

THE ANNUAL REPORT  
OF THE  
LIBRARY COMPANY  
OF PHILADELPHIA  
FOR THE YEAR 2014

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*PHILADELPHIA:*

The Library Company of Philadelphia  
1314 Locust Street  
Philadelphia, Pennsylvania 19107  
2016

as of December 31, 2014

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Director, Program in Early American Economy and Society  
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COVER: Left: The Colored Beauty. New York: Currier & Ives, 1872. Hand-colored lithograph. Right: Trade card showing the influence of Oscar Wilde's 1882 tour of North America. Gift of William H. Helfand. Bottom: Teresa Jaynes, The Moon Reader, 2014.

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# REPORT OF THE PRESIDENT

As we all know, the Internet has made the pace of life much more hectic – and our collective attention spans much shorter. Not so at the Library Company, where we seek to provide scholars, educators, and the public at large opportunities to thoughtfully reflect on the power of the past. In that spirit, the *Annual Report* you hold in your hands reflects activity from 2014. It is well to reflect on this important year in the recent life of Ben Franklin’s library. For only the second time in the last three decades we witnessed a leadership transition when John Van Horne stepped aside as the Edwin Wolf 2nd Director of the Library Company. To honor John’s magnificent legacy, our trustees, shareholders, and friends inaugurated the first “Library Company Lecture in Honor of John Van Horne,” an annual event that will bring some of the best and brightest writers to our doorstep. This year also saw the passing of legendary Library Company shareholder and supporter William H. Scheide, whose philanthropic legacy and love of books and music touched people around the country and across the globe.

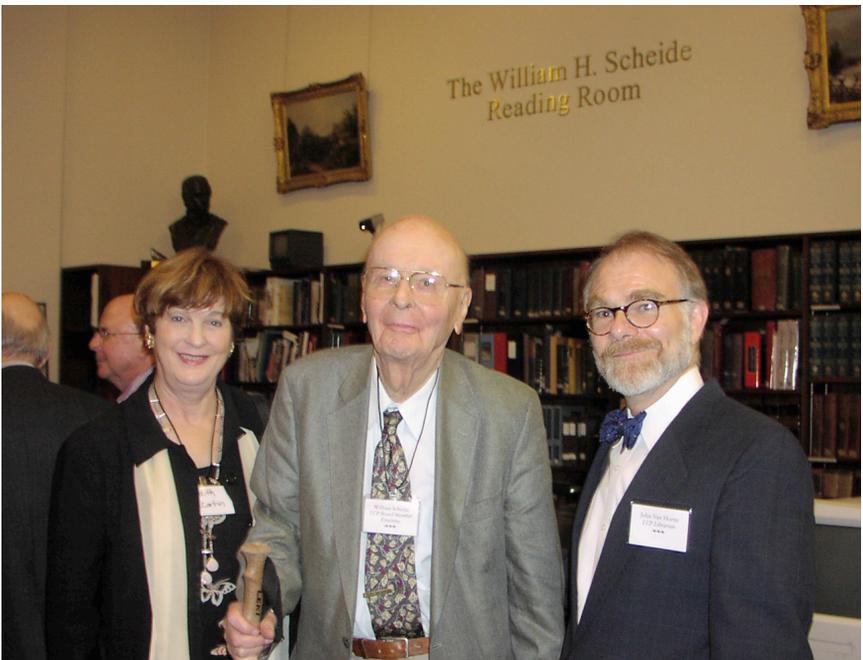
On the facilities front, our capital improvement project on the Library Company’s main building was finally completed at the end of 2014. The upgrades to our HVAC system and exterior insulation should provide a cozy environment for staff, visitors, and of course our treasured historical material for years to come. We remain grateful to the Commonwealth of Pennsylvania, whose Redevelopment Assistance Capital Program (RACP) provided critical support for the project.

We also purchased a new building on the growing Library Company “campus”: the structure at 1317 Irving Street (directly behind our main building). Approved unanimously by the Board of Trustees to secure the Library Company’s stake in the Arts District (where as of this writing new construction proceeds at a rapid pace), the building expands our footprint and allows us to better plan for future space needs.

This forward-thinking attitude is more important than ever. In

2014, we welcomed over 6,000 people to the Library Company. Many were scholars, who keep our Reading Room and Print Department busy on a daily basis; others visited our exciting exhibitions; still others attended one of our public or educational programs. And when we consider the Library Company's ever-expanding online identity – which introduces our collections, programs, and resources to tens of thousands of people each year but requires staffing and digital storage spaces too – it is all the more important to think about the Library Company of the future.

On the fundraising front, in July of 2014 we successfully met the first of five annual deadlines for a prestigious National Endowment for the Humanities Challenge Grant. Awarded the previous year, the Challenge Grant will enable us to permanently endow the Program in African American History (PAAH). One of the nation's only programs dedicated to the study of African American history and culture before 1900, PAAH builds on the Library Company's long and distinguished legacy of collecting and exhibiting materials relating to



William H. Scheide and his wife Judith in the Scheide Reading Room

the African Diaspora, the abolitionist struggle, black authorship and print culture, and the struggle for equality and justice in and beyond American shores. Trustees, shareholders and foundations – most notably, the Albert M. Greenfield Foundation, which has supported PAAH since its inception in 2007 – contributed over \$300,000, which triggered a federal matching grant of over \$100,000. But that NEH Challenge Grant Campaign continues until 2018, by which time we must have raised a total of \$1.4 million to receive the full \$500,000 in federal funds. We encourage you to spread the word about this great Library Company program, including ways that you and others can contribute.

Our star is rising on the national culture scene, too. In the winter, Library Company staff held a reception at Swann Galleries in New York City to celebrate the Program in African American History. In the summer, the cultural arm of the U.S. State Department sent a delegation of museum officials and educators from Iraq to tour Ben Franklin’s library. What a thrill it was to show our visitors rare books



2014 participants in the Mellon Scholars Summer Program in the Library Company of Philadelphia’s Program in African American History (PAAH).

and documents in Arabic collected by our distinguished patrons and shareholders! Indeed, it was quite moving to encounter people from a war-torn part of the world who revered classic books and documents – they all knew the name of Ben Franklin! – and marveled at our ability to both collect and preserve them. It was a reminder that libraries remain important bearers of global understanding.

Our curatorial and administrative staff was busier than ever. Experts in a variety of fields, they aided scholars, educators, and members of the public, attended a variety of professional conferences to hone their craft, and helped plan a series of terrific events, from exhibitions to class visits. While our collection of historic documents remains at the core of the Library Company’s illustrious identity, so too does staff excellence. Little wonder that, as one former Fellow put it, the Library Company is still “a scholar’s dream” for its dedicated staff!

This year, as in past times, it is easy to celebrate all that the Library Company does. Yet it is important to remember that it all comes back to our shareholders and members, who continue to provide the financial support that keeps Ben Franklin’s library humming in the 21st century. In a world where libraries, books, and the humanities themselves are often in peril, it is comforting to know that the Library Company has hundreds of loyal supporters who enthusiastically ratify our mission of collecting, preserving, and disseminating historical documents. After nearly 300 years of operation, then, we still pay fealty to the founding principles of Benjamin Franklin, who believed passionately that books could indeed change lives.

Howell K. Rosenberg  
*President*

# REPORT OF THE TREASURER

*Year Ended December 31, 2014*

	<u>Unrestricted</u>
REVENUES, GAINS, & OTHER SUPPORT	
Contributions	\$ 229,307
Dues	104,675
Grants	145,163
Interest & dividends	163,003
Realized gain on sales of marketable investment securities	663,377
Unrealized loss on marketable investment securities	(524,352)
Library Services	165,583
	<hr/>
	946,756
Net assets released from restrictions	2,228,694
	<hr/>
TOTAL REVENUES, GAINS, & OTHER SUPPORT	3,175,450
EXPENSES	
Program	2,456,940
Management & general	480,590
Fundraising	263,320
	<hr/>
TOTAL EXPENSES	3,200,850
	<hr/>
CHANGE IN NET ASSETS	(25,400)
NET ASSETS, BEGINNING OF YEAR	10,271,906
	<hr/>
NET ASSETS, END OF YEAR	<u>\$ 10,246,506</u>

<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
\$ 35,479	\$ 224,926	\$ 489,712
-	-	104,675
1,133,879	376,585	1,655,627
-	487,743	650,746
-	1,988,077	2,651,454
-	(1,570,914)	(2,095,266)
-	16,427	182,010
<u>1,169,358</u>	<u>1,522,844</u>	<u>3,638,958</u>
(983,108)	(1,245,586)	-
<u>186,250</u>	<u>277,258</u>	<u>3,638,958</u>
-	-	2,456,940
-	-	480,590
-	-	263,320
<u>-</u>	<u>-</u>	<u>3,200,850</u>
186,250	277,258	438,108
<u>1,202,379</u>	<u>27,416,369</u>	<u>38,890,654</u>
<u>\$1,388,629</u>	<u>\$27,693,627</u>	<u>\$39,328,762</u>

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

Charles B. Landreth, *Treasurer*

# REPORT OF THE DIRECTOR

2014 proved to be another busy year at the Library Company. We mounted a path-breaking exhibition, “That’s So Gay,” illuminating LGBT history in the 19th century that drew nearly 2,000 visitors to our main gallery. We offered a rich array of talks, including the inaugural Lecture in Honor of John Van Horne in May (with best-selling author Nathaniel Philbrick) and the Annual Juneteenth Freedom Seminar in June (featuring a roundtable of guests from area educational and ecclesiastical institutions). And our 283th Annual Dinner at The Union League, headlined by noted Civil War historian David Blight, attracted one of the best crowds in years. As usual, the Library Company welcomed hundreds of scholarly researchers, who worked closely with our staff in the reading rooms. We also saw more visitors than ever come through our digital doors, underscoring the Library Company’s recent emphasis on Internet outreach. As Director, I’m proud to report that it was a very good year at Ben Franklin’s library.

Yet, beyond this impressive list of new activities, I would like to highlight something tried and true about the Library Company: the quality and majesty of our collections and the people dedicated to both preserving and disseminating them. Like others perhaps, I almost took these things for granted when I arrived in June. As a scholar, I had worked at the Library Company for nearly two decades and certainly knew that it had a treasure trove of rare historical material vital to my work. I also knew that we had a terrific staff. Nevertheless, just a few weeks in administration taught me never to overlook these key aspects of the Library Company. We have been collecting material since the 1730s, and our curators (almost) never tire of sharing our resources with those who come our way.

I learned this point on several Library Company tours in 2014. A ritual dating back decades, the Library Company tour is more than a basic recital of our history. It reconnects us – staff, curators and visitors – with Franklin’s founding vision of making information available to users for the betterment of society. In June, I watched

John Van Horne begin his tour in the Logan Room by discussing the Leather Apron Men: Franklin's friends from middling backgrounds who prized the Library Company as an information resource. We then followed John through the library, where other tales of Library Company lore unfolded. I soon put my own spin on the tour, taking people into the basement to see one of the nation's oldest and still used card catalogues (complete with handwritten records!) and calling attention to the Lion's Mouth box in the Logan Room (which allowed shareholders to request books on various topics) as perhaps the world's first search engine. But our tours always came back to the collections and curators. Their stories about what we had, when we acquired it, and why it still mattered proved to be riveting each and every time.

My favorite tour came in August 2014, when Citizen Diplomacy International brought a small group of visitors to the Library Company. Planned in partnership with the U.S. Department of State, the tour highlighted cultural institutions in and beyond Philadelphia. Composed of four educators and museum officials from Iraq, plus an interpreter, the tour gathered in the Logan room. We talked about the formation of the Library Company – Ben Franklin's library. "Ah yes, we know Benjamin Franklin," one of them said. We also discussed James Logan, Franklin's electrical equipment, our unique cataloguing system. That they remained interested in our discussions about the oldest subscription library in the Western world – when they came from a culture with learned institutions dating back many centuries – was a tribute to the Library Company's compelling character. They saw it as a gem of an institution.

