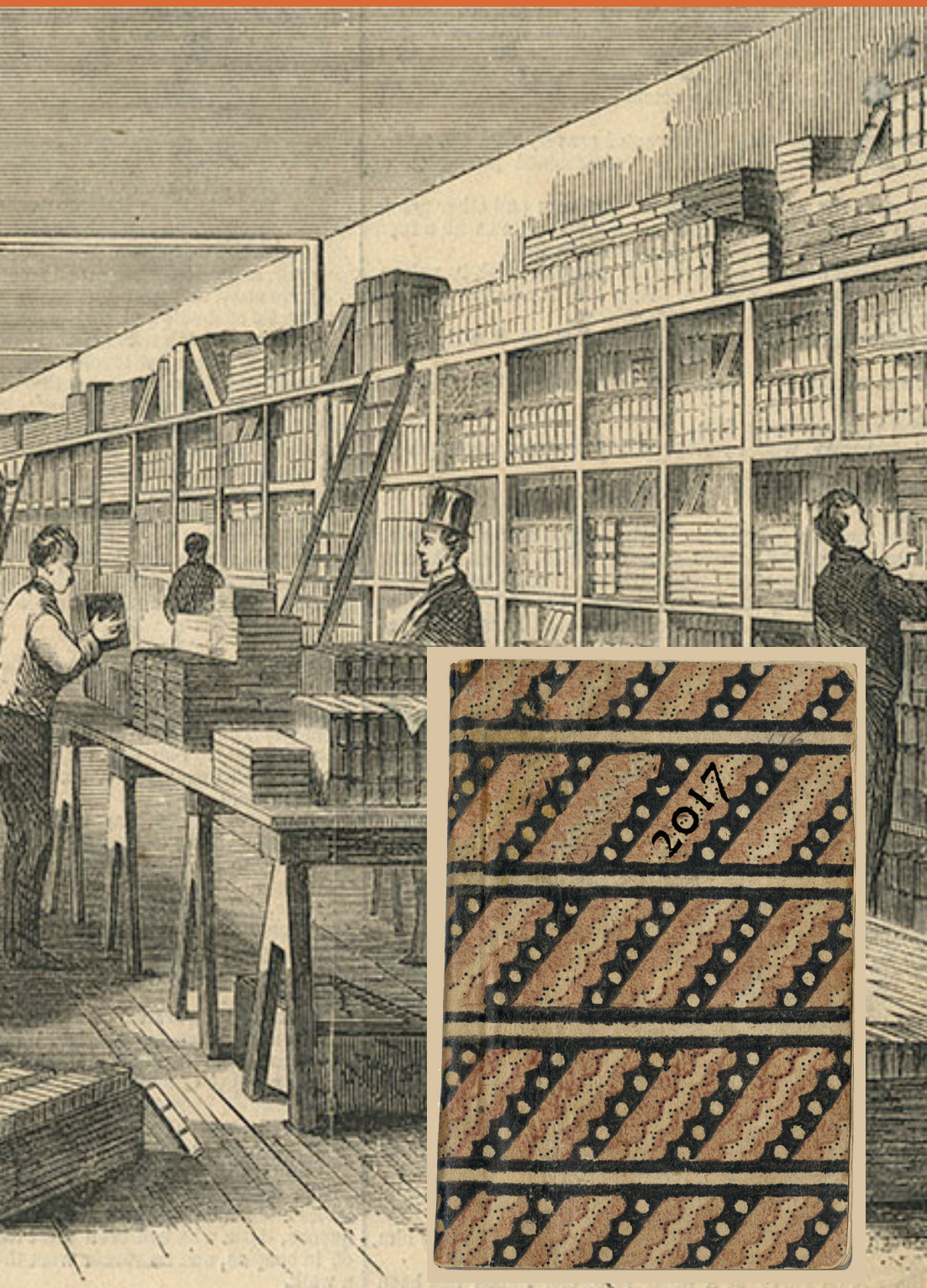


# The Library Company of Philadelphia



THE ANNUAL REPORT  
OF THE  
LIBRARY COMPANY  
OF PHILADELPHIA  
FOR THE YEAR 2017

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*PHILADELPHIA:*

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

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# REPORT OF THE PRESIDENT

The 287th year of the Library Company has been an exciting one.

Following a national search, we welcomed our new Edwin Wolf 2nd Director, Dr. Michael J. Barsanti. Dr. Barsanti joined the Library Company as a distinguished fundraising professional in the Philadelphia cultural community, having held positions at the Rosenbach Museum & Library, the Pew Center for Arts & Heritage, and the Free Library of Philadelphia Foundation. He has a bachelor's degree from Williams College, a master's degree from the University of Miami, and a Ph.D. in English Literature from the University of Pennsylvania. Over the last year, he has worked to partner with the staff, the board and the shareholders to create a future vision for the Library Company.

Our public programs, exhibitions and events continue to grow and expand with vigor. This year, we welcomed two nationally acclaimed historians: Dr. Alan Taylor, the Thomas Jefferson Memorial Foundation Professor of History at the University of Virginia, and Dr. Ronald C. White, award winning author of several presidential biographies. Dr. White gave an engaging lecture about Ulysses S. Grant. Dr. White's talk focused on history's perceptions of Grant spanning from the 19th century to the present day. In the late 19th century, following his victories during the Civil War, Grant was widely regarded as a successful war hero who restored the Union. His star fell, however, when 20th century historians painted his presidency as a failure and Grant as a temperamental drunk. Dr. White's lecture examined a third interpretation of Grant: that of a heroic, tenacious, but flawed man. Participants left with a renewed and re-focused sense of who Grant was and how he impacted our country.

Participants also enjoyed our 286th Annual Dinner featuring Pulitzer Prize winning author and alumnus of our fellowship program, Dr. Alan Taylor. Dr. Taylor spoke about the importance of an educated citizenry to the future of America's democracy and America's ability to successfully govern itself.

In commemoration of the entrance of the United States into

World War I, we curated a remarkable exhibition, *Together We Win*. The exhibition, which opened in late 2016, highlighted our print and photograph collections with a magnificent display of posters, images and a selection of World War I era sheet music. Following *Together We Win*, our conservation team designed and mounted another outstanding exhibition, *The Living Book: New Perspectives on Form and Function*, which highlighted the evolution and utility of books throughout the centuries.

In 2017 we formed new partnerships to enhance our programs and events. The American Philosophical Society joined us in the planning and presentation of the Franklin Seminar, which enabled participants to view, study and learn from primary source materials. This seminar was the first in a series of events designed to expand our public programming. Additionally, we participated in a national partnership with the 92nd Street Y as we launched the Franklin Circles in Philadelphia—a program dedicated to learning and understanding the thirteen virtues of Franklin and how they can be applied to today’s society. Our Juneteenth Freedom Seminar was held in partnership with the Historical Society of Pennsylvania. We featured our own program director in African American history, Dr. Erica Armstrong Dunbar, who spoke about her newly published award-winning book, *Never Caught: The Washingtons’ Relentless Pursuit of Their Runaway Slave, Ona Judge*.

In addition to our public programs, in June we celebrated the completion of a multi-year digital technology upgrade migrating to a digital asset repository system, “Islandora.” Moreover, we redesigned our 13-year-old website to make it more user-friendly by adding more accessible search features and fresh images.

In September, the Library Company partnered with the Boston-based, national consulting firm TDC to create our next strategic plan. The planning process included key stakeholders in an undertaking that considers our academic strengths, our public programs, our properties on Irving Street and the most current trends facing both scholars and research libraries. The Library Company is extremely grateful to an anonymous donor who provided a \$50,000 gift to support this endeavor. Our new strategic plan will ensure a

strong and vibrant future for the Library Company.

It is so important to recognize that the Library Company continues to excel and succeed due to a network of generous shareholders, supporters and donors. Below is an overview of philanthropic successes that we celebrated in 2017.

We raised almost \$140,000 to support the acquisition of a collection of William Russell Birch materials, with a closing gift of \$11,000 from Helen Weary. At the same time, an anonymous donor gave a complementary collection of Birch items. These items represent a significant addition to our already extensive Birch collection. In addition to holding complete sets of *William Birch's Views of Philadelphia* and *Country Seats of the United States*, the Library Company owns preliminary watercolor studies done for images from both of those publications, and two copper engraving plates for images from *Views of Philadelphia*. A broadside advertising Birch's plans to publish a series of views of both Philadelphia and New York is also included in our collection. As a result of these generous donations, the Library Company now has one of the largest holdings of William Russell Birch artwork and materials in the country. We celebrated this impressive collection at the 22nd annual Junto with Dr. Emily Cooperman as our featured speaker. She is a shareholder, architectural historian and expert in the life of Birch.

We successfully completed our NEH Challenge Match, raising \$2,000,000 in total, to endow our Program in African American History. A standout gift came from Peter Benoliel and Willo Carey, who donated more than \$100,000 to help complete the campaign. Additionally, David Morris and Eleanor Morris Cox—long-time shareholders of the Library Company and members of the Marriot C. Morris Family—donated a total of \$50,000 to name a short term fellowship in honor of their family member, Samuel Rhoads, who supported William Still and his work on the Underground Railroad. Trustee Randall Miller also issued a final challenge gift in 2017 asking donors to match his \$20,000 contribution to support the establishment of a named fellowship in honor of Dr. Richard S. Newman, an expert in African American History, former fellow of the Library Company and the former Edwin Wolf 2nd Director. Finally,

an anonymous donor gave more than \$30,000 in 2017 to support the endowment of this important program.

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

We also received support from foundations and corporations. Foundations included among these donors were the Terra Foundation with the support of Michael Leja, the Center for American Art of the Philadelphia Museum of Art with the support of Kathy Foster and Carol Soltis, and the Wyeth Foundation for American Art. Our corporate supporters included Freeman's, PNC, Cornerstone Asset Management and Macquarie Investment Management.

In 2017, we were saddened by the passing of several important Library Company family members. In March, we lost Dr. Mary Maples Dunn, a shareholder since 1998. Dr. Maples Dunn, an educator who brought a scholar's knowledge of the history of women to her tenure as president of Smith College, had long defended the role of women's colleges in an increasingly diversifying society. She is survived by her husband Dr. Richard S. Dunn, who is also a long-time Library Company shareholder, as well as her children and brother. In June, Samuel M. Freeman II, a shareholder since 1999, passed away. He was the Chairman of the Board of Directors of Freeman Auction, America's oldest auction house. Mr. Freeman's wife, Peggy Freeman, will carry on his legacy by holding his share. This share dates back to 1813, when it was acquired by the founder of Freeman's, Tristram Banfield. Of course, Freeman's too is a strong corporate partner of the Library Company, and we thank them for their commitment to us. In July, we bade farewell to Dr. Robert J. Gill, a shareholder since 1996 and at his death the oldest member on record of Christ Church. In addition to the Library Company, Dr. Gill was a member of the Union League, the Civil War Round Table and American Legion Post 405. He was known for his humanitarian work as a renowned physician, and also for his distinguished service

in World War II with the U.S. Army Medical Corps. Bruce Cooper Gill, his son and the executive director of the Harriton House, will continue his legacy as a Library Company shareholder.

Elizabeth Lea Oliver, a shareholder since 1973, passed away in August. Mrs. Oliver was the great-great-great grand-daughter of Mathew Carey, the early American publisher and political economist, who, in 1785, founded what became the Lea and Febinger publishing firm of Philadelphia. Her great-great-grandfather, Isaac Lea, was a prominent publisher and natural historian who specialized in mollusks. His significant collection of freshwater mussels is now housed at the National Museum in Washington, D.C. Mrs. Oliver passed her share onto her great niece, Eleanor Talbot West, whom we welcome as a new shareholder of the Library Company. In August, we also lost Dr. James Berquist, an Emeritus Professor of American History at Villanova University with expertise in many areas of history including American social, immigration, German American, early 19th century political, and western development. Dr. Berquist had been a shareholder since 1969. I am pleased to report that Dr. Berquist's share will be retained by his wife, Joan Berquist.

Finally, in December, J. Morris Evans, a shareholder since 1993, died. Though a businessman by vocation, Mr. Evans was a historian by avocation. He spent considerable energy on indexing the contents of more than 2,600 family letters, diaries, and records that spanned nearly two centuries. Mr. Evans was an author, researcher, and ardent advocate for scholars documenting the history of the Quaker community. He was also committed to innovation and creativity in the field of Library Science and was a philanthropic supporter of Germantown Friends School and Haverford College. Mr. Evans will be greatly missed.

