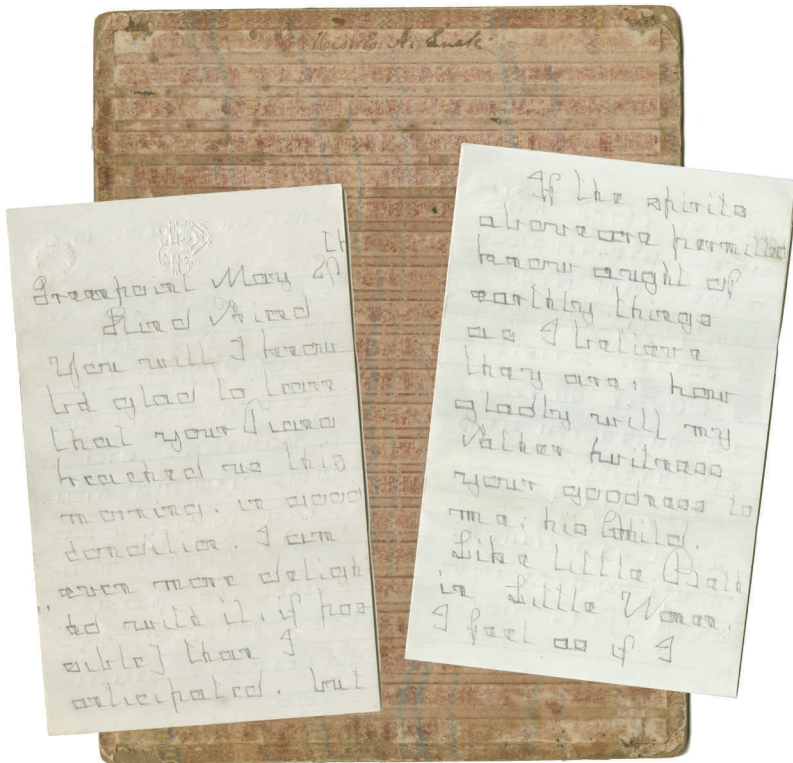
Visual Culture Program

Common Touch: The Art of the Senses in the History of the Blind,
April 4 – October 21, 2016

Five years in the making, our benchmark exhibition *Common Touch: The Art of the Senses in the History of the Blind* broke new ground for the Library Company. Our first major artist-in-residence exhibition, the Visual Culture Program (VCP) project showcased the educational possibilities of intersecting art, historical collections, and disability studies. *Common Touch* was born out of the Library Company's extensive collection of historical printing for the blind. Beginning in 1838 when we received a copy of the first raised-letter book printed in America, *The Gospel According to Saint Mark* (Philadelphia, 1833), our collection, reflective of the scarcity of the materials, had slowly grown. Fortunately for the Library Company and for the materials themselves, one of the greatest collectors of our time had also developed an interest in the genre. Michael Zinman, a generous supporter of the Library Company for many

years, had built an unrivaled collection of printing for the blind. In 2008, Zinman donated that collection to the institution, and has continued adding to it ever since. These gifts, of course, have spurred us to increase our purchasing in this area, and have inspired other collectors to support our efforts through donations of their own, and so the collection has grown exponentially.

In 2011, VCP Co-Directors Erika Piola and Rachel D'Agostino reached out to community-minded, Philadelphia artist Teresa Jaynes in support of the Program's mission to foster innovative connections between the Library Company's collections and Philadelphia's vibrant



Two letters written in square-hand by Jennie Partridge (Greenfield, Brooklyn, ca. 1870s) atop a 19th century pasteboard handwriting guide. Michael Zinman Collection of Printing for the Blind.

arts community. Jaynes, a book and installation artist, recipient of a Pew Fellowship in the Arts as well as the director of the acclaimed Philadelphia print festival Philagrafika 2010, uses literature, visual material, and artifacts to create works with a historical context. Curated by Jaynes, *Common Touch* explored the nature, foundations, and limits of perception through interactive art works inspired by and juxtaposed with material from our Michael Zinman Collection of Printing for the Blind. By looking at examples of printing for the blind as visual objects, and by exploring the experiences of those who used and created these historical materials, Piola, D'Agostino, and Jaynes sought to start a conversation about how visual materials function in society and how sight is privileged invisibly.

Funded by The Pew Center for Arts & Heritage, the multi-sensory and multi-media exhibition displayed thought-provoking installations that challenged conceptions of the privileged role of vision. The project fostered and thrived on collaboration. The arts accessibility organization Art-Reach, Institute on Disabilities at Temple University, Monell Chemical Senses Center, Philly Touch Tours, and Jaynes's Vision Council, an advisory committee of arts and cultural professionals with varying degrees of vision loss, fostered the creative process behind the accessible gallery design as well as the *Common Touch* website, social media, and oral histories. This collaborative nature grounded the exhibition.

Facilitated by VCP, Jaynes's research and aesthetic insight nurtured a bridge of transparency to the history of the education of the blind through experiences that did not privilege, nor discount sight in relating to works of art. As noted by art historian Bruce Altshuler, "Good exhibitions can be ... done by artists ... The only important question is whether an exhibition is intellectually productive... Is the show illuminating?" (*The Art Newspaper*; December 2014). *Common Touch* exemplified the advantages of artist curations for a research library. Jaynes's touch-art of the present and the Library Company's material of the past fostered an illuminating exhibition that thoughtfully acknowledged disability as intrinsic to their creation.

For just over six months in 2016, *Common Touch* occupied

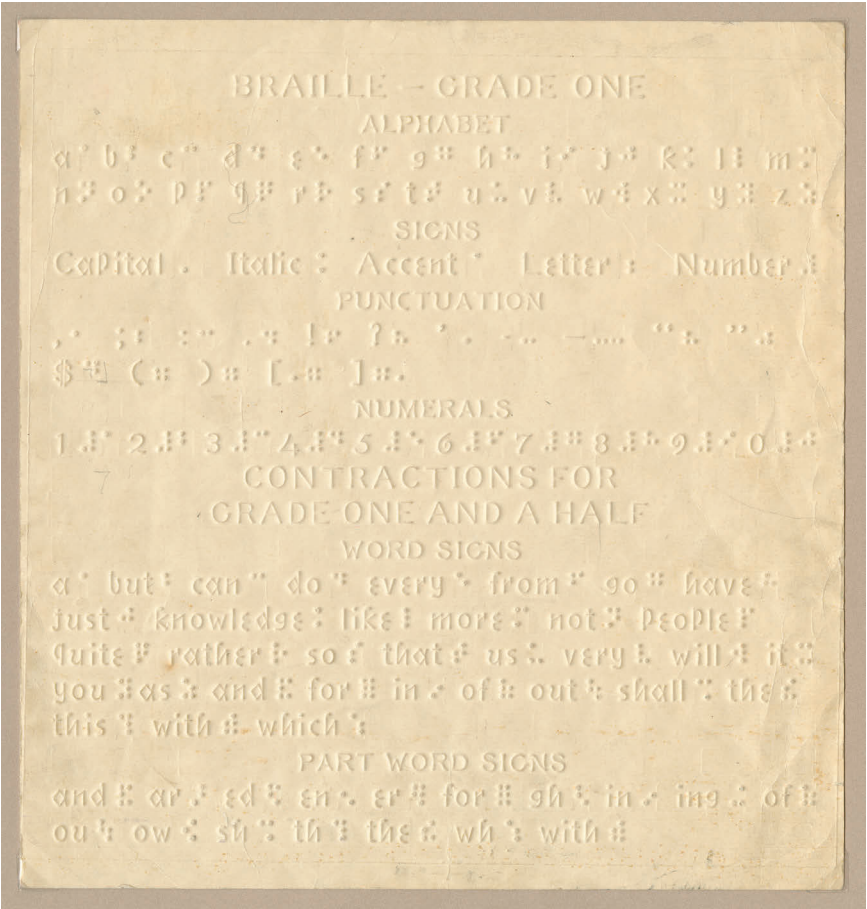
the Louise Lux-Sions and Harry Sions Gallery at the Library Company. The show invited visitors into a world of discovery in which history intersected with new forms of tactile expression. Complemented by 19th-century personal narratives, raised-print textbooks, and teaching tools for the visually impaired, Jaynes's original artworks challenged our cultural assumptions about the interrelationship between art, sight, and the history of disability. Exhibition visitors were invited to interact with all of Jaynes's artworks, including a topographic map with porcelain geometric forms inspired by the work of John Metcalf, a prominent 18th-century English blind surveyor; movable, sculptural letterforms taken from correspondence written using a 19th-century script developed for the blind; and a series of silkscreen patterns, printed in puffed ink, which represented a graphic transmutation of Thomas "Blind Tom" Wiggins's noted composition *March Timpani* (1880). A true multi-sensory exhibition, *Common Touch* also provided visitors with an auditory and olfactory experience inspired by vignettes in the lives of Metcalf and Wiggins.

As a complement to *Common Touch*, D'Agostino curated



Visitor interacting with *Gift #3* by Teresa Jaynes (2016). Photograph by Gary McKinnis.

an exhibition that ran concurrently. *The Birth of Blind Literacy* showcased more of the historical materials that were the inspiration for *Common Touch*. The exhibition focused on the development of printing for the blind from its earliest iteration, in Valentin Haüy's *Essai sur l'Éducation des Aveugles* (Paris, 1786), through the many arbitrary and alphabetic systems of the 19th century, and finally to the hard-fought battle that led to the acceptance of braille as the universal system in the early 20th century. Nineteenth-century depictions of the blind were also presented alongside contemporary autobiographies written by visually impaired authors.