Two things stood out. First, our guests really enjoyed the McLean Conservation Department, where our conservators dazzled them with tales of rare book repair. It was a sad but true fact: Coming from a war-torn part of the world, they could not take for granted the preservation of rare documents. Second, they found the documents chosen by our curators revelatory. Standout items included James Logan's copy of the Koran (Hamburg, 1694) and his Arabic translation of Euclid's Elements of Geometry (Rome, 1594), the latter with extensive notes and corrections in Logan's neat

Arabic hand; the Library Company's *Articles of Association* from 1731 (with Franklin's signature), and one of our rare 19th-century Friendship Albums (created by African American reformer Mary Anne Dickerson). The smallest item offered the biggest thrill: a slip of paper once held by an enslaved Islamic man in the Caribbean, which features a verse from the *Koran*. Originally secured by Swiss traveler and Philadelphia museum proprietor Pierre Du Simitière in 1773, we acquired the hand-written note at auction in 1785. One of our guests read it aloud in Arabic. Though we have had many scholars examine it, no one ever recited from the piece of paper. Everyone beamed. Imagine traveling across the world and finding something like this in Benjamin Franklin's library!

The group's evaluation underscored the tour's success. "Philadelphia was one of their favorite stops culturally and professionally," a moderator commented. And "the highlight of the Philadelphia program was meeting with The Library Company of Philadelphia."

Of course, the irony is that the tour was in no way unique. This is what our curators do day after day: share our treasures with scholars and the informed public. As we move forward, that is a thought worthy of celebration.

Richard S. Newman  
*Director*

# William H. Scheide

## In Memoriam

Note: These remarks were given by Emeritus Director John Van Horne at the Library Company's 283<sup>rd</sup> Annual Dinner, November 19, 2014, at the Union League of Philadelphia.

The Library Company lost a great and true friend in Bill Scheide, who died last on November 14, 2014, ten months after celebrating his 100th birthday. Bill was the third generation owner of the Scheide Library, a stupendous collection that contains such treasures as the first four printed bibles (including of course a Gutenberg), Shakespeare's first, second, third, and fourth folios; and musical manuscripts of J. S. Bach, Beethoven, Mozart, Schubert and Wagner. Until last Friday it was one of the greatest private libraries in the world, and today it is part of the Princeton University Library, to which Bill bequeathed it.

Our connection with Bill was truly a family affair. He became a shareholder of the Library Company in 1970, about the time his son-in-law Gordon Marshall was appointed Assistant Librarian by Librarian Edwin Wolf. Gordon was married to Louise Scheide, whom he had met while they were both working at the American Antiquarian Society. Gordon brought Bill into membership and later encouraged him to accept a position on our Board. Bill served on the Board from 1991 until 1999 and had been a Trustee Emeritus since then. Gordon retired from the Library Company in 1993 and then returned to serve on the Board from 2002 to 2012 and was emeritus until his death almost two years ago. And now Louise carries on this family tradition, having joined our Board earlier this year.

But back to Bill's remarkable life. He was a bibliophile, of course, but was so much more. His passions were rare books and manuscripts, but also music and social justice and education and scholarship. Early on he taught music for a couple of years at

Cornell, but if he had a principal occupation throughout his long and consequential life it was philanthropist, and he performed that role extremely well, using his wealth to aid and inspire a very long list of organizations and causes. Let me mention just a couple to give you a sense of the scope of Bill's deep commitments. In the early '50s, the future first African American Supreme Court Justice, Thurgood Marshall, then a lawyer with NAACP's Legal Defense Fund, asked Bill to support a case called *Brown vs. Board of Education*. Bill agreed and became a leading funder of the landmark 1954 case that desegregated U.S. public schools, and he went on to serve on the Legal Defense Fund board for 38 years. And in the realm of music, Bill, himself a renowned Bach scholar, founded the Bach Aria Group in 1946, and directed the ensemble that performed and recorded for 34 years.

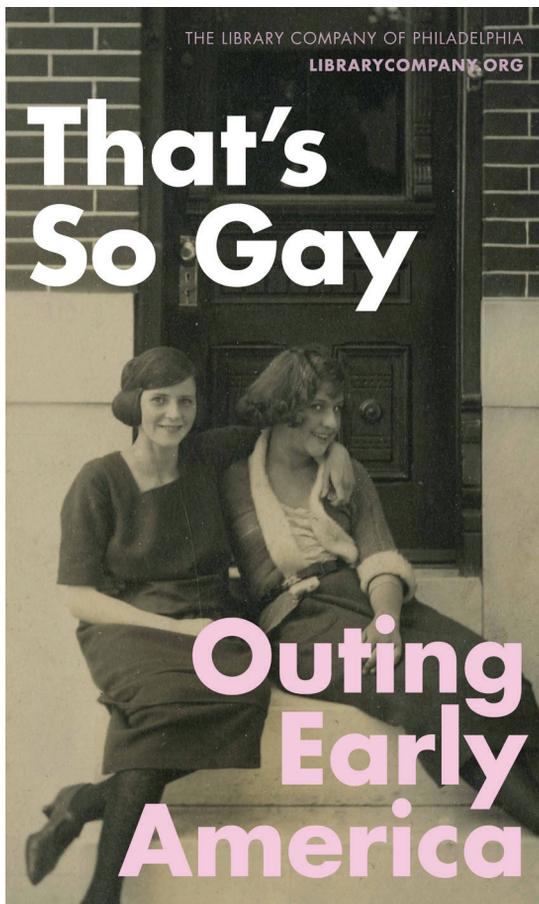
The Library Company benefitted from Bill's passion for books and libraries. Over the last 15 years or so, Bill and his foundation contributed more than \$1 million to help fund almost all of our major initiatives, including the acquisition of the Michael Zinman Collection of Early American Imprints, the Cassatt House renovation and other capital projects, and various endowment funds, including most recently \$100,000 for the Program in African American History. We recognized the magnitude of that generosity by naming the Reading Room in his honor.

For a well-rounded portrait of Bill's life and his many passions and benefactions, let me refer you to YouTube for a wonderful 9-minute video (<https://youtu.be/eFoSgYgE9vM>). More than anything I can say it captures the seriousness and the gentleness and the joy that characterized Bill's remarkable life. And let me close by saying that I'm so grateful for Bill's life and good works, and I am so pleased that his daughter Louise is now firmly ensconced among us. The family affair continues.

## Exhibitions and Related Activities

### *From “That’s So Gay” to Walt Whitman’s Leafy Letters*

2014 was another great year for Library Company exhibitions. “That’s So Gay” ran from February through October and became perhaps our most visited exhibition of the last decade. Attracting over 2,000 people, it drew rave reviews in the press and public. *The*



*New York Times* ran a story in February, and several Philadelphia papers made note of it. The William Way LGBT Community Center, located about a block away from the Library Company, co-sponsored three exhibition-related events. The banners on light poles on nearby streets, the ads we placed in local free papers, and the posters and brochures we circulated helped publicize the exhibition, but our best efforts were far surpassed by enthusiastic endorsements from the LGBT community. Time and

again, visitors told us that someone who had seen *That's So Gay* told them it was not to be missed!

But we also mounted several other exhibitions during the year. At the end of 2014, we unveiled *The Genius of Freedom*, which focused on African Americans in the North following the Civil War (it ran through June 2015 and will be featured in the next *Annual Report*). In September, we staged “The Moon Reader,” a mini-exhibition created by Philadelphia artist Teresa Jaynes and her advisory team in cooperation with Library Company curators. “The Moon Reader” allowed visitors to experience and use “Moon Type,” a 19th-century communication system for the blind invented by London educator William Moon. In one display case, visitors viewed original documents in Moon Type, mined from the Library Company’s Michael Zinman Collection of Printing for the Blind. In an adjacent area, Jaynes installed an iPad featuring Moon Reader tutorials. As Jaynes explained on a companion Facebook site, “‘The Moon Reader’ will create a literal and figurative meeting place where visitors rely on their sense of touch to ‘read’ and interpret ideas about ‘sight,’ in ways that elicit curiosity, humor, and empathy.” The opening of the Moon Reader exhibition attracted about seventy visitors and culminated in a roundtable discussion about sight, seeing, and blindness with Jaynes and her advisors (including members of the sight-impaired and blind community). This event also set the stage for *Common Touch*, a larger exhibition on blindness and sight in history and culture that will open in April 2016 at the Library Company.

As usual, we also ran several “mini exhibitions.” Planned by our curators in consultation with Jennifer Rosner, Chief of Conservation, these “minis” (as we call them) usually appear in the display cases near the elevator or in the Logan Room. In 2014, we had minis on the many versions of the famous print “Washington and His Family”; Benjamin Franklin and leaf print currency; the beauty of miniature books (produced by the Delaware Valley Chapter of the Guild of Book Workers); and 19th-century American Spiritualism. We also featured a beautiful series of nature-themed woodcuts from our own Andrea Krupp, associate conservator in the Conservation Department.

Back to *That's So Gay*, which required deep thinking on several fronts. "When developing the show," Connie King, exhibition curator and Chief of Reference observes, "we were very cautious about saying the people who lived in the past were gay. After all, words like 'lesbian' and 'homosexual' did not have the same meaning as they do today. We wanted to present early same-sex relationships, and the culture in which they flourished, in a way that represented their moment and not our own." Yet, she continues, "as we looked at our collections, romantic friendships between two men or two women were not hard to find. Girls in boarding schools had 'smashes' on other girls. Men had 'David and Jonathan' relationships and women had 'Boston marriages.' Such relationships existed without today's LGBT vocabulary by which words can become labels that define people according to sexual identity." In the 19th and early 20th centuries, men and women spent much of their lives in segregated environments. "Consequently," King writes, "same-sex relationships formed in schools, social groups and other spheres were part of what scholars refer to as the 'homosocial fabric of culture.'" If teasing out a pre-history of LGBT life proved challenging, the results of the exhibition were rewarding. Everyone at the Library Company was thrilled with "That's So Gay."

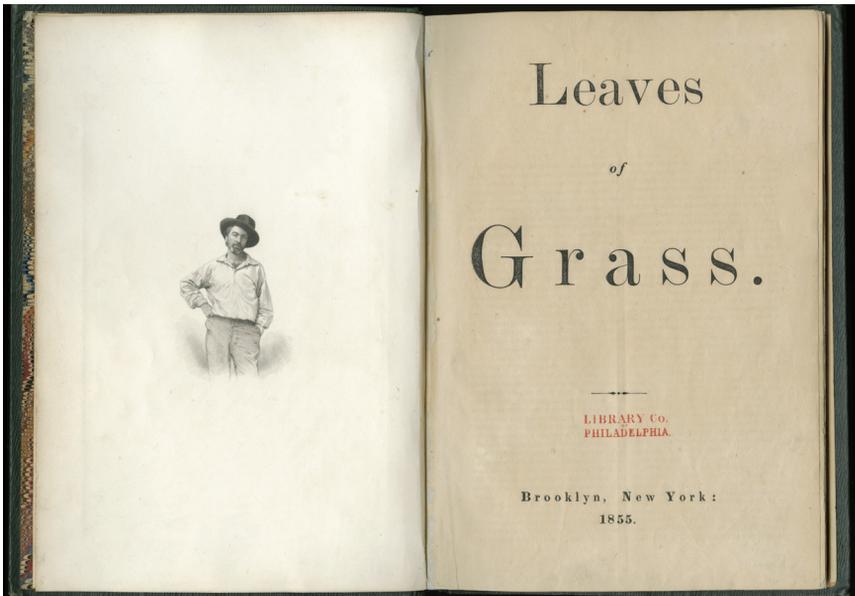
The exhibition also prompted deeper reflection on books in our collection. Many writers and artists celebrated same-sex relationships. For example, Fitz-Greene Halleck (1790-1867) wrote "On the Death of Joseph Rodman Drake" following the passing of his close friend. In *Deephaven*, Sarah Orne Jewett (1849-1909) wrote about two young women who consider living "like the ladies of Llangollen," referring to two Irish women who famously lived as a couple. (We have the sixth edition from 1878). Charles W. Stoddard (1843-1909) described young Tahitian men with great admiration in his fictionalized travel narrative *Summer Cruising in the South Seas* (1876).

