

THE ANNUAL REPORT  
OF THE  
LIBRARY COMPANY  
OF PHILADELPHIA  
FOR THE YEAR 2008

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Presented at the Annual Meeting  
May 2009

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*PHILADELPHIA:*

The Library Company of Philadelphia  
1314 Locust Street  
Philadelphia, Pennsylvania 19107  
2009

as of December 31, 2008

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FRONT COVER: Jonas (pseud.). *The White Turtle & The Red Crab of Philadelphia*.  
Lithograph, hand-colored. (Philadelphia: Published and printed by Priff [pseud.], ca.  
1852). Acquired from the Jay T. Snider Collection.

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# REPORT OF THE PRESIDENT

I am delighted to present my third report as your President. The year 2008 was a challenging one for the Library Company, as it was for other non-profits. Nevertheless, entering our 278th year, the Library Company will forge ahead with our accustomed level of service to researchers both on-site and at a distance, as well as our accustomed array of scholarly and public programs.

The reports that follow from our Director and our curators will present the details of the many programs, activities, and significant acquisitions that took place last year. It is my role to point out a new permanent exhibition and acknowledge major gifts to the collection.

In the Logan Room we now have on display some of the Library Company's most important art and artifacts. Trustee Carol Soltis and I, together with Library Company staff members James Green, Jennifer Rosner, Linda August, and Al Dallasta, have finally been able to give the Logan Room the attention it deserves. It has been entirely re-installed to present, as well as preserve, some of the Library Company's distinguished collections in the fine arts – many newly conserved – and to exhibit some of the curious artifacts given to the Library Company over the years but long stowed away, such as the telescope and drawing instruments frequently listed in 18th-century Philadelphia inventories; a selection of Benjamin Franklin's possessions, personal and scientific; and – *de rigueur* – a lock of George Washington's hair. There is a clear, illustrated guide for the convenience of visitors to the room. Please take time on your next visit to see what a very fine museum collection the Library Company has accumulated over the years. We hope this effort has added another dimension to the Library Company's primary role, making its unique collections available. We would like to acknowledge, with thanks, contributions and in-kind help from the Pennsylvania Historical and Museum Commission, the City of Philadelphia, the National Endowment for the Arts, the Schwarz Gallery, conservators from the Philadelphia Museum of Art, and several individual donors.

Let me also acknowledge some of the significant gifts we received last year, which are reported on at much greater length by our curators in their reports:

☛ Trustee Emeritus Michael Zinman gave world's fairs material; 150 early raised-letter books printed for the blind; a cache of pre-1801 books, pamphlets, and broadsides, many unrecorded; about 125 pre-1801 blank legal forms, all unrecorded; 19th-century printings of the Declaration of Independence; and many magazine titles.

☛ Carroll Smith-Rosenberg, the eminent feminist scholar who is professor emerita of history at the University of Michigan, gave a huge collection of 650 books and pamphlets, including works on etiquette, marital advice, cookery, childrearing, prostitution, female education, and women's suffrage.

☛ Patricia Tyson Stroud McCurdy donated three items related to famous actress Charlotte Cushman's career, which complement the portrait of Cushman by Thomas Sully that is exhibited in the Logan Room.

☛ Trustee Davida T. Deutsch purchased for us Hugo Grotius's *The Truth of Christian Religion* (3rd ed., London, 1689) bearing the bookplate of William Byrd of Westover, on the occasion of Librarian James Green's twenty-fifth anniversary.

☛ And finally, last year the Library Company acquired thirty-one lots at the auction sale of Jay Snider's magnificent collection of Philadelphiana. Mr. Snider, a former Library Company trustee who now lives in Los Angeles, helped us enormously by providing about half the funds we needed to bid so successfully. And rare book dealer Clarence Wolf handled our bidding without commission. Jay Snider had amassed a huge array of books, pamphlets, manuscripts, prints, maps, photographs, and drawings documenting Philadelphia from the late-17th to the late-19th centuries. The Library Company has long had a collection rich in early Philadelphia printing and the iconography of the city. The Snider Collection enhances our existing collections quite nicely.

Generous gifts like these add to the research value of our holdings.

Beatrice W. B. Garvan, *President*

# REPORT OF THE TREASURER

*Year Ended December 31, 2008*

	<u>Unrestricted</u>
REVENUES, GAINS, & OTHER SUPPORT	
Contributions	\$ 194,886
Dues	92,896
Grants	416,795
Interest & dividends	78,708
Realized loss on sales of marketable investment securities	(53,742)
Unrealized loss on marketable investment securities	(1,140,349)
Sales of Zinman duplicates	29,067
Library Services	<u>132,742</u>
	(248,997)
Net assets released from restrictions	<u>780,511</u>
TOTAL REVENUES, GAINS, & OTHER SUPPORT	<u>531,514</u>
EXPENSES	
Program	2,552,888
Management & general	193,738
Fundraising	<u>112,140</u>
TOTAL EXPENSES	<u>2,858,766</u>
CHANGE IN NET ASSETS	(1,630,540)
NET ASSETS, BEGINNING OF YEAR	<u>10,788,519</u>
NET ASSETS, END OF YEAR	<u>\$ 9,157,979</u>

<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
\$ 800	\$ 232,215	\$ 427,901
		92,896
21,000	5,000	442,795
-	304,602	383,310
-	(207,300)	(261,042)
-	(4,327,907)	(5,468,256)
-	97,698	126,765
-		132,742
<u>21,800</u>	<u>(3,895,692)</u>	<u>(4,122,889)</u>
<u>(302,268)</u>	<u>(478,243)</u>	<u>-</u>
<u>(280,468)</u>	<u>(4,373,935)</u>	<u>(4,122,889)</u>
-	-	2,552,888
-	-	193,738
<u>-</u>	<u>-</u>	<u>112,140</u>
<u>-</u>	<u>-</u>	<u>2,858,766</u>
(280,468)	(4,373,935)	(6,284,943)
<u>797,131</u>	<u>19,195,403</u>	<u>30,781,053</u>
<u>516,663</u>	<u>14,821,468</u>	<u>24,496,110</u>

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

Robert J. Christian, *Treasurer*

# REPORT OF THE DIRECTOR

These days we hear a great deal about the gargantuan size of the federal deficit and about the vast extent of the “waste, fraud, and abuse” of federal funds. One might be forgiven for assuming that there are no federal programs or agencies that operate efficiently and that ensure that every government dollar spent is leveraged with private support to maximize its effect and accomplish more with less. Yet there is one such agency – the National Endowment for the Humanities – and it is one with which the Library Company has enjoyed a long and fruitful relationship.

The name is something of a misnomer, for NEH – the single largest source of humanities funding in the United States – is actually anything but an endowment. It relies on annual appropriations from Congress, and each year it must fight for its minuscule piece of the pie. Occasionally it even becomes embroiled in budget battles and the “culture wars,” which thankfully seem to have subsided. Despite an impressive record of advancing the humanities at a very modest cost, NEH has shrunk in size and therefore has a diminished ability to fund all the worthwhile projects put forward by hundreds of applicants. The NEH appropriation, which covers the agency’s administration as well as all of its grant-making, is currently about \$150 million per year; at its peak in 1979 the funding level was more than \$430 million in today’s dollars. And you can well imagine how much keener the competition for grants is these days, especially given the proliferation of museums, historical societies, scholarly organizations, research projects, documentary films, and other worthy applicants.

It is a point of great pride, therefore, that the Library Company has established such an enviable record of success with our NEH applications. Since we received our first NEH grant in 1977, eighteen grants totaling \$3.5 million have come to 1314 Locust St., and we have raised an additional \$6.8 million from numerous foundations and individual donors in order to claim the NEH grants that required matching contributions. That \$10.3 million of indispensable funding has supported:

☛ Capital projects, such as improvements to our main building and the renovation of our neighboring Cassatt House as a residential research center;



- ☛ Summer seminars for school teachers and college and university faculty, which we have held every year but one since 2004; seventy-five teachers from across the country have so far participated in these four-week programs, on topics as disparate as “Philadelphia’s Economy in an Era of Atlantic World Revolutions,” “The Abolitionist Movement,” and “The Problem of Governance in the Early Republic”; by the summer of 2010 that number of teachers will climb to ninety;
- ☛ The processing, cataloging, conserving, and digitizing of our collections, including the McAllister Collection of Civil War-era Ephemera, the Afro-Americana Collection, the Education and Philanthropy Collection, and the Early American Imprints Collection;
- ☛ Post-doctoral research fellowships; and
- ☛ Partially endowing a curatorship, a rare book cataloger, technology, a dissertation fellowship, and our Program in Early American Economy and Society.

I can say with confidence that every dollar of federal support has been applied to one of the Library Company’s core functions and has produced an excellent “return on investment,” an apt term given that all contributions to the Library Company from all sources are really investments in our future.

I would be remiss if I failed to acknowledge the nation’s largest *private* supporter of the humanities, which has in some cases worked hand in glove with NEH, and with which the Library Company has also enjoyed a long and fruitful relationship. That would be the Andrew W. Mellon Foundation, which has long been providing absolutely vital funding to the nation’s independent research libraries. Again, our relationship goes back to the 1970s. The Mellon Foundation has awarded numerous grants over the years that – like our NEH grants – have addressed many of the Library Company’s principal activities, such as cataloging, conservation, and research fellowships. It is certainly gratifying to know that the work of the Library Company is recognized and so highly valued by these important national institutions.

# *Report of the Librarian*

## *Wendy Woloson: A Great Collection Builder*

This year saw the departure of Curator of Printed Books Dr. Wendy Woloson after fourteen years of service, dating back to her grad school days, when she was our summer Reading Room assistant. It was a significant loss for us, but an exciting step for her as she entered the world of digital publishing. Over the years Wendy spotted a lot of great books for us (not to mention broadsides and ephemera) at auction and in booksellers' catalogs. Of the many booksellers who appreciated her flair, some sent her advance copies of their catalogs, through which we acquired outstanding and unusual items. What follows is just a representative sampling of what she bought for the collection.

This year Wendy was especially pleased to acquire a twelve-page pamphlet called *A Tract, on the Importance of Every Family Reading a Weekly Newspaper, and Keeping Regular Files Thereof*, printed at the office of the *Long Island Star* (Brooklyn, 1820). Editor Alden Spooner argued that newspapers contained important information, and every bit of them (including the advertisements) should be read. Parents could inculcate knowledge in their children at an early age by reading to them from the newspaper: "It is lamentable, that some fathers do not appear sensible that their children are growing up with want of intelligence, and indisposition to acquire it." He firmly believed that only by reading newspapers could people become full, engaged citizens capable of thinking and talking about complex issues. Not to be used as waste-paper or loaned out to friends, newspapers should be saved, hung from a wire hook and the issues gathered up and bound together after a year. This extremely ephemeral piece – the only other copies known are at the Brooklyn Historical Society and the American Antiquarian Society – contains a wealth of information about common reading practices in the early Republic.

Wendy also was thrilled with a spectacular oversize playbill advertising the Brooklyn Athenaeum's program of "The Great Apocalypse," illustrated with fifty "splendid moving tableaux" (Brooklyn, 1867?). The reproduction here only partly conveys what a stunning piece of graphic art it is, with ornamental type and a large woodcut showing the

# BROOKLYN ATHENÆUM,

FOR A SHORT TIME ONLY, COMMENCING

**Monday Ev'ng, Sept. 23rd**

Open Every Night after until further Notice, and on WEDNESDAY AND SATURDAY  
AFTERNOONS, at 2 1-2 o'clock.



The Wonder and Marvel of the Age! Magnificent and Divine!

THE GREAT

# APOCALYPSE

ILLUSTRATED!

## THE BOOK OF REVELATIONS

UNSEALED!

THE VISIONS OF SAINT JOHN OPENED TO VIEW  
— IN —  
FIFTY SPLENDID MOVING TABLEAUX!

Showing what Saint John saw

WHEN A DOOR IN HEAVEN WAS OPENED,

As described by him in the Book of Revelations, commencing with the Vision of the

**Seven GOLDEN CANDLESICKS**

And ending with the Vision of the

**DAY OF JUDGEMENT AND THE NEW JERUSALEM!**

The whole comprising the Entire Visions related in the Book of Revelations, and presenting to view the most SENSIBLE AND SPECTACULAR SCENES, THE TERRIBLEST OF MEN, and only revealed to SAINT JOHN, the "beloved Disciple," that the world through him might learn of the things that must come to pass, and prepare for the "Great Day of His Wrath," when none shall be able to stand.



### THIS EXTRAORDINARY EXHIBITION

Has been got up on a scale of Magnificence and Splendor, never before attempted, at a cost of over Forty Thousand Dollars, and was prepared from original designs by that most eminent Artist, HENRY BILLINGS, Esq., whose brilliant conceptions of the Visions of Saint John have fully borne out the statement made by the Rev. ALBERT BARNES, author of *Barnes' Notes on the Book of Revelations*, that these "visions would MARK THE FUTURE HISTORY OF THE WORLD."

Brooklyn Athenaeum, *The Great Apocalypse Illustrated!* (Brooklyn, 1867?). Upper portion, showing the wood engraving by [Stephen] Russell after Hammatt Billings.

Virgin Mary squaring off against the seven-headed Beast of the Apocalypse. The tableau panels, said to have cost the organizer \$40,000 to create, were painted by Boston artist and architect Hammatt Billings, perhaps best known as the illustrator of *Uncle Tom's Cabin*.

With funds from the Program in Early American Economy and Society, Wendy added hundreds of items to our collections since the Program was launched in 1999. She did this with a discerning eye and a historian's instinct for rich source material. One of her techniques was to build a number of defined sub-collections, and one of these consisted of materials printed in and about Lowell, Massachusetts, one of the birthplaces of the American factory system. This year, for example, she bought an 1862 broadside printed for Richard Kitson, owner of a machine shop in Lowell, enumerating the *Rules and Regulations to be Observed by Persons Employed in This Shop*, which show how regimented factory work had become: no leaving the floor without permission, no unnecessary conversation, and no "washing up, or preparing to do so, before the speed goes down."

This year Wendy also made a few purchases in an attempt to fill new gaps created by our return of books on deposit from the Wagner Free Institute of Science. Since 1983, the Library Company had served as custodian for over 170 books and graphic items belonging to the Wagner, an arrangement initiated by the Wagner's then director who was understandably concerned about the security of its collections. Having recently completed a significant renovation project, the Wagner now has a secure and climate-controlled space in which to house its collections, and so has reclaimed its deposit, a bittersweet moment for the Library Company. We have had the great privilege of caring for and making accessible a fine collection of materials related to science and technology, with a particular strength in photography and optics. Many things will be sorely missed, including an Audubon print, a Hexamer map of Philadelphia, several extremely rare publications from the early years of photography, and the *Timber-Merchant's Guide* (Baltimore, 1823), the first American book with colored lithographic plates. One somewhat less rare book Wendy replaced is Thomas McMullen's *Hand-Book of Wines* (New York, 1852), bound in calf stamped with an image of a Grecian amphora, from which we can imagine pouring a farewell toast to a great collection builder.

### *Charles Rosenberg: A Tendency toward Subversives*

Charles E. Rosenberg has a special fondness for subversives of all sorts, so this year he purchased for us a volume of the important New York free-thought newspaper *The Beacon* edited by Gilbert Vale, covering the years 1841 to 1843. It complements another volume covering 1838 to 1841 that we acquired from the same bookseller in 2001. Vale was not afraid of controversy. He wrote an adulatory biography of Thomas Paine, then at the nadir of his reputation, which included his letters to George Washington, suppressed by previous biographers, that were highly critical of Washington's actions in his second term. He also published such scandalous books as Robert Dale Owen's birth control tract *Moral Physiology*. The period covered by our run of *The Beacon* coincides with a shift from gradualism to immediatism in reform movements from abolition to temperance to women's rights, and Vale's newspaper charts these developments in detail.

Also with funding from Dr. Rosenberg we bought another subversive work, *John's Way: A Domestic Radical Story* (New York: Truth Seeker, 1877) by Mrs. Elmina D. Slenker. Slenker was a versatile free-thinking feminist and birth control advocate who was jailed for violating the Comstock Act by using the mails to distribute free-love publications. From free thought and free love, it is only a short step down the slippery slope to anarchy, and so with encouragement from Dr. Rosenberg we bought a run of *Periodical Letters on True Civilization* (New York, 1856-58), edited by the founder of philosophical anarchy in America, Josiah Warren. It is a continuation of a publication begun at his anarchist community at Modern Times (now Brentwood), Long Island. There he tested his ideas about an economy based on exchange, where the labor cost of an article set a limit on its price. His publications were mostly concerned with applying his ideas to solve current social problems. One of his greatest accomplishments, in his own eyes, was to have run a store for two years without showing either a profit or a loss. A greater contrast with our present state of financial anarchy can hardly be imagined. Dr. Rosenberg also gave a score of popular medicine books, including five pamphlets published by a dubious outfit in 1870s New York called the American Popular Life Insurance Company. Whether this was a scam or merely a crank scheme is not clear.

It looks as if their gimmick was to calculate a premium based not on the usual actuarial tables but rather on the customer's own personal life expectancy based on family history. In the true Ponzi tradition, they guaranteed "Returns or Dividends to the Long-Lived."

Another recent purchase was the first edition of *The Black Book; or, Corruption Unmasked!* (London, 1820), which exposed all the British ministers, civil servants, clergymen, and landholders who received money from the government, with names and sums in damning tabulation. Just as in Britain and America today, leaking this kind of information was intended to reveal the influence of special interest groups on the government. The book was dedicated to laborers, artisans, and farmers, and it purported to expose "the chief causes of their poverty." It went on to sell over 50,000 copies. Our copy contains the bookplate of Edward D. Ingraham, a prominent Philadelphia book collector and lawyer who in 1834 was appointed to investigate the affairs of the Second Bank of the United States; and it is appropriately bound in half black roan.