Braille – Grade One (Philadelphia?, between 1917 and 1932). Michael Zinman Collection of Printing for the Blind.

It was important to all those involved with *Common Touch* that the exhibition be available to everyone with an interest in experiencing it, but most particularly to those whose history it so extensively drew upon. To that end, we consulted with accessibility experts through the course of the development of the exhibition and related programming, and we followed principles of universal design when building the space and the experiences for our visitors. To make the gallery space accessible, we considered the height and depth of all cases to allow for maximum visibility; the placement of the cases and other installed items to allow for a full turning radius for wheelchairs; and the use of risers along the floor to alert visitors to obstacles, if they were navigating the exhibition with a cane. A tactile map of the gallery was also produced. To aid visitors with low vision, all label text was printed in a large font, sans serif, on a stark white background. Additionally, text was provided in braille, and magnifying glasses and flashlights were available to those who wanted them. An audio guide was created using description guidelines from the American Council of the Blind, making this the first Library Company exhibition with a full audio tour.

Beyond the gallery, *Common Touch* was also available, and still is, through the Library Company's website. This too adheres to guidelines for accessibility. A toolbar allows users to adjust color contrast, grayscale, and font sizes; images have descriptions accessible through screen readers; large-font label text can be downloaded and manipulated as needed; and the audio tour tracks are available for download as well.

The goal of these efforts was to improve accessibility in all future Library Company websites, exhibitions, and programs. To make these changes a part of the Library Company culture, all staff were encouraged to participate in disability etiquette training workshops, led by Philly Touch Tours. What we learned at these workshops proved invaluable, particularly as we developed and implemented the many programs that accompanied *Common Touch*.

Common Touch programming, rooted in aspects of the overall exhibition theme of the interrelationship between art, disability, and history, were often arranged in collaboration with peer institutions.



Terry Galloway performing *You Are My Sunshine* at the Gershman Y in April 2016.

An eager crowd at the Gershman Y experienced the award-winning performer, writer, and director Terry Galloway performing her one-

woman play, *You Are My Sunshine*, about her cochlear implant.

This event constituted our first-ever use of Communication Access Real-Time Translation (CART) captioning services. In our own reading room, acclaimed scholar and author on disability Stephen Kuusisto talked to an equally rapt audience about the history of the blind, art, and his experience with the exhibition as someone who is visually impaired. And in the Skyline Room of the Parkway Central branch of the Free Library of Philadelphia, world-renowned master percussionist Pablo Batista and his Latin Jazz Ensemble enthralled attendees at a jazz concert co-sponsored by the Library Company, Philadelphia Jazz Project, and the Free Library. Toward the end of the exhibition's run, we hosted a roundtable discussion with members of our Vision Council, in which these essential collaborators and consultants for *Common Touch* reflected on their personal and professional lives as people with visual impairment and their experiences with the exhibition.

The enduring material documentation of *Common Touch* is its catalog, the Library Company's first full exhibition catalog in a decade. In keeping with the goals of the exhibition, the catalog embodies a further dimension of the creative possibilities of the intersection of art, historical collections, and disability studies. The catalog features a subtle hybrid design to further the exhibition's tactile experience. Comprised of different textures of naturally scented paper, a stitched binding, and a bookmark insert printed only in braille, the illustrated catalog includes contributions by Jaynes, Piola, and D'Agostino, as well as Kuusisto, and art historian and curator Sheryl Conkelton. The catalog has already enjoyed wide distribution and it gives great satisfaction to know that our work with *Common Touch* will live on in this publication.

Over 2,800 visitors experienced the exhibition, which drew some of our most diverse audiences and highest numbers of requests for tours. Museum and library professionals, high-school students, disability studies scholars, artists, and groups from the Associated Services for the Blind and Visually Impaired visited the Library Company, many for the first time.

The impact of the exhibition also garnered welcome media

attention that resulted in a segment on the June 3, 2016 episode of Philadelphia's WHYY TV 12's arts, culture, and entertainment program *Friday Arts*. Piola and D'Agostino also sought opportunities to promote the exhibition. Piola participated in the session "Using Art to Share History: Models for Challenging the Exclusive Past?" at the *National Council of Public Historians* joint conference and D'Agostino presented the paper "Common Touch: Re-Envisioning the History of the Blind" at the annual conference of the Rare Books and Manuscripts Section of the American Library Association (RBMS).

Common Touch destabilized cultural assumptions about seeing, the history of blindness, and the literal and figurative untouchability of historical collections. At its core, *Common Touch* made the invisible visible—an apt metaphor for the hidden history of printing for and education of the blind, the aesthetics of raised prints, and the role of the Library Company in its local community.

VCP Year in Review

In addition to *Common Touch*, VCP hosted or participated in a number of other programming activities to promote our visual collections and their use for scholarship. At the beginning of the year, William H. Helfand Visual Culture Fellow Ellen Handy researched our 19th-century photography collections. The fellowship supported her work on a book project examining the multiple histories and inter-relationships of different photographic mediums.

In May, Piola presented on her research about the visual culture of raised printing for the blind at the Bard Graduate Center symposium *American Material and Visual Culture of the "Long" Nineteenth Century*. And in November, she revisited her research for *Philadelphia on Stone* and lectured about 19th-century Philadelphia lithography as a popular art form at the Winterthur Museum and Library. Throughout the year, she also talked to various visiting groups and classes from Hussian School for Art, Temple University, Fleischer Art Memorial, and University of the Arts about the history of Philadelphia lithography, photography, and graphic design.

D'Agostino also hosted numerous visitors to the Library Company, and engaged in outreach to bring the work of the Visual Culture Program to a broader audience. Additionally, she continued in her role as Senior Lecturer in the history of the book and the artists' book with the University of the Arts. This course is held at the Library Company and uses our rich holdings to bring the story of the book and its visual culture to a new generation of artists.

Rachel D'Agostino, *Co-Director Visual Culture Program*
Erika Piola, *Co-Director Visual Culture Program*

Digital Humanities and Outreach

In 2016, the IT Department embarked on a digital infrastructure upgrade to migrate the Library Company's digital assets to a new and improved digital asset repository, created a search feature that would bridge the gap between the book and image catalogs, and launched a user friendly and modern institutional website. Funded by the Fidelity Non Profit Management Foundation, this project will improve and enhance the user experience, establish a sustainable and extensible digital infrastructure, and provide a dependable foundation for digital asset management and preservation that meets or exceeds archival standards. The improvements will also provide an essential vehicle for speaking to and engaging the next generation of members, donors, trustees, and researchers. Each stage of development has a keen focus on the needs of our target audiences and improved accessibility to the Library Company's valued collections. The project team included Nicole Scalessa (project manager), Nicole Joniec (collections manager), Ann McShane (project assistant), and Walter Rice (technical consultant).

In preparation for the project, server storage capacity was expanded and backup capabilities improved with the addition of cloud storage to our pre-existing off-site storage. We worked with Discovery Garden, Inc. to develop the digital asset repository in the open source system Islandora. This process began with a thorough assessment of our digital assets followed by system development and ending with the migration of our data out of our old system DigiTool (an ExLibris product), commonly known as ImpAC. This comprised of phase one of the project with search capabilities and the institutional website development slated for early next year and a complete launch of all three phases in June of 2017 followed by user testing.

In addition to the digital infrastructure update, the Library Company collaborated on many digital humanities projects in 2016. In May 2016, Concetta Barbera and Arielle Middleman presented

a video documentation at the Annual Meeting that included still images and video of Library Company collections and staff while highlighting the Digital Outreach Program. In collaboration with Linda August, co-curator of the *Together We Win* exhibition, Barbera and Middleman created four stop-motion animations featuring WWI-era recipes that were posted to Library Company social media platforms, as well as featured on the *Together We Win* website. These videos, collectively called WWI Test Kitchen, aimed to introduce ways American households practiced food conservation during the First World War. The exhibition website, designed by Scalessa, also includes over three hundred posters and nine period musical renditions.

Hunter Johnson was selected as the Summer Digital Humanities intern. He primarily focused on the Digital Paxton project, a digital humanities collaboration between the Library Company and the Historical Society of Pennsylvania with fellow Will Fenton of Fordham University. Utilizing the web authoring tool Scalar, this digital humanities endeavor presents and interprets content related to the Paxton Boys massacre of 1763. The Summer Intern program is in its third year of existence providing the opportunity to enhance and expand our digital resources with innovative technologies that will connect Library Company collections with new audiences. Participants in the program gain a familiarity with a wide range of digital library standards and practices, such as digitization, digital preservation, standards for media content, metadata, controlled authorities, and user experience. Johnson digitized and transcribed over 500 pages during the month of June for inclusion in the project.

In September, Scalessa attended a metadata boot camp at Temple University for the *Bibliotheca Philadelphiensis*, a Council on Library and Information Resources (CLIR) funded digitization grant project. This project, involving fifteen members of the Philadelphia Area Consortium of Special Collections Libraries (PACSCL), will provide online access to high-resolution images, with metadata, of 159,512 pages of medieval manuscripts from more than 400 codices plus leaves. Scalessa trained Em Ricciardi, with the assistance of Nicole Joniec, to create the structural metadata for Library Company

collections to be included in the project.

The Library Company continued to be a hub of digital humanities activity. In the Spring, we hosted the Galleries, Libraries, Archives and Museums (GLAM) café for the second year in a row. Intended to be a meetup for those interested in digital humanities at area GLAM institutions, each meetup drew a crowd of digital humanities enthusiasts giving them a venue to discuss digital humanities projects. The quarterly Philly Digital Managers meeting also met at the Library Company bringing together digital repository professionals from all over the region.