As the exhibition emphasized, same-sex relationships could flourish because they were only marginally different from cultural norms. This notion flows from David Halperin's study on how 20th-century gay men adapted cultural expressions as their own. Thus,

Walt Whitman's *Leaves of Grass* adapted the phrenological term "adhesiveness" to mean "the love of comrades," instead of merely the love of siblings. (As an aside, we are impressed that the Library Company staff acquired a first edition of *Leaves of Grass* in 1855 – but not so impressed by their ink stamping!)

Similarly, the use of floral lettering allowed Whitman to play off of mainstream trends. Floral lettering flourished in mid-19th-century publishing. Many of the books on our shelves – gift books, advice books, and biographies of women – illuminate the wonders of floral lettering. Many of them would have been marketed to female readers. Like his use of the word "adhesiveness" to mean same-sex love, Whitman may thus have co-opted floral lettering for a new, perhaps gayer, purpose. Indeed, Whitman's genius was adapting this "feminine" styling to create something new for *Leaves of Grass*.

To test this hypothesis, we bought a book on the basis of the title alone: *Song Leaves from the Book of Life and Nature* (New York, 1852) by Matthew B. Wynkoop (1830-1895). If we were hoping to discover a hitherto unrecognized Whitmanesque poet, we were

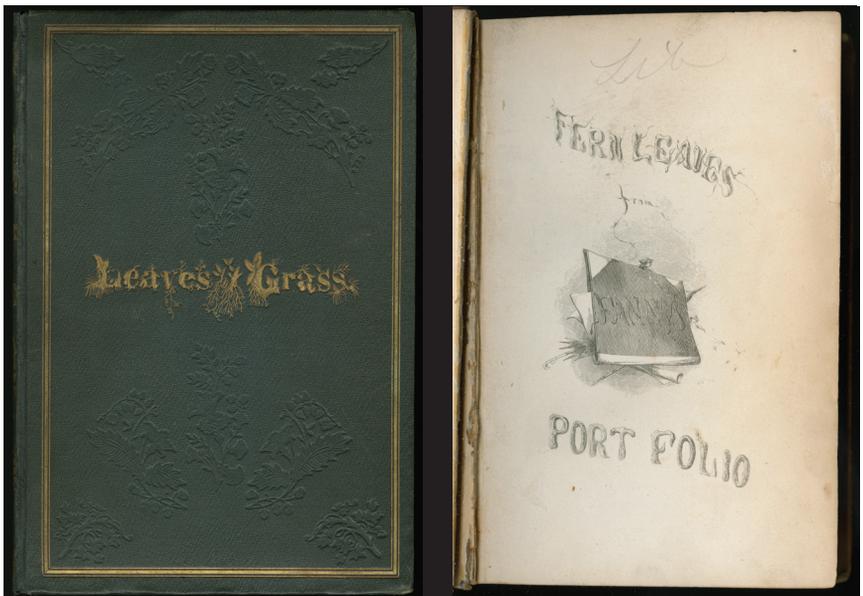


Walt Whitman. *Leaves of Grass* (1855).

definitely disappointed. Wynkoop, who became a publisher in later years, writes in a style that reflects a very conventional classical education. *Song Leaves* opens with the lines, “Could I but sing as sang the bards of yore / Could I but strike the much-loved, honored lyre.” That’s definitely not “I sing the body electric.” Wynkoop’s very unremarkable volume is bound in boards covered in plain paper. It underscores the significance of Whitman’s adaptations of existing language and typography to create something innovative for the 1855 edition of *Leaves of Grass*.

It didn’t hurt that others were also playing with their letters. Consider, for example, the binding on Solon Robinson’s novel *Hot Corn: Life Scenes in New York Illustrated* (New York, 1854). The binders George W. Alexander and William Storm stamped John McLenan’s original design on the cover. Much of the lettering is fashioned to look like corn husks above the shucked corn in a caldron over a billowing fire.

We would add to this observation that such lettering on book covers was not unknown in the early 1850s. In her book *Nineteenth*



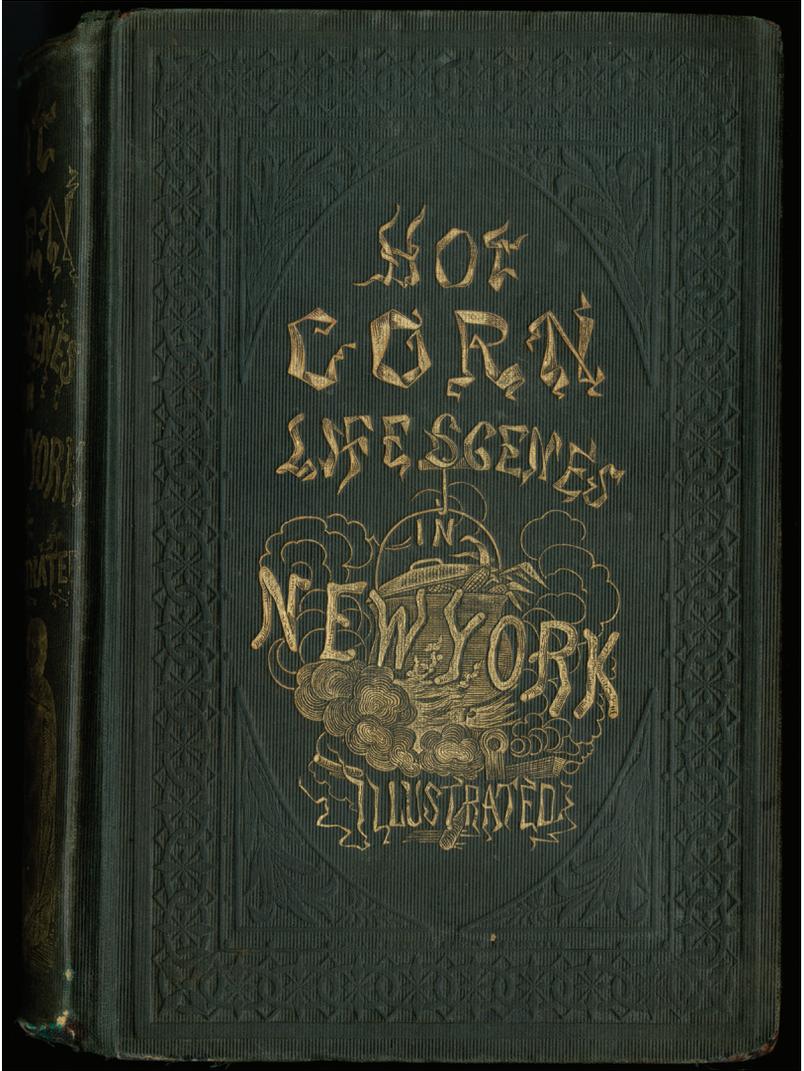
Cover of *Leaves of Grass* (1855) and half-title of *Fern Leaves from Fanny's Port-folio* (1853) by Sara Payson Willis Parton, writing under the pseudonym “Fanny Fern.”

*Century Ornamented Typefaces* (1976), Nicolette Gray documents what she terms “floral” fonts in this time period. Indeed, a quick scan of our shelves for 1853 and 1854 revealed a few examples:



*The Forget-Me-Not* (New York, 1853); *Letters to Country Girls* (New York, 1853); *Friendship's Token* (New York, 1854); *Laurel Leaves* (New York, 1854). Various from the core collection; the Edwin Wolf 2nd Binding Collection; the Zinman Binding Collection; and purchased with the Davida T. Deutsch Women's History Fund.

Clearly, a creative spirit was bubbling over in the New York binding community of the mid-1850s! Just as clearly, writers like Whitman were paying attention to these developments in the book trade, eager to use them for his own – perhaps revolutionary – ends.



Cover of *Hot Corn* (New York, 1854). One of three Library Company copies, variously from the core collection, the Pattison Signed Binding Collection (purchased with funds donated by Michael Zinman in 2003), and an anonymous donor.

# Programs

The Library Company is not only a repository of rare historical documents. It has become a vital networking resource for graduate students, professors, educators, and even artists in and beyond Philadelphia. That part of our mission is most clearly seen in the Library Company's four academic programs.

## *Program in Early American Economy and Society*

Our oldest program turned fifteen this year: the Program in Early American Economy and Society (PEAES). Founded in 1999 and directed ever since by Cathy Matson, Professor of History at the University of Delaware, PEAES illuminates the continuing importance of economic history in early American and global society. With a book series to its name (published in co-operation with the Johns Hopkins University Press), and several short-term and dissertation fellowships awarded annually, PEAES has become synonymous with the Library Company. Its annual conference in October, "Economic History's Many Muses," reflected on PEAES's many accomplishments through the years. With a stellar group of scholars in attendance – many of them past fellows -- the conference allowed Cathy Matson and all those who have made the Program a major success the opportunity to take a bow.

## *Program in Women's History*

Our newest program took shape in 2014: the Program in Women's History. Endowed by a very generous anonymous gift given in honor of Emerita Trustee Davida T. Deutsch, the Program in Women's History strengthens our longstanding commitment to this key topic. Directed by Connie King, our Chief of Reference, the Program is intentionally wide-ranging. Through various initiatives – public lectures, acquisitions, and research fellowships – the Program connects women's history to issues people still examine today, from

the framing of women's identity in the public realm to the impact of women's reform struggles. In honor of Women's History Month, the Library Company will offer a public event each March. This year, we were pleased to have Dr. Susan Shifrin, a well-known art historian and longtime friend of the Library Company, give the Program in Women's History inaugural lecture. Dr. Shifrin's association with the Library Company dates back to her 2004 exhibition "Picturing Women," which raised our profile for many people studying women's history.

The Program also funds a fellowship in women's history. In 2014, Dr. Julia Penn Delacroix of Southwestern University spent a month in residence focusing on the manuscripts of Hannah Griffiths (1727-1812), a Library Company collection on deposit next door at the Historical Society of Pennsylvania. For more than fifty years, beginning in 1751 on the first anniversary of her mother's death, Griffiths spent the day composing an elegy honoring her "Beloved Parent." The Library Company allowed Dr. Delacroix to deepen her research on women's elegies in Revolutionary America – and to highlight the importance of Hannah Griffiths' work. Griffiths, however, would likely not be pleased by this posthumous attention, for she refused, despite encouragement, to allow any of the over 200 poems she wrote to be published.

### *Visual Culture Program*

Our Visual Culture Program (VCP at LCP), inaugurated in 2008 to promote the study of the Library Company's extensive and still-growing collection of historical images, received a major grant from The Pew Center for the Arts & Heritage to support a new exhibition entitled *Common Touch*. A collaborative project between Associate Curator of Prints and Photographs Erika Piola, Curator of Printed Books Rachel D'Agostino, and artist-in-residence Teresa Jaynes, the exhibition uses the Michael Zinman Collection of Printing for the Blind to meditate on the often-contested meaning of sight from the 19th century to our own time. The exhibition will combine insights drawn from our own collections with new work created by



Raised-print sheet of music in the *First Annual Report of the Managers of the Pennsylvania Institution for the Instruction of the Blind* (Philadelphia, 1834).



*Portrait of the Hostetler Family of Blind Musicians* (Mount Pleasant, Penna.: From A. N. Stauffer, ca. 1866). Albumen photograph on carte de visite mount.

Jaynes, including multimedia installations designed to challenge the privileged status of sight in modern culture. Though the show opens in April 2016, it has already generated great anticipation among Library Company staff and supporters.

Co-directed by Erika Piola and Rachel D'Agostino VCP continues to support new scholarship. In 2014, the Program awarded the William H. Helfand Visual Culture Fellowship to Dominique Zino, an adjunct lecturer at Fordham University, who used her time at the Library Company to begin a book manuscript on the visual culture of the 1876 Centennial Exhibition in Philadelphia. VCP also offers public talks (including the Moon Reader Roundtable in September), hosts classes in art and visual culture, and acquires graphic materials that bring the Library Company's visual collections into the era of World War II.



Print Department tour during the opening reception for the Association of Historians of American Art 2014 Symposium on October 9, 2014.