### ***Michael Zinman: More Than Early American Imprints***

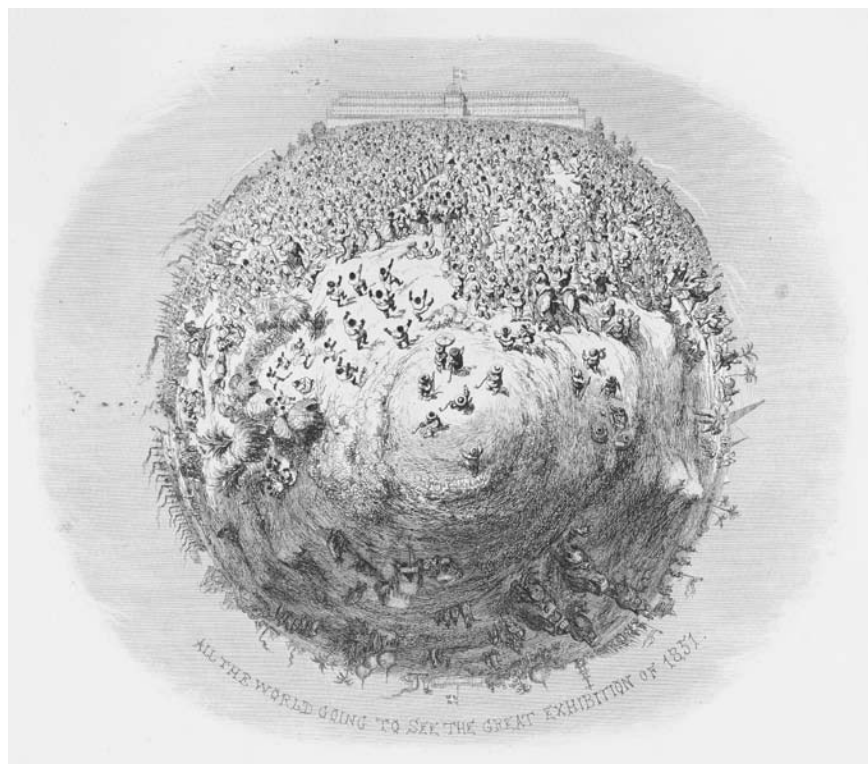
Readers of our Annual Reports are familiar with Michael Zinman as a collector of early American imprints and bindings, but he really is omnivorous as a collector. Mark Singer certainly had this in mind when he titled his 2000 *New Yorker* profile of Mr. Zinman "The Book Eater." This year he gave us a number of collections that neatly show the range of his interests. The first is a significant collection of world's fairs material, focusing on Philadelphia's Centennial Exhibition, but also documenting fairs in both Europe and the United States over a seventy-five-year time span. It includes both seemingly inconsequential pieces of ephemera and items meant to leave official, long-lasting records of the fairs.

The public's appetite for international exhibitions seemed nearly insatiable in the last half of the 19th century, with fairs held in cities including London (1851 and 1862), Paris (1867 and 1878), Vienna (1873), Philadelphia (1876), and Chicago (1893). While governments and fair organizers had their own agendas for putting together these events, such as honoring the 400th anniversary of Columbus reach-

ing America (Chicago 1893), celebrating the recovery of France after the Franco-Prussian War of 1870 (Paris 1878), or attempting to heal a country only a decade away from a devastating civil war (Philadelphia 1876), fairgoers flocked to the exhibitions because they offered fun and excitement. Huge exhibition buildings filled with wares representing international achievements in industry, technology, and the arts dazzled visitors. Fairgoers had the opportunity to travel, however briefly, to a world beyond what they imagined they would ever see, and they eagerly snatched up souvenirs as a way to remember their experiences and to share them with friends.

The Zinman gift contains assorted souvenirs: small books filled with lithographic views of Centennial buildings, including one with captions in English, French, and German; a bandana printed with views of Centennial buildings; and trade cards incorporating world's fair imagery to sell particular products. Also in the Zinman gift are combination trade cards/lottery tickets printed for the New American Sewing Machine Company utilizing images of major Centennial buildings. Each card was stamped with a number, and the lucky winner of a drawing held at the conclusion of the Centennial exposition won "the fine Machine on Exhibition, at our Pavilion." Numerous small broadsides and pamphlets in the collection document various items exhibited at the fairs. Visitors to London's Crystal Palace exhibition who suffered from "tender feet" could learn about the "ease and comfort derived from wearing elastic enameled cloth boots and shoes," while visitors concerned about the opposite end of their anatomy could learn the benefits of a "lateral expanding wig" which "produced a closer imitation of nature [while] retaining its position without pressure."

Mr. Zinman's gift also contains more "official" and substantial items from the fairs including catalogs and guidebooks listing what fairgoers could expect to see in different departments and other important visitor information. Twenty lantern slides, taken by the Centennial Photographic Company, that fair's official photographers, are part of this gift and include both views of building exteriors and specific display areas. Day & Son, official lithographers to Queen Victoria, took the opportunity offered by the 1862 London International Exhibition to display their printing skills with the publication of *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862* (1863). Three



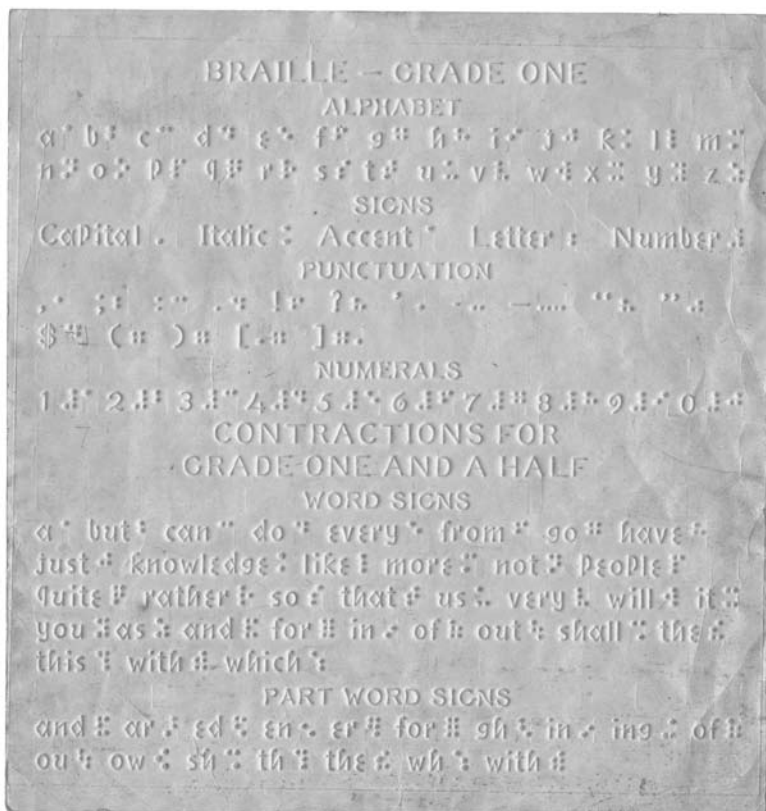
George Cruikshank, "All the World Going to See the Great Exhibition of 1851," in Henry Mayhew, *Mayhew's Great Exhibition of 1851* (London, 1851).

hundred chromolithographic plates of sculptures, jewelry, stained glass windows, grates, and assorted other subjects accompanied by text in both English and French fill these three folio volumes dedicated to the Queen. The superb quality of the chromolithographs, as well as the beauty of items exhibited at this fair, is displayed to great advantage in *Masterpieces*, but it is George Cruikshank's etchings that capture the spirit of fun and excitement of an international exhibition. Mr. Zinman's gift includes a bound volume of eleven Cruikshank etchings originally produced for Henry Mayhew's *1851, or, The Adventures of Mr. and Mrs. Sandboys and Family* (London, 1851), the story of a family who traveled to London to attend the Crystal Palace exhibition. Cruikshank's satirical sketches compare the crowded London streets to the ghost-like, abandoned streets of Manchester and the desperate



attempts of travelers to secure lodgings in the over-booked capital city. From the serious to the mocking, the monumental to the ephemeral, Michael Zinman's gift captures the multi-faceted experience of world's fairs.

Mr. Zinman also collects early printing for the blind, which had its beginning in the late 18th century with various forms of raised letters embossed on heavy paper. The first American printing house for the blind was established on this principle at the Pennsylvania Institution for the Instruction of the Blind in Philadelphia in 1833. By then, however, the Braille system of dots was coming into use in France. It was introduced in America at the Missouri School for the Blind in 1860, and over the following decades it gradually replaced raised-letter printing everywhere. The sighted philanthropists who introduced printing for the blind were comfortable with raised-letter printing, which could be read by sight as well as by touch, but the Braille system was far easier for the blind to learn, and it could be used for writing as well as reading. It was a classic story of competing technologies, 78 versus 33 r.p.m. or Beta versus VHS. We have long had a handful of "firsts" in this field, including Valentin Haüy's *Essai sur l'Education des Aveugles* (Paris, 1786), with the earliest example of raised-letter printing, and the first publication of the Pennsylvania Institution, *The Gospel According to Saint Mark* (Philadelphia, 1833). But we had very little else, nor did we have the faintest idea of the quantity and variety of this kind of printing until Mr. Zinman began hunting for examples in the early 1990s. This year he gave us all he had accumulated, some 150 items including reports of schools for the blind with samples of raised-letter printing. However, the heart of the collection consists of the actual books, large and bulky but surprisingly light in weight. These are very rare, but we suspect there are a lot more out there. The texts range from books of the Bible to primers, geographies, arithmetic books, readers, and such less predictable books as *The Harvey Boys, Illustrating the Evils of Intemperance* (Boston, 1837) and *Poetry of America: Selections from Standard American Poets* (Philadelphia, 1870). A few are music books, which used a dot system for notes alongside raised-letter text. One of the most interesting pieces is the latest in date, a single sheet showing Braille letters, punctuation, numerals, and a new (post-1917) development, contractions for commonly used words and parts of words, all



*Braille – Grade One ... Grade One and a Half.* (Place and printer unknown, probably after 1917, the year that the American Commission on Uniform Type authorized grade one and a half). Gift of Michael Zinman.

side by side with their raised-letter equivalents. Mr. Zinman calls it a Rosetta Stone of printing for the blind. It is illustrated here.

At year's end Mr. Zinman also gifted several other collections that were on deposit, including about thirty 19th-century printings of the Declaration of Independence, forty-two magazine titles, ranging from single issues to long runs, over 100 additions to his 19th-century book-binding collection, and about 100 other miscellaneous books. Picking a high point among this miscellany is not easy, but let it be the one manuscript: the printer's copy for *The New Pennsylvania Almanac for 1792* (Philadelphia: R. Campbell, 1791). Early American printer's copy is quite uncommon, in part because so much of what they printed



was copied from other publications. This was especially true of the two most lucrative staples of the press, newspapers and almanacs. Yet one part of the almanac had to be original, and that was the monthly tables of the times of the rising and setting of the sun and moon, the position of the planets, eclipses, and so forth. It made no sense to reprint the tables from British almanacs or even almanacs from other colonies because their calculations would not be the same in another latitude or hemisphere. Local almanac makers, sometimes known as philomaths, were needed to supply the printer with those calculations. There was no legal copyright in America until the late 1780s, so sometimes a printer could pirate another local printer's copy, but it did not happen often because most almanacs were, like calendars today, sold within a few weeks at the end of the year, and if a printer waited for a rival's almanac to appear, by the time he had printed his knock-off, the window for sales would be closing. In the absence of copyright, American authors were almost never able to sell the right to publish their works for money, but printers routinely paid relatively substantial amounts for almanac copy. We know this from printers' letters and accounts, but actual manuscript copy for an early American almanac is almost unheard of.

Our manuscript, an unbound quire of folio sheets, includes a note stating that it was compiled in Salem County, New Jersey, for Philadelphia publisher Robert Campbell by one James Login, Philomath (possibly a pseudonym playing on the name of the great local polymath James Logan), "Price for the Copy Five Pounds Pennsylvania Currency." And below that a note appears that confirms the need for copy well in advance of the end of the year: "Next year's almanac to be finished by July the tenth, 1792." Login supplied all the calculations in twelve tabular calendar pages, one for each month, and they are reproduced exactly in the printed almanac. The manuscript also includes in what seems to be the same hand some bits of typical almanac filler, for example, a few lines of poetry from an ode by Joseph Addison. If these were meant to be suggestions for Campbell, they were not used. There are nineteen pages of filler in the printed almanac, including essays and verse copied from various sources, but none of that is in Login's manuscript. Even the weather predictions that are scattered through the calendar pages ("dry weather," "cool mornings") are not

in the manuscript. This seems to confirm the pattern: the philomath provides the astronomical calculations, and the printer decides what the filler will be.

This brings us to early American imprints, still Mr. Zinman's greatest interest. Over the last two years he donated or provided the funds for us to buy about 120 pre-1801 books, pamphlets, and broadsides, of which nineteen are unrecorded. He also donated about 125 pre-1801 blank legal forms, all unrecorded. The unrecorded items are of particular interest because they are being cataloged under a National Endowment for the Humanities grant, and they will eventually be

added to the national digital library of American imprints published by Readex/Newsbank. Perhaps the most sensational of these unrecorded imprints is one of the earliest surviving American ballads, *Pride's Fall, or A Warning for All English Women* (Boston, 1737). We know ballads were widely sold, read, and sung in the colonies from the very beginning of English settlement, but we know very little about the local printing of them. Franklin said he wrote and printed a ballad about the pirate Blackbeard in 1719, but no copy has survived; and we know of two more locally composed ballads printed in 1732 and 1734. But most of the ballad sheets sold in America must have been traditional English ones, and presumably most of them were imported from London and sold by peddlers. Until now, the earliest American reprints of English ballads known are from the late 1740s. *Pride's Fall* is thus the third extant ballad printed in Amer-



Detail from broadside ballad *Pride's Fall* (Bristol, Printed, & Re-printed at Boston in New-England, 1737), the earliest extant English ballad reprinted in colonial America.

ica and the first extant reprint of an English ballad. There are ballads without dates and places of printing that could be this old and could be American, but *Pride's Fall* has an unambiguous imprint: "Bristol, Printed, & Re-printed at Boston in New-England, 1737." It also happens to be the earliest illustrated American ballad, and the large (5-by-3-inch) woodcut, illustrated here, is surely one of the most striking ever made in colonial America. It reproduces the cut found on some 17th-century English editions of the ballad, but the image is reversed, indicating that the American woodblock was made by tracing a printed impression of the English cut. (For the English original, see the Bodleian Library's excellent ballad website.) The cut depicts the "Strange Monster lately



James Peller Malcolm after Peter Markoe, hand-colored engraved frontispiece from John Parke, translator, *The Lyric Works of Horace* (Philadelphia, 1786), the only known colored copy.

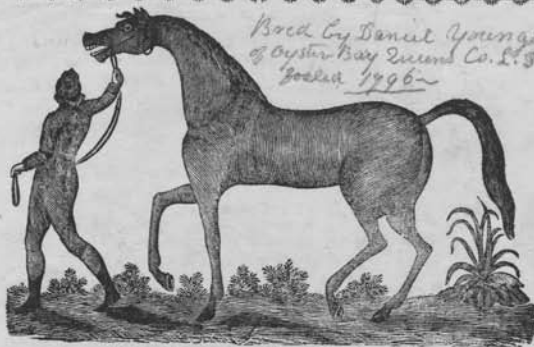
born in Germany, by a Merchant's proud Wife of Geneva." These conjoined twins apparently were born wearing fashionable dress and hairstyle, with one of them holding a mirror and the other carrying a switch with which to scourge female vanity. The ballad reflects the mixture of fascination and revulsion typical of early modern attitudes toward women.

Other important imprints in this latest Zinman gift are the third extant American edition of the Brady and Tate metrical Psalms (Boston: J. Allen for B. Elliot, 1720); the first American edition of the second part of Bunyan's *Pilgrim's Progress* (Boston, 1744); and a unique copy of Horace's *Lyric Works* (Philadelphia, 1786), translated by Philadelphian John Parke. This last book is evidence of the American fascination with the

classics that also led James Logan to translate and Franklin to print Cicero's *Cato Major* in 1744. It is also remarkable for its naively drawn, almost Blakean, engraved frontispiece. The book is fairly common, but the copy we recently acquired is the only one known in which the frontispiece is colored by hand. This was a good ten years before we begin to see American books with plates uniformly hand-colored by the publisher. It is the earliest American literary work distinguished in this way, and the earliest American colored book illustration in our collection. The coloring was done so neatly that the engraving actually looks much better, and it is possible that it was an experiment by the author or the printer that was not repeated.

Mr. Zinman also gave a number of topical broadsides that capture in various ways the texture of life as it was lived in 18th-century America. One example is *List of Prices for the Town of Salem* (Danvers, Mass., 1779). The runaway inflation of the late 1770s nearly crippled the war effort by reducing families to poverty and causing conflict among even the most patriotic citizens. Many towns attempted to set maximum prices on commodities and labor, which of course only created black markets and accusations of profiteering. Price fixing also sapped support for the war by mimicking the repressive British commercial policies that had helped propel the independence movement in the first place. The Salem price list set prices for many specific articles and trades, and for other kinds of economic activity not specified it capped prices at twenty times the 1774 price, showing that the inflation rate was something like 500% per year.

Another broadside that captures an historical moment vividly is *Postscript to the Mail. – Philadelphia, Aug. 23, 1791*. It breaks the sensational news that the French Royal Family had fled Paris on June 22 and had been almost immediately recaptured at Varennes. This has since been seen as one of the most dramatic turning points in the French Revolution, and so it must have seemed to David Claypoole, publisher of *The Mail*. The news reached him after his paper had gone to press on August 23. He began setting the dispatch in type for the next day's paper, but deciding it was exciting enough to warrant an extra, he printed it off after he had set enough to fill one side of a page, with a note saying the rest would appear the following day. Then he transposed the type into the forms for the next day's paper, where it appears without



## TO COVER. THE NOTED HORSE POTOMAK,

*Will stand to Cover the ensuing season, at the stable of William Jones, Cold-Spring, township of Oyster-Bay, Queen's County, at 10 dollars the season, 6 the single leap and 15 dollars to ensure a foal.*

POTOMAK was got by Old Messenger, his dam by Figure, his grand-dam by Bashaw, his great grand-dam by Hero. He is a bright bay, six years old, fifteen hands and a half high, well made, and from his strength and bone, is likely to get as good stock for the turf as any horse ever bred in America.