The Digital Outreach Program, led by Barbera and Middleman, facilitated projects and workshops aimed to highlight library collections as interactive materials, offering social media followers new and enhanced perspectives of collections. A highlight included a PACSCL-wide social media GIF-making workshop hosted at the University of Pennsylvania and attended by sixteen social media managers from PACSCL institutions. Attendees gained experience turning a digitized item, typically presented as a static image, into an animated loop using Adobe Photoshop, and formatting the end result to be compatible for various social media platforms. In addition to these projects, Barbera and Middleman created 310 original social media posts, gaining 3,706 followers across Library Company social media platforms (Facebook, Tumblr, Instagram). This put the total number of social media followers at 4,732 for the end of year 2016, a 400% increase from previous years.

Nicole H. Scalessa

IT Manager and Digital Humanities Coordinator

Concetta Barbera

Digital Outreach Librarian and Curatorial Assistant

Arielle Middleman

Associate Chief of Cataloging and Digital Outreach Librarian

The Gladys Brooks Foundation Cataloging Department

It has been forty years since Edwin Wolf 2nd attended the 1976 conference in Washington, where the idea of the modern English Short Title Catalogue (ESTC) and the related North American Imprints Project (NAIP) first took hold. Our esteemed former librarian was an early proponent of the project, which received grant funding in 1979. He served as a member of the North American Committee of the ESTC from 1981 to 1984 and on the board of directors from 1984 until his resignation, due to ill health, in January 1989. We began reporting our books and pamphlets in 1982, and we have been faithful to this great international bibliographic effort ever since.

In the annual report for 1982, we speculated that we had about 37,000 imprints suitable for inclusion in the Eighteenth-Century Short Title Catalogue. By 1986, we lowered the estimate to roughly 20,000 eligible items and we received a small subvention from the ESTC office to complete our reporting. Renamed the English Short Title Catalogue in 1994, the ESTC expanded to include imprints from earlier centuries. To date, the Library Company has reported well over 30,000 items; if we include the Historical Society of Pennsylvania's books and pamphlets, which we reported on their behalf, the number nears 42,000 records. Our collections are only outnumbered by such large North American repositories as the New York Public Library, Yale University, the Huntington Library, and Harvard University.

In 2016, we added our holdings information to 79 ESTC records. We answered a dozen bibliographical questions for NAIP at the American Antiquarian Society and one question for the ESTC team at the British Library in London. We supplied the information for three previously unrecorded items now included in the online bibliography. We continue to consult the ESTC when we catalog, report our new acquisitions to the project, and search the online bibliography for our scholars in the Reading Room.

Holly Phelps, *Chief of Cataloging*

The McLean Conservation Department

The McLean Conservation Department treated 626 items during 2016. This number is smaller than usual, but the conservators were very busy nonetheless! They coordinated the installation of two main gallery exhibitions during 2016, *Common Touch* and *Together We Win*. They also began the process of curating an exhibition themselves - *The Living Book* - which opened May 2017. Additionally, they coordinated nine mini exhibits on a wide range of subjects. They also prepared and installed an exhibit in the Logan Room for the Democratic National Convention during July.

They prepared collection materials for several off-site exhibitions, as well. Fourteen items were matted, framed and packed for an exhibition at the Pennsylvania Academy of the Fine Arts (PAFA) *An Extraordinary History, An Incredible Future: 200 Years of Service*, in celebration of the AME denomination's bicentennial. Additionally, they cleaned, stabilized and packed eighteen large WWI posters, also for an exhibit at PAFA that opened in the fall.

In April, the McLean Conservation Department hosted a workshop sponsored by the Delaware Valley Chapter of the Guild of Book Workers on the repair of 19th-century publisher's bindings. Book conservators from Haverford College, The Free Library, The American Philosophical Society, The Historical Society, University of Pennsylvania, and Gettysburg College attended.

After thirty-two years of hard use, the butcher block countertops in the McLean Conservation Department were sanded and sealed with three coats of polyurethane. The project necessitated removing all rare materials from the room and covering all the shelves and equipment with plastic. The hard work was worth it. They look great. A fresh start!

Jennifer Rosner, *Chief of Conservation*

Austin Seraphin



"I participated in the Common Touch program as part of my work with Philly Touch Tours.... I started learning braille at a young age so could easily relate to the pieces. I especially enjoyed the olfactometer. Synchronizing scents with a narration seemed to bring us a small step closer to virtual reality. The most valuable insight, however, came when considering the plight of Louis Braille, the inventor of the writing system for the blind

which bears his name. He revised the system...and then presented it to the blind. The sighted orthodoxy resisted it, reasoning that any tactile writing system must resemble print. It took fifty years for them to realize that a system designed by a blind user might in fact work better than any product of committee thinking. I will never forget this lesson and have Common Touch to thank. I look forward to further collaborations with the Library Company." - **Austin Seraphin, Common Touch Partner and Co-Founder of Philly Touch Tours**

Austin is the co-founder of Philly Touch Tours. Being blind himself, Austin knows firsthand that cultural access can be challenging. His experience with Penn Museum's popular accessible touch program, *Insights into Ancient Egypt*, which he co-designed, clearly demonstrates that people with vision loss are active participants in enriching cultural and social programs and events. Austin is excited to create new and exciting sensory experiences and tours while also offering training in inclusionary

practice and accessible web design to cultural venues with a ‘People-first’ perspective.

Austin is an access technology consultant, working locally with companies to make their websites accessible by screen readers. He specializes in iOS and Linux Operating Systems and presents at local, national and international conferences. In 2014, Austin received the Annual Access Achievement award from the Mayoral Council on People with Disabilities and received the accolade ‘Visual Artists of the Year’ at the Philadelphia Geek Awards for a Braille Street Art project.

Common Touch: The Art of the Senses in the History of the Blind (April 4 – October 21, 2016) was a multimedia exhibition that looked at historical embossed and raised-letter documents for the visually impaired as a starting point for a multi-sensory exploration of the nature of perception. Inspired by her research in the Library Company’s Michael Zinman Collection of Printing for the Blind, artist-in-residence Teresa Jaynes’s exhibition combined her own original works with historical collections that document the education of the blind in the 19th century.

Common Touch: The Art of the Senses in the History of the Blind
received generous support from
The Pew Center for Arts & Heritage.



Jessica Choppin Roney



“Everybody knows the wealth of printed material at the Library Company. However, my semester-long fellowship gave me the opportunity to use the Library Company’s rich manuscript holdings relating to its own history. The 18th-century founding and organization of the Library Company became a central part of the argument in my dissertation and later book about the evolution of civil society in Philadelphia. On a personal note, I forged connections with other scholars that persist to this day and

shape me as a thinker and writer. Years later, those connections helped me as I published my book through the Library Company’s PEAES series at Johns Hopkins University Press. Today I am a shareholder of the Library Company, adding my name to the membership rolls I so diligently studied. It would be no exaggeration to say that my fellowship at the Library Company has been central to my professional and personal development.” -

Dr. Jessica Choppin Roney, 2005 PEAES fellow and Associate Professor of History, Temple University

Jessica Choppin Roney is Associate Professor of History at Temple University. She is the author of *Governed by a Spirit of Opposition: The Origins of American Political Practice in Colonial Philadelphia* which won the Athenaeum of Philadelphia’s literary award in 2014. She is currently working on a new book project on political culture in new American settlements immediately following

the American Revolution. In addition to editing a special volume of the *Journal of the Early American Studies* on port cities from 1500 to 1800, she has recently organized two international conferences on port cities and hinterlands. She also serves as the co-editor for book reviews for the *Journal of the Early Republic*.

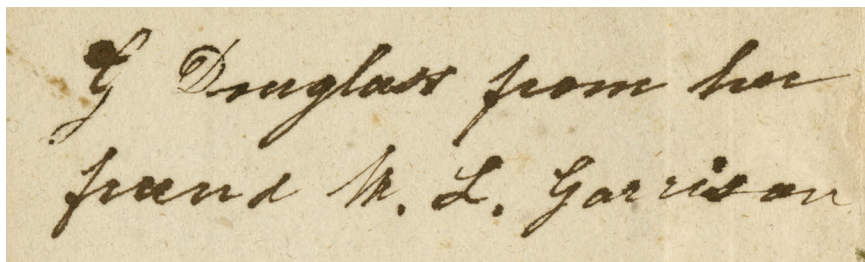
In Dr. Roney's article, "Speaking History to Power," which appeared in the summer 2016 issue of *History News* (the quarterly publication of the American Association of State and Local History), she describes her experiences developing a course at Temple University on the history of poverty in Philadelphia.

Collections

2016 African Americana Acquisitions

Several purchases demonstrate that book history can help illuminate the lives of people of African descent. Jane Kilby Welsh's two-volume *Familiar Lessons in Mineralogy and Geology, Designed for the Use of Young Persons and Lyceums* (Boston, 1832-1833) is a scarce early science textbook written by a woman and largely intended for use in schools for women. However, it is the book's provenance that makes it an exciting addition to the African Americana Collection. As shown by two inscriptions, William Lloyd Garrison gave this book to Grace Bustill Douglass, the Philadelphia educator and anti-slavery activist.