## *Program in African American History*

Finally, the Program in African American History (PAAH) expanded in 2014 with the addition of the Mellon Scholars Program. Funded by the Andrew W. Mellon Foundation, the Program now offers a range of fellowship opportunities to scholars who need to work in the Library Company's celebrated African Americana Collection. But the real heart of the Mellon Scholars Program is the internships offered to a select group of early graduate students and advanced undergraduates seeking to learn more about academic research, curatorial and library work, and museums. The first group of four interns arrived in June and spent the month working closely with PAAH Director Erica Armstrong Dunbar, Associate Professor of History at the University of Delaware, and Curator of African American History Krystal Appiah. As one scholar wrote afterwards, "I am still in awe of my time as a Mellon Scholars Intern at the Library Company," which inspired "me to apply to a Ph.D. program in early African American history."

PAAH offered another vibrant Juneteenth program to the public in June, when over 100 people gathered at the University of Pennsylvania for a symposium on African American educational initiatives from the Civil War to the present.

But 2014 marked a new beginning for PAAH: the launching of a five-year endowment campaign. Designed to sustain every aspect of the program – fellowships, acquisitions, and public programs -- the campaign builds on a coveted National Endowment for the Humanities Challenge Grant won by the Library Company at the end of 2013. When we have raised \$1.4 Million, NEH will provide \$500,000 in matching funds. It is a great opportunity to support one of the Library Company's signature areas of interest. Indeed, it turns out the Library Company has been collecting and disseminating material on African and African American history since the 18th century! We met our first of five annual fundraising goals in July 2014. And we have a campaign theme: "Light and Liberty: Endowing the Program in African American History." To learn more about the campaign, and to receive a copy of our fundraising brochure, please visit our website.

# Digital Activity

If Ben Franklin were alive today he might very well be a digital humanist. If that's true, Franklin would be delighted by the Library Company's expanded digital presence. In 2014, we launched several online projects and saw a major increase in web visitors. More than ever before, people are connecting with Ben Franklin's library through the Internet.

The Library Company website saw unprecedented growth in unique visitors, jumping from 228,476 in 2013 to 339,575 in 2014 – a 33 per cent increase! Total visits to the site doubled in 2014, totaling 652,674 visits. Total page views also nearly doubled too. This increase in online traffic flowed in part from our new online resources, including [abolitionseminar.org](http://abolitionseminar.org), [lcpalbumproject.org](http://lcpalbumproject.org), and [gayatlcp.org](http://gayatlcp.org). Funded by a Digital Innovation Grant from the National Endowment for the Humanities, the Abolition Seminar website provides online resources to K-12 educators working on the antislavery movement, including links to images, documents, and sample curricula. The Cassey & Dickerson Friendship Album Project ([lcpalbumproject.org](http://lcpalbumproject.org)) provides digital access to sketch books kept by antebellum African American women in Philadelphia. Containing personal essays, poetry, abolitionist editorials, and elegant artwork, the Friendship Albums remain gems of our African Americana Collection. Working with students and scholars from several colleges and universities – including Bryn Mawr, Rutgers University-Camden, Swarthmore, and Rochester Institute of Technology – the website features digitized versions of, and interpretive content from, the Amy Matilda Cassey, Martina Dickerson, and Mary Anne Dickerson albums. The website [gayatlcp](http://gayatlcp.org) highlights material from our celebrated exhibition, “That’s So Gay,” which surveyed the 19th-century backdrop to more recent debates over LGBTQ identity. That exhibition, which was among our most popular, now has a permanent home online.

Of course, our staff remained busy executing orders from scholarly and educational users, who often need high-quality digital

copies of Library Company material. In the Rights and Reproductions Department, we saw a 17% increase in orders from the previous year. We also added 1,227 records to ImPAC, the Library Company's digital collections catalog. And with our partners at Newsbank/Readex, two technicians work onsite continuously digitizing material from our African Americana Collection. The subscription-based service has recently been reconfigured, allowing more libraries than ever access to our treasured documents. We were happy to learn that libraries from the Midwest (Topeka, Kansas) to the Middle East (Ben Gurion University) recently became subscribers, spreading the Library Company's name far and wide. On a related note, the Print Department completed a grant project in 2014 to digitize documents relating to African American imagery. Generously funded by the Pennsylvania Department of Education (under the Library Services and Technology Act), the Library Company digitized over 900 prints, photographs, and pieces of ephemera documenting the early African American experience, which we uploaded onto ImPAC.

We expanded the Library Company's social media presence too. In March, we joined the Flickr Commons, which promotes the sharing of digital collections from cultural heritage institutions. Since opening a Flickr account in 2008, we have had over half a million views of collection materials by people from around the world. But our single day viewing record occurred on March 16, 2014, when over 32,000 people examined the Library Company's collections on its Flickr Commons account. The result of social media "blasts," as they are called, our record Flickr Commons day augurs well for the future.

On the topic of social media, independent scholar Dr. Liz Covart generously allowed us to test Google Glass during the summer of 2014. The digital eyewear features both a camera and an Internet connection, giving users the opportunity to record and upload. After various staff members and interns tried out "Glass," as the eyewear is called, we toured different departments, recording interviews with curators and conservators at work. The videos were then uploaded to the Library Company's YouTube channel. Dr. Covart was so impressed that she featured the Library Company in her award-

winning podcast on early American history. Entitled “Ben Franklin’s World,” the show launched in October 2014 with stories on our past, present and future. The podcast was a great hit and Dr. Covart vowed to return for a repeat performance. For more information, please go to: <http://www.benfranklinworld.com>.

We also began work on another great project: the Marriott C. Morris photograph collection. Under the direction of Alison Van Denend, a former intern in our Print Department who recently completed her Master’s Degree at Rutgers University, the project catalogued and then digitized the amazing cache of turn-of-the-century regional photographs taken by amateur Philadelphia photographer Marriott C. Morris. Generously donated by the Morris family, the images take viewers back to a bygone but still recognizable region. The images are now on our ImpAC website. Ms. Van Denand will be creating an online exhibition of the Morris Digital Archive, which will debut in 2015. Funding from the Morris



Marriot Canby Morris. [*Elliston Perot Morris in foreground with workmen on ladders in background, Avocado, Sea Girt, New Jersey*] Summer 1907. Film negative. Gift of David Marriott Morris, Eleanor Rhoads Morris Cox, and William Perot Morris in memory of Marriott Canby Morris and his children: Elliston Perot Morris, Marriott Canby Morris Jr., and Janet Morris and in acknowledgment of his grandchildren: William Perot Morris, Eleanor Rhoads Morris Cox, Jonathan White Morris, and David Marriott Morris.

family made this entire project possible and we are thrilled to launch the Morris Digital Archive.

The Library Company also became a hub of conversation about the future of digital technologies at libraries, museums, and archives. In September, we hosted a vibrant reception for attendees of The Technology and Humanities conference, known as “THAT Camp,” meeting in Center City. Featuring archival and museum experts, THAT Camp offered a dynamic forum for library professionals interested in utilizing digital technology more effectively. The Library Company also welcomed several DH interns this year, who worked on several DH projects. Mikaela Maria, from Rutgers University-Camden’s Masters Program in Public History, created the beta website for the Cassey & Dickerson Friendship Album Project. Giles Holbrow, from Rochester Institute of Technology, digitized images from Benjamin Rush’s Letterbook on the 1793 Yellow Fever outbreak in Philadelphia (which will be featured in an education



Richard S. Newman addressing THATCamp Philly reception crowd on September 19th.

project by our colleagues at the Historical Society of Pennsylvania). And Rebecca Solnit, from the World War I regional consortium, created over 500 digital images of collection material relating to the Great War. Building on previous work she had done at the Library Company with intern William Robinson, Ms. Solnit prepared the digitized images for uploading onto ImPAC. Now readers who think of the Library Company as only an early American archive will learn much more about our wonderful holdings in early-20th-century history.

# Collections

## *African Americana*

Our acquisition of a scarce postbellum slave narrative proved to be a highlight of 2014. Entitled *Sketches of the Life of a Freedman Student Written by Himself, Together with a Brief History and Description of the Nashville Normal and Theological Institute* (Chicago, 1879), the pamphlet detailed the life of William F. Smith, who was likely born in the early 1850s in St. Louis, Missouri. Although the Rev. E. O. Taylor, Smith's one-time pastor, is credited as the author, Smith's narrative comprises the bulk of this slim pamphlet. Smith's description of his enslaved childhood, including accounts of how he learned to read, is particularly interesting. Among other jobs, Smith took care of his owner's children. He learned to read by borrowing their books and engaging in a variety of children's games, such as playacting at "keeping church and school" (during which the white children read sermons and lessons to each other). Like Frederick Douglass and other enslaved people, Smith's acquisition of literacy awakened his desire for freedom. In 1863, he ran away (with a bag of books), an astonishing undertaking for a young child, ending up in the free state of Kansas. There he found work but also continued attending school, first at night and then during the day. Over the next few years, Smith lived a nomadic existence but always managed to enroll in a school or college where he settled, including Washburn College in Topeka, Kansas, and Olivet College in Michigan. Smith was a student at the Nashville Normal and Theological Institute by 1879, but his life story is difficult to document beyond that. We are lucky to have the story here.

Appended to Smith's story is a brief history of the Nashville Normal and Theological Institute. The school traced its origins to 1864, when the Rev. Daniel Phillips, a white Baptist pastor originally from Rhode Island, began training black men for the clergy in his Nashville home. By 1876, the school had expanded with the

aid of the American Baptist Home Mission Society and was educating freed people in occupations beyond the ministry. At the time of Smith's enrollment in 1879, the Institute counted two African Americans among its faculty members as well as four African Americans on the board of trustees, an auspicious example of interracial collaboration in the postbellum South. However the school, renamed Roger Williams University in 1883, ultimately closed in 1929 due to financial problems.

We secured another unusual item documenting black life in the late-19th century: an 1887 printed letter written by three Philadelphia African Americans, all in their late teens, who proposed starting a club for "youths of the different races" to develop members' "moral, mental and physical qualities." Samuel A. Alston and John W. Harris, two of the letter's three signatories, were sons of waiters, while their neighbor and prospective club co-founder Isaiah Nusume worked as a laborer. The meeting was to be held on Rodman Street in the heart of black Philadelphia's Seventh Ward, an area densely occupied with churches, schools, and recreational venues. Although we could find no evidence that the club actually took shape, the letter provides an intriguing example of the type of uplift activity undertaken by lower-middle and working-class African Americans.

*The Statistical Report of the Enterprises Which Have Grown Out of the Berean Presbyterian Church, Philadelphia, 1880-1906* (Philadelphia, 1906) also documents black Philadelphia's institutional growth. Matthew Anderson, husband of Dr. Caroline Still Anderson and son-in-law of William Still, was the founding pastor of Philadelphia's Berean Presbyterian Church in 1880. In this report, Anderson catalogs the impressive list of institutions established in a mere quarter of a century by the church, including a kindergarten, building and loan association, mutual aid society, and the Berean Manual Training and Industrial School. The report's chart format likely speaks to the influence of the new discipline of sociology, which sought to document the social impact of institutions in a quantifiable form.

We were thrilled to acquire a number of items related to music and the performing arts. The Library Company now has composer Henry Clay

Work's *We Are Coming, Sister Mary* (New York, 1853), which he wrote for Christy's Minstrels, one of the most successful minstrel groups in antebellum society. Work's piece is inspired by the concept of a dream song, which some African Americans considered a premonition of death. The cover features a realistic depiction of a young black girl, whose patterned turban also suggests African mysticism and exoticism.

Continuing on the performing arts front, we now have a playbill from a 1901 performance of selected scenes from *Othello*, with the title role played by the Rev. David S. Cincore, an African Methodist Episcopal (AME) minister from Philadelphia. A portrait of Cincore, elaborately costumed as Othello, dominates the playbill.

Since Cincore traveled widely throughout the United States and many Bethel AME churches had been established by the turn of the 20th century, it is unclear if the performance was held at the denomination's Philadelphia headquarters or elsewhere. However, the fact that Cincore's performance was introduced by the Rev. Henry T. Johnson, the editor of the AME Church's Philadelphia-based *Christian Recorder*, indicates that it may well have taken place here.