### PERFORMANCES.

He commenced running in the spring of 1799, then 3 years old, he was matched to run several short races, which he won. In the fall of the same year he won the Colt Purse, at Poughkeepsie, carrying 12lb. over his weight: the day following he won a match against Mr. Southerland's horse for 100 dollars, 120 rods. May 1800, he started on Hearlem Course, 4 mile heats, with Pollydore, Fair Rachael and Eclipse, and won a purse of 200 dollars, distancing Pollydore and Fair Rachael.

October 14, 1800, he run 3 mile heats at Albany, and was beat by Cannons, in consequence of his having been compelled to carry aged weight.

October 21, 1800, he run at Poughkeepsie, 3 mile heats, carrying weight for age, against Cannons, Honest John, Bellaire, and Traveller, and won a purse of 200 dollars, distancing Cannons, Honest John, and Bellaire.

Sept. 1801, he won a match against M<sup>c</sup>Cock's Hunter, a single quarter mile, on Little Plaines, Long-Island, for 500 dollars.

October 13, 1801, he won a match against Mr. Taylor's horse Banco, in Hearlem Lane, 6 hundred yards, for 800 dollars.

Nov. 3, 1801, he won a match against Mr. Sacket's celebrated Grey Mare, half mile, in Hearlem Lane, for 1000 dollars.

Dec. 1, 1801, he won a match against Mr. Cock's horse Hunter, a quarter mile, carrying 140lb. each, for 500 dollars; since which he has not started.

To remove any undue prejudice against POTOMAK, with which the public may be impressed, in consequence of his not running the match made between him and Fair Rachael, at Hearlem, 18th inst. I think it my duty, in justice to the horse and his owner, to pledge my word to the public, that during the time he has been in training for the above match, his performances, both as to bottom and speed, were superior to any horse I ever had in keeping, for 4 mile heats.

The following was the result of the match was over at race on Potomak  
THOMAS C. THORNE, Great-Neck, May 8, 1802. heat 1

N. B. Pasture provided for Mares on reasonable terms, and proper attendance shown by  
May 10, 1802. *the very best horse at the North of his day at all distances*  
WILLIAM JONES.

Thomas C. Thorne, *To Cover: The Noted Horse Potomak*  
(Brooklyn, 1802).



any change except in column endings. It was a clever way to get the news out a few hours earlier than his competitors, a foreshadowing of our twenty-four-hour news cycle.

Finally, Mr. Zinman has sustained his interest in posters advertising horses at stud. Thanks entirely to him, we now have nineteen of the twenty-eight known pre-1801 examples of this fascinating genre, but he has not been able to find any more for the last couple of years, so his eye is wandering just a little ways over the fence into the greener pasture of the 19th century. This year with his help and through the good offices of Gary Milan, we acquired a superb May 1802 example from Great Neck, New York, advertising the services of “The Noted Horse Potomak,” billed as “likely to get as good stock for the turf as any horse ever bred in America.” It was probably printed in Brooklyn by Thomas Kirk, at that date the only printer on Long Island. Like so many other stud posters, it has some important additions in manuscript. Quite a few of these posters have adorned our reports over the last few years, and just to keep up the tradition, we are illustrating “Potomak” here.

### *Other Gifts and Their Givers*

David T. Deutsch gave a copy of Hugo Grotius’s *The Truth of Christian Religion . . . now translated into English . . . by Symon Patrick* (3rd ed., London, 1689) carrying the bookplate and signature of William Byrd of Westover on the front pastedown. The signature is almost identical to a half dozen others in our 115 Byrd books and most closely matched to a signature dated by Byrd 1689. Kevin Hayes (who produced the catalog of Byrd’s library that we published in 1997) finds that Byrd began buying books extensively even before he left Felsted School (Essex) in 1690 – his evidence is a bookseller’s bill for 1688-1690 amounting to the very substantial sum of £35 – and this book is probably one of those purchases. In 1701 Byrd met the translator Simon Patrick while he was traveling around England, and in his diary he noted reading the book on three consecutive days in 1710. What is more, *The Truth of Christian Religion* is one more we can count in the collection known to have been owned by Americans before 1700, putting our current tally at about thirty-six. This acquisition is a most appropriate way to acknowledge Mr. Green’s twenty-fifth anniversary.

Each year Todd and Sharon Pattison either give or sell us another component of their ever-growing and comprehensive collection of 19th-century American cloth bindings. This year they made a gift of sixty-three volumes by the renowned literary publishers Ticknor & Fields, many of them in their Blue and Gold series. The first American uniformly bound series was Harper's Family Library of the 1830s, but the Blue and Gold Series, launched in 1856, was perhaps the most successful and the first to be named after the binding style, blue cloth with a gold-blocked spine and gilt edges. This was a more elegant and expensive-looking style than previous series employed, yet the price was a very moderate 75 cents a volume. And whereas earlier series were devoted mostly to old warhorses, the first Blue and Gold was the poems of Tennyson, Ticknor & Fields's most popular author. The edition inspired George S. Hillard to write a poem to the publisher beginning "When your new Tennyson I hold, dear friend, / Where blue and gold, like sky and sunbeam blend" and ending with a reference to the small format, "The hand may clasp it, and the pocket hold; – A casket small, but filled with perfect gold." This poem was soon appearing next to the flyleaf of copies of Tennyson, along with a list of books in the series headed "Books in Blue and Gold." Because of their popularity, these books were often rebound or replaced in our collection, and so we have surprisingly few of them, making this a very welcome gift indeed.

William H. Helfand gave a significant collection of books and journals related to the pharmaceutical industry, including a New York, 1816, edition of the classic book about sex, *Aristotle's Masterpiece Completed*. It has the same imprint as another edition in our stacks, but they are entirely different settings of type with different woodcut illustrations. Mr. Helfand also gave a long run of the patent medicine advertiser *Beckwith's Almanac* (1862-1899), assorted issues of *The Medical Record* (New York, 1884-87) and *The National Druggist* (St. Louis, 1896), and large runs of *The Pharmaceutical Record* (New York, 1883-92) and *The Western Druggist* (Chicago, 1890s). Mary Maples Dunn gave us a copy of Thomas Comber's *Three Considerations Proposed to Mr. William Pen* [sic] (London, 1688?). We have two other copies with the same title and imprint, but like Mr. Helfand's 1816 Aristotle, this one is in a different setting of type. As we have so often pointed out in these reports, the number of concealed reprints of this kind is huge

throughout the hand-press period, and they can only be detected when copies of seemingly identical books are placed side by side.

Our list of donors is happily long this year. Beatrice Garvan gave us many choice titles, including the hefty and data-filled *Census of the State of New York for 1875* (Albany, 1877); a London, 1814, edition of James Thomson's *The Seasons* rebound in a stunning green morocco binding embellished with an art nouveau design; and a folio builder's pattern book, Mathurin Jousse's *L'Art de Charpenterie* (Paris, 1751). Patricia Tyson Stroud McCurdy donated three items related to Charlotte Cushman's career. A manuscript letter written by Cushman to a Buffalo theater manager in 1873 documents the rigorous schedule she maintained, even after being diagnosed with cancer four years previously. A printed circular issued by Ford's Grand Opera House in Baltimore announces a performance on her farewell tour in 1875. And an unidentified newspaper clipping reprints "Eliza Cook's Tribute to Miss Cushman" after her death in February of 1876. Finally, the forensic psychiatrist and book collector Robert Madoff gave us a copy of the second edition of a classic in his field, Charles Brent's *An Essay Concerning the Nature and Guilt of Lying* (London, 1711). It will also be useful to readers in a number of other fields, including moral philosophy, politics (it has a section on "Lying Countenanc'd by Politicians"), and even business history (see under "Lying Ruins Our Credit").

Space permits us to describe here only a few of the many gifts we received this year; and of course others are noted in the other sections of this Report. This year our book funds were sadly reduced by the fall in the financial markets, and the situation has not improved much so far in 2009. Now more than ever we rely on our donors of collections, and funds for collections, to keep the Library Company a vital and growing center for research. All our donors are acknowledged at the end of this report, and we are deeply grateful to each and every one of them.

James N. Green, *Librarian*

## *Important Jay T. Snider Acquisitions*

Thanks in part to the generosity of former Library Company Trustee Jay T. Snider, we made a large and significant acquisition of Philadelphia material this year. Mr. Snider, who left the Philadelphia area a few years ago, decided to sell a large portion of his historic Philadelphia material and pursue other collecting interests. Over the years he had assembled a truly impressive collection of books, manuscripts, and particularly graphics documenting the growth and development of the Philadelphia region from the late-17th through the 19th centuries. Bloomsbury Auctions produced a weighty tome cataloging the 375 lots that comprised the Snider Collection, and the auction took place on a Wednesday afternoon in November at Bloomsbury's New York City sales room. The Library Company with financial assistance from Mr. Snider and the bidding expertise of antiquarian book dealer Clarence Wolf successfully acquired thirty-one lots.



Packard, artist, *Tygert-Allen Fertilizer Co.*, chromolithograph (Philadelphia: Times Printing House, ca. 1890). Acquired from the Jay T. Snider Collection.

The Snider Collection is filled with treasures that enhance the material already in the Library Company's holdings. We have added views not included in Nicholas Wainwright's book, *Philadelphia in the Romantic Age of Lithography*, such as *The White Turtle* & *The Red Crab*



John Rubens Smith, artist, *A View of Fairmount and the Water-Works*. Taken from the Veranda of Harding's Hotel, Schuylkill, watercolor, pencil, and gouache on paper; mounted on linen (Philadelphia, ca. 1837). Acquired from the Jay T. Snider Collection.

of Philadelphia, a hand-colored ca. 1852 print of rival fire companies racing to a blaze, paying little heed to the fate of pigs roaming the city streets (see front cover of this report), and the 1856 print *The Panorama of Philadelphia: The Merchants Exchange* published by Schnabel, Finkeldey & Demme. The graphically striking ca. 1890 chromolithographic advertisement illustrated on page 26 falls outside the chronological scope of Wainwright, but, we are happy to say, falls within our collecting scope. It makes a wonderful addition to our collection of Philadelphia scenes.

Original artwork had an important place in Mr. Snider's collection, and the Library Company acquired work depicting significant Philadelphia landmarks and scenes. Three mid-19th-century watercolor sketches by David J. Kennedy illustrate in charming detail Center City Philadelphia locations including Centre Square prior to the erection of City Hall, and views of the bustling pedestrian and vehicular traffic on Chestnut and Market Streets. The Schuylkill River served as the focus for two additional watercolors we acquired, a ca. 1835 view of a quiet, rural scene along the lower Schuylkill at Gray's Ferry by the as

yet unidentified artist P. Clark, and a sharply contrasting lively scene of the Fairmount Waterworks as seen from a hotel on the river's west bank executed only a few years later by well-known artist John Rubens Smith. (See p. 27).

In addition to the separate graphic items we acquired, we also added significant manuscript and printed items to our holdings, including an unrecorded blank legal form printed by William Bradford in the late 1680s, one of the earliest Philadelphia imprints, and the only known copy of the first theological work written in Pennsylvania, Heinrich Bernard Köster's *De Resurrectione Imperii Aetermitatum . . . conscripta in urbe Philadelphia Americae* (Lemgo, Germany, 1702). Acquiring the manuscript subscription book for Cephas G. Childs's *Views of Philadelphia* allows us to now more fully understand how Childs carried out that project from inception to publication. We also acquired a scrap of paper that tantalizingly links our institutional history and Philadelphia's 1793 yellow fever epidemic. It is a printed notice signed by James Logan Jr. announcing a meeting of the Loganian Library's Board of Trustees to take place in the evening of August 12, 1793. On the back is a manuscript recipe for a drug sometimes used to treat yellow fever. The first deaths in the epidemic occurred at just the time the notice was sent out to our Directors, any one of whom might have provided it for use as scrap paper. It is written in a hand strikingly similar to the one found in the medical records of Dr. Benjamin Rush. If it is his prescription, it was written before he knew how serious the disease was going to be and before he settled on his famously disastrous bleed-and-purge course of treatment.

From maps to original art to lithographic advertisements to manuscripts, many areas of the Library Company's collections have been enriched by the acquisition of material from the Jay T. Snider Collection. This material will help shape our understanding of Philadelphia's past for years to come.

Sarah Weatherwax  
*Curator of Prints and Photographs*

For images of many more of our Snider acquisitions, see the online version of our 2009 exhibition, "Mirror of a City: Views of Philadelphia Recently Acquired from the Jay T. Snider Collection," at <http://librarycompany.org/collections/exhibits/snider.htm>.

## *The Carroll Smith-Rosenberg Collection*

This year, the Library Company was thrilled to receive the collection of feminist historian Carroll Smith-Rosenberg. Through her scholarship, particularly the groundbreaking 1975 article “The Female World of Love and Ritual: Relations between Women in Nineteenth-Century America,” and her much acclaimed collection of essays *Disorderly Conduct: Visions of Gender in Victorian America* (New York, 1985), Smith-Rosenberg illuminated the lives of 19th- and early-20th-century women as no other historian has. As professor emerita of history at the University of Michigan and in her ongoing scholarship, she continues to shape discussions about the history of American women. This collection of about 650 books and pamphlets reflects the range of her research and brilliantly complements our already strong women’s history collection. With imprints spanning three centuries, the bulk of the material dates from the early 19th to the early 20th centuries.



A selection from the Carroll Smith-Rosenberg Collection.

Topics covered include etiquette, marital advice, cookery, childrearing, prostitution, female education, and women's suffrage. The collection is particularly strong in the area of women's health and includes numerous works on pregnancy, birth control, abortion, hysteria, post-partum depression and psychosis, the deleterious effects of tight lacing, and the education of female doctors.

In the 19th century, great and rapid transformations occurred in every facet of society on both sides of the Atlantic. Increasing numbers of young men left their families and their hometowns to seek employment elsewhere. Young women, too, were leaving home to enter the workforce, and some authors tried to help them with the transition. The Smith-Rosenberg collection includes a second edition of R. C. Dallaway's *Observations on the Most Important Subjects of Education: Containing Many Useful Hints to Mothers, But Chiefly Intended for Private Governesses* (London, 1818). Produced by a woman printer in Greenwich, southeast of London, this copy was formerly in the collection of the Mercantile Library Company of Philadelphia. The aim of the work was ostensibly to assist novice governesses in educating their charges using Christian principles. However, it was also clearly intended to provide Christian guidance to the young governess herself. The final section of the work reflects the circumstances through which women often became governesses when it offers "advice to young women unexpectedly reduced from affluence to a dependent situation." The author suggests that women in such a position could find themselves ill-equipped to deal with the sudden change in their station without a solid Christian foundation.

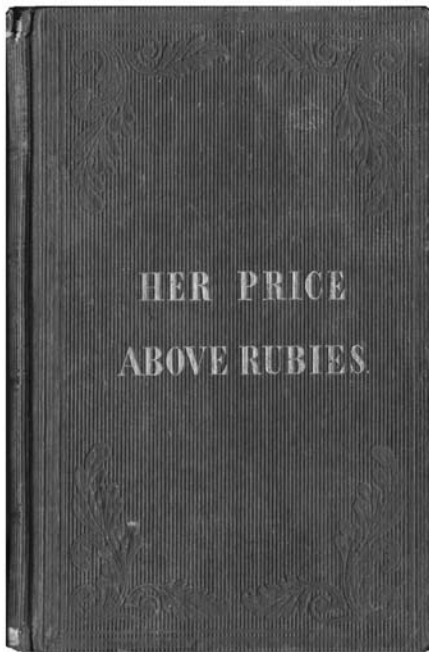
The fluctuating economy of the early 19th century forced some women to enter the workforce like Dallaway's "unexpectedly reduced" governesses. However others were more tied to their homes and domestic duties than ever before as their husbands set out to make their fortunes. Particularly from the 1820s through the 1840s, these wives and mothers began to exercise their autonomy and power outside of the home through philanthropic endeavors. Through the Ladies' Auxiliary of the Penitent Females' Refuge Society of Boston, for example, philanthropic women attempted to rescue prostitutes, rehabilitate them, and reintegrate them into society, often as domestic workers. The Smith-Rosenberg gift added five of the Society's annual reports to our collec-



tion. One of these, for 1825, was appended to a sermon given before the Society by Justin Edwards on December 18, 1825. The preacher acknowledged that many of these prostitutes were led into their particular line of work by evil-doing men. However, he focused much of his sermon on the destructive influence of unrepentant women on their vulnerable sisters. Of these so-called dangerous women, he said, "Her house is the way to hell, going down to the chambers of death." The work of the Ladies' Auxiliary was to provide another model of womanhood, a counter-influence whereby impressionable young women might learn to walk the virtuous path.

Prostitutes fell far outside the bounds of the narrow concept of the role of women that predominated in this period. This was the age of the Cult of True Womanhood, to use the phrase coined by historian Barbara Welter in her 1966 article of the same name. William Radcliffe DeWitt, a Presbyterian minister in Harrisburg (and State Librarian for Pennsylvania from 1854

to 1863), provided a definition of the True Woman in his 1841 work *Woman: Her Excellence and Usefulness* (Harrisburg, 1841). He describes her as "a woman of humble and sincere piety; of a well cultivated, intelligent mind, with the accomplishments becoming her station and circumstances in life; meek, and gentle; prudent and discreet; affectionate, and devoted." The Smith-Rosenberg collection includes a dainty blue cloth copy of this work, with the cover title *Her Price Above Rubies*, a reference to the bible verse from the book of Proverbs (31:10) that describes the value of a virtuous woman. The succeeding passages in Proverbs, however, go on to portray



William Radcliffe De Witt,  
*Woman: Her Excellence and Usefulness* (Harrisburg, 1841). Gift  
of Carroll Smith-Rosenberg.

this woman as possessing great physical strength and business acumen – not quite the “meek and gentle” True Woman of the 19th century.