The title page also bears the signature of Grace's daughter Sarah Mapps Douglass, who followed her mother into teaching and abolitionism, making this a rare book known to have been owned by two 19th-century black women. Sarah was especially renowned for her knowledge of and instruction in science, including mineralogy, anatomy, physiology, and botany. Contemporary accounts in the black press noted her extraordinary cabinet of minerals, which Sarah may have learned to identify and excavate from this work. The book's provenance also suggests that it may have been used in black classrooms, perhaps contributing to the scant extant evidence of the curricular materials used in black schools. We thank former fellow Jessica Linker for writing a Library Company blog post that



Detail from front pastedown and title page of Jane Kilby Welsh, *Familiar Lessons in Mineralogy and Geology* (Boston, 1832-1833). Purchased with the Davida T. Deutsch Fund for Acquisitions in African American History.

THOUGHTS AND SENTIMENTS
ON
THE EVIL AND WICKED TRAFFIC
OF THE
SLAVERY AND COMMERCE
OF THE
HUMAN SPECIES.

Humbly submitted to the INHABITANTS of *Great-Britain*

By OTTABAH CUGOANO, a Native of *Africa*.

London, July 1787.

Sold by T. BECKET, Bookseller, *Pall-Mall*; also by Mr. HALL, at No. 25, *Prinze's-Street*; Mr. PHILLIPS, *George-Yard*, *Lombard-Street*; and by the AUTHOR, at Mr. COSWAY'S, No. 33, *Pall-Mall*.

GENERAL CONTENTS.

Page 1. **T**hankful acknowledgments of those that have written and testified against slavery—3. Some reflexions and apology for advancing these Thoughts and Sentiments—5. Some account of the Author's captivity—11. Reflexions on his deliverance from Grenada—13. Thanks to God and his good providence for the great advantages of the Bible.

Page 14. General observations on the Curfory Remarker, an advocate for slavery—21. Sundry pretences for enslaving the Africans answered—23. False consequences as some good arising from slavery exploded—24. Almost nothing to be seen abroad among Christians but ruffians and barbarians—25. Some account of the slave-procurers—27. That the Africans sell their wives and children, nothing can be more contrary to their natural feelings, and absurd.

Page 29. Observations on other grand pretences made use of by the favourers of slavery refuted—31. Different complexions

Ottabah Cugoanao, *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery*. (London, 1787). Purchased with the Davida T. Deutsch Fund for Acquisitions in African American History.

contextualized the book's significance in the history of science education of black girls.

We were also pleased to acquire the four-page book prospectus for *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species* (London, 1787) by Ottobah Cugoano, who was one of the earliest African anti-slavery activists to use the pen as his weapon in the abolitionist cause. Born around 1757 in present-day Ghana, Cugoano was kidnapped by fellow Africans in 1770 and sold into slavery to Europeans before being shipped to the West Indies. In 1772, an English merchant purchased him and took him to England, where he learned to read and write. That same year, the judicial ruling in the *Somerset* case made Cugoano a free man.

Cugoano then devoted his energies to abolitionism, including co-authoring several anti-slavery letters that were printed in London newspapers. In addition to his activist writings, Cugoano was also a member of Sons of Africa, an anti-slavery group comprised of educated Africans, including his friend Olaudah Equiano. In 1787, Cugoano published *Thoughts and Sentiments*, a religious and secular critique of slavery and the slave trade. In this jeremiad, Cugoano took the then radical view of demanding the immediate abolition of slavery. In 1791, he published an abridged version of *Thoughts and Sentiments* with some additional material. Although the Library Company does not possess either edition of *Thoughts and Sentiments*, our holdings do contain Thomas Fisher's *The Negro's Memorial, or, Abolitionist's Catechism* (London, 1825), to which is appended a biographical excerpt of Cugoano's life from the 1787 edition of *Thoughts and Sentiments*. Our newly acquired prospectus sheds light on Cugoano's methods for promoting and distributing his first work, which was sold through a number of London booksellers as well as by subscription through the author.

The next two acquisitions address African American civil rights in the South during Reconstruction. *The Position of the Republican and Democratic Parties, a Dialogue between a White Republican and a Colored Citizen* (Washington, D.C., 1867) is a four-page voter education tool in the form of a dialogue to persuade

freed people to side with the Republican Party. The Reconstruction Act of 1867 enfranchised Southern black men by requiring formerly Confederate states to extend suffrage to qualified male citizens regardless of race in the states' new postbellum constitutions. As a result, the Republican Party strategized ways to convert thousands of potential black voters to their side.

The party initially flooded the South with political reading material but soon realized that this method was unsuited for reaching a largely illiterate audience. The Republican Party then adjusted its tactics to tap into freed people's facility with oral traditions to spread its message. In conjunction with the Union League of America, the Republican Party devised this dialogue to compare and contrast the positions of the Democratic and Republican Parties regarding rights for African Americans. The party then recruited black Southerners to teach the dialogue to freed people, who would commit the dialogue to memory and recite it to others.

In an 1867 letter to the Union Republican Congressional Committee, the Rev. Henry McNeal Turner noted the enthusiastic response to the dialogues: "We read over the dialogues to the delegates and commented on them at great length, so that no mistake might be entertained. ... The whole house would ring with shouts, and shake with the spasmodic motions and peculiar gestures of the audience." This dialogue recalls two satiric broadsides from our holdings, *Democratic Catechism of Negro Equality* (Philadelphia, 1863) and *The Shorter Catechism of Negro Equality* (New York, 1864), which accuse the Democratic party of favoring black suffrage and civil rights. These latter broadsides differ in our new acquisition in that they appear to be an attempt by the Republican Party to win over racist Democratic voters. These instances suggests that the catechism format was a familiar tool for educating voters on issues, exemplifying an interesting mix of print culture and oral traditions in disseminating political ideas.

Civil Rights in Alabama. Message from the President of the United States, Transmitting a Memorial of a Convention of Colored Citizens Assembled in the City of Montgomery, Ala., on December 2, 1874 (Washington, D.C., 1874) is a report to President Ulysses

Head-Quarters Camp "William Penn,"

CHELTEN HILLS, PA.

FEBRUARY 13TH, 1864

GENERAL ORDER No. 13.

All Visitors to this Camp will require a Pass, to be obtained at these Head-Quarters, or at the Head-Quarters of the Supervisory Committee, No. 1210 Chestnut Street.

By order of

LOUIS WAGNER,

Lieut.-Col. 88th Regt. P.V.

Commanding Post.

GEORGE E. HEATH,

1st Lieut. 6th Regt. U. S. C. T.

Post Adjutant.

HEAD-QUARTERS CAMP "WILLIAM PENN.,"

CHELTEN HILLS, PA.

1864

The Bearer,

has permission to visit this Camp on

This Pass Not Transferable, and to be taken up when presented.

By Order of

LOUIS WAGNER,

Lieut.-Col. 88th Regt. P.V.,

Commanding Post.

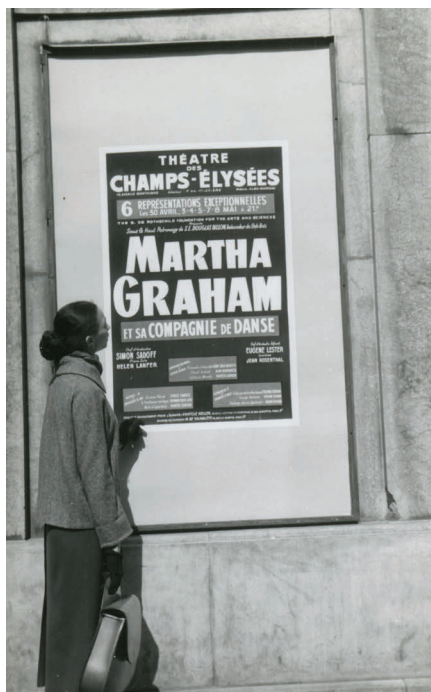
.....
General Agent Supervisory Committee.

United States. Army. Pennsylvania Infantry Regiment, 88th (1861-1965), *General Order no. 13* [Philadelphia?, 1864]. Purchased with the Davida T. Deutsch Fund for Acquisitions in African American History.

S. Grant of civil rights violations against Alabama's black citizens. Despite the passage of the Thirteenth, Fourteenth, and Fifteenth Amendments, the writers note that "as a race, and as citizens, we never have enjoyed, except partially, imperfectly, and locally, our political and civil rights in this State." The memorial describes of number of injustices, including instances of voter intimidation and violence, lynchings, and biased juries in criminal and civil cases. Grant forwarded the memorial to the House Committee on Alabama Affairs, who had it printed and entered into the congressional record. Although it is unclear how the House committee responded specifically to the report, the memorial may have buttressed support for the Civil Rights Act that Congress passed in February 1875. This is a timely addition to our collection considering the interest in 19th-century black political conventions that the Colored Conventions Project at the University of Delaware has generated. While this may have only been an informal gathering rather than an official state convention of black men, the Montgomery assemblage and ensuing memorial provide an example of how late 19th-century African Americans organized themselves and petitioned for political change.

Our next acquisition, a visitor's pass for Camp William Penn, takes us to antebellum Philadelphia. Surprisingly, we did not already have a visitor's pass amongst our vast holdings of Civil War publications and ephemera. Visitors came to this U.S. Colored Troops training camp outside of the Philadelphia city limits for myriad reasons, including seeing off loved ones before they went to war, viewing the soldiers on parade, taking care of sick or injured family members in the camp hospital, or bringing supplies, such as food, clothing, and toiletries. The passes, though necessary for safeguarding the camp, likely represented an additional impediment to black camp visitors, who already faced challenges in travelling to and from the camp. Segregated street cars, which were the only mode of public transportation, would not always stop for black passengers or would force them to stand on the street cars' outside platforms regardless of the weather.