A proud self-promoter, Cincore was better known for his verbosity than his ministry. In 1890, he self-published a circular, with his portrait attached, praising a recent essay by Robert G. Ingersoll, the acclaimed orator and radical thinker. In its review of Cincore's broadside, an *Indianapolis Journal* editorial noted that in Cincore, "Ingersoll has a rival whose gift of gab he can hardly hope to match."

Nevertheless, Cincore also applied his energies to civic, social, and charitable causes. At the outbreak of the Spanish-American War, he wrote to President McKinley volunteering to raise a regiment of African American soldiers. As a service to the community, Cincore annually opened his home at 1425 Bainbridge Street to poor children on Thanksgiving Day, reportedly providing turkey dinners to more than 300 people on one occasion. Not one to waste a captive audience, Cincore would often entertain his guests with recitals of Shakespeare and comedy routines following the meal. This example of a black performer defining his own image nicely complements our ephemera of black religious and cultural activities from the same

era in the Stevens-Cogdell-Sanders-Venning-Chew Family papers.

Cordelia H. Brown, Lillie V. Dickerson, Mary Hinkson Jackson, and Georgine E. Willis, descendants of the Stevens-Cogdell-Sanders-Venning-Chew Family, continue to donate materials from their family archives in honor of Phil Lapsansky, Curator Emeritus of African American History. This year's gifts included some interesting pieces of sheet music. James Reese Europe's *Good Night*

*Angeline* (New York, 1919) is a timely gift, coinciding with commemorations of World War I. An early innovator in ragtime and jazz, Europe saw combat as a lieutenant in the segregated "Harlem Hell Fighters" regiment and also served as director of the regiment's well-known band, which continued to find success after the fighting ended. *We Will Meet Again Some Day* (San Francisco, 1921) is the unintentionally ironic title of a song written and composed by Josephine R. Chew, the white wife of Richard Sanders Chew. According to family lore, after completing his engineering studies at the University of Pennsylvania, Chew moved to San Francisco, where he passed as a white man. Although he returned often to visit



Detail of playbill depicting the Rev. David S. Cincore as Othello (1901).

family in Philadelphia, his circle in San Francisco remained unaware of his black heritage.

Although our collection is strongest in African Americana through the Harlem Renaissance, we were pleased to receive material from Mrs. Georgine Willis on mid-20th-century African American historiography. Mrs. Willis kindly donated much of the research library of her late husband, anthropologist Dr. William S. Willis, Jr. His collection will aid resident scholars hoping to consult canonical books in African American history and anthropology.

Finally, we purchased several interesting items for the African Americana graphics collection. The most intriguing item is a stereograph featuring a black dandy getting his shoes shined by a white child against a backdrop of abolitionist broadsides. Playbills for performances of *The Octoroon*, which had a run at London's Adelphi Theatre from 1861 to 1862, suggest that the image was created in England during the American Civil War and may have circulated as pro-Confederacy propaganda. Taken as a whole, the scene implies that the abolition of slavery would cause an unwelcome reversal in racial roles. This image has striking similarities to an 1863 political cartoon already in our collection, *I Say Billy, Do You Know Why I'm Doing This? Cause, I'm Going to Run for Congress Soon!* (1863), also depicting a white shoe shine boy polishing the shoes of



Stereograph showing an African American dandy receiving a shoe shine. (London?, ca. 1862).

a black man. In justifying his subservient role to a black man, the boy supposedly anticipates the political gains of black Americans, whose votes he will need when he is an adult running for political office. Similarly, our new addition reflects the anxiety of some white Americans – and their British allies – about black social and political gains.

We also added two fine images to our portrait collection of significant 19th-century African Americans. The engraving *Ellen Craft, the Fugitive Slave* (Boston, 1850) is the same image used as the frontispiece of William and Ellen Craft's famous 1860 memoir *Running a Thousand Miles for Freedom*. Ellen Craft is attired in the cross-dressing disguise that successfully enabled the couple to escape from slavery in Georgia to the North in 1848. Before publication in the Crafts' memoir, the portrait was separately issued and sold by English abolitionists. On top of this, we purchased a ca. 1890 photograph of the aging but still distinguished-looking Robert Purvis, who had been a fervent abolitionist for much of his life and who remained a firebrand for civil rights in his later years. This is the first photograph of Purvis to enter our collection, and it is always gratifying to acquire identified images of black Philadelphians.

## *Art & Artifacts Collection*

We were thrilled to receive a new addition to our Art & Artifacts collection, a portrait medallion of Benjamin Franklin generously given by Michael Robinson. The terra-cotta medallion was made by Jean Baptiste Nini (1717-1786) in 1777 in France and measures 4-3/8 inches in diameter. Modeled after a drawing by Thomas Walpole, the bas-relief portrait of Franklin faces left wearing a fur cap and is inscribed "B. Franklin. Americain." Nini created the molds from carved wax then cast them with clay. He could add details by hand before the casts were baked, resulting in fine, sharp details.

The medallion was commissioned by Jacques-Donatien Le Ray de Chaumont, a rich merchant and a pro-American courtier who offered Franklin a wing of his house in Passy when he arrived in late 1776 as Minister Plenipotentiary. They soon became close friends.

It was a cold winter and Franklin's balding scalp was sensitive, so in place of a powdered wig he wore a cap made of Canadian marten fur, leaving his gray hair hanging down over his neck. His rustic appearance captivated the Parisians, making him an instant celebrity, and Chaumont was quick to see how this image could be used to turn public opinion in America's favor. Chaumont had a chateau on the Loire that happened to have clay soil that was perfect for making terra cotta, and a few years before he had brought the sculptor Nini from Italy to set up a faience factory there. Thomas Walpole (1727-1803) was an English banker who was part of the pro-American set in Paris, and his artistic son, also Thomas (1755-1840) must have made his profile sketch of Franklin in his fur hat soon after he arrived. It was sent to Nini and within six months the first medallions were arriving in Paris. Nini had never seen Franklin in person, or his cap, so he used as his pattern the well-known and more shapely fur cap worn by Jean-Jacques Rousseau.



Jean Baptiste Nini. Medallion of Benjamin Franklin. Chaumont-sur-Loire, France, 1777. Gift of Michael Robinson, 2014.

This portrait was perhaps the best-known and most widely-distributed image of Franklin produced in his lifetime. In a letter to his daughter Sarah, Franklin wrote, “The clay medallion of me... was the first of the kind made in France. A variety of others have been made since of different sizes; some to be set in lids of snuff boxes, and some so small as to be worn in rings; and the numbers sold are incredible.” He marveled at the vast quantity and popularity of likenesses generated, writing that it made his “face as well-known as that of the moon.”

Nini medallions are not uncommon, but most of those that come on the market were made later, from the same mold but with much less care. Ours is one of the early ones, dated 1777 and finished by hand with several distinguishing marks, including a tiny shield bearing a lightning rod and a thunderbolt, which can barely be seen with the naked eye and yet under magnification are astonishingly crisp. The Franklin medallion is now on display in the Logan Room. We hope you will visit us soon and see it in person.

## *Collecting Popular Medicine at the Library Company*

One of the very few books than can be said to have changed the course of history is *The Fruits of Philosophy* by Dr. Charles Knowlton (New York, 1832). It was the first book to explain in detail the various methods of birth control that could be effectively used by women. Over the past decade we have acquired three of the four lifetime editions of Knowlton’s little book, including the first. All are incredibly rare. This year we bought another equally rare pamphlet of his, an account of the persecution Knowlton suffered in his Massachusetts hometown because of that publication. It has the wonderfully understated title *A History of the Recent Excitement in Ashfield* (Ashfield?, 1834). *The Fruits of Philosophy* is a landmark in the history of medicine, but *The Recent Excitement in Ashfield* is equally important in the history of press freedom. We could not have acquired it without generous contributions by Charles Rosenberg, William H. Helfand, and Michael Zinman.

Dr. Rosenberg has been giving books to the Library Company now for fifty years, and it has been almost twenty years since Mr. Helfand made his first gift. This year Adam Matthew Digital began to scan some of the materials they have given as part of a projected digital library of Popular Medicine in America, 1800 -1900. This has prompted renewed interest in the history of medical collecting at the Library Company, and we have found, not surprisingly, that it began with our founding.

The first order we sent to London in 1732 included three medical books, all of which were aimed at both serious laypersons and medical students. For instance, John Quincy's *Lexicon Physico-Medicum; or, a New Medicinal Dictionary* (4th ed., London, 1730) is said to explain "the difficult terms used in the several branches of the profession." By the time the Library Company's first extant catalog was published in 1741, it had two dozen medical books, including two we now see as foundational texts of popular medicine: Luigi Cornaro's *Sure and Certain Methods of Attaining a Long and Healthy Life* (5th ed., London 1737) and George Cheyne, *An Essay of Health and Long Life* (2nd ed., London, 1725). Cheyne (1673-1743) was a Scottish physician who advocated a vegetarian diet, which he said had cured him of obesity and other health problems. He was a prototype of the celebrity diet doctor. Cornaro was a 16th-century Venetian nobleman who beginning in his forties limited his diet to twelve ounces a day of bread, meat, soup, or egg yolks -- and fourteen ounces of wine. He presented this regimen as the epitome of moderation and sobriety, and he lived to be nearly 100, proof of its efficacy. His writings were often reprinted and widely translated and have never gone out of print.

The presence of these two books in the library can be linked to Franklin's own belief in sobriety and vegetarianism, which occupies a prominent place in the first part of his Autobiography. He discovered vegetarianism at age sixteen, when he "happened to meet with a book" by Thomas Tryon (1634-1703), the most famous English vegetarian before Cheyne. He found that the money he saved by not boarding with his carnivorous fellow apprentices allowed him to buy more books. By dining alone, he had more time to read them,

and by avoiding wine as well as meat, he was better able to concentrate. That book was probably Tryon's *The Way to Health, Wealth, and Happiness*, a title that Franklin later adapted for his *Way to Wealth*. Another sign of Franklin's interest in popular medicine is the fact that he twice (in 1735 and 1736) published the first guide to domestic medical practice written in America, *Every Man His Own Doctor: or, the Poor Planter's Physician*, by "a physician in Virginia," probably one John Tennent. He believed it was a book that could change lives, and to circulate it more widely he offered a generous discount "for those who take a Quantity to sell, or give away in charity."

For the next century and a half we continued to acquire medical books one at a time, most of them chosen to appeal to a general audience. But during those years we also acquired two entire professional medical libraries. In 1792 we agreed to merge with the Loganian Library, bequeathed to the city by James Logan, which included the medical library of his brother Dr. William Logan of Bristol, England. (Readers had access to it by 1794.) Comprising some 750 titles, the collection made the Library Company the largest medical library in the nation, though we were soon surpassed by Pennsylvania Hospital. In 1869, we received the library (and professional papers) of Benjamin Rush via a bequest of his son James. Containing roughly 1,300 medical books, this acquisition bolstered LCP's standing as a repository in the history of medicine. Indeed, these two collections included most of the important medical books published from the mid-17th century to Benjamin Rush's death in 1813, and they in turn complemented the extensive collection of general interest medical books we had been accumulating since 1732.

After James Rush's bequest, another century passed before we resumed the serious collecting of medical books. In 1955 the Library Company was in effect re-founded as an independent research library, and in 1965 our makeover was capped by our move to Locust Street. In his *Annual Report* for 1965, Librarian Edwin Wolf wrote for the first time about the Library Company's medical collection, specifically about William Culpeper's *Pharmacopoeia*

*Londinensis* (Boston, 1720), one of the earliest American medical books; an unrecorded 1813 edition of *Aristotle's Masterpiece*; two of the many editions of Benjamin Rush's *Inquiry into the Effects of Spirituous Liquors* and his *Second Address to the Citizens of Philadelphia* about the 1798 yellow fever epidemic; and finally a broadside *Table of Charges for Professional Services* published by the College of Physicians of Philadelphia in 1836. This clutch of acquisitions displays perfectly the various forms and genres of popular medical publication in early America. What sparked this sudden enthusiasm is not known, but it may not be a total coincidence that in the same report, Wolf mentioned making the acquaintance of Charles Rosenberg, a recent Columbia Ph.D. who had just come to the University of Pennsylvania.