Even as proponents of the Cult praised the True Woman, it was in her variance from man that she was considered superior, while remaining markedly inferior in the traditional male strengths. The Cult of True Womanhood did not build up woman to an equality with man. Rather, praise of woman served the purpose of keeping her in her place in the home and the domestic sphere. In renowned physiologist Alexander Walker’s popular work *Woman Physiologically Considered, As to Mind, Morals, Marriage, Matrimonial Slavery, Infidelity and Divorce* (New York, 1840), the first American edition of which is in the Smith-Rosenberg Collection, he explains the difference between man and woman. In woman, he writes, “her politeness, her vanity, her affections, her sentiments, her dependence on and knowledge of man, her love, her artifice, her caprice, being chiefly instinctive, reach the highest degree of perfection; whereas her friendship, her philanthropy, her patriotism and her politics, requiring the exercise of reason, are so feeble as to be worthless.” Thus, according to Walker, woman was well suited for domestic responsibilities, but she had no business beyond the walls of her home.

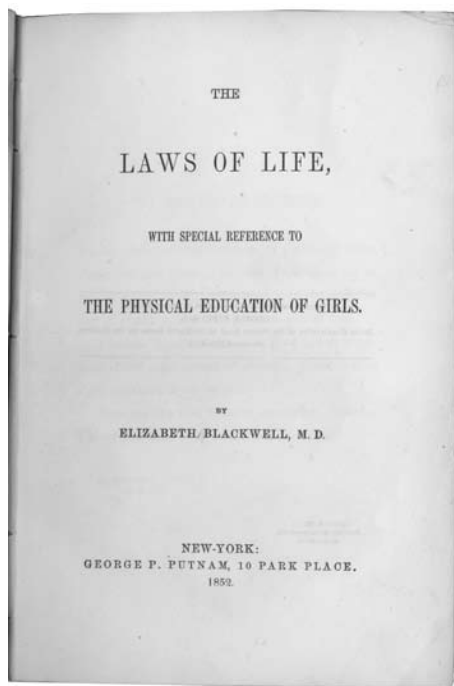
The duties of the True Woman were to her husband and her children and by extension to the community as a whole. As her hard-working husband’s moral compass and compassionate helpmeet, the True Woman influenced the community to which her husband contributed more materially. As the mother to his children, who was charged with their physical and spiritual upbringing, the True Woman shaped the future of the society. The books in the Smith-Rosenberg Collection from the period marked by the Cult of True Womanhood, roughly the 1820s to 1860s, broadly represent the many responsibilities of the True Woman. Advice books on etiquette and proper behavior helped women and young girls understand how to operate in society, and ultimately how to form a solid and happy marriage and raise strong children. For example, in *At Home and Abroad; or, How to Behave* (New York, 1853), Cornelia H. B. Richards, writing under the pseudonym Mrs. Manners, said of girls: “They learn to be more unselfish, and less considerate of their own personal comfort; but such disinterestedness is the principal charm of a true woman.” In *The True Glory of Woman, as Portrayed in the Beautiful Life of the Virgin Mary, Mother of Our Lord*

*and Saviour, Jesus Christ* (Philadelphia, 1858), Henry Harbaugh describes Mary as the ideal wife and mother. He dedicates the book “To all earnest women, who, like the Virgin Mary, in modest and holy silence, are nursing great hopes for themselves and the world.” Though advice literature for women and girls of the mid-19th century varied widely – secular or religious, light-hearted or somber – the ultimate goal was the same: to prepare women for their duties as wife and mother.

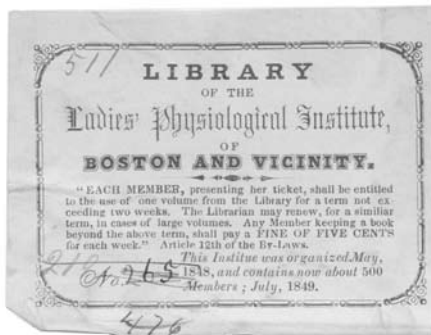
Books specifically on marriage, child-rearing, and managing a household emphasized the woman’s responsibility for determining her family’s happiness. One of these was the immensely popular and frequently reproduced *The Young Housekeeper’s Friend; or, a Guide to Domestic Economy and Comfort* (Boston and New York, 1846), by Mary Hooker Cornelius. The author writes that a woman’s virtue can be seen “in the embellishments of her house, the abundance of her stores, the happiness of her household, her husband’s confidence in her, his honorable rank among the elders of the land, the virtues of her children, and her own felicity.” The copy of this work in the Smith-Rosenberg Collection is the earliest edition known. Its annotations and the insertion of numerous clippings provide evidence of decades of use.

Even medical guides for women were explicit in describing their ultimate power over the family’s well-being. Most often, these books included instructions both for managing the woman’s own health and for caring for her children from infancy to adolescence. One by an anonymous physician, *Hints to a Fashionable Lady* (New York and Boston, 1831), described the profound responsibility of women: “Upon the wife, materially depend the conduct, happiness, and prosperity of her husband; and upon the mother, depend the moral and physical character, and consequently the life, health, and respectability in this world, and may I not add the condition in the next, of all the beings committed to her charge?” This author did not ease the pressure on mothers when describing one who allows her daughter too much amusement. When the daughter thus unrestricted dies of consumption, it is as much the permissive mother’s fault “had she put into the hands of her infant a pistol, with which it had blown out its own brains.” Apparently, it was impossible to overstate woman’s responsibility!

At the height of its power, the Cult of True Womanhood was tested by the emerging women’s rights movement and the few advances that



Elizabeth Blackwell, *The Laws of Life* (New York, 1852). Gift of Carroll Smith-Rosenberg.



Bookplate of the Ladies' Physiological Institute of Boston and Vicinity, in Elizabeth Blackwell's *The Laws of Life*. Gift of Carroll Smith-Rosenberg.

accompanied it. The women's rights convention in Seneca Falls was held in the summer of 1848. About six months later, Elizabeth Blackwell became the first woman to graduate from medical school in the United States. The Smith-Rosenberg Collection includes a first edition of Blackwell's first book, *The Laws of Life, with Special Reference to the Physical Education of Girls* (New York, 1852). This copy contains a bookplate of the Library of the Ladies' Physiological Institute of Boston and Vicinity, which was organized in 1848 and incorporated in 1850. Still meeting and sponsoring lectures, it is possibly the oldest women's organization in the country. The Female Medical College of Pennsylvania was also incorporated in 1850, and the Boston Female Medical College had its first graduating class that same year, suggesting a certain readiness for women in medicine at mid-century.

The expansion in female medical education was strengthened by an interest among women in being treated by female physicians. The collection contains the second (1854) and third (1856) editions of *Letter*

to Ladies, in *Favor of Female Physicians for Their Own Sex*, written by Samuel Gregory, the secretary of the New England Female Medical College (formerly Boston Female Medical College). In it, the author relates tales of butchery perpetrated by respected male physicians on women and their newborn children, and contrasting tales of heroic female practitioners. Contrary to the sentiments of scientists like Alexander Walker, who limited women's responsibilities based on their physiology, Gregory held that women were not only capable of working in a typically male sphere, but at times they even out-performed the men.

Despite increasing opportunities in employment and education, and a vital movement for greater political power and rights, some still argued that women were not eager enough for change to produce it. In *Ecce Femina: An Attempt to Solve the Woman Question* (Hanover, N.H. and Boston, 1870), Carlos White wrote, "The great difficulty which the Innovators will be obliged to contend with is not in the obstacles thrown in the way by public opinion, but that they cannot find the necessary number of women to make the experiments. Nature is stronger than exaggerated statements or discontented spirits, male or female, who wish to tear society in pieces and build anew." The Smith-Rosenberg copy has three manuscript pages at the end where the Episcopal Bishop of Albany, William Croswell Doane, disputes several claims of the suffragists, thereby bolstering White's position. Another reader expresses very different sentiments in annotations throughout the book, arguing with the author.

The Cult of True Womanhood still held sway through the end of the 19th century, even as it was weakened by the growing numbers of New Women who took advantage of educational and professional opportunities. Many of the Cult's most outspoken proponents at this time were physicians. The growth of the women's rights movement coincided with an increase in the power held by medicine and its practitioners. Much of Carroll Smith-Rosenberg's scholarship examines the treatment of women by the medical establishment at this time, and her collection reflects this interest in its abundance of medical works. Many of these are in the form of offprints, including *Conversations upon the Physical and Mental Hygiene of Girlhood; With a Supplement upon What Constitutes the True Woman* (Atlanta, 1881). In this article originally



Medical offprints examining insanity and hysteria in women and children. Gift of Carroll Smith-Rosenberg.

published in the *Southern Medical Record*, Dr. Thomas Powell described how he cured a young woman of the ill effects of too much education and piano-playing. He then, at her insistence, taught her how to achieve true young womanhood, though he warned that it is “composed of many virtues considered out of date by scoffers at womanly character in its purest and truest sense.” As more opportunities for women’s autonomy emerged, particularly through higher education, stronger

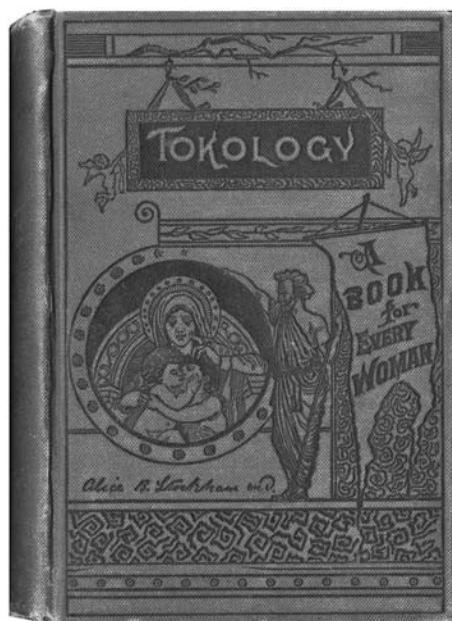
medical arguments were put forth to maintain control of women. The True Woman still was to be a domestic goddess and her primary role was to bear and raise strong children. In *The Dangers and the Duty of the Hour* (Baltimore, 1881), Dr. William Goodell attempted to explain a declining birth rate, as well as a seeming multitude of divorces and “wife-murders.” He wrote, “The fact is our girls are over-educated. Precocious cleverness is attainable only at the cost of physical and sexual development.” Dr. William Warren Potter was even more explicit in *How Should Girls Be Educated?* (Philadelphia, 1891) when he wrote, “It is as certain as any physiological law, that the brain and ovary cannot both be developed at one and the same time.” This doctor prescribed mental rest for a few days at the beginning of each menstrual cycle.

Often the question was not whether women should be educated, but to what end. In the early days of the women’s rights movement, prominent reformer Thomas Wentworth Higginson ruminated on this issue in *Woman and Her Wishes; an Essay: Inscribed to the Massachusetts Constitutional Convention* (Boston, 1853). In it, Higginson asserts that even the “most conservative” concede that girls should receive some education. But the author protests the lack of advanced educational and employment opportunities for women. He explains the problem: “The first lesson usually impressed upon a girl is, that the object of her instruction is to make her more pleasing and ornamental; but of her brother’s, to make him more wise and useful.” Some forty years later at the start of the eugenics movement, one female doctor gave her explanation of the purpose of female education. In *Criminal Abortion: Its Evils and Sad Consequences* (New York, 1894), Dr. Mary A. Dixon-Jones did not decry the education of women, but put it in its proper place when she wrote of woman, “Is she educated, has she physical health, and physical perfection? Are her mind, heart, and soul cultured and highly endowed? It is that she may give birth to more perfect and more beautiful children.” Dr. Dixon-Jones clearly used her medical education to some purpose other than breeding perfect children, but for her, the role of mother was still woman’s primary purpose.

Much as it is now, the creation of perfect children was the focus of many authors. In the 19th century, as has been seen, much pressure was placed on the woman to be morally, physically, and intellectually trained to bear and raise an ideal child. One author in the middle of the

century, though, had a somewhat different take on what practices were creating imperfect offspring and what could be done to remedy the situation. In his provocatively titled *Legalized Prostitution: or, Marriage As It Is, and Marriage As It Should Be, Philosophically Considered* (Boston, 1862), Charles S. Woodruff censured the current legal system in America for making divorce a near impossibility though most marriages were formed not out of love but out of some superficial consideration of money and rank. These unions bore bad fruit, as Woodruff says, “entailing curses upon offspring, who innocently reap into their natures the effects of the unnatural, dissipated condition of parents, and those deformities and diseases, moral and physical, which ensue, as the result of transgressing divine order.” For Woodruff, “divine order” is a love match, the only way to create spiritually and physically healthy children.

The scholarship of Carroll Smith-Rosenberg reaches well into the 20th century, and the collection is reflective of this. Some of the most exciting materials come from the end of the 19th and beginning of the



Alice B. Stockham, *Tokology, A Book for Every Woman* (Chicago, 1887). Gift of Carroll Smith-Rosenberg.

20th centuries, which, while outside of our usual collecting scope, very effectively complement our already strong women’s history collection. There are numerous works on birth control and eugenics, including two by Margaret Sanger, *Family Limitation* (New York?, 1916) and *Woman and the New Race* (New York, [1923]). The collection includes several works by Alice B. Stockham, including two early editions of her extremely popular book for women on health, *Tokology, A Book For Every Woman* (Chicago, 1885 and 1887), and a first edition of *Karezza: Ethics of Marriage* (Chicago, 1896), where she explains the tantric-

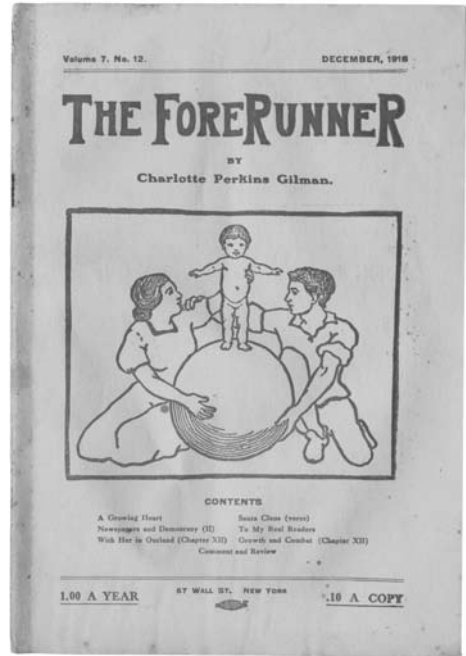


style sexual practice she devised. Several works by famed sexologist Havelock Ellis are in the collection, including *Eonism and Other Supplementary Studies* (Philadelphia, 1928), on transvestitism and fetishism. The collection also includes a nearly complete run, seventy-two issues, of Charlotte Perkins Gilman's monthly literary magazine *The Forerunner* (New York, 1909-1916).

More light-hearted fare rounds out the collection and gives us a look at some lesser-known lifestyle choices among early 20th-century women. *Letters of the Motor Girl* (Boston, 1906) purports to be the journal of a fourteen-year old "pupil of the International

Correspondence School, of Scranton, Pa., in Complete Advertising," in which she describes her passion for automobiles. *The Adventures of a Female Tramp* (Erie, 1914) is a cautionary tale by the famous male hobo Leon Ray Livingston, popularly known as "A-No. 1."

There is hardly a female experience of the 19th and early-20th centuries that is not touched on in the collection of Carroll Smith-Rosenberg. Within days of receiving the gift and adding it to our online catalog, researchers were requesting materials from it and expressing their excitement at our new additions. We are fortunate indeed to have received this gift that fits so well into our collection and that will add so much to the scholarship that emanates from research at the Library Company.



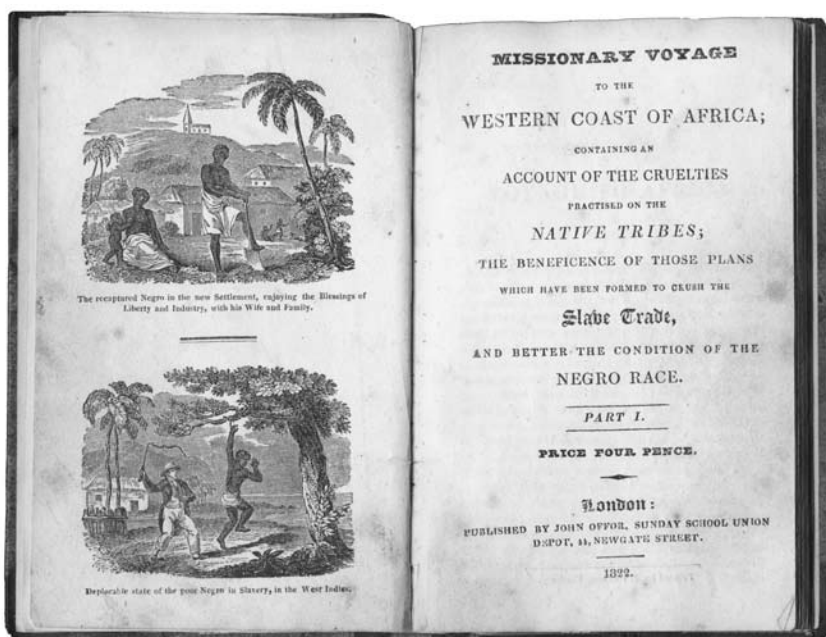
Charlotte Perkins Gilman, *The Fore-runner*, Vol. 7, No. 12 (December, 1916). Gift of Carroll Smith-Rosenberg.

Rachel A. D'Agostino  
Curator of Printed Books

## *African Americana: Christianity and Colonization*

The colonial conquest of Africa in the 19th century was a movement of commercial enterprise and evangelical Christian zeal. The slave trade was the centerpiece of commerce for about three centuries, but at the end of the 18th century anti-slave-trade reformers in Great Britain and America launched a movement that would end their nations' participation in the trade. Many looked toward a free African colony that would promote Christianity, challenge the active slave trade elsewhere, and develop a profitable economy based on products other than Africans themselves.