We are pleased to welcome trustees who are returning to our board for another term of service. Nicholas Constan has been Adjunct Professor at The Wharton School of the University of Pennsylvania since 1995. He is on the board of the Lantern Theater as well as other organizations. Maude de Schauensee was the Fowler/van Santvoord Keeper of the Near Eastern collections at the University



of Pennsylvania Museum of Archaeology and Anthropology. She participated in excavations in Iran and Syria and is an accomplished editor and author. Ms. de Schauensee has served on the boards of The Zoological Society of Philadelphia, The Friends of the Philadelphia Museum of Art, and The Print Club. John F. Meigs, Esq., is a senior partner at Saul Ewing Arnstein & Lehr, LLP, where his practice has focused on private client and family business matters. He has been on the board of various organizations, including Independence Seaport Museum and Woodmere Art Museum. He currently serves on the board of the Flagship Olympia Foundation. Stephen Mullin is the president of Econsult Solutions, Inc., a Philadelphia economic consulting firm. Mr. Mullin was the City of Philadelphia's Director of Commerce and Director of Finance. He is active in civic and cultural activities, serving on several non-profit and for-profit boards. Richard Wood Snowden is the managing partner of Bowman Properties, which owns and manages a portfolio of historic residential and commercial buildings in Chestnut Hill. He has served on the boards of numerous civic and historic organizations and sites. Clarence Wolf, a rare book and manuscript dealer, has owned and operated the George S. MacManus Company for over forty years. He specializes in Americana and literature and has played a major role in building some of our country's most important collections of Americana and Frankliniana. Finally, we welcome back Charles P. Keates, Esq., who is a partner, General Counsel and Chief Compliance Officer at Veritable, LP, a high-end financial services company. He serves on the board of, and actively supports, several Philadelphia arts and culture institutions, including the Pennsylvania Ballet and Philadelphia Landmarks. We are delighted that they all have agreed to serve for another term and appreciate their dedication and commitment to the Library Company.

We are also pleased to welcome two new Trustees: Joseph M. Evans, Jr., and Maria Thompson. Mr. Evans is a retired investment advisor to endowments and foundations. In recent years he has been a private equity investor and board member of invested companies. He was also the founder and general partner of a family investment partnership, and has served on a number of non-profit boards

of directors, including hospitals and private elementary and secondary schools. He serves on the Library Company's finance committee and has done so for the past four years.

Maria Thompson is an architectural historian with extensive experience using our collections. Some of her publications include: *Robert Smith: Architect, Builder, Patriot, 1722 -1777*, *The Athenaeum of Philadelphia: Celebrating 200 Years*, and *Images of America: Wawa*. She has served on the board of directors and as secretary of the Athenaeum of Philadelphia, as well as on the board of the Hospital of the University of Pennsylvania and the vestry of the Church of the Redeemer in Bryn Mawr.

Last, but certainly not least, our historic collection grew through donations and acquisitions. With the collection at the heart of our institution, 2017 was an amazing year for new additions. In November, Dr. Charles Rosenberg, Trustee Emeritus, donated more than 500 books from the section of his library on disease, which included cholera (the subject of his first book), tuberculosis, plague, and small pox. Additionally, he gave us smaller sub collections which included books on mental hygiene, nervous disorders, and anesthesia. David Doret, long-time shareholder and donor to the Library Company, donated a 14-page folio manuscript dated January 22, 1785, headed "Inventory and Appraisement of all the Goods, Chattels, & Effects of Pierre Eugene Du Simitiere deceased."

I commend to you our curators' articles about important additions to our collection. They are insightful, scholarly and well worth reading.

In closing I thank all of our supporters for their generosity and unflagging commitment to the Library Company and its core mission to preserve and expand our collections for the use of scholars and the public at large.

Howell K. Rosenberg  
*President*



# REPORT OF THE TREASURER

*Year Ended December 31, 2017*

	<u>Unrestricted</u>
REVENUES, GAINS, & OTHER SUPPORT	
Contributions	\$ 237,402
Dues	127,718
Grants	135,214
Interest & dividends	98,951
Realized gain on sales of marketable investment securities	230,152
Unrealized loss on marketable investment securities	461,126
Rental income	116,837
Library Services	<u>97,146</u>
Net assets released from restrictions	<u>2,018,300</u>
TOTAL REVENUES, GAINS, & OTHER SUPPORT	<u>3,522,846</u>
EXPENSES	
Program	2,733,495
Management & general	733,156
Fundraising	275,304
TOTAL EXPENSES	<u>3,741,955</u>
CHANGE IN NET ASSETS	<u>(219,109)</u>
NET ASSETS, BEGINNING OF YEAR	<u>8,314,908</u>
Prior Period Adjustment*	2,746,608
NET ASSETS, END OF YEAR	<u><u>\$10,842,407</u></u>

*\*Net assets as of the beginning of the year have been adjusted to reflect an increase in the fixed assets related to building improvements made in prior years that should have been capitalized.*

Temporarily Restricted	Permanently Restricted	Total
\$ -	\$ 414,689	\$ 652,091
-	-	127,718
76,000	-	211,214
-	322,853	421,804
-	911,829	1,141,981
-	1,826,911	2,288,037
-	-	116,837
-	57,529	154,675
(520,389)	(1,497,911)	-
(444,389)	2,035,900	5,114,357
-	-	2,733,495
-	-	733,156
-	-	275,304
-	-	3,741,955
(444,389)	2,035,900	1,372,402
1,496,214	27,261,830	37,072,952
-	(5,101,380)	(2,354,772)
\$1,051,825	\$24,196,350	\$36,090,582

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

I was hired by the Library Company on an auspicious day—January 17, 2017—the 311th anniversary of Ben Franklin’s birthday. I knew that I was walking into a situation with some particular challenges. The prior director, Dr. Richard Newman, was compelled to leave after only two years to attend to a family medical issue. The director before him, Dr. John C. Van Horne, had led the Library Company for nearly thirty years, and while he left behind an organization in great shape with many enviable strengths, succeeding a successful long-serving director has its own difficulties, and it can be hard to effect change. Mostly, however, I was awed by the privilege of taking on the leadership of an organization I had admired for twenty years, and by what it meant to step into a role Franklin himself had once occupied.

Certainly the blessings and advantages far outweighed the challenges. The Library Company was (and is) financially stable. It has an excellent staff, envied around the country for its expertise and dedication. It has a devoted, generous, and collegial board. It has an outstanding reputation in its field, and a superlative collection. It is also ready for change. Having been around for over 280 years, the Library Company knows that adaptation to new environments has been essential to its survival. It just wanted to know how.

As a new executive director, you do a lot of listening. You schedule a lot of meetings—first with the staff, then the board, then volunteers, then donors and customers and colleagues and anyone else who will talk to you. I learned many things from these conversations, but there were three common themes.

First, the Library Company is deeply loved by its researchers, most of whom feel better taken care of here than at any other place they work. They get faster access to more material, they get a supportive community of fellow scholars, but most importantly, they get incredibly valuable guidance and support from our staff. We are very good at taking care of readers.

Second, outside of the community of scholars, very few people know what the Library Company is. This isn't a surprise, of course; we have not looked for (or invested in) public attention, but have relied upon word of mouth and traditional connections. Once people hear our story, they are fascinated and surprised they had never heard it before. The founding story of our emergence from the Junto, that we were started by a group of people who wanted to learn from each other, is especially resonant.

Third—and this was a surprise to me—many of the Library Company's members and shareholders were not aware of the size and importance of our fellowship program. The fellowship program is our largest program, taking up the largest part of our budget (after salaries and benefits). However, there are few opportunities for members to meet our fellows, much less to find out what they are working on. On any given day some of the greatest scholars of American history are in our reading room, using our collection to rewrite the standard narratives of our nation's earliest days.

Taken together, these observations pointed to a major disconnect between our programming and our audience, contributing to the lack of public awareness of the institution. Any successful strategy would first recognize and enhance our core strength—serving scholars—but would then also leverage that strength to bridge this gap.

A look at our internal structure and operations showed some confusion about how our various departments were organized and how our positions had been defined. The changes in leadership over the preceding years had made an already complex structure that much worse, so one of my first actions was to bring on a Human Resources consultant, John Walp of Converje, Inc., to redo all of our job descriptions and our organizational chart, while also looking to define and document our organizational culture, establish individual goal setting, and develop a new system of annual reviews. This process was enormously helpful in clearing the confusion and clarifying roles that have improved our efficiency while decreasing conflict and anxiety.

When looking at our external environment, we had to acknowledge the dramatic change that was taking place in academic humanities, our core constituents. The job market for new Ph.D.'s in the humanities was in free fall. Many of our fellows are students who are using their fellowships to finish their Ph.D.'s or to otherwise get ready for the job market. If it was our role to serve them, it seemed important to expand that notion of service to help them adapt to this new environment. Thus we have expanded our service to include helping scholars to innovate, using our connections and resources to help them develop new ways of bringing their research to the public, and building their experiences and job portfolios for work outside of academia.

The pages that follow will give far more detail about the specific activities, research, and new collections that came to us in 2017. From my perspective, it was a year of taking stock and assessing strengths and weaknesses. Where issues emerged that had to be immediately addressed, or that could be addressed quickly, we addressed them. We also, however, defined the broader landscape in which the Library Company functions, and began to chart a strategic path forward. Where that path leads is the subject of future Annual Reports, but in this year, we found that our past, our earliest history, may be our best guide to what we will become.

Michael J. Barsanti  
*Edwin Wolf 2nd Director*

## Exhibitions and Related Activities

### *Together We Win: The Philadelphia Homefront During the First World War*

The exhibition *Together We Win: The Philadelphia Homefront During the First World War*, co-curated by Reference Librarian Linda August and Curator of Prints and Photographs Sarah Weatherwax, ran from November 11, 2016-April 21, 2017. It commemorated the 100th anniversary of America's entrance into the war and the sacrifices and contributions Philadelphians made to the Allied cause. More specifically, the exhibition explored the role that the Library Company, its staff, and its shareholders played in supporting the war effort. Visitors experienced the sights and sounds of Philadelphia during this time period through the exhibition's incorporation of music, flags, colorful posters, photographs, books, maps, scrapbooks, and many other kinds of ephemera.

During the war, the American Library Association, of which the Library Company was a founding member, collected millions of books and magazines to send to the troops. In keeping with that tradition, the Library Company worked with Operation Paperback, an organization that sends books to members of the military. Our shareholders and constituents generously answered the call, and we collected and shipped 370 books to our service members overseas.



Colorful World War I posters on display in the gallery for the *Together We Win* exhibition.

*Home Before the Leaves Fall* was a collaborative project highlighting material from the Great War in institutions in the Philadelphia region, including the Library Company. Many events occurred supporting the war's centennial. In March, for example, our members visited the Pennsylvania Academy of the Fine Arts for a gallery tour of their *World War I and American Art* exhibition, which displayed a number of the Library Company's posters. We, in turn, then hosted PAFA members for a tour of our exhibition.



Library Company members visited the Pennsylvania Academy of the Fine Arts for a tour of their exhibition *World War I and American Art*.

Linda August  
*Curator of Art and Artifacts & Reference Librarian*



## *The Living Book: New Perspectives on Form and Function*



Photograph album with stand,  
ca. 1908. Michael Zinman  
Binding Fund.

Library Company Conservation staffers Jennifer Rosner, Alice Austin and Andrea Krupp co-curated a unique display of Library Company materials in the exhibition *The Living Book: New Perspectives on Form and Function*. The exhibition, from May 9, 2017 to January 5, 2018, was very popular and drew a wide variety of attendees. Along with books of every shape and size, a fun video, cre-



ated by Digital Initiatives Librarian, Concetta Barbera, showed books in motion and historic photographs of people interacting with books drawn from the Print and Photograph collection played on a loop on a wall-mounted flat screen, a first for the Library Company. The curators gave numerous gallery tours of *The Living Book* exhibition to prospective donors and other interested groups. The programs around the exhibition included a presentation about a life in book collecting by Michael Zinman at the opening event. Alice Austin hosted a book club event to discuss *On the Map* by Simon Garfield. Andrea Krupp gave a live radio interview for “The Book Show” out of Cincinnati, Ohio. A one-day symposium convened a panel of book experts Mark Dimunation, Chief of the Rare Book and Special Collections Division at the Library of Congress, Russell Maret, type designer and printer, and Alice Austin, Library Company conservator. A fun evening of lightning talks capped off the exhibition programming, “Curator’s Perspective: Exploring the Material Culture of the Book” at which five Library Company staff members gave presentations. An intern from the graduate education program at Temple University created lesson plans for school children that will accompany *The Living Book* online exhibition, along with the video and printable PDF project sheets relating to selected items in the exhibition.