Finally, we received a gift of the Mary Hinkson Jackson papers from Jennifer Hardy, Elsa Hardy, and Jeremy Hardy, the daughter



Mary Hinkson Jackson in Paris while with the Martha Graham Dance Company, May 1954. Black and white snapshots.

and grandchildren, respectively, of Jackson and descendants of the Stevens-Cogdell-Sanders-Venning family. One of the first African American dancers in the Martha Graham Dance Company, Jackson spent twenty-three years with the troupe, including a spate as co-director during Graham's illness in the 1970s. Among the highlights in this gift are photographs and letters from Jackson to her family in Philadelphia during her first Paris tour with the Martha Graham Dance Company in the 1950s. As we noted in the 1991 annual report, Jackson was one of the donors of her family's papers, the Stevens-Cogdell-Sanders-Venning Collection, to which this new gift will be added.

Many of the new acquisitions were purchased with support from The Davida T. Detsch Fund for Acquisitions in African American History. We are grateful for this vital support that allows our collection the continual growth and expansion necessary to uncover the hidden stores within our archives.

Krystal Appiah
Curator of African American History and Reference Librarian



Art & Artifacts Collection

Our portrait of James Logan by Thomas Sully is back on display after being conserved thanks to the McLean Contributionship Endowment for Conservation. The story behind this painting is



Thomas Sully (1783-1872). *James Logan* (1831). Oil on canvas. Commissioned by the Library Company, 1831.

fascinating.

James Logan (1674-1751) served as William Penn's secretary and became an influential public figure in Pennsylvania. He amassed an extraordinary collection of over 2,600 volumes of books. He left this collection for the public through the creation of the Loganian Library, which was transferred to the Library Company in 1792.

The Library Company commissioned Sully to paint this portrait to replace one which had just been ruined by fire. On January 6, 1831, a fire broke out in the Loganian Library section of the Library Company. The fire started with the installation of a coal grate to replace a Franklin stove. It ignited what they thought was a brick pillar but was actually a wooden beam encased in a veneer of masonry. After the column lit up, the fire ran up a clock and along the corridor. Fortuitously, the fire occurred during a Directors' meeting. Both the Pennsylvania and Fame Fire Companies were housed in the lot adjacent to the Library Company on Fifth Street, and their swift action saved the Library. In total, the fire destroyed the Logan portrait, a bust of William Penn, a clock (made by a French artist which rang at sundown), a print of the Sortie of Gibraltar, some books (392 total and 1,561 repaired or rebound), and damaged some maps.

For more information on the portrait and the 1831 fire, see our website: <https://librarycompany.org/2017/04/05/portrait-of-james-logan-conserved>. The conserved painting has once more returned to the room named after him, the Logan Room. We hope that you have the opportunity to come and see it in person.

Linda August
Reference Librarian and Curator of Art & Artifacts



A Newly Discovered Book from Benjamin Franklin's Library

The reconstruction of Benjamin Franklin's personal library was one of the greatest accomplishments of Edwin Wolf's career. Franklin's was the largest and best private library in America at the time of his death in 1790, consisting of 4,276 volumes; but he bequeathed it to grandson William Temple Franklin, who sold it at auction in 1801 and 1803, dispersing it beyond any hope of recovery. Or so it seemed until 1956, when Wolf (who had just become our Librarian) discovered the key to identifying Franklin's books, a cryptic shelf mark that was penciled on the pastedown of each of his books when they were installed in Franklin Court after his return from France in 1785. The mark consists of a "C" followed by a number, then an "N" followed by another number. The "C" stood for "case" and told on which shelf a book belonged; the "N" stood for "number," the position of the book on the shelf. Wolf scoured our shelves and those of other libraries all across the country looking for this mark, sometimes going so far as to lift up the pastedowns of rebound books to see what was underneath them. At the time of his death in 1991, he left a card file locating over a thousand volumes, nearly a quarter of the whole library. Because so many volumes consisted of pamphlets bound together, the total number of titles was about 3,740. Of those some 2,150 had been right here on our shelves all along. In 2006, as part of our contribution to the Franklin Tercentenary celebration, we published Wolf's card file, scrupulously edited by Kevin Hayes, in collaboration with the American Philosophical Society. So this great lost library was at least partly found.

Since we published *The Library of Benjamin Franklin* in 2006, fewer than a dozen additional books owned by him have come out of the woodwork. None of them has the shelf mark; they were ascribed to him by other evidence. So it was with great excitement that we saw in an advance copy of a bookseller's catalog a volume of seven British political pamphlets with the shelf mark (C91 N33) in the right place and in the hand of Franklin's grandson B.F. Bache. The bookseller knew perfectly well what he had; in fact he quoted one of our own publications stating that the shelf mark is "an infallible sign of Franklin provenance." So it is, and there was

no question we had to have the volume. The price was substantial, but when we told her about the book, our Trustee Emerita Davida T. Deutsch immediately offered to donate the necessary funds.

The volume is bound in leather-backed boards covered with what appears to be French decorated paper, and the lettering on the spine also suggests a French binding: "MISCELL ON ENGL CONSTR." The last word was probably meant as an abbreviation of "constitution," which is a French word too, but nevertheless the binder seems not to have understood the text he was lettering. Among the Historical Society of Pennsylvania books on deposit with us are 114 pamphlet volumes from Franklin's library, all bound in a similar style in France in the 1780s. They were purchased from the auctioneer in about 1801 by William Duane, who had recently married Bache's widow. They were all rebaked in the mid-20th century, so our newly acquired volume gives a sense of how all the others must once have looked. It was probably not part of the lot Duane bought, because an old inscription, mostly obliterated, appears to read something like "Purchased at the sale of Dr. Franklin's library." A later book plate on top of that has been removed, and bit of what appears to be a 19th-century mechanics library book ticket can also be seen, as well as an old library number and a rather modern looking penciled price of 40 cents. Obviously the volume has had a checkered career.

As for the seven pamphlets in the volume, they range in date from 1776, when Franklin arrived in Paris, and 1780; and they are all, as the spine title suggests, about English politics. This in itself is exceptional, because among all the 114 other pamphlet volumes from the Duane lot, there is not a single one devoted to British political pamphlets from the critical first five years of the war. Thomas Jefferson seems to have beaten Duane to nine volumes of "Colonial Pamphlets," some of which are now at the Library of Congress, and there are others scattered elsewhere; but they add up to only a tiny fraction of the hundreds of such pamphlets published in those years. This is surprising given how important such pamphlets were to Franklin's diplomatic mission in Paris, but it may have been due to the difficulty of obtaining British books in Paris, especially after the two countries went to war. Franklin's correspondence

shows how dependent he was on his network of British friends for intelligence. Indeed one of the pamphlets in our volume, *On the Abuse of Unrestrained Power: An Historical Essay* (London, 1778), is inscribed “For Dr. Franklin,” presumably by the author, William Johnston Temple, a crony of Johnson and Boswell whom Franklin might well have met in taverns before the war. This tract is the only one marked up by Franklin, with dashes highlighting several passages.

The pamphlet Franklin probably enjoyed the most is the anonymous *Opposition Mornings* (London, 1779), said to be minutes of the meetings of opposition politicians taken down by Betty O’Neil, the keeper of the public house in St. James’s Street where they met. It is a satire on the Rockingham Whigs, who opposed the administration of Lord North, deplored the policies that led Britain into war with America, and were generally friendly to Franklin. Franklin was himself a life-long serial satirist. As recently as 1774 he had penned a series of satires against the North ministry in the London *Public Advertiser*; but he began his career as a writer with satires (like this one) that purported to be written by women: the Silence Dogood papers in 1722, and the Busy Body papers in 1728.

James N. Green, *Librarian*



Bindings

Even though Michael Zinman gave the Library Company his collection of bindings in 1999, he has never lost interest in collecting them. In fact, he regularly adds books to this remarkable collection, and also gives us funds to make still more additions. It has been an interesting and rewarding collaboration.

Bindings often tell us something about the book publishing industry and gift books are good examples of this. The Library



Four examples of *The Philopoena, A Gift for all Seasons*. (New York: Leavitt & Allen, ca. 1856).

Company has an excellent collection of them, many of which came with the Zinman binding collection. They were bound in sophisticated and innovative styles that included paper onlays, sunken medallions, and papier-mâché covers. Introduced in the mid-1820s, they were designed to appeal to women and contained poetry, prose, illustrations, and often a color-printed dedication page.

Leavitt and Allen was a major player in the gift book field. In December 1856, they placed an advertisement in the *American Publishers' Circular and Literary Gazette* listing the many “Elegant Gift Books and Annuals” and the different binding options they offered. The selection was remarkable. Some books came in as many as five different binding styles. Working from the advertisement, we gathered as many as we could find already on our shelves. Then we purchased even more, with funds provided by Mr. Zinman, compiling a collection of over sixty examples that were listed in the advertisement. It is interesting to compare the bindings and see the same design elements used on different titles in a variety of ways.

Not long after the Leavitt and Allen advertisement, the popularity of gift books began to ebb. Some publishers were recycling material from past issues, giving older books new names and removing the dates. They also stopped offering so many binding options. The collection of gift books at the Library Company attests to an interesting time of innovation and creativity in the manufacture of books.

Jennifer Rosner, *Chief of Conservation*



Print & Photograph Department

The Print Department continues to benefit from the extraordinary generosity of Library Company shareholders and supporters. Those of you who are faithful followers of our Annual

Reports have read in past years about Raymond Holstein's donation of approximately 2,100 Philadelphia view stereographs and the Morris family's gift of photographic negatives, prints, and journals of Marriott C. Morris. This year, both Mr. Holstein and the Morris family generously added to these respective collections.