The British colony of Sierra Leone was established in the 1790s as a refuge for many displaced Africans under British control: veterans of the American war, captured rebels in Jamaica, servants abandoned by their masters, and roaming black vagabonds and seamen. The movement attracted wide attention here in the United States, with



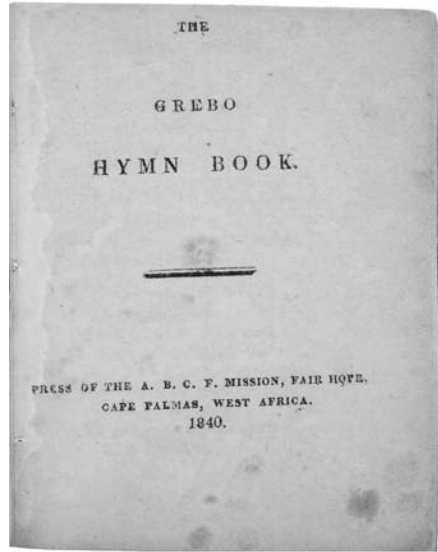
*Missionary Voyage to the Western Coast of Africa* (London, 1822).

many African Americans becoming interested in the settlement. It was also a direct inspiration for the American Colonization Society, which in 1816 launched a similar movement in neighboring Liberia. We have made some interesting additions to our large collection of literature on African commerce and the missionary enterprises that helped promote it.

Focusing on Sierra Leone is a rare and unique work (so far, the only known copy) in four parts, *Missionary Voyage to the Western Coast of Africa: Containing an Account of the Cruelties Practiced on the Native Tribes; the Beneficence of Those Plans Which Have Been Formed to Crush the Slave Trade, and Better the Condition of the Negro Race* (London, 1822), a largely self-congratulatory work celebrating the work of the Church Missionary Society. The narrative is taken from the memoirs of the Rev. William Garnon, missionary there from 1817 to his death in 1819, unfolding serially in several issues of the British periodical *The Missionary Register* in 1819.

Garnon writes of his travels among several African groups in and near Sierra Leone, with typically disparaging remarks on the savage and heathen behavior of the natives and the rapacity of the nearby European slave traders preying on the West African coast. Emphasizing the missionary's monumental and heroic struggle against the forces of darkness, the work was designed to excite its British readers to contribute to the Missionary Society program.

The earliest American missionary efforts in Africa were focused on the colony of Liberia, under the auspices of the American Board of Commissioners for Foreign Missions. And settling there in the 1830s was John Leighton Wilson, who would prove to be not only a dedicated missionary but also an acute ethnographic observer. Wilson is



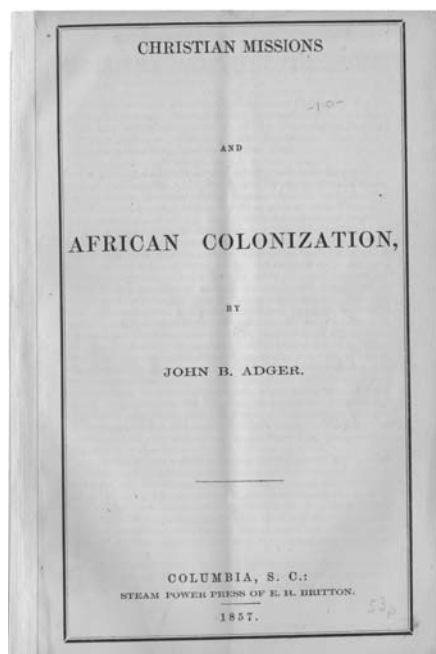
*The Grebo Hymn Book* (Cape Palmas, West Africa, 1840).

responsible for another new acquisition, *The Grebo Hymn Book*, a selection of well-known hymns translated into the native language and published on the Mission press in Cape Palmas, Liberia, in 1840, in an edition of 1,000 copies (see p. 41). We have the words but no music, the tunes to be lined out by ministers or group leaders, a traditional a cappella method of singing hymns. Wilson published several small native-language works at his Cape Palmas press, and we add this to works on the Grebo and Mpongwe languages already in our collection.

In 1856 Wilson published his major work, *Western Africa: Its History, Condition, and Prospects* (New York, 1856). It is a richly descriptive work that emphasizes the diversity of African people and dispels the common vision of Africa as an indistinguishable mass of black savagery. He writes of them: "They have fixed habitations; they cultivate the soil, have herds of domestic animals; show as much foresight as almost any other people, in providing for their future wants; have made very considerable proficiency in most of the mechanic arts, and, at the

same time, they evince not only a decided taste, but an equal aptitude for commercial pursuits."

Wilson's work interested our readers, and we bought a copy upon publication. This year we added a review of the book by a pro-slavery Southern clergyman, John B. Adger, *Christian Missions and African Colonization* (Columbia, S.C., 1857). Wilson was of necessity a supporter of colonization, which supplied the people and the means to promote Christian missions. And the rhetoric of the American Colonization Society promoted its program as a natural missionary effort, with African American Christians spreading the word. Adger profoundly disagrees. It is the iron



John B. Adger, *Christian Missions and African Colonization* (Columbia, S.C., 1857).

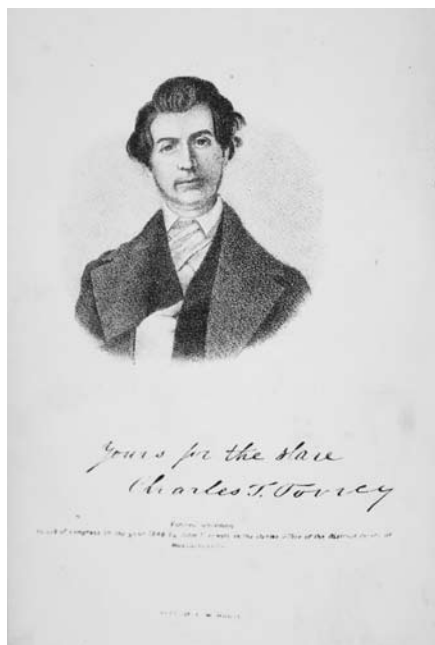
law of colonization, he argues, that the colonizer must subjugate, if not destroy, the colonized. Such is the will of God. Yes, it is the responsibility of Christians to spread the word, but salvation is granted to individuals, not societies or groups. Missionaries should focus on developing native Christian communities free of any colonization efforts. And indeed, the behavior of many western Christians in colonial port towns and trading centers is hardly an example to display to the natives. That many of the unconverted are consigned to Calvinist oblivion is simply the way of things and should not diminish individual missionary efforts. "If it be His purpose to fill the world with a superior race for the glory of the millennium to dawn upon, we do not see why that should damp our zeal for saving, as far as possible, the present fading races."

Another missionary acquisition is Nahum Gale's sermon, *The Baptism of Sufferings: A Sermon Preached at the Ordination of Rev. Josiah Tyler, as a Missionary to the Zulus of South Africa* (Hartford, 1849), a celebratory work saluting young Tyler on the launch of his lengthy missionary career in South Africa. It joins here Tyler's own account of his work, *Forty Years among the Zulus* (Boston, 1891), which we purchased in 1972.

### ***The American Antislavery Movement: Martyrdom and Mobilization***

As a student at Yale, young Charles T. Torrey was drawn to the missionary program of the American Board of Commissioners for Foreign Missions. In his journal for 1832 he pledged to "solely devote myself to this sacred cause, trusting in the Lord to sustain me in this determination." This interest stayed with him through his further education at Andover Theological Seminary, but abolition theology captured his mind and soul. Rather than become a foreign missionary, he would become a missionary for the abolition of slavery in the South.

Following his ordination in 1837, he became an antislavery lecturer and occasional contributor to antislavery newspapers in Boston, New York, and Albany. In 1841 he settled in Washington, D.C., to observe and write about slavery from within. He involved himself with the black community and routinely attended services in black churches which, he felt, were the only truly Christian congregations in slave land. It is

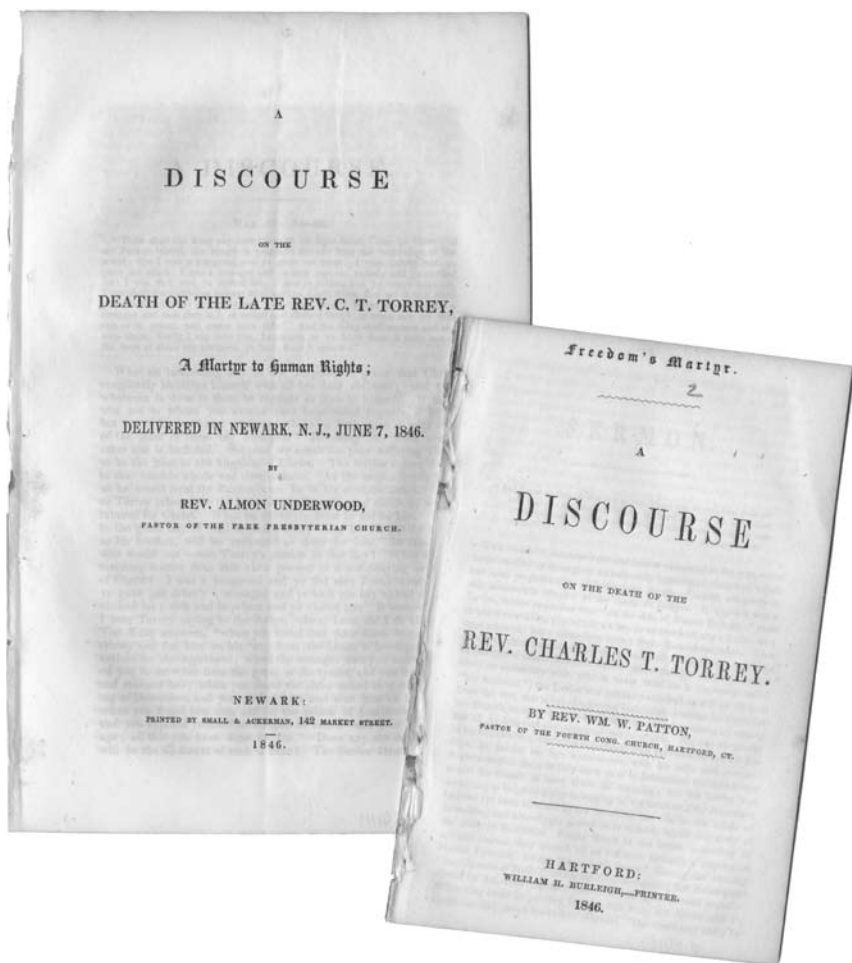


"Yours for the slave, Charles T. Torrey," lithographed portrait in Joseph C. Lovejoy, *Memoir of Rev. Charles T. Torrey* (Boston, 1847).

possible he came to the attention of the unofficial local thought-police who kept an eye out for suspicious strangers who might be seditious abolitionists. While attempting to cover a convention of slaveholders in Annapolis, he was jailed for several days by such self-appointed authorities while his possessions, letters, and journal were examined for abolitionist writings, against the law in the slave South.

By 1844 Torrey had relocated to Baltimore and was an Underground Railroad activist. He was apprehended that year after helping a slave family escape. He did not deny the charge, thinking it not a crime but rather his ordinary Christian duty. Torrey was sentenced to six years hard labor in the penitentiary, and, within

two years, died of pneumonia, age thirty-three. Torrey was the second white martyr of the American antislavery cause, following Elijah P. Lovejoy, an antislavery editor killed in a gun fight defending his press against a pro-slavery mob in Alton, Illinois, in 1837. Torrey is commemorated in two recently acquired sermons, William W. Patton, *Freedom's Martyr: A Discourse on the Death of the Rev. Charles T. Torrey* (Hartford, 1846) and Almon Underwood, *A Discourse on the Death of the Late Rev. C. T. Torrey* (Newark, 1846). These two pamphlets join similar items already in our collection, such as Edmund Worth's *A Martyr to Truth: A Sermon in Commemoration of the Death of Rev. Charles T. Torrey, in the Maryland Penitentiary, May 9, 1846* (n.p., 1846) and Joseph C. Lovejoy's *Memoir of Rev. Charles T. Torrey, Who Died in the Penitentiary of Maryland, Where He Was Confined for Showing Mercy to the Poor* (Boston, 1847). Torrey's memoir, over three hundred pages



William Patton, *Freedom's Martyr: A Discourse on the Death of the Rev. Charles T. Torrey* (Hartford, 1846), and Almon Underwood, *A Discourse on the Death of the Late Rev. C. T. Torrey, a Martyr to Human Rights* (Newark, 1846).

of biographical narrative with his articles, letters, and journals, can be read online courtesy of the American Libraries Internet Archive. In the years immediately following Torrey's death, political antislavery intensified around the issue of slavery's expansion into the new western territories won in the war with Mexico.

## THE SLAVE'S LAMENTATION.

Ye sons of freedom now give ear, and of our sufferings you shall hear,  
While bound in slavery's chains;  
We have no friends to soothe our grief—none to grant the least relief,  
Or feel our cutting pains.

Our friends are sold from place to place, our children torn from our embrace,  
And sold in foreign lands;  
Poor souls are gone, we know not where—they're far beyond a mother's care,  
And placed in cruel hands.

No tongue can tell, or mortal know, what gloomy hours we undergo,  
When all our joys are fled;  
Our cup is full of grief and woe, despair doth follow when we know  
Our comforts are all dead.

We've laid our cause before the great who rule the vast affairs of state,  
When met at Washington;  
Their mouths were sealed, their reason fled, and all the people boldly said,  
They're gag'd by Atherton.

Now let this servile creature boast of deeds performed while with this host—  
Such deeds of endless shame;  
Let infamy and foul disgrace pursue him through his earthly race,  
And rest upon his name.

Is this the land our fathers sought, and with their blood so dearly bought?  
A land on freedom's shore?  
Did they dispute proud tyrants rights 'till they were forc'd to yield or fight,  
While fields were drenched in gore?

Is this the land where Warren fell?—our history will ever tell  
The cause and reason why—  
'T was liberty inspired his heart, his noble soul then chose that part,  
To win the prize, or die.

Is this the land of Washington, of Adams, and of Jefferson,  
Who laid the corner stone?  
Of equal rights, and rightful laws, of freedom and her noble cause,  
So dear to every one?

F. B.

## THE HAIL (HALE) STORM.

A Correspondent at Washington, writes to his friend in Lowell, as follows:—

DEAR SIR:—

JANUARY 4, 1848.

A dreadful shower is hanging o'er our capitol and city,  
If some don't take a pelting here I think it is a pity.  
Yankee doodle, clear the way—yankee doodle dandy!  
Some are dodging to escape, but cannot very handy!

This dreadful cloud which threatens loud is full of hail (Hale) and thunder,  
If it don't burst on some great heads the people may all wonder.  
Yankee doodle, let it come—yankee doodle dandy!  
Some will try to hide their heads, but cannot very handy!

This mighty hail (Hale) will make some pale, and make them shake and shiver,  
Their knees will smite with all their might, like that old king Belshazzar.  
Yankee doodle, let it come—yankee doodle dandy!  
It is a theme to think upon, they'll find it very handy!

This awful shower now comes with power on those unjust war makers,  
It will be said, and likewise read, they're peace and virtue haters.  
Yankee doodle, let it come—yankee doodle dandy!  
It is a theme to think upon, they'll find it very handy!

It falls like lead on James Polk's head—it's like an icy mountain—  
It comes with speed, as 't was decreed, right from the granite fountain.  
Yankee doodle, let it come—yankee doodle dandy!  
It is a glorious medicine, he'll find it very handy!

F. B.

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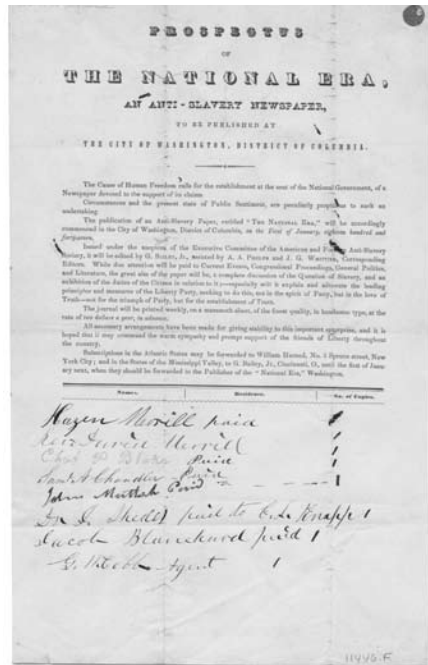
*The Slave's Lamentation [and] The Hail (Hale) Storm*  
(n.p., 1848).



The Liberty Party, the nation's first antislavery political party, had been active since 1839 and, by 1847-48, began to merge with the larger movement against the expansion of slavery to form the Free Soil Party, with the aim of stopping slavery's spread to the territories, checking the admission of any new slave states to the Union, and guaranteeing homesteads to family settlers rather than slaveholding planters. Two new ephemeral items speak to the grass roots spread of this movement.

An anonymous broadside (no author, no imprint) features two antislavery poems, *The Slave's Lamentation* and *The Hail (Hale) Storm*. The first is a spirited protest in the voice of a slave: "Ye sons of freedom now give ear, and of our sufferings you shall hear, while bound in slavery's chains." The second piece, a song to the tune of Yankee Doodle, is a punning reference to the recent election of John P. Hale, the new Liberty Party senator from New Hampshire. Hale quickly became a prominent antislavery spokesman in the Senate and, in 1852, was the presidential candidate of the Free Soil Party. We surmise an 1848 date from the contents, and other sources suggest it is by one Fairbanks Bush of we-don't-know-where Vermont.