A selection of 19th century cloth bindings bound in red cloth.

Jennifer Rosner  
*Chief of Conservation*

## *Additional Programs and Events*

In 2017 the Library Company introduced curator-led Collection Reviews to the public program calendar. Collection Reviews allow Shareholders and members of the general public the opportunity to access collections in a way they haven't been able to before. Collection Reviews include an in-depth overview of several unique Library Company collection items from one of the many librarians or curators on staff. Each Collection Review focuses on a different Library Company collection or theme. Among the five offered in 2017, topics covered Medical History, African American Music, Women's Rights, Benjamin Franklin, and Spiritualism.



Speaker Ronald C. White.

Spring and summer programming included two of the Library Company's most important events: the Annual Business Meeting and the Annual Lecture in Honor of John C. Van Horne. The Annual Business meeting for Library Company Shareholder's took place on May 9, 2017 and was accompanied by the opening of *The Living Book: New Perspectives on Form and Function* exhibition. The Annual Meeting featured a presentation by Edwin Wolf 2nd Director Dr. Michael J. Barsanti on current trends in the non-profit and academic field and

his vision for the future of the Library Company. Dr. Barsanti's presentation was followed by a Collector's Discussion with renowned book collector and long-time donor, shareholder, and Trustee Emeritus, Michael Zinman on his adventures in the book collecting and selling world.

On June 22, 2017, over 100 guests gathered at the Union League of Philadelphia for the 4th Annual Lecture in Honor of John C. Van Horne. The lecture featured best-selling author and historian Dr. Ronald C. White on his book *Ulysses S. Grant: A Fresh Look at American Leadership*, which refocuses Grant and his values for the 21st century.

On July 19, Professor Judy Giesberg of Villanova University spoke at a public program during that month's NEH seminar for K-12 teachers ("What Did Independence Mean for Women, 1776-1876?"). On October 16, during Gay History Month, we co-sponsored a talk by Carol Buck on the Red Rose Girls. For more on these events, see the section on The Davida T. Deutsch Program in Women's History in this report.

November was a busy month—The Library Company hosted the 286th Annual Dinner and a teacher's workshop. On November 16, 2017, the Library Company celebrated its 286th Annual Dinner. Following a reception at the Library Company, over 150 generous donors and shareholders gathered at the Union League of Philadelphia for dinner and a presentation by Dr. Alan Taylor, a two-time Pulitzer Prize winner and an alumnus of the Library Company's fellowship program. Dr. Taylor spoke about his book, *American Revolutions: A Continental History, 1750-*



Guests enjoy the 286th Annual Dinner/ Back (Left to Right): James Dotzman, Margie Dotzman, Trustee Michelle Flamer, Shareholder Claudia Becker; Front (Left to Right): Larry Jack, Pat Sanford, Alfred Sanford.

*1804.* With the help of our guests and sponsors, and the guidance of the board development committee and Chair Harry S. Cherken, Jr., the 286th Annual Dinner raised money in support of programs, scholars, and collections for the Library Company.

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Paradigm Digital Color Graphics

Later in the month of November the Library Company, in partnership with the University of the Arts, was able to host a K-12 teacher's workshop, "Snapshot of American Experience: Using Digital Collections in the Classroom" because of a generous gift from the Morris family. Led by Curator of Prints & Photographs, Sarah Weatherwax, Digital Collections Manager Ann McShane, and Adjunct Assistant Professor at the University of the Arts, Jordan Rockford, the workshop taught participants the basic history of photography, allowed them hands-on access to Library Company photography collections, and gave them the tools needed to navigate a digital image archive and build lesson plans around their new skills.

The Library Company wrapped up 2017 with two more successful programs, both focused on expanding horizon's and the Library Company learning community. First was the Library Company's 22nd Annual Junto. The campaign supported the William Russell Birch collection acquisition. On December 12, generous donors to the campaign attended a presentation by Dr. Emily T. Cooperman, an architectural and landscape historian and author of the first book-length biography of Birch's life, *William Birch: Picturing the American Scene*. The event raised money to support the full scale exhibition, *William Birch: Ingenious Artist*, and additional programming throughout 2018.



Shareholder Jay Robert Stiefel and a Ben Franklin historical interpreter examine documents at the Ben Franklin Circles launch.



On December 14, in partnership with the Free Library of Philadelphia and the 92nd Street Y, the Library Company hosted a Ben Franklin Circles launch for the city of Philadelphia. Based on Benjamin Franklin's original Junto, a driving force behind the founding of the Library Company, the Franklin Circles are a monthly learning and discussion group centered on the thirteen virtues outlined in Franklin's autobiography. The launch event gave over 50 guests the tools to start their own Franklin Circle and the opportunity to talk about how to improve themselves, their city, and their world.

Clarissa Lowry  
*Events and Program Coordinator*

# Programs

## *The Program in African American History*

The Program in African American History continues to offer substantial research support to scholars and researchers through the Mellon Scholars Program while also providing public programs to the greater Philadelphia community. In 2017, the program went through a transitional period with the staff. In February, Krystal Appiah, Curator of African American History & Reference Librarian left the library to pursue a new career at the University of Virginia as a Special Collections Instruction Librarian. The library hired Jasmine Smith in October as the new African American History Subject Specialist & Reference Librarian.

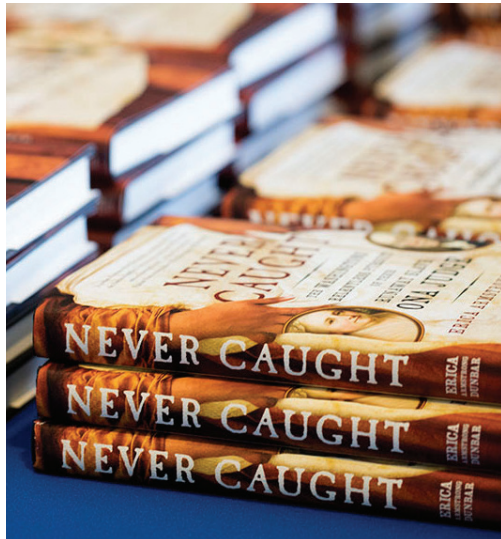
The Andrew W. Mellon Foundation awarded the Library Company a renewal grant, making 2017 the first fiscal year of the new grant cycle. The Mellon Scholars Program provides the Library Company with the opportunity to engage and promote scholarly research within underrepresented communities. By providing fellowships, internships, and workshops to students and faculty whose area focus ranges from colonial to antebellum era African American history, the Library Company is helping transform the dynamics of the academic world.

This year the Program in African American History was able to award two post-doctoral fellows, four short term fellows, two summer interns and four workshop participants. After each fellowship, fellows are required to submit a final report. Based off this information, the majority of the scholars who have participated in the program have thoroughly enjoyed exploring our African American history collection as well as their time conversing with like-minded scholars and staff. One of the short-term fellows, Wendy Wilson-Fall, mentioned, “It was a great chance to become absorbed in my research question and to reflect on the implications of what the archives were telling me about my topic. The staff were helpful, amicable, and the experience was truly positive and rewarding.” In

the words of one of the summer interns, Ashley Council: “My experience was transformative. I wasn’t sure if I was going to pursue a career in academia but now I feel confident to do that. Some of the personal issues I felt were going to prevent me from being successful, you let me know that I could overcome or that it wouldn’t hinder me. You all gave me the confidence that I needed to feel like my work is valuable and that I can really add something to the field.”

The Library Company’s first annual Juneteenth Freedom Seminar was hosted in 2007 making this the tenth year for the intellectual public program to take place. This year, the Program in African American History was grateful to have its very own program director, Dr. Erica Armstrong Dunbar who spoke about Juneteenth and her newest book, *Never Caught: The Washington’s’ Relentless Pursuit of Their Runaway Slave, Ona Judge*. According to Dr. Dunbar, “Juneteenth is in essence a celebration of the legal and eventual military engagement that would bring about what black people in America had been fighting, praying, and looking for, for over four hundred years.” Oney “Ona” Judge was one who had to endure this fight while being enslaved by George Washington until she escaped at the age of twenty-two. Ona Judge was able to “beat the president and was never caught.” Her story lives on through two interviews, and the research that scholars like Dr. Dunbar conduct to make sure these untold stories are never forgotten.

The Program in African American History remains a vital aspect of the Library Company and to the larger academic and public community. It is ex-



Copies of the books *Never Caught: The Washington’s’ Relentless Pursuit of Their Runaway Slave, Ona Judge*.

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

Jasmine Smith  
*African American History Subject Specialist  
and Reference Librarian*



### *Program in Early American Economy and Society*

As the Program in Early American Economy and Society (PEAES) progressed through its eighteenth year of activities, we welcomed a large number of new postdoctoral and dissertation fellows who were awarded funding to conduct research in the Library Company's early economy sources. One only has to consult the lists of current and past PEAES fellows on its website to glean an appreciation for the diverse array of scholars who are attracted to the rich collections on themes related to the Atlantic economy from the 1600s down to the 1850s, as well as finance and institutional development, the cultures of business and money, local and international commerce, manufacturing, labor, political economy, households, gender, and technology.

During the year, director Cathy Matson also ushered a number of monograph titles through stages of production in the book series that she edits with Johns Hopkins University Press. *The Trouble with Tea: The Politics of Consumption and the Making of an American Eighteenth-Century Global Economy*, by our former postdoctoral PEAES fellow Jane T. Merritt, appeared in print early in the year, and *Lobbying and the Making of US Tariff Policy, 1816-1861*, by our former dissertation fellow Daniel Peart, will be available during the Fall. Additional titles are quickly coming down the pipeline. One of these, *Revolutionary Networks: The Business of Printing*

*and the Production of American Politics, 1763-1789*, by our former fellow Joseph Adelman, will hit local bookstores and online sellers very soon, while Lindsay Schakenbach-Regele's *War, the State, and the Origins of American Industry, 1776-1848* will appear early in the next year. Marla Miller's much anticipated, "Knowing Your Place:

Women and Work on a Massachusetts Landscape," is in the final stages of revision for the PEAES series. Other titles to watch for in the PEAES series include Susan Gaunt Stearns' "The Market of the Western World: The Mississippi, the Founders, and the Forging of a Nation, 1783-1804;" Edward Pompeian's "Calculating the Cost of Freedom: Venezuela, the U. S., and the Spanish American Age of Revolutions;" Ariel Ron's "Grassroots Leviathan: Agricultural Reform, the Rural North, and the Slaveholding Republic;" and Danielle Skeeahan's "The Fabric of Empire, Material and Literary Cultures of the Global Atlantic."

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). Two conferences are planned for the coming period, both of them co-sponsored with important partners of PEAES activities. One of these, to be held March 28-29, 2019, is titled "Making the Republic Imperial," and it will bring together two dozen scholars who employ a variety of archival approaches to investigate how and why the new North American nation became an empire during the two generations after the Revolution. We are co-sponsoring the conference with the McNeil Center for Early American Studies, the Department of History at Princeton University, and Iona College's Institute of Thomas Paine Studies. The second conference, October 17-19, 2019, is "Investigating Mid-Atlantic Plantations: Slavery, Economies, and Space," and is being co-sponsored with our friends at the McNeil Center for Early American Studies, the Stenton Museum, Cliveden of the National Trust, and the Graduate Program in Historic Preservation at the University of Pennsylvania. It will explore the qualities of plantations in the mid-Atlantic region, where life and labor were both distinct from,

and similar to Southern and Caribbean plantations. As always, we encourage anyone with an interest in the themes of these conferences to read the scholarship that will be produced for them and attend the stimulating discussions that will ensue.

Professor Cathy Matson  
*PEAES Director*



## *Visual Culture Program*

The Visual Culture Program continues to facilitate an outward presence for the Library Company's visual culture collections. In March, Program Co-Director Erika Piola presented about the William H. Helfand Popular Medicine Collection at the 37th Annual Conference of the Ephemera Society of America. The presentation "What Does Not Kill You Makes You Stronger: The William H. Helfand Popular Medicine Collection at the Library Company of Philadelphia" was later published as an essay in the fall 2017 issue of *The Ephemera Journal*. The visual culture holding Michael Zinman Collection of Printing for the Blind also garnered attention among the pages of a history periodical. The collection served as the subject of a "Hidden Gems" essay published in a special edition of the *Pennsylvania Magazine of History and Biography* (October 2017) focused on the history of education in Pennsylvania.