At that time most collectors of medical history (and most historians of medicine) were physicians who considered popular medical books of little importance in the development of scientific medicine. Dr. Rosenberg was one of the very few historians focused on the social history of medicine, and one of the few collectors of those popular medical books the physicians looked down on. Almost every year since 1965 he gave us a few books, as much to enrich the collection as to whet our interest. In recent years, however, the pace of giving has increased. His collection is composed of a number of sub-collections, and over the years he has given whole collections in such subjects as medical jurisprudence, child care, hospitals and asylums, psychiatry, homoeopathy, hydrotherapy, material media, mental hygiene, phrenology, and medical periodicals. With this year's gift of some 900 books, including many on forensic psychiatry, the total number of his gifts over fifty years has surpassed 5,000.

Dr. Rosenberg made an equally valuable contribution to the Library Company in 1996 when he introduced us to his friend William Helfand, a retired pharmaceutical executive and a voracious collector of books, pamphlets, broadsides, posters, trade cards, and other ephemera relating to patent and proprietary medicines. Over the last twenty years he has given the Library Company almost all his pre-1920 American materials, totaling some 13,500 items. Like Dr. Rosenberg, Mr. Helfand sees his collection as composed of a

number of sub-collections, such as advertising posters, broadsides, and pamphlets, pharmacy trade cards, patent medicine almanacs, comic valentines (which were sold at drug stores), anything about quackery, and urban street guides (which often advertised venereal disease cures). His gifts mostly comprise ephemera, but this year he gave 244 books, including his run of the British humor magazine *Punch* from 1841 to 1928, bound in 118 volumes.

The Library Company's collections of popular medical books and advertising ephemera are among the largest in the country, and thanks to Dr. Rosenberg and Mr. Helfand, they are growing fast. Together with our large collection of professional medical books and our even larger collection of every other sort of popular print, they make the Library Company a unique resource for the study of the social and cultural history of medicine in America from the 17th through the early 20th centuries.

## *Print and Photograph Department*

Late in 2014 we received a gift from Library Company shareholder Theodore Newbold of both book and graphic materials, including an eclectic collection of over 300 trade cards, primarily



Trade card for Jacob H. Beam, late 19th century.

relating to Philadelphia businesses. This wonderful collection has cards for everyday products such as dry goods, pianos, mirrors, patent medicine, and carriages. However, it also has cards with more unusual offerings, such as the metal flowers used for grave decorations manufactured by Kumpf and Brother and the brushes, broom, and door mats made and sold by students at the Pennsylvania Institution for the Instruction of the Blind store in Center City Philadelphia. Still other trade cards offer the services of a particular person plying his or her trade, such as canvas printer and stencil cutter L. H. Fisk and house and sign painter and glazier Jacob. H. Beam, whose card is illustrated here. Like many of the trade cards in this collection, the verso of the card (also reproduced here) includes an order, in this case for turpentine, varnish, and other goods needed for his work from C. Schrack & Co., a Philadelphia varnish and paint manufacturer. Another interesting feature of the trade card is the hole punched through its center. This mark consistently appears on the cards with notes requesting goods from C. Schrack & Co. Perhaps indicating that as orders were filled, a Schrack employee filed them on a spindle.

We feel particularly fortunate to have been offered this presentation album filled with 200 photographic portraits of the students and faculty of the Philadelphia Normal School for Girls (later known as Girls' High School). The handsome album, with its leather embossed binding, gilt decorations, and metal clasps, was presented in the mid-1870s to the school's principal George W. Fetter, whose name is stamped on the cover. The personalized album may have been compiled and given to Fetter to commemorate the school's move to its new building in 1876. Or possibly, the album was a token of appreciation for the administrator's long service to the school, which began in 1865 and ultimately spanned thirty years.

Fortuitously, an index within the album identifies all of the sitters – teachers as well as students -- by name, with students delineated by their years of graduation next to their entries. Unlike modern-day yearbooks, uniformity in presentation seems not to have been the album maker's goal. The pages illustrated here are typical of the diversity of the format and content of the photographic portraits.



Philadelphia High School for Girls portrait album, ca. 1875.

Tintypes are interspersed with the more numerous cartes-de-visite. Some portraits are vignettes of faces while others are full-length portraits in studio settings. Most of the sitters are posed individually, while others cluster together in groups. As is evident by their appearance in their portraits, the young women chose their clothing and jewelry carefully and styled their hair into the latest fashions for their photographs. A few even chose to have their portraits embellished with hand-coloring.

The young women who attended the school under Principal Fetter's tutelage had passed a series of rigorous subject tests in Arithmetic, Definitions, Spelling, Reading, Penmanship, Principles of Grammar, Parsing, Composition, Geography, and United States History prior to their admittance. Once enrolled, many of the students trained to become teachers, a position of "great power



William Kneass, engraver after Mrs. Baxely [Bazeley], artist, *Reward of Merit for Catherine M. Wray, Mrs. Bazeley's Seminary, Philadelphia* (Philadelphia, 1823). Engraving with ink and watercolor.

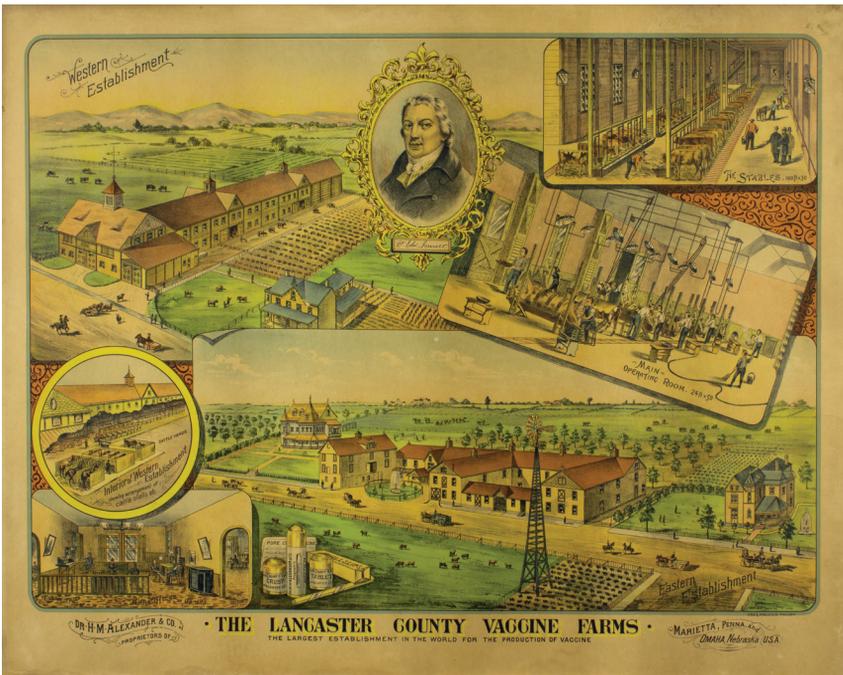
and influence ... for the elevation and advancement of society,” according to Fetter. Eliza C. Bower, for example, the standing young woman in the photograph third from the left on the top row, became a teacher of trigonometry at the school a few years after her graduation in June of 1869. This keepsake album opens up a wealth of opportunities for researchers interested in exploring the lives of such women as Bower while also investigating the larger questions of female education and self-presentation.

Through the generosity of Trustee Emerita Davida T. Deutsch, we acquired a wonderful 19th-century hand-colored engraving also relating to the history of female education. This reward of merit praises student Catherine Wray for her “amiable behavior, indefatigable attention and improvement” in a rather daunting array of subjects at Mrs. Bazeley’s Seminary. Catherine studied “grammar, logic, rhetoric, writing, arithmetic, ancient and modern history, geography, mythology, chronology, and botany.” As early as 1808 Philadelphia city directories list Charles W. Bazeley as a teacher, but the first directory listing to include Mrs. Bazeley as working at the South Fourth Street school was in 1823, the year of this reward of merit. Other sources indicate that Mrs. Bazeley was involved in the school as early as 1810. Mrs. Bazeley’s design closely resembles women’s needlework with its floral motifs and trailing vines. To acknowledge the female association with wisdom, a small vignette at the bottom depicts Minerva dispensing knowledge to two young women. William Kneass engraved this reward of merit less than a year before his appointment as Chief Engraver at the U.S. Mint. Related Library Company holdings include textbooks by Mr. Bazeley and a broadside announcing a concert by students at their seminary. (And of course a towering bust of Minerva hangs in the Director’s office.)

Through the generosity of Library Company Trustees Emeriti William H. Helfand and Charles E. Rosenberg, a matching gift from Merck, and other funds, we purchased the fascinating chromolithograph reproduced here. Founded in 1882 in Marietta, Pennsylvania, the Lancaster County Vaccine Farm produced a vaccine for smallpox derived from dried calf lymph. To produce it,

the lymph needed to be obtained from live cows. In this image, both the western and eastern branches of this establishment are illustrated with vignettes including the stables, the packing & shipping department, and the main operating room. The image of cattle strapped on their backs in hammocks under bright lights as their lymphatic fluid is extracted stands in sharp contrast to the bucolic vignette showing cattle peacefully grazing in a green field. All of the vignettes are positioned under the watchful eye of Dr. Edward Jenner, a pioneer in the development of the smallpox vaccine. The Lancaster County Vaccine Farms business was later taken over by Wyeth Laboratories. Today the Vaccine Farm, Inc. is a non-profit organization working to establish a museum and resource center on the history of vaccines.

We were delighted that the Greer family decided to donate a



*Dr. H. M. Alexander & Co., Proprietor of the Lancaster County Vaccine Farms, Marietta, Penna. and Omaha, Nebraska, U.S.A. The Largest Establishment in the World for the Production of Vaccine. (Philadelphia: Craig, Finley & Co, ca. 1885). Chromolithograph .*

truly stunning album of Pennsylvania Railroad (PRR) photographs taken by Philadelphia photographer Frederick Gutekunst. The ca. 1875 album containing ninety-one, 12 x 16-inch albumen photographs had been in the possession of David St. John Greer, a lifelong PRR employee. Greer purchased it in 1968 when the Pennsylvania Railroad and New York Central Railroad merged and the newly formed company divested itself of much of its historical material. After visiting the Library Company and learning about the PRR material already in our holdings, the Greer family decided to present the album in memory of their father.

In the mid-1870s Gutekunst was hired by the PRR to record the company's stations and tracks, and the changing landscape and towns across the Commonwealth. Gutekunst took hundreds of photographs as part of the commission. (Although the album contains only ninety-one images, the hand-captioned photographs are numbered up to 162.) We already have more than 140 PRR stereographs taken by Gutekunst, but none duplicate views in this album. Although Gutekunst undoubtedly took both the large format photographs and the stereographs during the same photographic trip, his large format work is very rare.

We can only speculate why in the mid-1870s the Pennsylvania Railroad wanted such a detailed documentation of its assets. Perhaps the company intended to display the photographs in its large depot on the Centennial Exposition grounds in Philadelphia's Fairmount Park. Although the PRR exhibited several pieces of historical equipment, they did not have their own separate exhibition space at the fair in which to display photography. Frederick Gutekunst may have displayed some of the work from his railroad expedition in an installation at the fair's Photographic Hall. A stereograph in the Free Library of Philadelphia's collection quite clearly shows half a dozen large railroad photographs running along the bottom of Gutekunst's display, although none seem to be duplicates of the photographer's railroad images now in our collection.