Perhaps Bush hailed from Peacham, in northeastern Vermont, the source of another important piece of ephemera, a subscription form for the proposed antislavery weekly *The National Era*, published in Washington, D.C., in 1846 but circulated in the Peacham region, with the handwritten names of several area subscribers. *The National Era*, under the editorship of veteran antislavery publisher Gamaliel Bailey, helped fuse Liberty Party supporters into the Free Soil movement and became



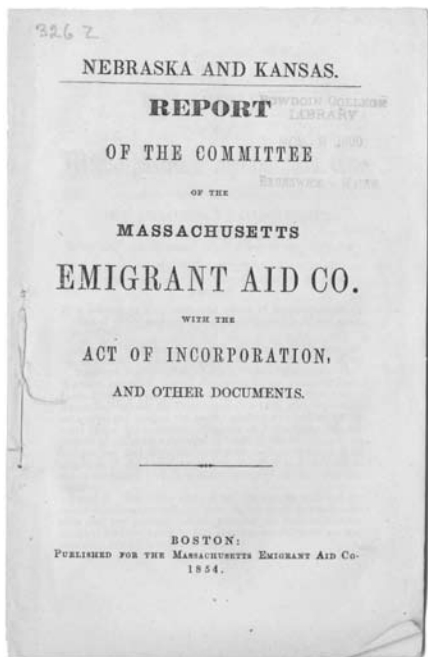
Prospectus of *The National Era*  
(Washington, D.C., 1846).

the national organ of the Free Soil Party. It was a critically important antislavery weekly, and in its pages *Uncle Tom's Cabin* unfolded in weekly installments before becoming a best-selling novel.

The Compromise of 1850 was supposed to have settled slavery agitation. Any joy antislavery forces might take from the end of slave sales in the District of Columbia or the admission of California as a free state was sullied by the undefined state of slavery in the territory west of Texas and the draconian Fugitive Slave Law. And Southern slaveholders were determined to open the western territories to the spread of slavery. The Missouri Compromise of 1820 checked slavery's expansion west of Missouri, but in 1854 Democrats, led by Senator Stephen A. Douglas of Illinois, repealed the Compromise in favor of popular sovereignty, allowing settlers themselves to settle the issue as they wished. The result was the Kansas wars of the mid-1850s and ultimately the Civil War of 1861.

We hold nearly four hundred works on the Kansas struggle from its beginnings in 1854 to its resolution in 1861, and this year we added three more. Most of our Kansas holdings are pamphlets, like our new additions. And many of those are speeches in Congress, like two of our newcomers, speeches by Nathaniel P. Banks and Samuel H. Walley, both of Massachusetts and both published in Washington in 1854.

While Banks, Walley, and other politicians opposed the extension of slavery into Kansas Territory in the halls of Congress, others did so on the ground, like the members of the Massachusetts Emigrant Aid Company, which promoted settlement in Kansas by antislavery pio-



Massachusetts Emigrant Aid Company, *Nebraska and Kansas: Report of the Committee of the Massachusetts Emigrant Aid Co.* (Boston, 1854).

neers in order to eventually organize the territory as a free state. Their pamphlet, *Nebraska and Kansas: Report of the Committee of the Massachusetts Emigrant Aid Co.* (Boston, 1854), outlines their plans to organize companies of settlers to travel en masse and settle in designated areas, so they could enjoy economies of scale in railroad transportation and supplies. Politicians framed the issue of freedom versus slavery in the territories, while the farmer emigrants actually fought the Kansas wars against slavery.

The issue of slavery in the United States was settled like the uprising in St. Domingue a half century earlier, in violent and bloody war. Most of the whites of the North were reluctant to fight against slavery and for black freedom, and that discontent burst forth in 1863 when the institution of the draft, with a provision that well-off draftees could buy a substitute from among the poor, sparked protests throughout the North, most notably five days of bloody rioting in New York City in July. Government offices were ransacked, homes of the rich were plundered and even destroyed, and African Americans were attacked on the streets, many of them lynched. In response, city Republicans like Sinclair Tousey and others published a series of dramatic broadsides by “A Democratic Workingman” that sought to deflect workers’ fury away from the Union and black people and toward slaveholders and their Democratic allies who derided free white labor. John A. McAllister collected three of these dramatic broadsides. *Don’t Unchain the Tiger!* urges workers to maintain peace in the streets because their tax dollars would have to pay for the already-considerable damage; *A Traitor’s Peace* denounces the program of the Peace Democrats as abject surrender; and *A Great Fraud* condemns Northern Democrats’ thirty-year alliance with slavery. To McAllister’s collection we added *An Abolition Traitor* (New York, 1863).

Who is the Abolition Traitor? In this case, former Senator Robert Toombs of Georgia, who theorized that the South would abolish slavery when the cost of free labor was depressed enough to compete with cheap slave labor. “The moment wages descend to a point barely sufficient to support the laborer and his family, capital cannot afford to own labor and slavery instantly ceases.” Thus, the argument goes, workers’ support of the Democratic Party is ultimately self-destructive for workers.

# AN ABOLITION Traitor.

There are traitors in the North as well as in the South, and there are abolitionists in the South as well as in the North. Some of the Southern abolitionists have strange views in regard to slavery and its abolition. Among the rest, the distinguished son of Georgia, Hon. Robert Toombs, holds a prominent place. His views are clearly stated in the following extract from one of his speeches on abolition. In speaking of the negro, he said---

"His condition is not permanent among us, and we may find his exodus in the unvarying laws of population. Under the conditions of labor in England, and the continent of Europe, slavery could not exist here, or anywhere else--- The moment wages descend to a point barely sufficient to support the laborer and his family, capital cannot afford to own labor, and slavery instantly ceases. Slavery ceased in England in obedience to this law, and not from any regard to liberty or humanity. The increase of population will produce the same result in this country, and American slavery, like that of England, will find its euthanasia [death] in the general prostration of all labor.

Mr. Toombs believes that slavery will die out, when the wages of white workingmen are run down so low that "*capital cannot afford to own labor*;" in other words, when free white workingmen are reduced to the same level as negro slaves, then the negroes will be set free. We must make white men and their families *as cheap as negro slaves!* Workingmen! How do you like the prospect held out to you?

Another traitor, the *Richmond Enquirer*, in an article showing the superiority of "*the nigger*" over white men, says---

"Free society is a monstrous abortion, and slavery, the beautiful, healthy, and natural state of being which they [the South] are trying to adopt.

"The slaves are governed far better than the Free laborers of the North--- *Our slaves are not only better off as to physical comfort, than Free Laborers, but their moral condition is better.*"

These are the sentiments advocated by men who are doing their utmost to destroy the Union, overthrow the institutions of popular freedom, and reduce free white workingmen to the same political, social, and moral condition as their slaves.

Will the Workingmen of the Union help them any longer?

## A Democratic Workingman.

NEW YORK, Aug. 29, 1863.

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*An Abolition Traitor!* (New York, 1863).

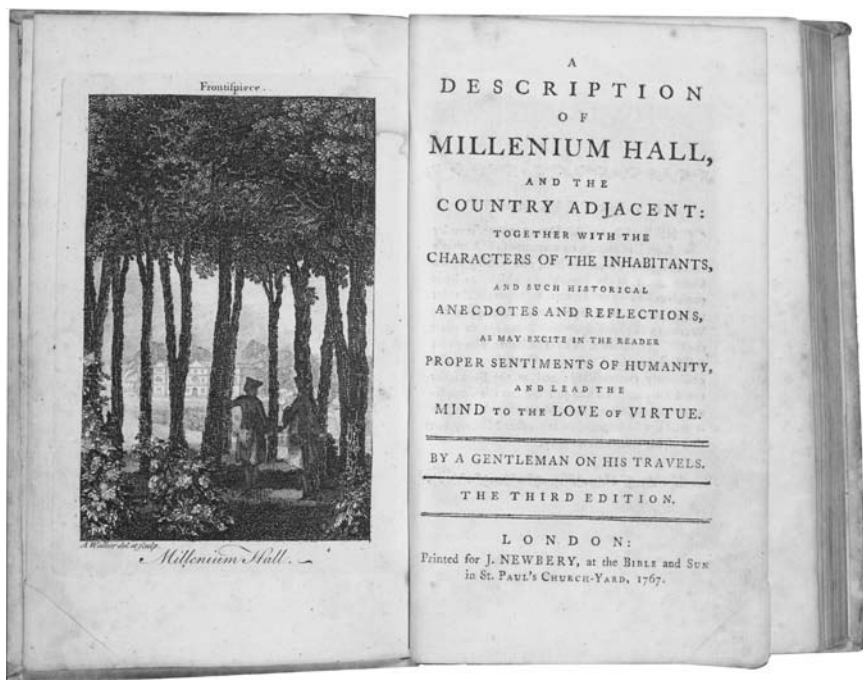
These broadsides are rare, with only one known copy of our new acquisition. As we discovered in unwrapping the McAllister Collection over the past few years, not all that many were printed; they became instant political ephemera with a very short expected life span. We have been aware of these broadsides for many years, but this is the first time we've seen one on the market.

Phillip Lapsansky  
*Curator of African American History*

## *Women's History: Creating a More Perfect World*

During the election year, we chose to focus on women's various efforts to improve life for themselves and others. For example, in 18th-century England, a Bluestocking woman wrote utopian fiction about a community of women who solve various social ills. In 19th-century America, Sunday-school literature included children's books by British evangelical women writers who envisioned Christian piety as an agent for societal reform. In the mid-19th century, amid fears of civil war, many Americans participated in nostalgic fantasies of courtly civility in the days of Washington's presidency. Less privileged women had fewer occasions to engage in either philanthropy or nostalgia, but were not always voiceless. Later women pushed for voting rights for women. All these efforts were rooted in the impulse to create a more perfect world.

The literary and artistic culture of the Enlightenment took place in salons, many of which were convened by women. In England Elizabeth Montagu and other salon women came to be known as Bluestockings. Confusingly, the term "Bluestocking" originated with a man who wore blue worsted stockings when he attended one of Mrs. Montagu's salons – instead of the white silk stockings which were more proper and conventional. Mrs. Montagu herself gained the epithet "Queen of the Bluestockings." A wealthy widow, she frequently used her fortune to patronize the arts, granting annuities to several female authors including Elizabeth Carter, Hester Chapone, and Sarah Fielding. Unlike their male counterparts, many Bluestocking women embraced religion to feminize themselves and escape the pernicious stereotype of the "masculine woman." Their religious piety typically prompted philanthropic endeavors and other reform projects. This past year, thanks to a new endowment fund to purchase material by or for women (established by Trustee Davida T. Deutsch in honor of Lisa U. Baskin), we acquired a copy of a book closely associated with philanthropy among Bluestockings. *A Description of Millenium* [sic] *Hall* (London, 1767), which first appeared anonymously in 1762, is generally attributed to Sarah (Robinson) Scott (1723-1795), the younger sister of Elizabeth (Robinson) Montagu. It is a semi-autobiographical account of Scott's philanthropic work with Lady Barbara Montagu (not directly related to Elizabeth), with whom she lived after separating from her



Sarah Scott, *A Description of Millenium Hall* (London, 1767). Purchased in honor of Lisa U. Baskin with funds donated by Davida T. Deutsch.

husband. Horace Walpole and others suggested that Scott and Lady Barbara (known as “Lady Bab”) collaborated on the narrative of five wealthy women who pool their fortunes to set up an estate in which they establish a school and take care of the poor, deformed, and disabled. Our copy of the third edition appeared about two years after Lady Bab’s death, around the time Scott and other Bluestockings attempted to establish a real-world Millennium Hall. The project failed after a couple of months, but the four 18th-century editions of the novel are a testament to the appeal of the idea of a feminist utopia. We are very pleased to have a copy of this landmark book, especially as it relates to so many of our collection strengths, including the history of women, education, philanthropy, and 18th-century studies. From American booksellers’ catalogs, we know that Scott’s *Millenium Hall* was sold in Boston in 1773 and in Philadelphia in 1774, but American readers’ access to the writings of Bluestocking authors was

minor compared to the writings of another group of English women writers, evangelicals such as Sarah Trimmer (1741-1810) and Hannah More (1745-1833), whose books came to pervade American Sunday-school literature. It is interesting to note that More had withdrawn from the Bluestockings and London literary circles before writing religious tracts. Her vision for Sunday-school education was quite limited. According to More, such training should teach the poor to anticipate heaven rather than to improve their lot on earth. This was often the dubious message behind philanthropy on both sides of the Atlantic.

Among the comfortable middle class, the idea of the importance of female friendship, so evident in *Millenium Hall*, also flourished on both sides of the Atlantic. In the 19th century, especially, young American women often owned friendship albums in which their friends inscribed verse or contributed artwork. We have many examples of the genre, some of which are entirely in manuscript, and some with printed title pages and engraved plates. Recently we acquired a remarkable album, all in manuscript, which is among the finest we've ever seen. Originally owned by one Mary Goddard, it contains the marvelous watercolor reproduced on the back cover of this report, depicting two women in classical garb next to a pillar labeled "Sacred to Friendship and Genius," with both an American flag and an eagle in the background to establish its American setting. Goddard started filling the album from 1823 to 1825. Almost twenty years later, her daughter, also named Mary, continued adding to it. Who were these women? The chance insertion of a lovely watercolor signed "P. B. Goddard" was the clue that unraveled the mystery. P. B. Goddard was undoubtedly Paul Beck Goddard (1811-1866), the chemistry professor at the University of Pennsylvania who helped introduce the daguerreotype process to America. We know his mother Mary died aged thirty-six in 1825, leaving behind fourteen-year-old Paul and ten-year-old Mary. As so often is the case, information about the son and his career is much more accessible than information about his mother and sister. It seems that Paul's sister Mary, who also died young in 1842, continued the album as a memorial to her mother, and Paul, in turn, kept the lovely book as a memorial to both women. In addition to the Goddard album, we acquired other friendship albums, including three bound in gilt-stamped morocco which came as a gift from member David Doret.





*The Republican Court, or, Lady Washington's Reception Day*, engraving by Alexander H. Ritchie after a painting by Daniel Huntington (New York, 1865). Gift of David Doret.

In addition to cultivating emotional attachments to friends and family, Americans of both sexes in the mid-19th century, raised largely on English children's books, participated in a curious nostalgia for the "better world" of the post-Revolutionary era. In a triumph of Anglophilia, Daniel Huntington's painting *The Republican Court, or, Lady Washington's Reception Day* (1861) depicted the nation's first political and social leaders being entertained by the Washingtons, with portraits of George III and Queen Charlotte hanging on the wall above them! Alexander Hay Ritchie reproduced the painting as an engraving in 1865. Our copy, shown here, came as a gift from David Doret. We were particularly pleased to have the print this year, to illustrate our new website featuring portraits of the women of the Republican Court that appeared in Rufus Griswold's *The Republican Court, or, American Society in the Days of Washington* (New York, 1855): <http://www.librarycompany.org/women/republicancourt/intro.htm>. The publisher issued the text simultaneously as a monograph and serially in twenty-five parts, each part containing a plate depicting a woman who was active in public life in the early years of the new nation. The success of Griswold's 1855 publication may well have been the inspiration for

Ritchie to commission Huntington to paint the scene in 1859, and Huntington likely consulted its plates for the portrayal of the twenty women whose portraits also appear in his group portrait. Our website provides capsule biographies of the women, whose lives were much more complex than either Griswold's book or Huntington's tableau suggests.

The prospectus and key to the print, *Description of Mr. Huntington's Great National Painting* (1865), states that the people depicted could never have attended one of Martha Washington's levees all at the same time, but that "the artist's purpose was to represent in one frame the principal statesmen and belles" of Washington's second term (1793-1796). Thus the setting is Philadelphia, the nation's capital from 1790 to 1800, although no room in 1790s Philadelphia had the capacity or the grandeur depicted in the painting. Ironically, the image often has appeared in American history textbooks as a literal portrayal of social life during Washington's presidency, even though it is a made-up scene following the European tradition of court paintings rather than anything American.

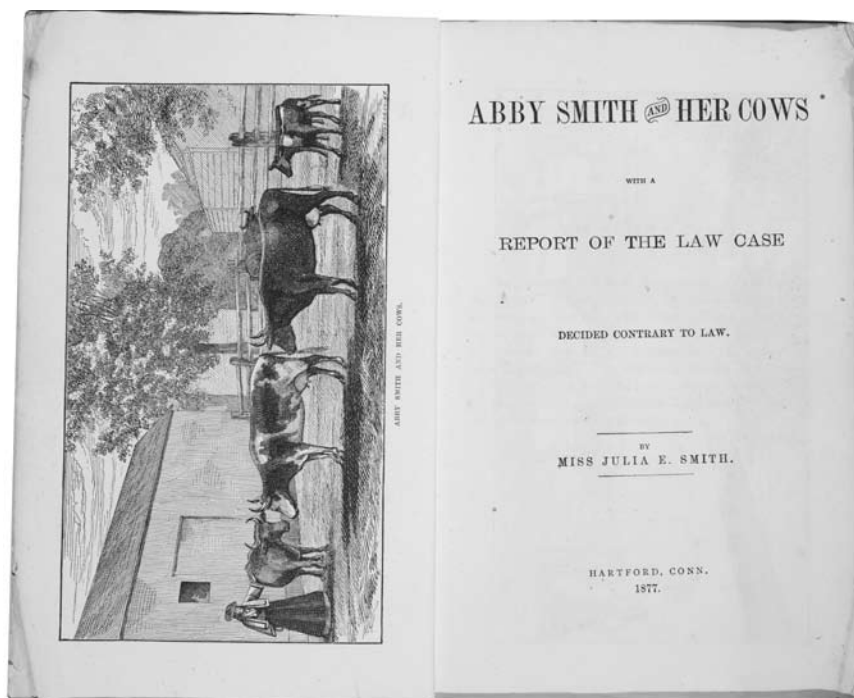
The formality of the scene may be true-to-life, however. According to all accounts, Mrs. Washington's gatherings were indeed formal, and guests would stand or sit, waiting to be greeted by their hostess. This formality was particularly useful to President Washington, who maintained a certain majesty by keeping his distance from his invited guests. At a time when many deeply distrusted party politics, the president manifestly made efforts to avoid siding with factions. In this culture, women had essential roles. Anne Willing Bingham, for example, hosted lavish parties at the Philadelphia mansion she shared with her husband William. Hers reportedly were much livelier than Mrs. Washington's levees or Abigail Adams's receptions. Such occasions could provide the opportunity for unofficial politicking. After the capital moved to Washington, D.C., Dolley Madison designed gatherings strategically so that the guests could do political work, first for President Jefferson and then for her husband during his two terms in office. According to historian Catherine Allgor, it was Dolley Madison who thus defined the role of First Lady as a political helpmate for the president.