During the fall, William H. Helfand Visual Culture Fellow Allison Stagg, visiting professor in American Art at the John F. Kennedy Institute for North American Studies, Freie Universität, examined our pre-1830 political cartoon holdings for her book project *Prints of a New Kind: Political Caricature in the United States, 1789-1832*. Her research, a long overdue rereading of engraved caricatures of the Early Republic, explores the professional networks of early American caricaturists and the market for their prints. Relatedly, in September, former William H. Helfand Visual Culture Fellow El-

len Handy presented about her innovative work on the histories of photography in a lecture titled “Looking Out the Window: Early Photographs on Metal and Paper.” A small exhibition about early Philadelphia photography, including an 1853 experimental paper negative by Philadelphia playwright Robert Montgomery Bird (1806-1854), complemented the evening’s lecture.

Co-Directors Rachel D’Agostino and Piola also hosted numerous visiting groups and classes to the Library Company. D’Agostino continued to teach “The Book: Past and Present” in the Book Arts and Printmaking MFA program at the University of the Arts. Additionally, in October, Piola presented an overview of the Library’s African American History graphics collection to a University of Delaware class studying “Curating Hidden Collections & the Black Archive.” In a corresponding session at the university, Piola served as a guest scholar for the class and talked about her professional experiences researching and providing access to African American history graphics.

The year ended with the Program exuberantly planning for the *William Birch and the Complexities of American Visual Culture* symposium in celebration of its tenth anniversary in 2018.

Erika Piola

*Co-Director Visual Culture Program*



## *The Davida T. Deutsch Program in Women’s History*

The major undertaking of The Davida T. Deutsch Program in Women’s History in 2017 was the summer seminar on women’s history, which took place the first three weeks of July, under the direction of Professor Lori Ginzberg of Penn State University. Fifteen middle- and high-school teachers examined the question “What Did



Independence Mean for Women, 1776-1876?" The Library Company hosted the seminar, which was funded by the National Endowment for the Humanities. Based in the Cassatt House Conference Room, the seminar participants had classroom time discussing assigned readings most mornings and research time in the Reading Rooms most afternoons. Each teacher had a particular project that they developed and presented to the group on the final day. During the seminar, Professor Judy Giesberg of Villanova University delivered an evening lecture—open to the public—on her excellent crowd-sourced project [www.informationwanted.org](http://www.informationwanted.org), whereby volunteers today locate and transcribe advertisements that African Americans placed in black newspapers in the years following the Civil War in the hope of locating family members who had been separated due to their sale by slavers. On the next to the last day, the seminar participants went on a walking tour of industrial Philadelphia, with emphasis on women and women's history. As the Library Company's Programs and Events Coordinator, Clarissa Lowry was the point person who handled the teachers' housing at International House on the Penn campus and other matters as they came up. For example, she armed them all with water and bananas for their walking tour, which took place on a day that was especially hot, even for July in Philadelphia. It was a successful seminar, and we look forward to getting feedback from NEH, which will help us ascertain whether we want to apply to host the seminar again in two years (when we would be eligible to do so).

For Women's History Month in March, we mounted a small exhibition on "Women Growing Old in Early America," featuring 18th- and 19th-century women who used various strategies to remain in their homes. These individuals were juxtaposed with material on old age homes that philanthropically-minded women founded to enable "respectable" poor women to avoid having to live in the almshouse. The exhibition was our advance publicity for an event on March 29. For the event, we partnered with the Historical Society of Pennsylvania and the Ralston Center to celebrate the Ralston Center from its founding in 1817 as the Indigent Widows' and Single Women's Society to today. The Library Company's Cu-

rator of Prints and Photographs Sarah Weatherwax presented images of older women in our collections, and other speakers spoke on the history of the Ralston Center and the care of older people generally. Over the past 200 years, there have been many changes, but the core question remains—should older people be cared for in their homes (“outdoor relief,” in the language of 19th-century philanthropists) or in institutions (“indoor relief”)?

Our Gay History Month event went off as planned on October 16 (Oscar Wilde’s birthday). Carol Buck, a curator at the State Museum in Harrisburg, spoke on the lives and careers of the Red Rose Girls. Nicely, the event coincided with the beginning weeks of the Woodmere Museum’s exhibition on Violet Oakley, who was the “O” in the “Cogs” family, as the Red Rose Girls referred to themselves. Oakley, Jessie Willcox Smith, and Elizabeth Shippen Green all studied book illustration with local artist Howard Pyle before going on to living in a shared household and having successful careers in the arts. Our event was co-sponsored by the Historical Society



Audience members with Judy Giesberg (second row, middle) before her July lecture on “Civil War, Civil Rights: African American Women in Civil War-Era Philadelphia”

of Pennsylvania and the William Way LGBT Community Center. Because the topic was of current interest, the talk attracted a good-sized crowd and sparked a lively Q & A session.

In 2017, there were two Deutsch Fellows in Women's History (because the academic year spans calendar years). In May, Magdalena Zapędowska, a Ph.D. candidate at the University of Massachusetts, examined the works of 19th-century women poets in the context of visual culture. In July, Charlene Boyer Lewis, a professor of history at Kalamazoo College, studied Peggy Shippen Arnold in Revolutionary America (and in later historical accounts).

Going forward, we have been working with interns on the development of an exhibition to help celebrate the 100th anniversary of the passage of the Nineteenth Amendment giving women the right to vote. Thanks especially to Diana Myers (a senior at Masterman), Lydia Shaw (a junior at Friends Select), and Lisa Getz (a graduate student in Drexel University's Museum Leadership program). Here's to 2020!

Cornelia S. King  
*Chief of Reference and Curator of Women's History*

# Digital Humanities and Outreach

The Fidelity Non Profit Management Foundation funded project has come to a close after nearly two years. In June the new Library Company website and Digital Asset Repository (Islandora), which replaced DigiTool, launched for public use. It was enhanced with a discovery layer that provides users an interface to search both the WolfPAC catalog and Islandora simultaneously. There has been a vast improvement in the use numbers of the digital repository during the last six months of 2017. From January to June, DigiTool use experienced an 81% bounce rate and an average page view count of 2.76. From June to December Islandora use had a 36.18% bounce rate and average page view count of 14.20. Users are staying on the site longer and viewing more content as a result of the systems migration. A similar increase in use was seen for the Library Company website with a 61% increase in 2017 from 2016 in both visitors and page views.

On October 18, 2017 the Library Company of Philadelphia hosted the first Philly Regional Islandora User Group meeting. The group was organized by Nicole Scalessa, Ann McShane, and Scott Zeigler (APS). The Philly Islandora User Group intends to bring together those who have similar interests, goals, or concerns regarding the implementation, management, and preservation of Islandora systems. The members will have quarterly meetings where they can share their ideas, concerns, and experiences while building partnerships for project collaboration. The group will also spearhead the creation of documentation including, but not limited to, best practices, workflows, and vendor data.

The Library Company information technology infrastructure has undergone revitalization this year with the replacement of one server and upgrade of another. A major Wi-Fi upgrade across the entire Library Company campus was completed. A UniFi Ubiquiti Wi-Fi system was installed that allows all access points to be monitored from a single cloud based dashboard hosted on our own server. Access points are geo-located and can be restarted, firmware upgraded,

and activity monitored from anywhere by system administrator Scalessa.

New website additions included *Genius of Freedom, Together We Win*, and *The Living Book* online exhibitions, all designed by Scalessa.

Scalessa and McShane had the opportunity to attend a number of engaging and educational conferences in 2017. April was the Mid-Atlantic Archives Conference in Newark, New Jersey. Scalessa presented a paper entitled “Business Models for Digitization: Locating Funding and Prioritizing Digitization.” The panel focused on strategies for transforming digitization activities from ad-hoc projects to a systematic part of library operations. McShane participated in the panel as well, providing insight into the metadata management strategies for our migration. July was the annual Keystone DH Conference at the Chemical Heritage Foundation, which covered topics such as “The Care Work and Code Work of Digital Humanities,” digital tactics for enhancing the classroom, and engaging students in archival research using digital resources. In October they went to Pittsburgh, PA for the Digital Library Federation Forum and National Digital Stewardship Alliance Annual Meeting. The Digital Library Federation (DLF), a program of the Council on Library and Information Resources (CLIR) now serves as the National Digital Stewardship Alliance (NDSA) institutional home as of January 2016. Nicole Scalessa and Ann McShane serve as representatives of the Library Company in NDSA on both the Infrastructure and Outreach committees which met at the conference. The Library Company has been a member of NDSA and supporter of its mission since 2011. Conference sessions covered the following integral subjects in an ever-changing technology landscape: digital preservation, digital humanities, funding opportunities, tools, workflows, systems user engagement, user experience, and user testing.

McShane took a course through *Museum Study*, Rights & Reproductions: Guidelines and Best Practices. She used the course materials to review the Library Company’s current practices and fees. She also passed her certification exam for the Academy of Certified Archivists. Scalessa attended the Born-Digital Archives

Access Bootcamp at Swarthmore College in August. This program took a collaborative approach to address the best practices for assessing digital access systems through discussion and user testing scenarios.

The experiences and opportunities of the past year have provided the Digital Humanities staff within the IT Department the tools and inspiration needed to go forth in the coming year with great enthusiasm.

Nicole H. Scalessa  
*Information Technology Manager and  
Digital Humanities Coordinator*

# Cataloging Department

The Cataloging Department had a productive 2017. Catalogers created records for 4,296 items now searchable in the Library Company's online catalog and updated 4,626 legacy records. Additionally, the Print and Photograph Department created 229 new records for 2,455 items and edited over 2,440 records for the Marriott C. Morris project.

In addition to leading the Cataloging Department, Chief of Cataloging Holly Phelps reviewed and updated the Catalogers' Desk Reference (CDR) in 2017 and the document is now available as a reference for all collections staff. The CDR is the in-house guide to cataloging practice at the Library Company. It was first compiled in the 1980s and has undergone several revisions since. The last full revision was in 2004, though minor updates, additions, and memos have been added since. This comprehensive update ensures a solid ground for future changes to cataloging policy.

Associate Chief of Cataloging Arielle Rambo represented the Library Company at the annual Rare Books and Manuscripts (RBMS) Conference, held in Iowa City, Iowa, in June 2017. Each year, the RBMS conference provides an important venue for the library's national visibility, in addition to networking opportunities for the attendees. The theme of the conference was *The Stories We Tell*, emphasizing the importance of a narrative when working with and exhibiting special collections.

In August 2017, Rambo spent a week at Rare Book School (RBS) at the University of Virginia, studying descriptive bibliography, a valuable adjunct to rare book cataloging. This was the fifth and final course toward a RBS Certificate of Proficiency with a Specialization in Cataloging and Description, which Rambo was awarded in November 2017. With this certification complete, Rambo is set to take over as Chief of Cataloging in 2018 as Holly Phelps plans to retire at the end of 2017.

Holly Phelps  
*Chief of Cataloging*



# The McLean Conservation Department

The conservation staff (Jennifer Rosner, Andrea Krupp, and Alice Austin) completed their work curating, preparing, and installing the exhibition, *The Living Book: New Perspectives on Form and Function*. It opened during the 2017 Annual Meeting on May 9 and continued through the year. They also installed several “pop-up” and mini exhibits during the year on various topics such as: maps for a book club event, the solar eclipse, W.E.B. DuBois, early photography, African American travel, women growing old, women and education, Eliza Garfield, the Paxton pamphlet war, and French lithographs of the Revolutionary War. They prepared a large number of items for viewing at two events: the visiting AIB Book collectors and a William Birch fundraiser. The conservators also prepared, and in some cases installed, collection materials for offsite exhibitions at various locations such as the National Gallery, Harvard, and The Union League.

Finally back to their usual duties in the McLean Conservation Department, the staff treated 1090 items and completed a condition survey of the book and manuscript collections to aid in determining priorities for treatment. They continued their role in outreach by adding interesting binding information to the Bookbinding Research page on our website, this year adding a set of images of Pennsylvania German Catechisms with lovely block-printed decorated pages.

The McLean Conservation Endowment also provides for outside conservation which alternate each year between the Print & Photograph and Art & Artifacts collections. This year “Plan of Center Square, Philadelphia” was treated by Corine McHugh, a paper conservator in private practice. Drawn by Frederick Graff, this early 19th century ink and watercolor drawing had been damaged by a well-meaning previous owner who attempted to fix some tears with pressure-sensitive tape. The tape had degraded and stained the map in several places. Ms. McHugh removed the tape, reduced the stains, and repaired and flattened the plan, dramatically improving its appearance.