Library Trustee Clarence Wolf kindly gave us the funds that allowed us to purchase a late 19th-century watercolor of Clark's Inn by George Essing (1838-1926), a student of Edward Moran and James Hamilton at the Pennsylvania Academy of the Fine Arts. Built on the 500 block of Chestnut Street in the late 17th century, this inn became a staple of colonial Philadelphia iconography with William Breton's view of it appearing in John Fanning Watson's *Annals of Philadelphia* (1830). Frank Weer who lent items to the Library Company's 2012 exhibition, *Frank Furness: Inventing Modern* generously made a large gift to the Print Department, including more than 200 photographs and negatives relating to the Reading Railroad in the early 20th century. Shareholder Ann Golden presented us with an important Revolutionary War map. Published in London in 1777 by William Faden, *Plan of the Operations of General Washington against the Kings Troops in New Jersey* detailed the American advancement towards the British and Hessian troops at Trenton including Washington's famous crossing of the Delaware River. Also this year, shareholder John J. Nesbitt III donated among other family items, a wonderful tintype of his great-great uncle Captain William Wallace Rogers (1832-1890) posed outside a tent with other military men during his Civil War Army service.

As always, Benjamin Franklin remains a focal point for the Library Company's collecting efforts and this year proved no exception. With funds partially provided by Library Trustee Charles Keates, we purchased a large mezzotint portrait of Franklin. Engraved by Edward Savage (1761-1817) after a 1767 portrait by Scottish artist David Martin (1737-1797), the portrait print depicts an older, but still dynamic, seated Franklin examining papers under the watchful eye of an Isaac Newton bust. Franklin was said to have been pleased with this portrayal by Martin.

We also purchased a much less serious depiction of Benjamin

Franklin. In the cabinet card reproduced here, impersonator, photographer, phrenologist, inventor, and all-around eccentric Frederick Coombs (1803-1874) strikes a pose similar to the bronze statue of Franklin sculpted by Richard Saltonstall Greenough (1819-



Grand Patriotic Tableau: or, The Spirit of 1776, (Philadelphia: Frederick Coombs, 1869). Albumen print cabinet card. (recto)

1904) and installed in front of Boston's City Hall. Bas reliefs at the base celebrate Franklin's life as a printer, a scientist, and a signer of both the Declaration of Independence and the Treaty of Paris. Coombs, an early daguerreotypist who later switched to



Grand Patriotic Tableau; or, The Spirit of 1776, (Philadelphia: Frederick Coombs, 1869). Albumen print cabinet card. (verso)

paper processes, plied his profession all over the country (and even Australia), but stayed the longest at various studio locations in San Francisco during the 1850s and 1860s. Sometime around 1860 Coombs decided that he bore a resemblance to George Washington and began posing in a military uniform as the Father of our Country, even referring to himself as Washington the Second. His fixation on colonial figures broadened to include William Penn. Among our holdings are stereographs of Coombs in 18th-century garb embracing the William Penn statue at Pennsylvania Hospital and posing as Washington in full military regalia with a bust of the first President of the United States in civilian attire.

Not surprisingly, Frederick Coombs garnered a great deal of notoriety for his odd behavior. Mark Twain during his stint as a travelling correspondent for a San Francisco newspaper described Coombs in early 1868 as a “California humbug” currently traveling through Baltimore, Philadelphia, Washington and New York selling his photographs for twenty-five cents each while “display[ing] his legs on the street corners for the admiration of the ladies.” Coombs did not, however, rely solely on his photographic skills and his physique for his livelihood. In 1869 he self-published his autobiography, *The Dawn for the Millennium! Splendid Discovery!* a book, in which, among other revelations, he divulges that in his younger years he resembled Robert Burns. Unfortunately, the book is not part of the Library Company’s holdings.

At about the same time as the creation of our new photograph, the *San Francisco Chronicle* reported that “Uncle Freddy Coombs” stood in Boston with a banner which rather mysteriously read: “The spirit of Washington still lives. A pioneer Californian. He lives like a beggar to give like a Prince.” The verso of our newly acquired cabinet card also reproduced here shows a variation of this “banner” in which Coombs claimed to live in a damp, rat-infested cellar because he had “given away thousands of dollars to poor ladies to assist them in getting married.” Presumably, acquiring some wealth made these women more appealing to potential suitors, but why Coombs wanted to serve as matchmaker remains a mystery. Coombs’s eccentricities are as fascinating to us in the 21st-century

as they were to his 19th-century contemporaries.

Sarah J. Weatherwax
Curator of Print and Photographs

Women's History: Things Are Not Always What They Seem

Writing decades afterward, Rufus Griswold described Philadelphia in November 1790, as “filled with strangers” who anticipated a “brilliant season in society” due to the arrival of George and Martha Washington. Griswold’s *The Republican Court, or, American Society in the Days of Washington* celebrated the years when Philadelphia was the capital of the new nation. Since Griswold’s work first appeared, we have acquired numerous copies of the book in its variant editions and issues, as well as a set of the parts, each with an engraved plate depicting a socially prominent woman. In recent years, we created an online exhibition with capsule biographies for the women featured in the plates. Thanks to having the Chew family library, technically we even own a copy of the very scarce 1855 edition. That copy is now on the shelves at Cliveden, the Chew family’s summer residence (now a historic site) in the Germantown section of Philadelphia. Our hunch is that the Chew family had a



Portrait of Harriet Chew Carroll in *The Republican Court, or, American Society in the Days of Washington* by Rufus Griswold (New York, 1856). Purchased with the Davida T. Deutsch Fund.

copy of the first edition because Harriet Chew Carroll (1775-1861) is one of the women depicted. This past year we acquired a splendid copy of the first issue of the second edition of 1856, with hand-colored plates and its original binding. Looking at the volume, one

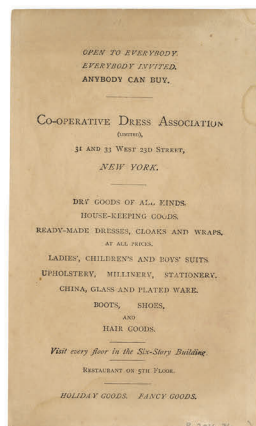


Notman Photographic Company. *Eminent Women* (1884). Albumen print cabinet card. Purchased with the Davida T. Deutsch Women’s History Fund.

imagines the excitement of post-Revolutionary Philadelphia—the political culture and also the parties! Worth remembering, too, is the opening of the Library Company’s building at the corner of 5th and Chestnut Streets in January 1791—our first building, after years of occupying smaller spaces elsewhere from 1731 through 1790.

Harriet Chew Carroll might seem to have been the quintessential privileged white woman of the period. She was the daughter of prominent lawyer and politician Benjamin Chew (1722-1810), and in 1800 she married the son of Charles Carroll of Carrollton, a signer of the Declaration of Independence. One imagines her putting on fine clothing to sit for the portrait painted by John Trumbull (the painter whose portrait is reproduced in Griswold’s *Republican Court*) or to attend social events (as Alexander Ritchie depicted her in his engraving *Republican Court, or, Lady Washington’s Reception Day*, which was based on an 1861 painting). Unfortunately, however, Harriet Chew Carroll’s married life had its dark moments. In response to her husband’s abusive behavior, she returned to her childhood home in Philadelphia in 1814.

One might think that with the advent of photography portraits would be more reliable evidence documenting people and their environments. But many years before computer software made editing photographs easy, people were already manipulating images. In this regard, a cabinet card we recently acquired is especially remarkable. The Notman Photographic Company, based in Montreal, with studios in Boston and elsewhere, produced *Eminent Women* initially as advertising art for the Travelers Insurance Company of Hartford, Connecticut (yes, the company with the red umbrella logo today). It was part of a series of similar composite images that featured Union commanders, Confederate commanders, and male authors (titled *Famous American Authors*). William Notman (1826-1891), the founder of the company, was born in Scotland but immigrated to Canada in 1856. By 1876, he was the president of the Centennial Photographic Company, which produced the official photographs for the Centennial Exhibition here in Philadelphia. By 1884, the firm had made composite photographs a specialty. The twelve women in



Stock certificate and 3 trade cards for Kate Field's Co-operative Dress Association.

the image—well-known writers at the time—never sat together in the lush interior. The Notman firm combined separate photographic portraits and separate interior shots taken in a grand residence in Montreal to create a composite image. This particular item has been on my want-list after I saw it in Concord, Massachusetts, at Louisa May Alcott's home (now a house museum). Alcott is one of the women in the image (seated third from the left). The other eleven women are Elizabeth Stuart Phelps, Louise Chandler Moulton, Julia Ward Howe, Harriet Beecher Stowe, Mary Ashton Rice Livermore, Sarah Orne Jewett, Grace Atkinson Oliver, Helen Hunt Jackson,

Nora Perry, Lucy Larcom, and Frances Hodgson Burnett. Needless to say, we already have books by every single woman on our shelves. I see it as an iconic image for The Davida T. Deutsch Program in Women's History, now in its third year. It also has piqued our interest in composite photography generally. I wouldn't mind finding a few for the collection, perhaps stamped, "With the compliments of the Travelers Life and Accident Insurance Co., of Hartford, Conn."