For 19th-century women owners of the Ritchie print, the mythical scene enabled them to study the accoutrements of female refinement – how to hold a fan artfully, how to drape one's clothing decoratively, and how to turn one's neck to the best ad-

vantage. However in the 19th century most women did not have the means to participate in elite culture, or became dissatisfied with social graces as a substitute for political and economic power.

In Lowell, Massachusetts, for example, the young women who worked in the textile mills and lived together in boarding houses were among the first female wage earners to act collectively when they struck to protest a reduction in wages in 1834. Famously, some of these women also wrote for publication in *The Lowell Offering*, a literary magazine that came to be edited and published by women who were employed in the mills. The many accounts of this publication typically fail to note that the first volumes were, in fact, edited by the Rev. Abel C. Thomas, a Universalist clergyman. In his autobiography, Thomas relates the origin of the magazine. He and another Universalist minister in Lowell started "Improvement Circles" in their two churches, specifically to help their congregants with their writing skills. The ministers corrected the texts, and many were read aloud. Eventually, Thomas made a selection of the best articles for the first four numbers of *The Lowell Offering*, which appeared between October 1840 and March 1841, after which they started "volume one" of the title as a monthly. In the last issue of the second volume (September 1842), Thomas allowed his name to appear, revealing the fact that the hidden hand behind *The Lowell Offering* was in fact male. Thanks to a generous gift from Neil Fitzgerald, we now have a copy of the April 1841 issue in its original wrappers, inscribed "E. L. Follen," which we believe to be the writer Eliza Lee Follen, the wife of prominent Unitarian minister Charles Follen. The intriguing provenance suggests that there is indeed an important connection between liberal ministers and *The Lowell Offering*. And we are now on the look-out for the first four numbers preceding April 1841.

The Rev. Mr. Thomas's decision to keep his name from appearing on all but one early issue of *The Lowell Offering* encouraged the idea of an autonomous literary culture among the women mill workers. This is an appealing fiction, but scarcely the case, although mill worker Harriet Farley did start editing the publication in 1842. Meanwhile, women daring to work for their own autonomy can be glimpsed in another genre: the sensational pamphlet literature on divorce trials, a number of which came to us this year as a gift from feminist historian Carroll Smith-Rosenberg. (For a further description of the gift, see pages 29-39.)



Julia E. Smith. *Abby Smith and Her Cows* (Hartford, 1877).

As Norma Basch observed in her *Framing American Divorce* (1999), the divorce trial literature is much more subversive than fiction, where plots involving divorce uniformly serve as cautionary tales about the bad consequences of divorce for women. Although cases in which women were charged with adultery became notorious, the truth was that women constituted the majority of divorce plaintiffs. For example, in *The Great Divorce Case!!!* (New York, 1851), Grace Ferguson sued her husband James for adultery. In the trial, Grace produced witnesses who testified that she and her husband slept apart, and her own physician even testified that his shirts had stains consistent with gonorrhea. Take that, James!

As the century progressed, various other women worked more directly for political power. One such woman was Abby Smith. In 1873, she and her sister Julia refused to pay property tax in Glastonbury, Connecticut, because they were denied the right to vote. The town retaliated by seizing their cows and fifteen acres of their land to cover the taxes. The sisters' cause attracted the attention of leaders of the woman's

rights movement, and the sisters sued. This past year, we acquired Julia Smith's ninety-four-page pamphlet *Abby Smith and Her Cows* (Hartford, 1877) detailing the prominent case, which the sisters won in 1876. Shown here is the title page and frontispiece, in which Abby is depicted with the cows, some of which the sisters had successfully repurchased at auction before their money ran out. This slight publication is one of the famous rarities in the field of women's history, and we are thrilled to have a copy! It serves as a capstone for a year of women's improving impulses – from feminist utopias to heavenly rewards, to nostalgic fantasies about an idyllic past, to freedom from male domination in the form of divorce, and finally toward actual political power.

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

## *Water, Water Everywhere: New in the Print Department*

Water (or liquid of any kind) is usually a substance that strikes fear into the hearts of curators and librarians because of the damage it can do. Surprisingly, however, water emerged as one of the dominant themes in this year's acquisitions for the Print Department. The importance of Philadelphia's waterways in developing the city, the promotion of water as the beverage of choice, and the harnessing of waterpower for the good of the community are some of the stories our new graphics tell.

Waterways have defined Philadelphia since its establishment as a city in the late 17th century. Settlement initially grew north and south along the Delaware River. It was not until after the mid-19th century that the city, bounded by two rivers, spread westward toward the Schuylkill River. The centrality of the Delaware River to the colonial city and surrounding countryside is clearly evident in its prominent placement on William Faden's *A Plan of the City and Environs of Philadelphia Survey'd by N. Scull and G. Heap* (London, 1777), an important early map, the copy shown here given to us by Library Company shareholder Robert L. McNeil, Jr. The river winds through the foreground of the map sharing center stage with an image of the State House. Produced in London after the pioneering survey work published in 1752 by Nicholas Scull and George Heap, Faden's map was later issued in several states. The alterations on the later states were primarily made to the Delaware River and included the identification of islands by name with the location of fortifications where weapons were positioned on these islands, and the addition of river soundings.

The Delaware River is also prominently featured in a Frederick Gutekunst photograph of the newly opened Ridgway Park, a gift of shareholder David Doret. Ridgway Park, a recreational area on Smith's Island between Philadelphia and Camden, New Jersey, opened in 1880, in the decades-old tradition of offering a nearby summer escape from crowded urban conditions. An April 30, 1880, a Philadelphia newspaper announced the virtues of the new park: a "splendid" hotel replaced the "old dilapidated beer saloon," a dance hall was transformed into a roller-skating rink, and separate swimming pools for ladies and gentle-



men replaced the “little mud-hole, in which newsboys and bootblacks were wont to wash the dirt from their faces and bodies.” Despite the newspaper’s assurance that Ridgway Park would attract a higher quality of patrons than in the past, less than two weeks after its opening the *Philadelphia Times* reported that crowds rioted while attempting to force their way onto overcrowded ferries heading to the park. At the end of the 19th century, commercial needs trumped recreational desires and Smith Island and the nearby Windmill Island were destroyed as part of a federal government project to dredge the river to make it more accessible to larger ships.

Devising ways to control water, whether by dredging or by harnessing its power through other engineering feats, occupied the minds of many 19th-century civic leaders. This year David Doret also gave us fourteen ink drawings depicting a proposed aqueduct running from the Norristown Dam to the Schuylkill River. Most of these drawings were executed on tracing cloth by Emil Nuebling in May 1891 and appeared as lithographs in *The Water Supply of the City of Philadelphia by a Proposed Aqueduct from the Norristown Dam and the Acquisition of the Works of the Schuylkill Navigation Co.* (1891). These drawings detail, through elevations and cross-sectional images, the course of the aqueduct and its location in relationship to man-made features such as roads and railroad tracks. Twenty-five years earlier, Philadelphia had embarked on the first of many surveys in search of a water supply less polluted than the Schuylkill and Delaware Rivers. Most of these surveys recommended the construction of dams on suburban streams with aqueducts carrying the cleaner water to urban residents, but for various economic and political reasons none of these proposals came to fruition.

While the proponents of an adequate supply of clean water touted the improved sanitary and living conditions made possible by fresh water, temperance advocates praised water as a sensible alternative to alcoholic drinks. Temperance has long been of interest to the Library Company; many readers may remember our 1999 exhibition *Ardent Spirits*, for which an online version is still available. This year we added to our temperance-related materials with the purchase of the lithograph illustrated here entitled *Prohibition Party Leaders of 1884*. Like the scene depicted in the engraving *The Republican Court, or, Lady*







Oversized quarter-plate daguerreotype of unidentified boy and girl, by Samuel Van Loan and John Jabez Edwin Mayall, Philadelphia, ca. 1846.

People and ideas have made the transatlantic voyage between Europe and America for centuries. This year we purchased a daguerreotype that nicely represents the cross-Atlantic transmission of ideas in the early years of photography – the ca. 1846 oversized quarter-plate daguerreotype of a young boy and girl, illustrated here. We do not know their identity, but we know a great deal about the daguerreotypists, Samuel Van Loan and John Jabez Edwin Mayall. Although their Philadelphia partnership lasted only a short time, each man had a sig-

nificant career on both sides of the Atlantic. Born in England, Van Loan trained as a daguerreotypist in that country prior to coming to Philadelphia in the mid-1840s. His work in England included developing a process for coloring photographic backgrounds. After he brought the process to America, he became embroiled in a patent dispute with the Langenheim brothers of Philadelphia. In 1845 Van Loan and fellow Englishman Mayall became partners in a studio at 140 Chestnut Street. The following year the partnership dissolved and Mayall wrote, "I have sold out this concern to M. A. Root the writing master above us to be delivered on the 20 Inst. . . ." "M. A. Root" is, of course, Marcus Aurelius Root, who became one of Philadelphia's most celebrated daguerreotypists. Van Loan continued taking daguerreotypes in Philadelphia until the late 1850s, while Mayall, who had received his early photographic training under the tutelage of University of Pennsylvania professors Martin Hans Boyé and Paul Beck Goddard, returned to his native England. In London in April 1847 he established the American Daguerreotype Institution, hoping to capitalize on the popular belief in the superiority of American daguerreotypes.

Just as we cannot identify the two children in the Van Loan and Mayall daguerreotype, we cannot identify most of the people photographed in the John Frank Keith Collection, an important collection purchased this year. The Keith Collection consists of 178 photographic portraits dating from about 1910 to 1940 of working-class Philadelphians taken outside their homes. In 1981 the Library Company purchased fifty-one Keith photographs, so this new acquisition increases our Keith collection threefold. John Frank Keith established a rapport with his photographic subjects that allowed him to create portraits with an astonishing sense of immediacy. He did not seem overly concerned about posing his subjects in a particular manner, and the informal quality of the photographs, as seen from the examples on the next page, gives his work an appealing directness.

Keith photographically captures an early-20th-century Philadelphia seen much less frequently than the more common views of the bustling Center City district or images of famous historic landmarks. Keith lived in Kensington for many years, and the photographs are most likely of his own neighborhood and of South Philadelphia, where Keith's photographic subjects appear gossiping on the front stoops of



Selected photographs by John Frank Keith, gelatin silver prints, Philadelphia, ca. 1910-1940.

brick row houses, playing with friends on the sidewalks, or gathering in crowded courtyards to play cards and smoke. Keith did not beautify the working-class, ethnic neighborhoods he photographed. People pose in front of houses with graffiti-scrawled walls, peeling paint trim, and trash at their feet. While social reform organizations commissioned photographs of deplorable living conditions hoping to inspire public indignation about the lot of the poor or working class, Keith was not interested in making his subjects the objects of pity. Described by a family member as shy and socially awkward, Keith probably used his camera as a way to connect and interact with people around him. The people Keith photographed were not intimidated by him, and we believe the photographs he created reveal how these working-class Philadelphians thought of themselves and how they wanted to portray themselves to others.

While the identity of specific individuals eludes us so far with the Keith Collection, we acquired this year two family collections that are very well documented. Daguerreotype collector and scholar Rebecca Norris, knowing that our collection included a half-plate daguerreotype by Marcus Root of young Persifor Frazer dressed in an 18th-cen-

tury costume, donated a collection of seventy-one Frazer family photographs, including many images of Persifor. The earliest portrait in this gift is actually a photograph of a daguerreotype of the costumed Persifor in Root's studio, wearing the same clothes but in a slightly different pose than our half-plate daguerreotype. This carte-de-visite photograph of the daguerreotype was taken by Philadelphia photographer Montgomery P. Simons. Persifor Frazer regularly visited photographic studios, so this collection allows us to follow his journey into adulthood.

Our other newly acquired family collection relates to many of our research interests. This year we purchased the John Jay Smith and Rachel Collins Pearsall Smith Family album containing ninety-nine primarily late-19th-century photographs of family, friends, and Philadelphia area scenes. As many of our readers know, John Jay Smith and his son Lloyd Pearsall Smith, whose portraits appear in the album, served as Librarians at the Library Company for almost sixty years (1829-1886). Women of the extended Smith family are also featured prominently in the album. The album includes an image of a young Martha Carey Thomas, who became a prominent suffragist, as well as the second president of Bryn Mawr College. Photographic portraits of Hannah Whitall Smith, an active participant in the temperance and suffrage movements, also appear in the album, including one of her at her desk writing a biography of her father, John Whitall, a Quaker businessman and philanthropist. *John M. Whitall: The Story of His Life* (Philadelphia, 1879) is in our book collection as well as three other books she wrote. Hannah and her husband Robert Pearsall Smith lived periodically in England after the 1870s, and images from their time abroad are included in the album, bringing our story of water in relationship to our new acquisitions to a fitting conclusion.

Sarah J. Weatherwax  
*Curator of Prints & Photographs*

## *Service and Administration*

Last year we completed work on an important cataloging project funded by the Andrew W. Mellon Foundation – the retrospective conversion (aka “recon”) of several important parts of our holdings in order to add records to our online catalog. These included books in Benjamin Franklin’s library, pre-1701 English imprints, two binding collections (one donated by Michael Zinman, the other by Todd and Sharon Pattison), our collection of sheet music, the Michael Zinman Collection of Early American Imprints, and 30,000 graphic items listed on fifty inventories kept in the Print Department. Now that work on that three-year Mellon project is over, we can say with some confidence that bibliographical records for all of our pre-1880 printed works and most of our graphics collections are now accessible in the online catalog.

Work continued throughout 2008 on two other major grant-funded projects. The William Penn Foundation is supporting “Philadelphia on Stone: The First Fifty Years of Lithography, 1828-1878,” a multifaceted three-year project involving surveying several other institutional collections for lithographs; cataloging and digitizing them; mounting an exhibition; creating a website; and publishing a book. The project director is Erika Piola, assisted by Linda Wisniewski.

The National Endowment for the Humanities has been funding a project to catalog early American imprints (particularly those we acquired with the Zinman Collection) that were not already included in “Digital Evans” or “Digital Shaw-Shoemaker,” the most comprehensive online resources for searchable images of books, pamphlets, and broadsides printed in America before 1820. Holly Phelps has been the cataloger for this project, which is scheduled to come to a successful conclusion in the spring of 2009. Support for the project also came from Readex/NewsBank (publisher of the aforementioned digital products), which will make searchable digital images of our additions to this important body of primary historical materials.

Moving on to topical programs, our Program in Early American Economy and Society is now nearly ten years old, and it continues to rack up achievements under the leadership of University of Delaware history professor Cathy Matson. In 2008 we completed the campaign to meet the 2004 NEH “We the People” Challenge Grant to establish

an endowment for PEAES. Last year we issued two new volumes in our monograph series “Studies in Early American Economy and Society from the Library Company of Philadelphia,” published by Johns Hopkins University Press: *Buying into the World of Goods: Early Consumers in Backcountry Virginia*, by Ann Smart Martin (which has already won two book awards), and Seth Rockman’s *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore* (which will be the subject of the 2009 PEAES conference). PEAES also held a seminar on the 18th-century coffee trade, and the annual conference took up “Markets and Morality: Intersections of Economy, Ethics, and Religion in Early North America” (the papers from which will be published in a special issue of the scholarly journal *Early American Studies*).

In launching PEAES a decade ago, we hoped and expected that it would at some point serve as a prototype for similar programs in other areas of collection strength, and so it has turned out to be. Last year’s *Annual Report* noted the inaugural activities of two such programs built on the PEAES model – in African American History and in Visual Culture. The Program in African American History, supported by a grant from the Albert M. Greenfield Foundation, was particularly active last year in light of the 200th anniversary of the closing of the international slave trade to the United States. Our principal activity in this regard was the exhibition “Black Founders: The Free Black Community in the Early Republic,” organized by Phillip Lapsansky, Curator of African American History. The exhibition featured the Rev. Absalom Jones, the Rev. Richard Allen, and many other newly-freed African Americans in the North. It tracked their struggles to found independent churches, schools, fraternal, and educational associations, and to champion the status of African Americans as equal citizens on the American landscape. They held close the tenets of egalitarian Christianity and championed that single-sentence affirmation of “certain unalienable rights” in the American Declaration of Independence. Theirs was the most consistent voice for multi-racial democracy in the new Republic, and their words and deeds helped inspire a vigorous American antislavery movement. Other significant activities last year under the auspices of our African American History program included “Atlantic Emancipations,” a major conference co-sponsored by the McNeil Center for Early American Studies, Rochester Institute of Technology, and Tem-

ple University; and the publication of a new edition of the standard bibliography *Afro-Americana, 1553-1906: A Catalog of the Holdings of the Library Company of Philadelphia and the Historical Society of Pennsylvania* by Oak Knoll Press (a facsimile of the 1973 edition with the addition of a supplement listing the 2,500 books and pamphlets acquired by the Library Company since then). Richard Newman of the Rochester Institute of Technology gave a talk about the Rev. Richard Allen (the founder of Bethel American Methodist Episcopal Church and the subject of new biography). Professor Newman also directed our Summer Seminar for School Teachers, funded by the National Endowment for the Humanities, on Abolitionism, and he directed a one-week teacher training program on which we partnered with the School District of Philadelphia.

With the encouragement and financial support of Trustee William Helfand, we began an initiative in the area of Visual Culture to promote the use of historical images as primary source material in studying the past. At this point the nascent program includes an annual short-term fellowship, some public programming, and acquisitions made with an endowment that long-time member Donald Cresswell has built up over the past several years. The first public “VCP@LCP” program was “Talking Prints,” an informal conversation during which Mr. Cresswell and Christopher Lane, his partner in the Philadelphia Print Shop, reflected on their twenty-five years in business and discussed current trends in collecting graphic works.