Jennifer Rosner  
*Chief of Conservation*

## Will Fenton



*“My fellowship at the Library Company made me a better scholar and a better humanist. I left my year with a clearer sense of my project and my methodology. I also left with a more idealistic sense of what an archive can be—an institution for scholarly research, a vehicle for social justice, and a platform for restoring some much-needed middle ground.”*

As an Albert M. Greenfield Foundation Fellow (2016-2017), Will Fenton, a doc-

toral candidate in the English department at Fordham University, conducted research that spanned the entirety of his dissertation, a literary-historical study of “fighting Quakers” in the antebellum novel. During his time at the Library Company, Fenton created an innovative digital humanities project, led an interdisciplinary reading group devoted to the essays of W.E.B. Du Bois at the Cassatt House, and drafted two dissertation chapters, one of which focuses on Robert Montgomery Bird’s vexing frontier narrative, *Nick of the Woods* (1837). Fenton placed Bird’s protagonist in the context of the medical condition associated with his transformation (epilepsy), the religious sect with which he associates (the Society of Friends), and the archetype from which he draws features (Daniel Boone).

In addition to his dissertation research, Fenton built an ambitious digital humanities project that draws upon the extensive print and political cartoon collections at the Library Company of Philadelphia. *Digital Paxton* ([digitalpaxton.org](http://digitalpaxton.org)) makes freely available more than 1,700 print-quality images, half a dozen scholarly

articles authored by historians and literary scholars, and several lesson plans devoted to the 1764 Paxton pamphlet war. To launch the project in April 2017, Fenton curated a pop-up exhibition at the Library Company and presented the project at a McNeil Center for Early American Studies Seminar. Fenton also presented the project at Philadelphia Archives Month, Keystone DH, Lehigh University, and the Modern Language Association Connected Academics Summer Institute. In 2017, *Digital Paxton* was awarded first prize in the NYCDH Graduate Student Digital Project Awards.



## Nakia Parker

*“The time I spent as a Mellon Scholars Dissertation Fellow at the Library Company was pivotal to the development of my dissertation. The experience helped me build meaningful professional relationships with both senior and junior scholars in the academy, and solidified my resolve to write histories that are accessible to the public and scholars alike. Once again, thanks to everyone at the Library Company for the fellowship opportunity.”*

Ms. Parker is a doctoral candidate in the Department of History at The University of Texas at Austin under the direction of Dr. Daina Ramey Berry and will defend her dissertation in April 2019. Her dissertation, “Trails of Tears and Freedom: Slavery, Migration, and Emancipation in the Indian Territory Borderlands, 1830-1907,” examines the forced migrations, resettle-



ment patterns, and labor practices of people of African and black Indian descent enslaved in Choctaw and Chickasaw communities during the nineteenth century. Her research interests also include gender and slavery, southern history, and African-American women's history. "Trails of Tears and Freedom" addresses this primary question: How did forced removal to the American West change or redefine gender roles and power relations between enslaved people and their Native slaveholders? She also analyzes how enslaved people interacted with different indigenous groups in the region and how refugee life during the Civil War influenced the post-emancipation experiences of those formerly enslaved in Indian Territory. She argues that gender played a significant role in the way the enslaved performed labor, practiced resistance, and assimilated (or not) into native kinship networks. In 2017, she was awarded the Huggins-Quarles Dissertation Award from the Organization of American Historians (OAH) and the 2018-19 American Association of University Women (AAUW) Dissertation Fellowship.



## Jordan Rockford



### *A Pivotal Step....*

*I've always considered my time at the Library Company of Philadelphia a pivotal step in the development of my career, which continues to inform my professional pursuits today.*

Almost twenty years ago, I interned in the Print Room. It was there that I learned how to properly handle, mark and record photographic collections in an archival

setting and where I also began to understand that after years of being a student behind a camera, I was actually more interested in working with photographs than in becoming a photographer. That internship led to my first job at the Historical Society of Pennsylvania, which of course kept me connected to the Library Company via regular visits.

This experience informed my decision to pursue a Master's in Art History, with a dual focus in Museum Studies and the History of Photography, at the University of St Andrews. As part of my degree, I was granted a Curatorial Assistantship at McManus Galleries in Dundee, Scotland where I worked with photographic collections much like those I had worked with at the Library Company.

After my graduate degree, I spent many years working in the museum and archive field before joining the adjunct faculty at the University of the Arts. That first course that I taught rapidly led to a series of courses, focused on history and critical studies in photography, including the development of a course for UArts' partnership with the Library of Congress through their Teaching with Primary Sources (TPS) initiative. This initiative teaches K-12 educators how to utilize primary sources as teaching tools across all disciplines.

The Library Company collections were an obvious choice to introduce my students to the types of primary sources available here at home, and I was thrilled to devise a series of class visits. Engaging once again with the collections led me to draw comparisons between photographs at the Library of Congress and those at the Library Company, connecting images of our national story to the stories of our own communities. I spearheaded a publication reproducing these pairings that could serve as a resource guide both for our students and for Library Company visitors. This publication, in turn, became the model for a series of similar resource guides under the TPS initiative.

In the midst of developing my role as an educator, I also became an academic advisor in the Advising Center at UArts—a position I never imagined for myself, but one that I have found interwoven in the real work of guiding our students into their own careers and their roles as citizen artists.

All these years later, my relationship with the Library Com-

pany continues to develop and flourish. In 2017, with support from a long-time Library Company donor Eleanor Morris Cox, I worked with the Print Department to develop a one-day teacher's workshop built around the Morris Family photo collection, incorporating photo history and primary source coursework into the collection for educators interested in utilizing local vernacular photographs to enhance their teaching. Each semester, I continue to bring my History of Photography classes to the Library Company for an eyes-on and hands-on experience of historical photographic techniques.

The Library Company has been a thread running through my career, keeping all its various pages bound, you might say. It is a collection of objects, of images, and of people that are a continued source of information and inspiration, and who have likewise become very dear to me.



Jordan Rockford is Assistant Director for Academic Advising and an Adjunct Assistant Professor in the School of Art & School of Critical Studies at The University of the Arts.



## Collections

The most astonishing gift of the year came to us from David Doret, a longtime friend of the library and a collector of paintings and prints, sometimes with the Library Company's collection in mind. His gift is of the latter sort. It is a 14-page folio manuscript "Inventory and Appraisement of all the Goods, Chattels, & Effects of Pierre Eugène Du Simitière deceased... January 22, 1785." It lists the contents of Du Simitière's library and of his so-called American Museum, a cabinet of natural and historical curiosities that he opened for a quarter a head from 1782 to his death. At the estate sale that followed a few months later, the natural history specimens and the historical curios were dispersed. (Some of them may have been later incorporated into Peale's Museum, which is usually said, incorrectly, to have been the first American museum.) Instead we focused our attention on the library, which may not have been on display in the museum, but was still of tremendous importance to us. We bought all the books, prints, pamphlets, broadsides, manuscripts, prints, and drawings. These included hundreds of ephemeral printed items from the Stamp Act crisis through the Revolution, which Du Simitière had picked up in the streets and saved, because he believed they would be valuable for future historians. He was right. Many of them today can be found nowhere else. This was the first major acquisition of American historical papers by a public library. This manuscript, then, may be the most complete inventory of what may be the actual first American museum, including all its non-paper objects; and it will also allow us to identify many books, prints, and manuscripts still in our collection whose provenance has been forgotten. It is an essential addition to our Du Simitière collection.

Books from Franklin's personal library turn up very rarely, and hardly ever one after another. In last year's report, we noted the purchase of a volume of British political pamphlets bearing his distinctive shelf mark. This year we acquired a very different kind of book, a New Testament in French, published in The Hague in



1730, inscribed on the title page “B. Franklin,” with a note on the fly-leaf reading: “Susan Cuthberts Procured from the Library of the late celebrated Dr. B. Franklin in the year 1805 in Philadelphia.” Edwin Wolf included this book in his reconstruction of Franklin’s library noting that it had been “exhibited at a meeting of the Colonial Society of Massachusetts.” He gave no source for this information, but presumably he or someone he knew saw it on display there, perhaps in the 1950s when he was beginning his reconstruction. He never saw it again. But we now know it came down in the Massachusetts family of Charles Cecil Stewart, who bequeathed it to us. He was descended from a Charles Stewart who fought in the Revolution. Franklin’s youthful signature on the title page is very similar to those on other books he gave to the Library Company in the 1730s, so he must have gotten it when he was quite young. It is not too far-fetched to wonder if this book was the means by which he taught himself French. As an old man in Paris he disparaged his knowledge of French, but everyone he met in Paris proclaimed him to be one of the great wits of his age, so he must have learned to read and to speak the language pretty well.

Hyman Myers is well-known as the architect for the restoration of many landmarks over his long career, including the Pennsylvania Academy of the Fine Arts, Penn’s Furness Library, Independence Hall, the Academy of Music, Girard College, the Reading Terminal Train Shed, the Philadelphia Museum of Art, and City Hall. He was also a prodigious collector of rare architecture books. Early in the year he invited us to take our pick of books from his library. There was so much to see on the upper stories that we ended up making a second trip, when we finally got to see Sandra Myers’s lovely collection of horticulture books in the living room. The Myers’s have also collected a wide range of English chromolithograph books, which were in a sense the original artists’ books; and we brought back several fine examples. They also had a fine selection of books designed in the early 20th century by Elbert Hubbard and his Roycrofters in East Aurora, New York. They were among the chief American exponents of the arts and crafts movement, and of the private press movement begun by William Morris. We grate-

fully took them all. Among the many stunning architectural books we took away were the famous folio monograph on the *Villa Pamphilia*, (Rome, ca. 1650), with 82 engraved plates. One of the great Victorian chromolithograph books was Owen Jones's *Grammar of Ornament* (London, 1856), a sort of clip art book of historical design motifs that was hugely influential on the next generation of architects and industrial designers, and remains a source of inspiration for designers today. The Library Company was alert enough to buy it when it was first published, but we prudently chose the much cheaper, reduced-scale quarto edition. The Myers copy is the much rarer folio. Finally, among the horticultural books was one of the rarest of American color-plate books, *Hoffy's North American Pomologist*, edited by Dr. William D. Brincklé (Philadelphia, 1860).



Albert M. Hoffey, "Seckel". Hand-colored lithograph in William D. Brincklé, ed. *Hoffy's North American Pomologist*. (Philadelphia, 1860). The original Seckel pear tree was on the farm of a family of that name near League Island (now part of the Navy Yard). In 1860 it was nearly a century old and the trunk was almost five feet in circumference.

Albert M. Hoffy was a highly skilled lithographer who was a fruit enthusiast in his spare time. Three times he attempted to produce an account of the main U.S. native fruits, but his work was so painstaking that the publications were too expensive to be sustained, and each attempt faltered after one or two parts were published. We had the first two but this third attempt eluded us for years. It is good to have it at last.

Library Company Trustee and bookseller, Clarence Wolf gave us a truly extraordinary pamphlet novel, *Female Fortitude; or, The Powers of Love ... Found among the Papers of a Brave Officer, Who was Killed at the General Captivity of York-Town*. (Philadelphia: Printed by Kline & Reynolds, 1784). Though it purports to be an original American production – it is even dedicated to Mrs. Robert Morris -- it turns out that the text is excerpted verbatim from “The History of Algitha, Princess of England,” which appeared in *La Belle Assemblée* (London, 1724-34), a collection of historical tales by Madeleine-Angelique de Gomez, translated by Eliza Haywood from the French and reprinted at least ten times before going out of print in 1765. This may be the earliest case of an American reprint of a foreign work of fiction masquerading as new and American. It may also be the first work of fiction published in parts in America, because notes on the last two pages indicate this is only the first part and would be followed by several more. No further parts have survived, and the only other copy is at the Library of Congress, which apparently does not know the true story behind it.

These are just a few of the many splendid gifts we received this year. The names of all our donors of collections are listed in the back of this report. We are deeply grateful to all of them.