We continue to look for material documenting LGBT history in the collections. A few female same-sex couples were widely known, both in their own time and in later sources. Prominent examples are Charlotte Cushman and Emma Stebbins; Sarah Orne Jewett and Annie Fields; and Frances Willard and Anna Gordon. Another possible "Boston marriage" came to light this year. Thanks to the work of literary scholar Sharon Marcus, we became fans of Kate Field (1838-1896) and Lilian Whiting (1847-1942). Of particular note is Lilian Whiting's *After Her Death* (Boston, 1897), Whiting's tribute to Kate Field, based on their spiritual communication during the summer following Field's death. According to Whiting, postmortem communication was possible due to Field's "strong psychic power." Writing in 1906, Charles Warren Stoddard echoes this idea when he characterizes Field and Whiting as "twin sister-souls." Later writers would link Field romantically with Anthony Trollope, and she may have been the model for his character Ophelia Gledd. Prof. Marcus counters that Field had far more in common with Trollope's character Kate Vavasor, who proposes marriage to her cousin Alice in *Can You Forgive Her?*

Kate Field and Lilian Whiting apparently met in 1880. Claiming a birth year of 1859 instead of 1847, Whiting was presenting herself as a mere twenty-one when she arrived in Boston from St. Louis to work for the *Traveler*. Her first assignment was to interview Kate Field, the culturally savvy journalist and lecturer who recently had parlayed her celebrity into a lucrative contract publicizing Alexander Graham Bell's telephone to the British. It is clear that Whiting formed an attachment with Field, but less clear that Field reciprocated with equal enthusiasm.

The following year, using the London Ladies' Dress

Association as her model, Field launched her Co-operative Dress Association. To raise capital, she sold stock in spring 1881. The project was very ambitious: to create a department store that would sell high-end items at wholesale prices, pay dividends to the investors, and share profits with the employees. She planned to raise \$250,000 by selling 10,000 shares for \$25 apiece. The shares sold quickly, although Field later complained of a \$23,000 shortfall due to subscribers failing to pay. The six-story store on West 23rd Street in New York City opened in fall 1881.

In January 1882, Field hosted a luncheon for Oscar Wilde when he was first in New York, at the beginning of his lecture tour on aestheticism. Held in her office on the fifth floor of the Co-operative Dress Association building, the luncheon was a grand affair, with painters, poets, and other aesthetes on the guest list. A couple of weeks later, a cartoon—characterizing the members of Field’s Co-



Illustration in the *Illustrated Police News* (January 28, 1882). Gift of S. Marguerite Brenner, 1984.

operative Dress Association as “languishing maidens and sterile old girls”—appeared in an illustrated newspaper, suggesting that some found the project amusingly ridiculous. Intriguingly, the two women in the lower right of the cartoon may represent Field (the host) standing arm-in-arm with Whiting.

The Co-operative Dress Association never managed to pay dividends or share profits with the employees. In the midst of management difficulties, Field sailed for Europe in June 1882, sending back at least one letter to Whiting about the wonderful items she was buying for inventory. But by fall 1882, Field was laying off workers, and the building closed permanently on December 26, 1882.

The owners of Co-operative Dress Association stock lost their investment, and Kate Field went on to other projects: lecturing against Mormonism, establishing the newspaper *Kate Field's Washington*, promoting California wine (with funding from the California Viticultural Association); lobbying to create Yosemite National Park; campaigning to get Congress to eliminate the importation duties on foreign art; and other causes. A Chicago newspaper hired her to cover the World's Columbian Exposition in 1893. After they failed to pay her due to the financial Panic, Field quickly shifted gears and worked as a publicist for Libbey Glass, a company with an exclusive contract with the Exposition.

Kate Field died four years later in Honolulu. Lilian Whiting's volume documenting their spiritual communications appeared the following year, and her 600-page biography of Field appeared in 1899. Thanks to Lilian Whiting's devotion, Field's ashes were returned to Boston and buried in Mount Auburn Cemetery. Whiting arranged to have her own ashes buried next to Field's. Whiting appears to have destroyed the journals that Field was known to have kept and also much of her correspondence before giving Field's papers to Boston Public Library. Under these circumstances, it is hard to say anything definite about the nature of the relationship between Kate Field and Lilian Whiting, but it looks like Whiting may have purposefully destroyed the evidence of their intimate relationship. Alternatively, it could be that Whiting carefully curated Field's leg-

acy in accordance with her sense of her own importance to Field. It is hard to fault her for either impulse, but it definitely does make this possible “Boston marriage” harder to identify with any certainty.

Cornelia King, *Curator of Women's History*

Visual Culture of the Philadelphia Print Market

A viable print market began to more firmly take root in Philadelphia in the early 19th century. By this period, a national art movement had gained momentum in the city, spurred by developments in printing, domestic art training, and the art trade's lessening dependence on European imports. Philadelphia artists, engravers, lithographers, and picture dealers were essential to this network in the conception, production, and distribution of prints in the city. These cultural agents relied on marketing through trade cards, catalogs, and other printed advertising to promote their artistry, their work, and their Philadelphia residency. In 2016, we added to this oeuvre of mass-circulated advertisements in our visual culture collections through a deceptively banal circa 1881 M. H. Traubel trade



M. H. Traubel, *Lithographer*, 146 So. Eighth St., Philadelphia (Philadelphia, ca. 1881). Chromolithograph.

card and an 1848 auction catalog for picture dealers Sully & Earle.

As often happens with ephemeral materials in our collection, a quotidian piece of printed matter can serve as rare evidence of an artisan's life. We highlighted Philadelphia lithographer Morris H. Traubel (ca. 1822-1898) in our 2010 *Philadelphia on Stone* (POS) project for his multi-faceted role within the Philadelphia print market. In our eternal search for primary documentation about the lives of POS lithographers, we were pleased to add this promotion to our holdings. We were previously made aware of this piece from variant proofs of it included in the papers of his son, noted biographer of Walt Whitman, Horace Traubel at the Library of Congress.

The advertisement likely announced Traubel's return to lithography after a ten-year hiatus from the field following his imprisonment at Eastern State Penitentiary. Active in the Philadelphia trade since the late 1840s, he had been sentenced in 1870 to two-years imprisonment for counterfeiting government stamps. When placed in this context, the textual element on the card takes on a dual meaning. A pseudo caption to the image, the parable "Whatsoever a man soweth that shall he also reap," also speaks to Traubel's life as a man convicted of a crime. Was this his professional plea for a second chance with his patrons? Perhaps part of the answer can be read in his death by suicide in 1898 at the age of 76.



Those who distributed the prints made by Philadelphia artists, lithographers, and engravers inhabited the other end of the print market spectrum. The auction *Catalogue of Valuable Paintings, Framed Engravings, Enamelled Stained Glass, French Plate Looking-glasses, &c. at Sully & Earle's Gallery, No. 169 Chesnut Street, above Fifth Street, by M. Thomas & Sons, Auctioneers* proves a rich resource to learn about the stock of Philadelphia frame makers and picture dealers, essential, but often overlooked agents in the city's visual culture.

In 1848, James Earle (1770-1855) retired from a hybrid trade he had been engaged in for over thirty-five years. Dealer of paint-

SULLY & EARLE'S GALLERY,
No. 169 Chesnut Street.

CATALOGUE
OF
VALUABLE PAINTINGS,
FRAMED ENGRAVINGS,
ENAMELLED STAINED GLASS,
FRENCH PLATE LOOKING-GLASSES, &c.

TO BE SOLD AT PUBLIC SALE,

On Wednesday Morning, April 26th, 1848,

AT TEN O'CLOCK,

AT SULLY & EARLE'S GALLERY,

No. 169 Chesnut Street, above Fifth Street,

BY

M. THOMAS & SONS,

Auctioneers.

PHILADELPHIA:
KING & BAIRD, PRINTERS, No. 9 GEORGE STREET.
1848.

Catalogue of Valuable Paintings, Framed Engravings, Enamelled Stained Glass, French Plate Looking-glasses, &c. at Sully & Earle's Gallery, No. 169 Chesnut Street, above Fifth Street, by M. Thomas & Sons, Auctioneers (Philadelphia, 1848).

- No.**
- 113 Full length portrait of General Jackson, at the battle of New Orleans, by Sully. *120.00*
- 114 Family Group, by do. *33.00*
- 115 Little Nell, from Dickens' novel of the Curiosity Shop, by Sully. *120.00*
- 116 Landscape, by Hubert. *8.00*
- 117 Death of King Philip, by George Comegys. *17.00*
- 118 Landscape, by Birch. *15.00*
- 119 Marine Piece, by Bonfield. *10.00*
- 120 Holy Family, after Correggio. *19.00*
- 121 Macbeth's visit to the witches' cave, by Sully. *26.00*
- 122 The Lost Child, by Sully. *27.00*
- 123 Original Portrait of George F. Cooke, by Sully. *24.00*
- 124 Sea Piece, by J. W. Williams. *3.00*
- 125 Landscape, by Grunewald. *10.00*
- 126 Sea Piece, by Carr. *10.00*
- 127 Holy Family. *4.00*
- 128 Female looking out of a window. *34.00*
- 129 Landscape with Shepherds and cattle, an old Master. *15.00*
- 130 " Ruins. *13.00*
- 131 Flower Piece, unknown. *5.00*
- 132 Landscape, Coast scene, by Shaw. *40.00*
- 133 Crucifixion, after Rubens, by Ponelle. *49.00*
- 134 Massacre of the Innocents, old Master. *18.00*
- 135 Landscape, by Bonfield. *23.00*
- 136 Indians, by Shaw. *17.00*
- 137 Fruit Piece, by Peale. *18.00*

ENAMELLED STAINED GLASS.