Our new acquisition lends itself readily to a comparison with the photographs of the Pennsylvania Railroad taken in the early 1890s by William Rau, which were intended for display at the 1893

World's Columbian Exposition in Chicago (these were featured in our 1991 *Annual Report*). Gutekunst's work may have influenced what Rau photographed. While the PRR undoubtedly wanted Rau to show what had changed in the almost twenty years since Gutekunst's survey, many of the same train stations, bridges, and natural and manmade landmarks are depicted in both collections. Each photographer, however, brought his own aesthetic vision to the picture-taking process, as well as whatever instructions he had been given by the Pennsylvania Railroad. Gutekunst's view of the Bryn Mawr train station, pictured here, emphasizes the building and the activities carried out in the structure's vicinity, while Rau's photograph of the same station uses the pedestrian bridge as the focal point of a scene devoid of people or movement. In addition to being a visual treat and greatly expanding our holdings by an important Philadelphia photographer, our new Gutekunst album broadens our understanding of the way an increasingly powerful corporation presented itself to the public after the Civil War.



Frederick Gutekunst. *Bryn Mawr Station*, ca. 1875. Albumen print photograph in album.

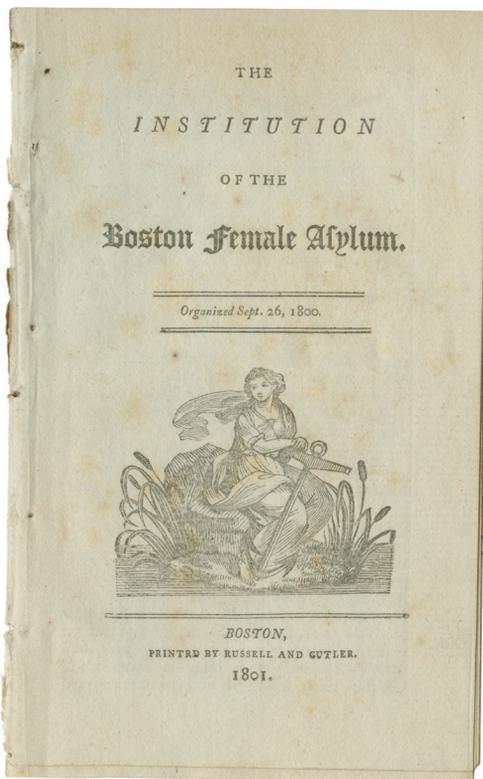
## Women's History

### *Good Girls and Fast Women*

A great many 19th-century publications document anxiety over cultivating and maintaining women's virtue. These include organizational documents for philanthropies. For example, according to an 1801 pamphlet that presents the founding documents plus the names of the first year's subscribers, the Boston Female Asylum, founded in September 1800, sought to help orphan girls in material ways and also "to impress their minds with ... the great importance of a modest and virtuous behavior." A very scarce item, we were pleased to acquire a copy this past year thanks to the Davida T. Deutsch Women's History Fund.

Girls at the Boston Female Asylum received care only through age ten. After that, their care varied. "At a suitable age, they shall be placed in good families, until the age of eighteen, except such of them as may be taught Millernary [sic], Mantua-Making, &c. or some business of a similar kind." The wording suggests that – having learned "all kinds of domestic business" in the Asylum – the girls were ready to work as domestics or seamstresses. Thus, there were clear limits to the help that the organizers offered.

One imagines Boston



*The Institution of the Boston Female Asylum* (Boston, 1801). Purchased with funds from the Davida T. Deutsch Women's History Fund.

philanthropists offering a young female orphan a copy of Jonas Hanway's *Advice from Farmer Trueman, to His Daughter Mary: In a Series of Discourses, Designed to Promote the Welfare and True Interest of Servants, with Reflections of No Less Importance to Masters and Mistresses* (Boston: Munroe and Francis, 1810), a copy of which the Library Company's Curator of Printed Books Rachel D'Agostino found at the Boston Antiquarian Book Fair. Jonas Hanway (1712-1786) was an English philanthropist, and this is one of several 19th-century re-issues of the title. What makes this acquisition special is the binding: the boards are covered with marbled waste paper from the suppressed edition of "Fanny Hill" that probably was published somewhere in New England around 1810. The actual title of John Cleland's infamous novel about a young woman who leaves her rural home to seek work in London is *Memoirs of a Woman of Pleasure*. The plot provides the opportunity for Cleland to write graphic accounts of sex. For example, here is how "Fanny" describes a sensual encounter with another woman: "Her lascivious touches had lighted up a new fire that wantoned through all my veins..." These words, visible on the marbling of our copy, are still quite easily discernable after 200 years.

The text is also visible on another book bound in waste paper from "Fanny Hill" (a textbook from 1811 already in the collection) – suggesting that the marbling may never have hidden the text particularly well. In both cases, one wonders whether the binder was simply being thrifty or having a bit of ribald fun. Or perhaps, in the case of our latest acquisition, it offered commentary on Hanway's sanctimonious "advice to servants," which literary historian Kristina Straub has noted is "full of sad stories about 'good' servant girls turned prostitutes" as a result of bad choices. On page 116 of our newly acquired book, a former owner has bracketed Hanway's advice to avoid the corruption that will result from singing "idle songs": "I do not know but it would be so in London but there is no danger in New-England." Perhaps this same reader is the person who wrote in pencil on the endpapers, "A book well worth a second perusal," which sounds very much like a hint to look at the text peeking through the marbling. Two women's names are inscribed

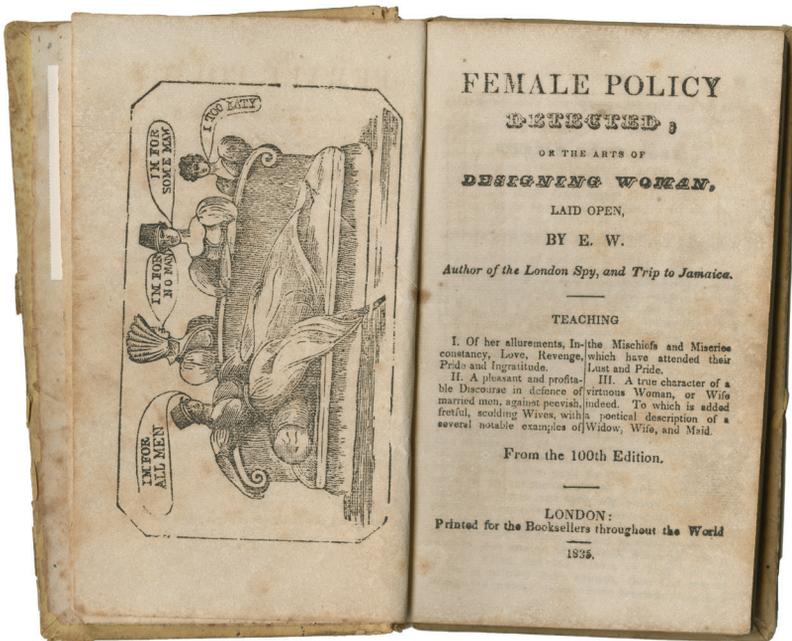
on our copy – so we are fairly certain that the commentary provides insight into a woman reader’s response to the text, as well as to the “hidden” text.

We also acquired a remarkable novel about a good girl who becomes a prostitute. Spoiler alert: she comes to a bad end. William B. English’s *Rosina Meadows, the Village Maid, or, Temptations Unveiled* (Boston: Redding & Co., 1843), purportedly based on “real life,” relates the story of a young woman from a village near the White Mountains. She leaves her rural surroundings to find work in Boston. She soon discovers that seamstresses must work excessively long hours to be able to afford basic necessities. Her beauty and artless manners attract the attention of young men, but she knows enough to rebuff their advances. However, a young woman named Alice Warren makes her acquaintance. A milliner, Alice dresses extravagantly and uses her shop “to the best advantage.” For example, she entices young male customers into her little back room and requests them to sit next to her on a sofa. She would show each young man “a charming pink bonnet, or a lovely dress, a pretty scarf, or a sweet little cape; and if any thing was necessary to persuade him to buy, she would promise to introduce him to one of the finest little girls in the city.” Alice convinces Rosina to participate in the latter part of the endeavor. Within a short time, she is pregnant, and “a regular frequenter of the third rows of theatres” (i.e., the third tier, or top balcony, where the lowest class of prostitutes work). Finally, after she commits suicide, the daily papers announce her death without being able to identify her by name. When Charles Henry Saunders (1818-1857) turned the story into a melodrama for the stage in 1855, he rewrote the ending. After her downfall, Rosina merely wanders the streets. (Not surprisingly, there is no reference to her turning tricks in the back of theaters.) At the end of Saunders’ play, there is a sad reunion between father and daughter while she is dying. Then, in the final scene, her grieving father strangles her seducer. The book is edgier than the play. In the book, Rosina becomes a prostitute; in the play, she is a naïve girl seduced by a single scoundrel.

One detail sticks out in the original version of *Rosina Meadows*: the sofa. In many texts, where there is a sofa, there is no virtue. Con-

sider, for example, the frontispiece of our recently acquired copy of *Female Policy Detected, or, The Arts of a Designing Woman Laid Open*.

This remarkable image shows caricatures of four women, whom we tentatively have identified as free-love advocate Frances Wright sprawled on a sofa (“I’m for all men”); writer Catharine Sedgwick (“I’m for no man”); writer Catharine Beecher (“I’m for some man”); and writer Harriet B. Stowe (“I, too, Katy”). But the book presents multiple mysteries. First published in 1695, the text is usually attributed to Edward Ward (1667-1731), but according to *The Cambridge Bibliography of English Literature*, Ward denied being the author. According to the preface, the book, which often was published covertly with a false imprint, was meant as a warning to young men “to avoid the lust and subtlety of those private madams, whose gay apparel and false pretences to modesty, give them cover in reputable families.” But of course it had appeal for its supposedly



*Female Policy Detected, or, The Arts of a Designing Woman Laid Open*. Purchased with funds from the Davida T. Deutsch Women’s History Fund.

x-rated content. The “London” in the imprint is almost certainly bogus, and so is the 1835 date, since the four American women would not have been familiar names (and controversial) until the mid-1850s. But further research only broadened the mystery; a variant of this image apparently represents four Irish women, including Lady Cahir, Lady Clare, and Lady Denny. We know this from the June 2, 1866, issue of *All the Year Round*, in which an anonymous writer (possibly the editor Charles Dickens himself) associated the caricature with these ladies of the Dublin court, and their participation in a racy game known as “Cutchacutchoo.” And the Library Company’s good friend Mary Fissell has located a copy of *Aristotle’s Masterpiece* that features our book’s image on its back cover. For readers then as now, the lesson is complicated. The image of self-aware women talking about men is almost pornographic. And looking closely at the frontispiece, one has to wonder about sofas, as well.

And, finally, if one of our readers is looking for a brothel in New York City in 1880, we’ve got the right book: *Visitor’s & Citizen’s Guide of Pleasure & Amusement in the City of New York* (1880). Titled simply “Guide” on the front cover, this palm-sized book contains page after page of advertisements for the city’s brothels, with a short preface assuring the reader that those listed are the “first-class houses,” and not the ones that “defraud strangers.” Here are some excerpts from the ads:

“No publicity need be feared.” (Mrs. E. Charles’s establishment at 117 W. 32nd St.)

“Israelite society very welcome.” (Miss L. Stephanie’s establishment at 110 W. 31st St.)

“20 young and beautiful ladies.” (Miss Minnie Smith’s establishment at 120 & 122 W. 31st St.)

“A specialty in the treatment of rheumatism.” (Madame Dubois, a “clairvoyant & magnetic physician” at 107 E. 19th St.)

We're not sure what a "treatment" by Madame Dubois entailed. Perhaps some men appreciated being able to tell their family that they needed to see their doctor in the city (wink, wink). Brothels often existed in close proximity to each other, as Wendy Woloson showed in the "Selling Sex" section of her 2012 Library Company exhibition "Capitalism by Gaslight," which featured data from our 1849 "Stranger's Guide" on Philadelphia establishments. Both booklets are probably the only surviving copies. Now when readers ask to see the notorious "Stranger's Guide," we'll have to ask them "Which one?" To purchase this item, Charles Rosenberg, William Helfand, and Michael Zinman contributed funds to supplement the Deutsch Women's History Fund. We greatly appreciate their generosity since the item is sure to get scholarly attention here.

This cursory glance at the issue of women and "virtue" reveals nothing if not ambivalence. In the 19th century, women needed to be modest and virtuous, but that wouldn't pay the rent ... or even make a good story.