This year the Library Company acquired a magnificent collection of William Russell Birch’s artwork and papers, which was part of his own personal archive, passed down in his family until the mid-20th century. Birch (1755-1834) was one of the most important landscape artists in America’s Federal period. He became known

# CHOLERA.

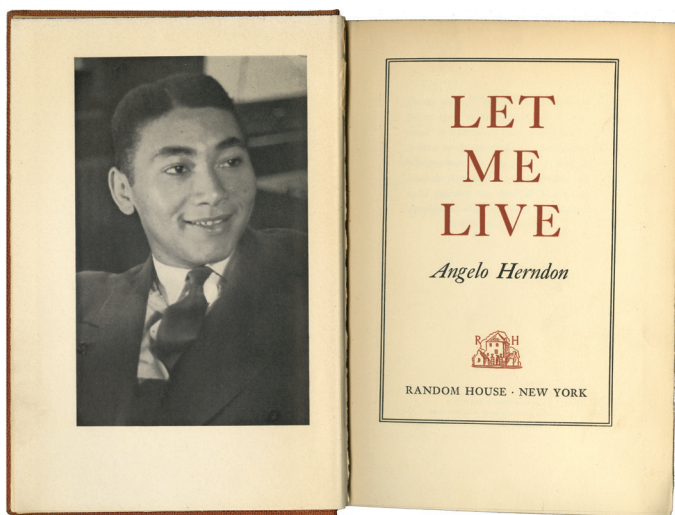
*By Order of her Majesty's Privy Council, of date 15th September 1853, the Sanitary Act, 11 and 12 Vic., Cap. 123, is to be in force for Six Months.*

The CHOLERA is again in this Country in a severe form. Still it yields to those measures of precaution which were found so useful during its last visitation.

It attacks the dwellers of dirty houses, and those who live in places where middens are kept in a filthy state, where the gutters or sewers are not regularly cleansed, and where pig-sties are allowed to infect the air.

It attacks those who are dirty in their persons or clothing. or

*Cholera. By Order of her Majesty's Privy Council...The Cholera is again in this Country in a severe form.* (Cupar, Scotland, 1853). This striking broadside is one of 715 19th century publications donated by Charles Rosenberg on various diseases, including smallpox, tuberculosis, plague, and nervous diseases, as well as cholera, the subject of his first book. He also gave his collection of 135 editions of William Buchan's classic *Domestic Medicine* ranging in date from 1761 to the



Angelo Herndon, *Let Me Live* (New York, 1937). This autobiography of an African American communist labor organizer is one of some 640 books on black history and Southern history donated by Drew Gilpin Faust.

in England in the 1780s for his enamel portraits and for a series of engravings documenting the architecture of the English countryside and scenes of country life. After his immigration to Philadelphia in 1794, he continued to work in this vein, creating miniature portraits of several notable figures including George Washington. In 1800 he published the first color plate book produced in the United States and the first view book of an American city, *The City of Philadelphia in the Year... 1800*. It was enormously successful, and it remains to this day a cornerstone of Philadelphia iconography. His second, smaller plate book, *The Country Seats of the United States* (1808), was less successful, but many of Birch's ideas about country homes and the picturesque landscape expressed in that book were crucial to American artists and designers later in the nineteenth century. After his death, as Philadelphia and its surroundings were transformed by industry and growth, both books were treasured as records of the city when it was the political and artistic capital of the United States.

A significant portion of the newly acquired collection is made up of engravings, drawings, watercolors, and portraits of family members executed by Birch before he came to the United States, including his first book, a set of engraved views of British scenery called *Les Délices de la Grande Bretagne* (1791). Also included is his two-volume manuscript autobiography, *Life and Anecdotes of William Russell Birch, Enamel Painter*, mostly written between 1800 and 1812, the best available source of information about his British career. Embedded in this manuscript are several important documents, including a "List of Enamel Paintings" he made based on portraits by his great mentor Sir Joshua Reynolds. Given that Birch so often styled himself "enamel painter," we are especially glad to have a few examples of his work in that very uncommon medium.

The collection also richly documents his American career. There are many variant states of the prints that appeared in *The City of Philadelphia* and *The Country Seats*, as well as several original scenic drawings, watercolors, and sketches that were never engraved. The autobiographical manuscript also incorporates journals of some of his American travels, which complement his watercolor



designs and views taken along the way. A high point is his delightful verse description of Springland, his Bucks County country seat, which is accompanied by watercolor plans and views of the estate. Also included is a hitherto unknown Birch sketchbook, and an oil portrait of his son Thomas, attributed to William and probably done near the end of his life. Thomas prepared the drawings for *The City of Philadelphia* and went on to become a very successful artist, known especially for his marine views.

By far the most important piece in the collection, however, is Birch's previously unknown mock-up of a proposed expanded edition of *The Country Seats*. It includes copies of many of the views in the original edition, along with four watercolors and pencil sketches for engraved views he apparently meant to add to the work. The fly leaf bears a poignant inscription in Birch's hand: "Birch's privet [private] Sett, with variations and additions, intended to be continued but no encouragement." His autobiography ends on a similar note of discouragement, lamenting the lack of patronage for the arts in America. He never embarked on such a big project for the rest of his long life.

This collection raises the question of why *The Country Seats* was so poorly received, and also why *The City of Philadelphia* was so successful. *The City of Philadelphia* caught the spirit of the capital of the new nation with all its bustle and confidence, but at least to a modern eye, it also captures the anxiety that began to pervade public discourse as the Federalist consensus began to fracture. The book as a whole is a dynamic and complicated work of art. By comparison *The Country Seats*, with its focus on the manicured lawns and elegant houses of a wealthy elite, and its implicit ideal of non-productive rural leisure, must have seemed out of touch with the realities of American country life. But today we value *The Country Seats* for the importance of its legacy. Birch was the first person to see the valley of the Schuylkill River between Gray's Ferry and the Falls of Schuylkill as a unitary landscape. Of the 18 properties depicted in the book, 11 are in this valley. A generation later this vision led to efforts to preserve the houses in the valley, and then a bit later, to preserve the landscape itself, with the formation of Fairmount Park.

Thanks to this new acquisition (and to the many generous donors who have made it possible) we have perhaps the largest and most comprehensive collection of the works of this key figure in early American art history. The collection invites a fresh assessment of the whole range of Birch's work, including his English work, and its reception, not only in his lifetime but during its long afterlife. In fact this reassessment was begun brilliantly in 2011 by Emily T. Cooperman and Lea Carson Sherk in their book *William Birch: Picturing the American Scene*. Most of the works referred to in that book as in the Carson Collection are now at the Library Company, plus our new collection includes more material from the same Birch family source. We plan to continue the reassessment in a major exhibition, opening in the spring of 2018. It will include key works from our new collection, along with the best of our previous holdings and loans from other institutions and private collections.

James N. Green  
*Librarian*



## *2017 African Americana Acquisitions*

In 2017, the Program in African American History continued to acquire materials that were historical in scope to African American people and their experiences in early America with The Davida T. Deutsch Fund for Acquisitions in African American History. These artifacts provide context for how African Americans saw themselves and documented their struggles, and reveals the historical actors who risked their lives to communicate to the world the injustices that Black people have faced.

By the nineteenth century, negative depictions of African Americans had gained popularity with the rise of political satire and caricatures that prominently featured anti-black rhetoric and illustrations. *Harper's Weekly* featured racist caricatures that grossly



depicted African Americans as ignorant and beastly. *Harper's Weekly* in particular was prolific in its use of racist caricatures during the early 1860's and published sixteen African American caricature pictures a year. The most influential illustrator known for caricaturing African American elite was Sol Eytinge who in 1878 created a series entitled "Wedding Trip of the Blackville Twins Off for Europe."

In 2017, we acquired a reproduction of the original series illustrated by John McCreer published in 1881. The series consists of nine cabinet card photographs which include: *No. 1 The flirtation*, *No. 4 The proposal*, *No. 6 The wedding*, and *No. 10 The event Or where "2 pair is better than 4 of a kind"*. The photographs mock the romantic courtship and marriage of two African American women, "The Twins" and the start of their families. The exaggerated features and mannerism of the characters represents the stereotype that they were trying to model elite white society's customs. The first scene illustrates the twins in polka dot dresses and aprons greeting two African American men in suits that don't properly fit. After the introduction, scene four depicts, the men proposing with the twins parents in the background. They had an astonished facial expression on their faces. Next scene is followed by the wedding ceremony in the parlor where they first met their fiancés in scene six. The last scene illustrates the start of a new beginning as both sets of twins had their own set of twins.

Another interesting acquisition from 2017 is a pamphlet by Hosea Easton. On Thanksgiving Day 1828, Hosea Easton delivered a speech in Rhode Island that would change his reputation as an abolitionist leader in Massachusetts. Easton, a mulatto man, presented a speech titled *An Address: Delivered Before the Coloured Population, of Providence, Rhode Island* that critiqued the United States' Constitution for its stated principles of liberty and equality. Easton questioned the authenticity of declaring all men free and equal under the constitution while more than 500,000 people suffered under American slavery. How can one who is constantly beaten, murdered, and punished for the smallest misdemeanor, with no right to vote or hold office, and not even considered a person under the government,

be considered free?

Despite Easton's critique of the United States inability to grant constitutional rights and protection to black citizens, he does recognize the gains free people of color had made in society. He then emphasizes the theme of racial uplift. He praises the religious leaders who, despite the circumstances, constantly questioned their oppressors and taught the gospel wherever they went. He encourages education amongst his audience with the hopes that with more education, they would be less likely to fall victim to discouragement. Opposition, he hoped, would encourage them to outthink immoral ideologies thrown their way. In his conclusion, he states, "Remember, my young friends, that your fathers were deprived the opportunity you now enjoy; and while I am addressing you, methinks I hear a voice from the graves of our fathers! And what is the language? It calls on you to forsake those foolish practices, which are so common amongst us; and apply your hearts to wisdom." He also addresses the men by stating, "Brethren, the time has come, when you, that are in the meridian of life, ought to raise the voice of Liberty and equality: truth and justice; virtue and industry, both by example and precept."

A final intriguing acquisition is a compilation of sheet music with the name Sarah A. Monroe stamped on the cover. The volume includes pieces like *Yankee Doodle* as well as pieces sung by the Hutchinsons family such as *The Snow Storm*, *The Cot Where I was Born*, and *The Bereaved Slave Mother; Composed and Sung by Hutchinsons. And Respectfully Dedicated to Lydia Maria Child as a Token of Esteem for her Fidelity to Humanity and to the Mothers of New England*. In the mid-nineteenth century, the Hutchinson family was a well-known popular singing group. They were also abolitionists who used their singing to inform the public about the evils of slavery. They traveled the world with other well-known abolitionists, such as Frederick Douglass, and sang anti-slavery songs, which was unheard of and extremely dangerous at the time.

*The Bereaved Slave Mother* is a rare piece of abolitionist sheet music that tells a story of a mother losing her child. This particular copy is engraved with a slave auction on the front cover

that depicts a distraught African American mother pleading for her daughter's life as the daughter stands on the auction block ready to be sold into slavery. This image depicts stanza 5 which reads, "At last came the parting of Mother and Child, Her brain reel'd with madness, that Mother was wild; Then the Last could not smother, the shrieks of that Mother, of sorrow and woe."

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

Jasmine Smith  
*African American History Subject Specialist  
and Reference Librarian*



## *To Learn Through Looking*

To read to learn is usually associated with text on the page of a book. To read to learn can also be applied to viewing a print or photograph or artifact. The following highlighted graphic materials are two of the visual culture holdings we acquired this year that speak in multiple ways to this notion.

In 1893, the Master Builders' Exchange of Philadelphia celebrated the seventh year of the establishment of their trade organization for the "encouragement and protection of the buildings interests in ... Philadelphia." To commemorate the anniversary, the guild published the *History of the Master Builders' Exchange from ... 1886 to 1893*. Just before page 289 of the volume compiled by businessman and author Clement H. Congdon (1872-1934) appears a reproduction of this circa 1892 photograph by Philadelphia photographer Charles Truscott (1851-1916). The *Model of Japanese Temple. Presented to The Master Builders' Exchange by Edward H. Williams, M.D. Philadelphia 1890* demonstrates the ability of Truscott, known

Model of Japanese Temple



PRESENTED TO  
THE MASTER BUILDERS' EXCHANGE  
BY  
EDWARD H. WILLIAMS, M. D.  
PHILADELPHIA  
1890

Charles Truscott, (*Model of Japanese Temple*. Presented to The Master Builders' Exchange by Edward H. Williams, M.D. Philadelphia 1890) (Philadelphia, ca. 1892). Albumen on card mount.

for his technical skill, to create a record of an 18th-century work of art that showcases, through light and shadow, the elegance and intricacy of Shinto architecture. Why did this seemingly anomalous specimen of design for an American mechanics organization garner special attention in the *Exchange's* history? The answer lies in its identified provenance: former physician and Baldwin Locomotive Works executive Edward H. Williams (1824-1899).

Born in Vermont, Williams, a man of expertise in many fields, relocated to the Philadelphia region in the mid-1860s when made Assistant-Superintendent of the Pennsylvania Railroad. By 1870, he partnered in the holding company of the Baldwin Locomotive Works. Previously, he earned degrees in engineering and medicine, and gained renown as the first physician to treat Phineas Gage (1823-1860), the 1848 Vermont railroad worker who survived a steel spike propelled through his head. From 1879 to 1880, Williams served as Commissioner to the Sydney and Melbourne Worlds' Fairs and then continued to travel the world, including Asia. During this period, Williams acquired a sizable Japanese art collection.