- 1 Scene from Shakspeare's Henry IV., 9 ft. by 6 ft. 4 in. *70.00*
- 2 Samuel and Eli, 8 ft. 9 in. by 5-2 in. *25.00*
- 3 Ivanhoe, 9 ft. 6 by 3 ft. 2 in. *23.00*
- 4 4 Historical scenes from designs, by Westall, each 6 ft. 7 in. by 4 ft. 2 in. *15.00*
- 5 Fancy Ornamented windows, 8 ft. by 5 ft.
- 6 " " " 6 ft. 4 by 3-11 in.

FRAMED ENGRAVINGS.

- 138 2 Mazeppa, from Horace Vernet. *8.50 each*
- 139 2 Niagara Falls, from Vanderlyn. *8.00 each*
- 140 Colored Engraving, view in Jamaica.
- 141 Apollo and the Sybil, after Salvator Rosa. *6.50*
- 142 Chevy Chase. *4.25*
- 143 Landscape, after Claude. *3.75*
- 144 Isle of Wight.

Shepherds Amusement 7.00
Station 5.00
Finding of Moses 10.00

Page 6 from *Catalogue of Valuable Paintings, Framed Engravings, Enamelled Stained Glass, French Plate Looking-glasses, &c. ... at Sully & Earle's Gallery, No. 169 Chesnut Street, above Fifth Street, by M. Thomas & Sons, Auctioneers (Philadelphia, 1848).*

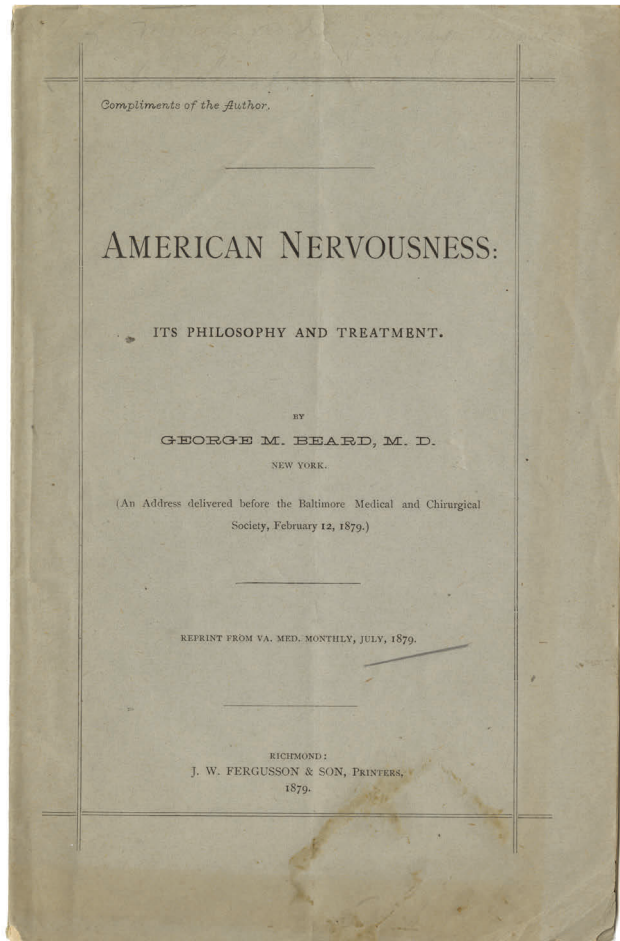
ings and engravings and partner of artist Thomas Sully (1783-1872), Earle and his colleagues straddled the worlds of fine and popular art in creating and sustaining a Philadelphia print market. When his nephew British-born James S. Earle (1807-1879) announced his frame making business in 1832, the popular print trade in Philadelphia was beginning a new era. By the end of the decade about 24 framers, glaziers, and looking glass manufacturers operated in the city. The trade grew to about 35 by 1855.

Although Earle and his nephew James S. were in the trade for a near century in combined years, the known primary sources documenting their careers does not match the depth of it. Consequently, we felt fortunate to come across the Sully & Earle catalog annotated with realized bid prices. A record of the final stock of the artist-frame maker partnership that began in 1819, the eight-page pamphlet lists over fifty “framed engravings” to the several paintings. Annotated listings include Sully’s twelve x ten foot *Equestrian Portrait by Washington Reviewing his Troops at Carlisle, in 1794* (\$800), as well as works by Russell Smith and Rembrandt Peale. Annotations scattered throughout the catalog include “passed,” as in passed on a placing a bid, and “Tyndale.” Although we cannot definitively identify the former owner of the catalog, the Tyndale notes suggest that possibly Philadelphia merchant, art collector, and later Civil War general Hector Tyndale (1821-1880) held this copy. One can conjecture that he annotated his successful bids with his name and his final bid price. Other successful “Tyndale” bids included the engravings *Chevy Chase* (\$4.25) and *Landscape, after Claude* (\$3.75).

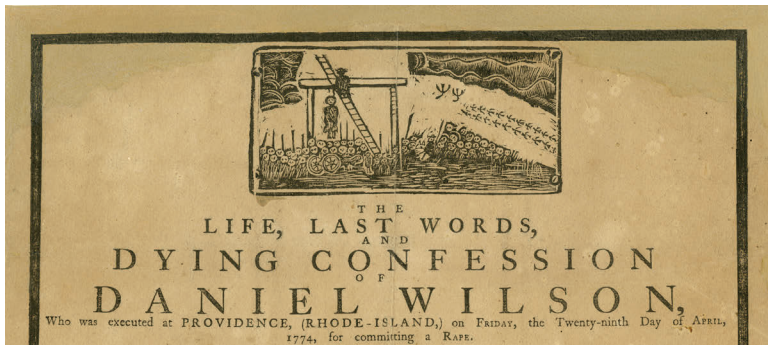
VCP will continue to be diligent to acquire primary material associated with figures like Traubel and Earle. In remaining true to our mission, their contributions serve as essential resources for the further study of the Philadelphia print market and American visual culture.

Erika Piola
Co-Director, Visual Culture Program
Associate Curator, Prints and Photographs

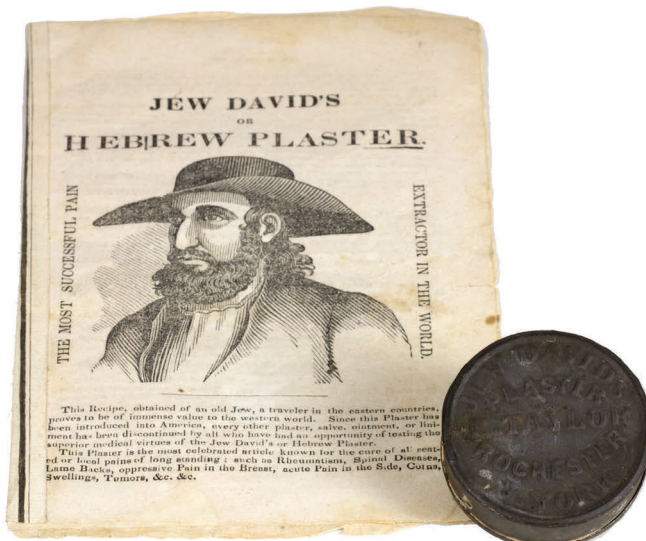
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George M. Beard, *American Nervousness: Its Philosophy and Treatment* (Richmond, 1879). Beard popularized the term neurasthenia to describe a debilitating exhaustion of the nervous system that he believed was especially prevalent among women and caused by the stress of modern American life. It preceded by two years his landmark book of the same title. Both are among the some 500 books about public health, prostitution, and neurasthenia given by Dr. Charles E. Rosenberg, 2016.



Woodcut headpiece and caption title of an unrecorded broadside, *The Life, Last Words, and Dying Confession of Daniel Wilson, who was executed at Providence ... for committing a Rape.* (Providence, 1774), part of a gift of some 225 items, including early American imprints, fine bindings, social constitutions, and specimens of printing for the blind, given by Michael Zinman, 2016.



Jew David's, or Hebrew Plaster. (Rochester, NY, ca. 1850?) with a sealed tin can containing some of the advertised product. From the gift of 289 books and items of ephemera given by William H. Helfand, 2016.

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 Caroline Schimmel

John H. Serembus	Walnut Street Theatre
Glenn B. Skillin in honor of Keith Arbour	Frank Weer
Walter E. Smith	Wendy Woloson
Sotheby's	Ann L. Wood
Gus Spector	Aaron Wunsch
Bernard Sullivan	Michael Zinman
Scott Swank	
Tria	

The James Rush Society

The Society is named in honor of Dr. James Rush, whose generous bequest in 1869 included works of art, the library and papers of his father, Dr. Benjamin Rush, and funds to construct a new building. Its purpose is to recognize the generosity of those who have designated the Library Company as a beneficiary in their estate plans. The following members composed the Society as of December 31, 2016:

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Lois G. and Julian A. Brodsky	Martha Hamilton Morris
Paul K. Bunting	Roger W. Moss
Donald H. Cresswell	Mrs. Milo M. Naeve
B. Robert DeMento	Mrs. A. Douglas Oliver
Davida T. Deutsch	Charles E. Rosenberg
Beverly Werner Caplan Freeman	Richard Wood Snowden
Peter O. Gante	Carol E. Soltis
Beatrice W. B. Garvan	Seymour I. Toll
William H. Helfand	John C. Van Horne
Charles P. Keates	Helen S. Weary
David W. Maxey	
Mrs. William P. McLean	

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

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Rachel A. D'Agostino, *Curator of Printed Books*

Concetta Barbera, *Digital Outreach Librarian*

and Curatorial Assistant

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and Digital Humanities Coordinator*

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and Reference Librarian*

Linda August, *Curator of Art and Artifacts
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Kelly Helm, *Digital Humanities Intern* partnered with
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Hunter Johnson, *Digital Paxton Intern*

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