# Cataloging and Conservation

Like a restaurant, the Library Company has a vibrant “back of the house” operation that, though unseen, allows our business to thrive. We see that in the McLean Conservation Department, which keeps our rare materials in good shape. In 2014, the conservation staff, which includes Jennifer Rosner, Alice Austin, and Andrea Krupp, treated and/or repaired nearly 1,500 damaged books, pamphlets, and ephemeral items. This is painstaking but vital work – and it flows from the notion that the Library Company must not only protect its historical gems but get them back on the shelves for scholarly and staff use.

Our conservation staff hones its craft in a variety of ways. In 2014, the team attended a workshop at the Folger Shakespeare Library in Washington, D.C., which illuminated new techniques in book binding and repair. And our conservators hosted several workshops during the year, which were co-organized by the Delaware Valley Chapter of the Guild of Book Workers, including ones on “Simple Leather Binding” (with Todd Pattison), “Ethiopian Bookbinding” (with Bill Hanscom), and “Box Making” (with Val Kremser).

Not to be outdone, the Cataloging Department had one of its most productive years in recent memory. Led by Chief Cataloger Holly Phelps, the Cataloging Department also includes Arielle Middleman (who recently completed her Master’s Degree in the field and ascended to the title of “cataloger”). They added roughly 4,800 new records to WolfPAC, and several hundred more records on “second or third copies” of books, pamphlets, and broadsides acquired by the Library Company but with binding variants and/or interesting provenance. That is a lot of work.

We did more cataloguing work online. To update WolfPAC, we hired Emma Ricciardi as a temporary assistant in the summer 2014. Under the guidance of Linda August, who also serves as our stack-book cataloger, Emma pulled whole shelves of stack books and, cart by cart, identified those not in the computer catalogue. Linda and

Emma – dubbed the “dynamic duo” by one staffer – added nearly 3,600 records to WolfPAC while also correcting online records for over 600 books.

Of course, WolfPAC is named in honor of our former Librarian, Edwin Wolf 2nd. Fittingly, in 2014, we completed processing Wolf’s professional and personal papers with support from the Philadelphia Area Consortium of Special Collections Libraries (PACSCL) and a grant from the Council for Library and Information Resources (CLIR). Christiana Dobrzynski Grippe, CLIR project manager, and Jessica Hoffman, project assistant, sorted through Wolf’s correspondence, research files, publications, photographs, and other records. The project ended in the summer with the production of a finding aid for the Wolf Papers.

For anyone interested in understanding the life and times of one of America’s great “bookmen,” the Professional and Personal Papers of Edwin Wolf 2nd is a great resource indeed. We’re proud that this research collection is now available at his longtime home: The Library Company.

### *Papier-Mâché Bindings Revisited*

When Michael Zinman gave the Library Company his bindings collection in 1999, it included twenty-seven papier-mâché bindings. Over the ensuing years, he has continued to add to this collection, and this year he gave us eighteen additional papier-mâché bindings along with some plaques, portfolios, and a writing box. Many libraries have one or two examples, but the Library Company now has well over sixty of these beautiful bindings, perhaps the largest collection of its kind.

Produced during a very brief period from around 1849 to 1856, papier-mâché bindings appeared mostly on gift books. These books were often offered for sale in several different binding options at a range of pricing, papier-mâché being the most expensive. During this time, papier-mâché objects of any kind were very popular, and many products were made with the technique such as trays, boxes, clock cases, buttons, portfolios, and card cases. Papier-mâché was

manufactured first in England and later in the United States. After forming the papier-mâché, mother-of-pearl was attached to the surface, which was then coated with multiple layers of black japan varnish. The surface was then sanded to reveal the embedded shell and the object was painted with scenes or flowers. Gold, mostly metal leaf, was transferred to the surface. Plaques were made in this way and used as book covers.

The bindings, though, were fairly simple to make. Having purchased the completed plaques from papier-mâché manufacturers, the bookbinder simply attached them to leather stubs that extended from the spine covering. Though none of our papier-mâché



Papier-mâché binding on *Leaflets of Memory* (New York: Leavitt & Allen, [1855]). Gift of Michael Zinman.

bindings are signed, it is fairly certain that Philadelphia bookbinder Joseph T. Altemus bound some. Papier-mâché plaques were listed in the inventory of his bindery when he died in 1853. Shown here is the popular annual, *Leaflets of Memory* (1855) which was published from 1844 to 1858. Altemus was mentioned in the preface of an earlier edition, and since the same spine stamp was used on later volumes after he died, it is likely that his son continued to bind them. The Library Company has twenty-eight volumes of *Leaflets of Memory* in a wide range of binding styles that include cloth, leather, and papier-mâché.

As the popularity of papier-mâché products waned, so too did its use as book covers. They are interesting artifacts that tell us much about a remarkable time in American book publishing and manufacturing. We are grateful to Michael Zinman for his continued interest in these beautiful bindings.

# Fellows and Fellowships at the Library Company

*A Great Tradition Grows Stronger*

Recently Temple University professor Jessica Roney gave a public presentation at the Library Company about her new book, *Governed by a Spirit of Opposition*, in which she offered a brilliant new interpretation of the origins of the American Revolution. Dr. Roney argues that ordinary Philadelphians began to play an active role in political life in the colonial period by joining voluntary associations such as fire companies, hospitals, militias, schools – and libraries like ours – and that this civic engagement ultimately empowered them to overthrow British rule and to envision a more participatory form of government. She conducted her first research for her book as the Albert M. Greenfield Foundation dissertation fellow in 2005. Her presentation and its warm reception by non-academic visitors as well as scholars exemplified the Library Company’s impact on our understanding of American history and society.

Since the Library Company’s research fellowship program began in 1987 it has funded almost 850 scholars, who have published about 200 books and a great many more articles based on their research here. Those publications (in libraries and now online) reach thousands of readers every year and have become a permanent part of the literature of American history. In addition most of those fellows (like Dr. Roney) are teachers who every year introduce thousands of students to American history, literature, and art. Research done at the Library Company has changed the shape of several professional fields, including economic history, the history of the book, African American history, and women’s history. When scholars publish books that relied on our collections, they send us a copy. Our shelves are now full of their productions!

Most of our fellows are just starting out on their careers as historians, so their experience at the Library Company is truly

formative. In many cases, we give young scholars (especially graduate students) their first archival research fellowship, their first recognition outside their home institutions, and their first encounter with the raw materials of history. This is something they remember for the rest of their career.

As much as we benefit our fellows, they benefit the Library Company even more. As fellows they continually provide our staff with new insights about our collections and how they can be of use; and their publications have made us, if not quite famous, at least far better known than we were in 1987. But this virtuous cycle really begins when would-be fellows make their applications. Last year we awarded forty-nine fellowships, but we received about 250 applications, and each applicant made an effort to learn about the institution and its holdings. In addition, these applications come with letters of reference from senior scholars, who did the same thing. Applicants come from every state in the Union and from around the world as well; in the last two years alone we received applications from twenty-one countries. All in all, the fellowship program is our single most important outreach program.

### **The Library Company 2014-2015 Research Fellows are:**

National Endowment for the Humanities Post-Doctoral Fellows:

- ☛ Dr. Randy M. Browne, Department of History, Xavier University, *Surviving Slavery: Politics, Power, and Authority in the British Caribbean, 1807–1834*
- ☛ Dr. Benjamin Fagan, Department of English, University of Arkansas, *The Black Newspaper and the Chosen Nation*
- ☛ Dr. Brian Luskey, Department of History, West Virginia University, *Rich Man's War, Poor Man's Fight: The Cultural Economy of the American Civil War*
- ☛ Dr. Nicholas P. Wood, Department of History, University of Virginia, *Considerations of Humanity and Expediency: The Slave Trades and African Colonization in the Early National Antislavery Movement*

Mellon Scholars Program in  
African American History Postdoctoral Fellows

- ☛ Dr. Kabria Baumgartner, Department of History, College of Wooster, *In Pursuit of Knowledge: African American Women and Educational Activism in America's Republic*
- ☛ Dr. Aston Gonzalez, Department of History, University of Michigan, *Designing Humanity: African American Activist Art, 1830-1880*

Mellon Scholars Program in  
African American History Dissertation Fellows

- ☛ Emahunn Campbell, Ph.D. Candidate in Afro-American Studies, University of Massachusetts-Amherst, *The Imagination and Construction of the Black Criminal in American Literature, 1741-1910*
- ☛ Emily Owens, Ph.D. Candidate in African and African American Studies, Harvard University, *Fantasies of Consent: Black Women's Sexual Labor in 19th-Century New Orleans*

Program in Early American Economy and Society  
Post-Doctoral Fellows

- ☛ Dr. Manuel Covo, Department of History, École des Hautes Études en Sciences Sociales, *Trade, Empire, and Revolutions in the Atlantic World Saint-Domingue, between the Metropole and the United States, 1778-1804*
- ☛ Dr. Brian Luskey, Department of History, West Virginia University, *Rich Man's War, Poor Man's Fight: The Cultural Economy of the American Civil War*

Program in Early American Economy and Society  
Dissertation Fellows

- ☛ Benjamin Hicklin, Ph.D. Candidate in History, The University of Michigan, *"Neither a Borrower nor a Lender Be?": Experiencing Credit and Debt in the English Atlantic, 1660-1750*

- ☛ Elizabeth Jones-Minsinger, Ph.D. Candidate in History of American Civilization, University of Delaware, *Women's Consumption in Early America*

#### Albert M. Greenfield Foundation Dissertation Fellows

- ☛ Jessica Linker, Ph.D. Candidate in History, University of Connecticut, *'It is my wish to behold Ladies among my hearers': Early American Women and Scientific Practice, 1720-1860.*
- ☛ Rachel Walker, Ph.D. Candidate in History, University of Maryland, *A Beautiful Mind: Physiognomy and Female Intellect, 1750-1850*

#### Mellon Scholars Program in African American History Short-Term Fellows

- ☛ Westenley Alcenat, Ph.D. Candidate in History, Columbia University, *Escape to Zion: Black Emigration and the Elusive Quest for Citizenship, 1816-1868*
- ☛ Dr. Frederick Knight, Department of History, Morehouse College, *Black Elders in Early America*
- ☛ Tiffany Player, Ph.D. Candidate in History, Washington University in St. Louis, *Black Women and the Politics of Slavery from the Antebellum through the Great Depression*
- ☛ Dr. Selena Sanderfer, Department of History, Western Kentucky University, *Tennessee's Postwar Black Emigration Movements, 1868-1888.*

#### Program in Early American Economy and Society Short-Term Fellows

- ☛ Jonathan Barth, Ph.D. Candidate in History, George Mason University, *Money, Mercantilism and Empire in the Early English Atlantic, 1607-1697*
- ☛ Zachary Dorner, Ph.D. Candidate in History, Brown University, *Expert Individuals and Networked Pharmaceuticals: The Making of Britain's Global Empire in the 18th Century*

- ☛ Jordan Smith, Ph.D. Candidate in History, Brown University, *The Invention of Rum*
- ☛ David Thomson, Ph.D. Candidate in History, University of Georgia, *Bonds of War: Capital and Citizenship in the Civil War Era*

#### McLean Contributionship Fellow

- ☛ Shuichi Wanibuchi, Ph.D. Candidate in History, Harvard University, *A Colony by Design: Space, Nature, and the Transformation of Landscape in the Delaware Valley*

#### Reese Fellow in American Bibliography

- ☛ Jeffrey Makala, Ph.D. Candidate in American Literature, University of South Carolina, *Unmovable Type: Towards a History of Stereotyping and Electrotyping in 19th-Century America*

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

- ☛ Dr. Maria Zytaruk, Department of English, University of Calgary, *Non-Book Objects in the Library Company of Philadelphia (ca. 1731-1850)*

#### American Society for Eighteenth-Century Studies Fellow

- ☛ Katlyn Carter, Ph.D. Candidate in History, Princeton University, *Practicing Representative Politics in the Revolutionary Atlantic World: Publicity, Accountability, and the Making of Representative Democracy*

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

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