As written in the *Exchange's* history, he purchased the piece believed to be a replica of a shrine in Nikkô from a Japanese family through the brokerage of Japanese art dealer Harry Deakin of Yokohama. A dedicated philanthropist to education, Williams desired that especially mechanics be able to freely and publically view the model. The Exhibition Room of the Exchange Building at 24 South Seventh Street was created as an "object lesson" in architectural and mechanical arts. When Williams, an honorary Exchange member, chose the trade guild for the miniature's permanent display in 1890, the space presented the most ideal situation for such an unrestricted visual learning experience. The permanent display proved fleeting however. With the abrupt sale of the Exchange building and the guild's apparent dissolution in 1921, the lessons to be received from the masterful workmanship of Shinto architecture came to an end.

The visual learning experiences provided by exhibitions are often supplemented by the souvenirs, keepsakes, and other ephemera produced in conjunction with them. Although not related to an exhibition per say, this colorful circa 1864 specimen of a keepsake



serves as a “flashcard” of American Sign Language (ASL) as it commemorates the life and work of Philadelphia-born educator Rev. Thomas R. Gallaudet, D.D. (1787-1851). A founder, in 1817, of the Connecticut Asylum for the Education and Instruction of Deaf and Dumb Persons, Gallaudet is acknowledged for this role in establishing the first institution for the education of the deaf in North America with a centralized, bust-length portrait. It serves as a focal point of the nearly five by nine inch card containing a border of the alphabet of ASL. Portrayed in a clockwise direction and as rhythmic gestures to the eyes, the alphabet is broken with a vignette slyly placed between “D” and “E.” The caption reads not so ironically with the opening letters “DE” for “Dear Old Hartford.” The school, now the American School for the Deaf, and the language are intertwined in the border and in the history of deaf education in America.

A language with its own grammar rules and syntax, ASL is believed to have evolved from the French Sign Language (LSF) originally used at the Hartford school by co-founders Gallaudet and French deaf educator Laurent Clerc (1785-1869). LSF was first taught to Gallaudet by Clerc while the American studied with him between 1815 and 1816 at the Royal Institution for the Deaf in Paris.



[Rev. Thomas R. Gallaudet, D.D. and American Sign Language keepsake] (United States, ca. 1864). Chromolithograph.

At Hartford, LSF soon evolved into ASL as influenced by the home sign systems and indigenous sign languages used colloquially by the first classes of students in attendance. In the proceeding decades, more schools for the deaf would be established and teach ASL in the United States, including the portrayed National Deaf and Mute College in Washington, D.C.

Originally established as the Columbia Institution for the Instruction of the Deaf and Dumb and Blind in 1857 under the administration of Gallaudet's son Edward Miner Gallaudet (1837-1917), the institution began to confer college degrees in 1864. The granting of degrees was possibly the impetus for this keepsake. In 1894, the college was renamed for Gallaudet's father and later granted university status in 1986.

When created nearly 120 years ago this card commemorated, promoted, and acknowledged the significance of Gallaudet and ASL to the 19th-century education of the deaf from grade school to college. Today the print continues to serve as a testament. It illustrates the importance of this visual language spoken with the hands to our visual culture of reading and history of disability in America.

VCP endeavors to showcase the historical importance of the visual in relation to, in juxtaposition with, and in place of text when acquiring new materials for the collection. These two VCP acquisitions remind us of the meaningful knowledge to be gained from not only the reading of text, but the reading of images.

Erika Piola  
*Associate Curator of Prints and Photographs &  
Co-Director Visual Culture Program*



With funds from the Visual Culture Program (VCP), we acquired two diaries, for 1852 and 1860, penned by Philadelphia dental surgeon Leonard R. Koecker (1822-1896). Koecker was from a well-connected Philadelphia family. These connections facilitated his many and varied interests, which he describes with precision in



his diaries. VCP was initially drawn to the diaries because of Koecker's primary passion – print collecting. His diary entries document the building of his significant print collection, many pieces of which now reside in the Baltimore Museum of Art. The entries are peppered with the names of other local collectors, as well as dealers, artists, and bookbinders. Koecker himself dabbled in bookbinding for his own collections and those of his friends. His reputation as a bookbinder was respectable enough that he was asked to serve as a judge for the Franklin Institute's 1852 award for bookbinding and paper marbling, which he mentions in his diary for that year.

Koecker had a wide circle of acquaintances, with which he enjoyed a very active social life. Many of their names will be familiar to those who know 19th century Philadelphia society, and some names are widely recognizable. One of these is Thomas Sully (1783-1872), who seems to have been a particularly close friend of Koecker. Sully painted several portraits of Koecker family members in the years before these diaries were created but the entries for 1852 and 1860 indicate that a more personal than professional relationship had developed between the two. Koecker chronicles their frequent visits to each other's homes as well as trips to the theater and meals shared together. Upon his death, Sully bequeathed a cherished figurine to Koecker, indicating that their relationship thrived for many decades.

As he did with his engagements with Thomas Sully, Koecker routinely recorded both domestic visitations with friends and outings to restaurants, balls, and the theater. He documents his trips to the theaters in especially good detail, noting the locations, the performers and performances, the guests with whom he attended, and, occasionally, his assessment of the show. Entertainers who appear in Koecker's diaries include Charlotte Cushman, Lola Montez, and Edwin Forrest, among many others. Koecker's interests shifted somewhat over time. The 1860 diary reflects a fascination with juggling and magic that was not apparent in 1852. Koecker describes his trips to see various magicians, and it seems he even enjoyed some direct training from none other than Signor Antonio Blitz! He also records his purchases of magical equipment, including an automaton.

In addition to print collecting, theatrical performances, fine dining, and magic, Koecker also enjoyed dancing. The Koecker diaries had not been on site for more than a week before they caught the attention of Lynn Matluck Brooks, the Arthur and Katherine Shadek Professor of Humanities and Dance, Emerita, at Franklin & Marshall College. Brooks was in residence on an Andrew W. Mellon Foundation fellowship at the time, working on her project “Black and *Blanc* on Stage in Antebellum Philadelphia (1820-1861)” in which she looks at how the American experiment was expressed in dance by examining the shared history of minstrelsy and ballet. Of Koecker, Brooks writes, “I am fascinated by his representation of values and habits of that [upper-middle] class: the frequency of his attendance at dancing schools; and the importance of social dancing to him, both in the formal settings of dancing schools and balls, but also at the Koecker’s summer homes... The dancing school apparently not only served as a source of lessons to him, but also as a social center.” Truly Koecker aspired to be a man of many talents.

With all of these social obligations and hobbies, one could be forgiven for thinking Koecker was a dentist in name only. But he did practice, and he recorded his professional activities with the same regularity as his other pursuits. In his diary, he notes his patient’s names and sometimes their relations to others of his acquaintance. He also describes the work done for these patients. In most cases, this meant extraction. In one particularly cringe-inducing section, Koecker explains that, during at least four sessions over the course of little more than a week, he extracted nearly, or possibly *all* of his sister-in-law Sophie’s teeth, later making a mold of her mouth to fit her for dentures.

Of particular interest is Koecker’s use of anesthesia on his patients. He writes about using ether as well as chloroform, and notes their effects. This was in 1852. Ether had only come into use for general anesthesia in 1846, and chloroform even more recently. Doubtless this is why Koecker was always assisted by a Dr. Keating when he employed the use of anesthesia. Could Dr. Keating be William Valentine Keating, obstetrician and lecturer at Jefferson Medical College? Certainly his work in obstetrics would have brought

him into early contact with the use of ether and chloroform. And he and Koecker were both Catholics, a significant aspect of identity at the time. However, like so many of Koecker's connections, Dr. Keating will require more research before being positively identified.

Beyond dentistry, other medical treatments are mentioned in Koecker's diaries. In one entry, Koecker refers to the use of a galvanic battery to treat an ear problem in one of his family members. In others, he mentions treating his own "headakes." These headaches seem to have occurred with great frequency, sometimes, not surprisingly, after a night on the town.

Koecker's many headaches did not seem to interfere with the event that Koecker references with a mysterious notation throughout his diaries. The notation usually appears at the end of a day's entry, though sometimes at the very beginning. It always begins with an "X" and, in most cases, is followed "+1L." At times, the "X" is followed instead by "+1," "+L," "-1L," or "-L." It is perhaps significant that a quick review of the diary seems to show that "X+1L" never appears when Koecker is separated from his wife Louisa. Perhaps it is also worth noting that "X+1L" coincides, in several instances, with the young Koecker children spending the night at the home of another family member. The easy assumption is that this code refers to Koecker's sexual activities. Koecker would not be the first diarist to record his intimate encounters with obscure notation - see Samuel Pepys for a particularly famous example. But Koecker's code requires deeper examination to be definitively identified as sexual, and our hope is that an eager researcher will come along to do that work.

As should be apparent by now, Koecker was a busy man. Not too busy, or satisfied, however, to keep him from straying from home in socially dubious ways. In 1869, Koecker's wife, Louisa, filed for divorce on a charge of adultery. The divorce was never finalized but the scandal seems to have penetrated both Philadelphia's social circles and its art market. Koecker sold many of his prints to James Claghorn in 1869 to cover the anticipated divorce expenses, and those works now live in the Baltimore Museum of Art as part of the T. Harrison Garrett collection. While we cannot affirm or deny Koecker's guilt in regard to Louisa's claim, we can point to some

entries in his diaries that call his fidelity into question. In the 1860 diary, Koecker documents a “flirtation,” in his words, with a (very) young woman named Ellen Togno. Togno was 17 at the time and visiting the Philadelphia area with her mother, from their home in South Carolina. Koecker does not suggest any physical intimacy between him and Togno, but his enjoyment of the flirtation seems clear in his diary entries.

With the detailed documentation found in these two years’ worth of diary entries, it seems a profound shame that we do not have any other years of Koecker’s diaries. Perhaps more research could lead to the discovery of additional diaries. Or perhaps we will find that others were entered into evidence as part of his contentious divorce proceedings – would it be any wonder? Or maybe he found them too damning and destroyed them before they fell into the wrong hands. Like all else with Koecker, deeper examination seems warranted. For their documentation of Koecker’s rich social life and connections; his involvement in Philadelphia medical practice; his participation in the print market; his efforts in bookbinding, magic, and other hobbies; and finally his, shall we say, marital dynamics, these diaries provide us with a new Philadelphia story. Perhaps not a unique one, and certainly not a universal one, but a fun story, all the same.

Rachel A. D’Agostino

*Curator of Printed Books & Co-Director Visual Culture Program*



## *Print & Photograph Department*

For the past twenty years David Doret has been one of the Print Department’s most steadfast supporters, donating hundreds of items to the collection spanning two centuries and including maps, stereographs, large commemorative prints, small pieces of ephemera and everything in between. This year Mr. Doret and his wife

have focused their donations on drawings and watercolors, and in response to these gifts, we have established the David Doret and Linda G. Mitchell Collection of Original Art.

Included in this new collection of art is a group of seventeen watercolors by Canadian artist Thomas H. Wilkinson (1847-1929) documenting historic buildings in Philadelphia. Born in England, Wilkinson immigrated to Ontario, Canada in 1863. Best known for his Canadian landscapes, he also traveled and painted in Europe and the United States. It is not known what brought Wilkinson to the Delaware Valley in the 1890s where he visited and drew many of the sites that appealed to other late 19th century artists and photographers such as Old Swedes Church, historic homes in Germantown, and mansions in Fairmount Park.

The watercolor illustrated here depicts the Jolly Post, a tavern located on Frankford Avenue in the city's Frankford section and is one of two watercolors Wilkinson is known to have executed of the site. Wilkinson shows a well-kept property populated with both people and vehicles. In the foreground stands "the fine old shade trees" and the well "famous for its clear cold water," both mentioned in a January 19, 1911 *Frankford Dispatch* article. Built ca. 1680,



Thomas H. Wilkinson, [*Jolly Post, 1680*] (Philadelphia, ca. 1890). Watercolor. David Doret and Linda G. Mitchell Collection.

the inn served the public traveling along the busy road between Philadelphia and New York. The building stood until ca. 1910, although it did not always serve as a tavern. A photograph in our collection shows that when amateur Philadelphia photographer John C. Browne visited the site in December 1885 on one of his many photographic excursions, the venerable old structure functioned as a delinquent tax office.

All of our recently acquired Wilkinson watercolors previously belonged to the Philadelphia collector and philanthropist Samuel Castner Jr. (1843-1929), although we do not know if Castner was their original owner. In March 1943, Samuel T. Freeman & Co. auctioned off Castner's historical art collection containing twenty-two Wilkinson watercolors including this one of the Jolly Post which still retains a label from the auction catalog on its verso.

A sample of artwork by Augustus Kollner (1813-1906) is also included in the David Doret and Linda G. Mitchell Collection. Kollner's lithographic works are well-represented in our print collection, but until now we had few examples of his original art. In 1861 the middle-aged Kollner enrolled in the Pennsylvania Academy of the Fine Arts' life drawing class and seems to have remained a student there throughout the 1860s. Our recent acquisition includes several of his student pen and ink nude studies including one dated February 1867. During the 1860s the Pennsylvania Academy accepted several of Kollner's drawings for their annual juried exhibitions. With this acquisition, we continue to build a more complete body of work relating to this important Philadelphia lithographer.

This year we also acquired from a dealer a large archive of Philadelphia area photographs collected by a West Chester, Pennsylvania antiques dealer, Robert Swayne. We purchased over 200 images including views showing the alleged slave pens under Stephen Girard's residence in Old City during its demolition in 1906; approximately one dozen cartes-de-visite of members of the McAlister family; and views of parades, businesses, residences, and factory workers with their products.

The photograph reproduced on the next page from that collection shows Philadelphians celebrating the 200th anniversary of



William Penn's founding of Pennsylvania. This was the first time a civic celebration in Philadelphia was supported at least in part by city money. The festivities, held the third week of October in 1882, included parades, historical re-enactments, religious services, concerts, and a regatta on the Schuylkill River. Pennsylvania's neighbor to the east apparently played a part in the celebration as well since "New Jersey" and a 1680s date are clearly spelled out among the produce that makes up the enormous tower dominating the scene near Philadelphia's Merchants Exchange building. One is left to wonder what happened to all the produce at the conclusion of the celebration.

Sarah J. Weatherwax  
*Curator of Prints and Photographs*



Fruit Column, Pennsylvania Bi-Centennial (Philadelphia, 1882). Albumen photograph. Purchase.



## *Women's History: A Year of Abundance*

Fifty-three donors contributed to our 2016 Junto Campaign to raise money to support the acquisition of materials related to women's history in 2017. Initially, we planned to put the "extra" money to good use by securing one spectacular item that would have been out-of-reach otherwise. As it turned out, we were able to acquire a number of outstanding books and photographs. We acquired photographic portraits of American women of renown. Thanks to the Junto funds, we now have a cabinet photograph of astronomer Maria Mitchell (1818-1889) and carte-de-visite photographs of writer Jessie Benton Fremont (1824-1902) and taxidermist Martha Maxwell (1831-1881). But our favorite of the group is the carte-de-visite depicting Sojourner Truth (1799-1883), with the wonderful caption "I Sell the Shadow to Support the Substance." As historian Nell Painter has shown, Truth did indeed use the sale of the carte-de-visite to support herself, much as she sold the text of her life story. It depicts Truth seated, with her knitting in her lap.

Born into slavery ca. 1799, Sojourner Truth was freed in 1827 by New York State's emancipation law. Then known as Isabella, she became a witness in the 1835 trial related to the death of a member of the religious commune where



Carte-de-visite photograph of Sojourner Truth (1864). Purchased with funds from the 2016 Junto Campaign.

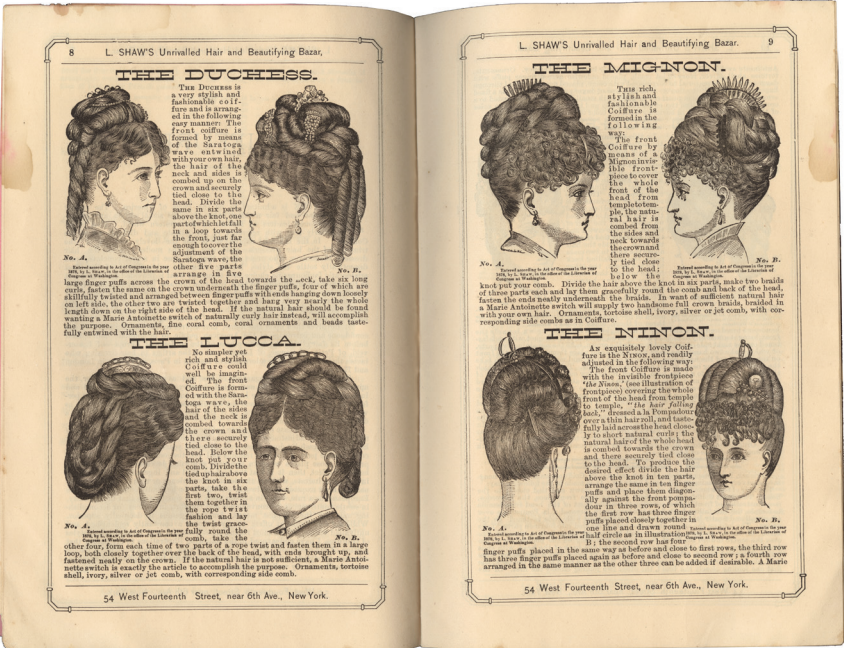
she lived. Former Library Company trustee Lisa Baskin, when she spoke at the December 2016 meeting of the Junto, recalled how knowing the details of Sojourner Truth's early life made it possible for her to acquire a copy of a pamphlet about the trial because the seller did not recognize the significance of the witness named Isabella! Knowing women's history can definitely pay off!

We also acquired a copy of abolitionist writer Lydia Maria Child's *Fact and Fiction* (Boston, 1846) which Child herself inscribed to the dedicatee, the sixteen-year-old daughter of noted abolitionist Ellis Gray Loring. Many of the short stories are not cheerful. One of them, "Elizabeth Wilson," is a retelling of the 1786 events surrounding the death of Elizabeth Wilson (also known as Harriot Wilson), an unmarried woman who was executed for the murder of her twin infants in Chester, Pennsylvania. In another story, "The Quadroons," a story which first appeared in *The Liberty Bell* (1842), a beautiful, light-skinned African American woman named Rosalie and a white man live as husband and wife until he decides to run for political office. He leaves Rosalie to marry a well-connected white woman. Rosalie dies of a broken heart. Then, after the man's death, their daughter is sold into slavery. Part of the purchase amount for this copy (with its special provenance) came from the Davida Deutsch African American History Fund.

The death of noted bookseller/collector Cheryl Needle (1948-2016) meant that her collection of women's history material came on the market *en bloc*. We were able to acquire twenty-nine books, pamphlets, and periodical volumes that are exactly the sort of items that we usually acquire one at a time, if at all. For us, the most important was Deborah Gannett's *An addrss [sic], delivered with applause, at the Federal-Street Theatre, Boston* (Dedham [Mass.]: Printed and sold by H. Mann, for Mrs. Gannet [sic], 1802). Mrs. Gannett's stage performance involved her telling her own story of serving in the Continental Army disguised as a man. Since 2014, with the exhibition "That's So Gay," we have seen more interest in LGBT history and gender-non-conforming individuals. (Nicole Scalessa tells us that the online version of the exhibition got 6,467 hits in 2016.) Deborah Gannett's personal narrative is a piece of

theater ephemera, first documenting her stage performance and also documenting her performance in men's clothing two decades previously. Several readers have already examined it and noted that it is highly relevant to their work.

Our long-term project of documenting published portraits of American women continues, now in our new digital repository Islandora. As usual, many of our "new finds" are in memorial volumes. For example, there is a portrait frontispiece depicting Abby Bolton (1827-1849) in her sister Rhoda's *The Lighted Valley: The Closing Scenes in the Life of a Beloved Sister* (New York: Robert Carter & Brothers, 1850). Abby Bolton was the daughter of the Rev. Robert Bolton (1788-1857), an Episcopalian clergyman who was born Savannah, Georgia; in 1807, he traveled to England, where he married Anne Jay Bolton (1793-1859); the couple and their children left England in 1836 and settled in New York; they opened the



Illustrations from Louise Shaw's sales catalog for hairpieces and hair ornaments *How to Be Beautiful* (New York, 1878). Purchased with the Davida T. Deutsch Women's History Fund.

Bolton Priory School in Pelham Manor, New York, in 1838. In the future, we would love to be able to document more aspects of the school, whose main building became the subject of one of the illustrations in tastemaker Andrew Jackson Downing's book *A Treatise on the Theory and Practice of Landscape Gardening*. In the meantime, let me add a note for Library Company members: the wife of Austin K. Gray (the Librarian of the Library Company from October 1931 through March 1943) was Christine Febiger Chambers Gray (1893-1957). Mrs. Gray was the daughter of Nanette Schuyler Bolton Chambers (1855-1912) ... and also the great niece of Abby Bolton. In 1939, Mrs. Gray gave the Library Company a copy of a book of verse edited by her great uncle William Jay Bolton (1816?-1884), who is often cited as the first American artist to design and manufacture stained glass. We are amazed that the Library Company's collection (and staff) has had such a direct connection with the Boltons through time!

The 19th-century beauty industry was more than willing to supply women with various products. A New York City businesswoman named Louise Shaw, for example, offered hairpieces to supplement "locks [that] are thin and short in precisely those places where a generous profusion is essential" and an assortment of decorative combs to hold the hairpieces in place. Such items ranged in price from \$8.00 to \$24.00.



Illustration from Josephine Pollard, *The Decorative Sisters* (New York, 1881). Purchased with the Davida T. Deutsch Women's History Fund.



The catalog repeatedly mentions that the items Louise Shaw offered were imported from Italy or, more typically, France. An elaborate comb could cost as much as \$15.00 (\$375 in today's dollars), so these were indeed luxury items.

With the rise of the Aesthetic Movement in the 1880s, many people on both sides of the Atlantic took new interest in cultivating their appreciation of beautiful objects. The motto of the movement was "art for art's sake," and Oscar Wilde became one of its foremost popularizers. The American writer Josephine Pollard (1834-1892) wrote this whimsical story about two English girls who are altered by their exposure to aestheticism. In *The Decorative Sisters*, Dorothea and Dorinda live on a farm, where they happily feed chickens and milk cows. Then they lose their interest in farm life after meeting an artist who introduces them to aesthetic theory.

Note the stanza in the corner of the page reproduced here:

They would gaze upon a lily, so "unutterably utter,"  
With eyes distended wide as if the blossom they'd devour;  
'Twas easy to believe they had relinquished bread and butter,  
And really lived on nothing more substantial than a flower.

Ultimately, Dorinda marries an artist and finds her work as his model tiresome, while Dorothea marries a farmer and regains her common sense. A few years before the book appeared, the writer Josephine Pollard had been a founding member of Sorosis, the club started in 1868 by a group of women after the New York Press Club excluded women journalists from a dinner for Charles Dickens. In doing so, Miss Pollard dared to join with women who opposed the sexism of the day and promote the interests of working women. One can imagine her writing *The Decorative Sisters* to wake young women up to the fact that merely being decorative can be boring and unsatisfying.

Cornelia S. King  
*Chief of Reference and Curator of Women's History*

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*African American Women Writers and Research Libraries*

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Exploration and the Forging of a Global Maritime Empire, 1815-  
1860*

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 Christine Y. Rother  
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 Michael Winship  
 Joan P. Wohl  
 Richard Wolgin  
 Nic Wood  
 David W. Wright

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Kenneth E. Carpenter	Robert Petrilla
Christie's	Chris Phillips
Estate of Carol Beyer Colen	William S. Reese*
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Donald H. Cresswell	Gail Russell
Angelo N. Dellomo, Jr.	John H. Serembus
David T. Deutsch	Ronald Shaffer
David M. Doret & Linda G. Mitchell	Glenn B. Skillin in honor of Kevin Arbour
Richard Epstein	Walter E. Smith
Dr. Charles E. Rosenberg and Dr. Drew Gilpin Faust	Jay S. Snowdon
Jacqueline Barr Gambino	Sotheby's
The George School	Estate of Charles Cecil Stewart
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Thomas Kinsella	Joan P. Wohl
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Dr. Jessica C. Linker	Wendy Woloson
Sandra Markham	Michael Zinman
Judith Maslin	

\*Deceased

## *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, 2017:

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Beatrice W. B. Garvan	Seymour I. Toll
William H. Helfand	John C. Van Horne
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If you would like your name added to the roster of the James Rush Society, please contact the Development Office at (215) 546-3181 or [development@librarycompany.org](mailto:development@librarycompany.org).

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