Two Benjamin Franklin exhibitions that opened in late 2007 were still on view into 2008. Our principal tercentenary exhibition, “Benjamin Franklin, Writer and Printer,” curated by Librarian James Green and Trustee and Penn professor Peter Stallybrass, traveled to the Grolier Club in New York City, and “Benjamin Franklin: In Search of a Better World,” the collaborative exhibition that appeared in five American museums from 2005 to 2007, traveled to Paris where it appeared in two museums (the Musée des Arts et Métiers and the Musée Carnavalet). We took advantage of that Paris showing to organize a wonderful trip for members of the Library Company and the American Philosophical Society in January 2008.

After the “Black Founders” exhibition came down we opened “Philadelphia Gothic: Murders, Mysteries, Monsters, & Mayhem



Inspire American Fiction, 1798-1854.” The exhibition illuminated a stunning paradox: how the most enlightened, genteel, urbane, and humane of American cities in the first half of the 19th century spawned a literary tradition of lurid crime, weird hallucination, and the brooding supernatural. By the 1840s, “The Quaker City” had become a byword for sheer horror. This was the work of three largely forgotten Philadelphia novelists: Charles Brockden Brown, Robert Montgomery Bird, and George Lippard. The exhibition resuscitated these writers, through first editions of their major works and oil portraits that have never before been exhibited, and put them in the company of Edgar Allan Poe, who absorbed their Gothic themes and obsessions while he lived in Philadelphia, the birthplace of the Gothic tradition in American literature. Dr. Neil K. Fitzgerald, who served as the guest curator, came to us with the idea for this exhibition a great many years ago (about twenty-five he tells us; as with many things at an institution as old as the Library Company, he had to await the fullness of time). Dr. Fitzgerald, a collateral descendant of Charles Brockden Brown, who holds Brown’s share in the Library Company, worked closely with Librarian Green to conceptualize the exhibition, lent to the exhibition from his own extensive collection, and drafted all the label copy. We’re certainly glad he persisted until we finally got around to mounting what turned out to be a very popular exhibition. Prof. Christopher Looby of UCLA’s English department gave a talk on the Philadelphia Gothic at the opening festivities (during Halloween week!).

Other programs, activities, and grant projects not already mentioned include:

- ☛ a members’ trip to the Temple University Libraries, including Special Collections, the Urban Archives, and the Charles L. Blockson Afro-American Collection;
- ☛ three author talks on new books: Harvard president Drew Gilpin Faust on *This Republic of Suffering: Death and the American Civil War* (co-sponsored by the Friends of the American Philosophical Society Library); UCLA professor Gary Nash on *Friends of Liberty: A Tale of Three Patriots, Two Revolutions, and the Betrayal that Divided a Nation: Thomas Jefferson, Thaddeus Kosciuszko, and Agrippa Hull* (also co-sponsored by the Friends of the APS Library); and University of Rochester professor

Thomas P. Slaughter on *The Beautiful Soul of John Woolman, Apostle of Abolition*;

- ☛ a grant from the Abington Foundation for a project to preserve and reformat vulnerable and sometimes volatile photographic negatives; and
- ☛ a grant from the Samuel S. Fels Fund to support a graduate student summer intern to organize our Centennial collection (the intern was Charlene Peacock, and the results of her work can be found at <http://www.lcpimages.org/centennial/access.htm>).



Our research fellowship program, now twenty-two years old, continues to flourish and has grown to such a degree that we now award about \$150,000 in stipends each year. These funds come from several sources: income from restricted endowments we began to build in the late 1980s; renewable grants, such as the support we now receive from NEH for post-doctoral fellowships; and annual gifts and grants that support work in particular fields, such as the Reese Company Fellowship in bibliography, the Albert M. Greenfield Foundation Fellowships in African American history, and the Helfand Fellowships, one in the history of medicine and one in visual culture.

For the 2008-2009 academic year the Library Company and the Historical Society of Pennsylvania jointly awarded seventeen one-month fellowships to support research in American history and culture.

The Andrew W. Mellon Foundation Fellows were:

- ☛ Dr. Lara Cohen, Department of English, Wayne State University: *Counterfeit Presentments: Fraud and the Production of Nineteenth-Century American Literature*
- ☛ Dr. Seth Cotlar, Department of History, Willamette University: *The Cultural History of Nostalgia in Modernizing America, 1776-1860*
- ☛ Joanna Frang, Ph.D. Candidate in American History, Brandeis University: *Becoming American on the Grand Tour, 1750-1830*

- ☛ Marcus Gallo, Ph.D. Candidate in History, University of California, Davis: *Imaginary Lines, Real Power: Surveyors and Patronage Networks Along the Mid-Atlantic Borderlands, 1740-1810*
- ☛ Anthony Galluzzo, Ph.D. Candidate in English, University of California, Los Angeles: *Revolutionary Republic of Letters: Anglo-American Radical Literature in the 1790s*
- ☛ Kristina Huff, Ph.D. Candidate in English, University of Delaware: *Gratitude, Servitude, and Book-Bound Benevolence: Anti-Slavery Gift Books in the Antebellum United States*
- ☛ Spencer D. C. Keralis, Ph.D. Candidate in English and American Literature, New York University: *Children of Wrath: Violence and Youth in Young America, 1692-1865*
- ☛ Marcia D. Nichols, Ph.D. Candidate in English, University of South Carolina: *"Let them see how curiously they're made": Constructing Female Sexuality in Anglo-Atlantic Midwifery Texts, 1690-1800*
- ☛ Dawn E. Peterson, Ph.D. Candidate in American Studies, New York University: *Unusual Sympathies: Race, Family, and Servitude in Jacksonian Politics*
- ☛ Dr. Jodi Schorb, Department of English, University of Florida: *Incomplete Sentences: The Role of Literacy in Pennsylvania Prison Reform, 1787-1850*
- ☛ Dr. Wolfgang Splitter, Center for United States Studies, Martin Luther University Halle-Wittenberg: *The Correspondence of Heinrich Melchior Mühlenberg, 1753-1787*
- ☛ T. J. Tomlin, Ph.D. Candidate in History, University of Missouri: *Popular Theology in Popular Print: Almanacs and American Religious Life, 1730-1820*
- ☛ Damon Yarnell, Ph.D. Candidate in History and Sociology of Science, University of Pennsylvania: *Behind the Line: Purchasing Agents, Inter-firm Control, and the Origin of Mass Production, 1880-1927*

The Society for Historians of the Early American Republic Fellows were:

- ☛ Caitlin A. Fitz, PhD. Candidate in History, Yale University; *Agents of American Revolutions: Latin American Rebels in Philadelphia, 1808-1826*
- ☛ Dr. Rodney Hessinger, Department of History, Hiram College: *Sexual Scandal and Sectarian Conflict in the Second Great Awakening*

The Barra Foundation International Fellows were:

- ☛ Dr. Holger Hoock, Department of Cultural History, University of Liverpool: *A Social and Cultural Study of Violence and Terror in the War of American Independence*
- ☛ Dr. Ben Marsh, Department of History, University of Stirling: *Sericulture in the Atlantic World, ca. 1500-ca. 1800*

The Library Company independently awarded an additional twenty-four fellowships, ranging from one to four-and-a-half months.

The National Endowment for the Humanities Post-Doctoral Fellows were:

- ☛ Dr. Matthew P. Brown, Department of English, University of Iowa: *The Novel and the Blank: Textual Instruments in the Age of Franklin*
- ☛ Dr. Albrecht Koschnik, Charles Warren Center, Harvard University: *American Conceptions of Civic Culture and Civil Society, 1730-1850*

The Albert M. Greenfield Foundation Dissertation Fellows were:

- ☛ Katherine Jorgensen Gray, Ph.D. Candidate in History, Johns Hopkins University: *Youth in Philadelphia, 1750-1815*
- ☛ Kenneth Owen, Ph.D. Candidate in History, University of Oxford: *Radical Politics in Revolutionary Pennsylvania, 1774-1800*

The Albert M. Greenfield Foundation Fellows in African American History were:

- ☛ Corey Brooks, Ph.D. Candidate in History, University of California, Berkeley: *Building an Antislavery House: Political Abolitionists and Congress, 1835-1861*
- ☛ Dr. Martyn J. Powell, Department of History, University of Wales Aberystwyth: *The White Slave Trade: Print Culture and Irish Emigration to America in the Late 18th Century*
- ☛ Derrick R. Spires, Ph.D. Candidate in English, Vanderbilt University: *Reimagining a "Beautiful but Baneful Object": Black Writers' Theories of Citizenship and Nation in the Antebellum United States*

The McLean Contributionship Fellow was:

- ☛ Dr. Karen A. Weyler, Department of English, University of North Carolina at Greensboro: *The Imprimatur of Citizenship: Print and Public Identity in British North America and the Early Republic*

The Reese Fellow in American Bibliography was:

- ☛ Jennifer McGovern, Ph.D. Candidate in English, The University of Iowa: *Captive Audiences: (Re)Visions of Indian Captivity Narratives in the Literary Marketplace*

The American Society for Eighteenth-Century Studies Fellow was:

- ☛ Laura Keenan Spero, Ph.D. Candidate in History, University of Pennsylvania: *"Stout, Bold, Cunning and the Greatest Travellers in America": The Colonial Shawnee Diaspora*

The Fellow in the Program in Early American Medicine, Science, and Society was:

- ☛ Dr. Elizabeth Kelly Gray, Department of History, Towson University: *Opium in Early America*

The Fellow in the Program in Early American Visual Culture was:

- ☛ Christopher Hunter, Ph.D. Candidate in English, University of Pennsylvania: *A New and More Perfect Edition: The 19th-Century Creation of Benjamin Franklin's Autobiography*

### **The Library Company's Program in Early American Economy & Society**

The Post-Doctoral Fellow was:

- ☛ Gautham Rao, Department of History, University of Chicago; *Visible Hands: Customhouses, Law, Capitalism, and the Mercantile State of the Early Republic*

The Dissertation Fellows were:

- ☛ Katherin W. Paul, Ph.D. Candidate in Economic and Social History, University of Edinburgh: *Social Relationships and Credit Networks Among Craftsmen and Shopkeepers in Edinburgh, London, and Philadelphia, 1750-1800*
- ☛ Alice Wolfram, Ph.D. Candidate in History, Yale University: *Property, Inheritance, and the Urban Family Economy in Britain, 1680-1780*

The Short-Term Fellows were:

- ☛ Joseph M. Adelman, Ph.D. Candidate in History, The Johns Hopkins University: *The Business of Politics: Printers and the Emergence of Political Communications Networks, 1765-1776*
- ☛ Michael Block, Ph.D. Candidate in History, University of Southern California: *Northeastern Merchants, the China Trade, and the Origins of California*
- ☛ Dr. Philippe R. Girard, Department of History, McNeese State University: *Haiti's First Ambassador: Joseph Bunel and Haiti's Diplomatic and Commercial Missions to Philadelphia, 1798-1804*
- ☛ Dr. David J. Hancock, Department of History, University of Michigan: *Voices in the Taverns: Anglo America, 1607-1815*

- ☛ Peter Hohn, Ph.D. Candidate in History, University of California, Davis: *Opportunity, Enterprise, and Loss: The Moral Economy of the Early Jacksonian Era*
- ☛ Nicholas Osborne, Ph.D. Candidate in History, Columbia University: *Building a Country by Saving Its Money: The Role of Savings Ideas and Institutions in the Antebellum United States*
- ☛ Colleen Rafferty, Ph.D. Candidate in History, University of Delaware: *The Contest Over the Pennsylvania Backcountry, 1730-1830*
- ☛ Ariel Ron, Ph.D. Candidate in History, University of California, Berkeley: *Conceiving an Industrial Nation: Protectionism, Scientific Agriculture, and the Origins of the Republican Economic Program*
- ☛ Jessica Roney, Ph.D. Candidate in History, The Johns Hopkins University: *First Movers in Every Useful Undertaking: Voluntary Associations in Philadelphia, 1725-1775*



Our staff continued their high level of public service and professional development. Librarian James Green – who this year celebrated twenty-five years with the Library Company – delivered two papers at conferences abroad, one on Benjamin Franklin’s autobiography at the Bibliothèque Nationale in Paris and the other on the book trade in early America at the Society for the History of Authorship, Reading and Publishing (SHARP) conference in Oxford. He also collaborated with guest curator Neil K. Fitzgerald on our “Philadelphia Gothic” exhibition. In addition, belatedly, we should mention the publication of Mr. Green’s essay “Subscription Libraries and Commercial Circulating Libraries in Colonial Philadelphia and New York” in *Institutions of Reading: The Social Life of Libraries in the United States* (Amherst, Mass., 2007), the proceedings of the conference on library history hosted by the Library Company in 2002. His paper identifies the transformation of the Library Company and other subscription libraries in the late colonial period as a response to the emergence of more accessible kinds of lending libraries. Curator of Printed Books and PEAES bibliographer Wendy Woloson left the Library Company in the fall for a position with a firm that produces digital resources for libraries.

The Reading Room served 2,125 readers, in the process paging 5,057 volumes, supplying 4,288 photocopies, and answering 595 phone, mail, and email inquiries. With the increased use of digital cameras by readers, by permission, we are seeing fewer requests for photocopies, which we believe is a win-win for both readers and the longterm care of our fragile materials. Midway through the year, Philip Lapsansky relinquished his duties as Chief of Reference after working at the Library Company for more than thirty-five years. He continues with us on a half-time basis as Curator of African Americana. In addition to curating the “Black Founders” exhibition, Mr. Lapsansky spoke on the Underground Railroad at a conference sponsored by the National Park Service and chaired a panel on black imagery for the annual conference of the Society for Historians of the Early American Republic. He also serves on the board of the Pennsylvania Abolition Society and represents the Library Company in the Civil War History Consortium, which is planning events and exhibitions commemorating the 150th anniversary of the Civil War, starting in 2011. Although his duties have changed, Mr. Lapsansky is far from retired, and in fact seems to be more in demand than ever by those who recognize and value his expertise.

Cornelia King effortlessly stepped into the position of Chief of Reference – a very smooth transition given her eight years here, and Linda August became Reference Librarian. Mrs. August helped launch our initiative to preserve and display our extraordinary Art & Artifacts Collection. After inventorying and reorganizing the collection, she worked with administrative staff to secure funding from the Pennsylvania Historical and Museum Commission to conserve a number of our most significant paintings. Rare Book Cataloger Rachel D’Agostino joined the Reading Room staff as Reference Librarian and took on further curatorial responsibilities in the fall. Ms. D’Agostino also attended Rare Book School and the mid-winter conference of the American Library Association, which was held in Philadelphia. During the summer, Ms. King worked with interns Anne Turner (from Haverford College) and Cheryl Klimaszewski (from Drexel University) to further develop the Women’s Portraits website. In July, Bennington College student Sarah Kelly assisted with reader services after having been an intern here in January, cataloging sheet music.



The Print Department staff assisted 201 readers, pulled 2,930 items, answered 222 reference inquiries, made 683 photocopies, and filled 307 photo orders totaling 1,012 images. Cataloging graphic materials, they also added 581 records to our online catalog WolfPAC, mostly with funding from the William Penn Foundation for the *Philadelphia on Stone* project. Associate Curator Jennifer Ambrose left the Library Company in the fall to take a position at the Baseball Hall of Fame, thus necessitating several shifts in duties. Erika Piola was promoted to Assistant Curator and assumed responsibility for the administration of the *Philadelphia on Stone* project, while Linda Wisniewski, our Print Department Assistant and Rights & Reproductions Coordinator, became Project Assistant for *Philadelphia on Stone*. Ms. Piola presented a paper about *Philadelphia on Stone* at the Mid Atlantic Regional Conference held in Washington, D.C. She also wrote a book review for the *Journal of the Early Republic*, curated a mini-exhibit at the Library Company, and attended a class in archival description. Under Curator Sarah Weatherwax's supervision, our Visual Culture Program (VCP@LCP) was successfully launched with a talk and a behind-the-scenes tour. She also supervised the digitization of two special format photograph collections, a project funded by the Abington and Campe foundations, as well as representing the Library Company at the Daguerreian Society's annual meeting in Washington, D.C.

Information Technology Manager Nicole Scalessa continued to improve the website, especially with the addition of the online exhibition "Living Color: Collecting Color Plate Books at the Library Company of Philadelphia." She also was responsible for the recording and publication of numerous podcasts of lectures at our events, including the inaugural program for the Visual Culture Program, "Talking Prints: A Conversation with Donald Cresswell & Christopher Lane." As part of the Reading Room renovation Ms. Scalessa assisted in the planning and installation of the new network-ready tables, a huge improvement after many years of juggling cables and extension cords for readers' laptop computers.

In the Cataloging Department, Ruth Hughes and her colleagues Holly Phelps, Rachel D'Agostino, Alison Warner, Cornelia King, and Linda August together cataloged 2,599 rare books and 324 stack books, of which 947 became master records in OCLC's WorldCat because they

were new to the database. Through ongoing retrospective conversion, 703 records, mostly for sheet music, were added directly to WolfPAC. Ms. Phelps, working on a project funded by the National Endowment for the Humanities, cataloged early Americana not listed in the standard bibliographies “Evans” and “Shaw & Shoemaker”; for many of these, the Library Company holds the only surviving copy, making Ms. Phelps’s work particularly significant for early Americanists. Her work also resulted in 422 more items being reported to the English Short-Title Catalogue (ESTC). Ms. Hughes created the supplement for the second edition of *Afro-Americana, 1553-1906*, a catalog published by Oak Knoll which lists the holdings of both the Library Company and the Historical Society of Pennsylvania. She also continued to represent the Library Company at meetings of the Philadelphia Area Consortium of Special Collections Libraries, and worked on a subcommittee to obtain funding for processing archival collections. Ms. Hughes also attended workshops on both the future of cataloging and the future of archival management, sponsored by professional organizations including the Society of American Archivists. She attended the annual conference of the Rare Books and Manuscripts Section of the American Library Association, in Los Angeles, and became a co-chair of the local arrangements committee for the conference in 2010, when it will be held in Philadelphia. Ms. D’Agostino, who joined the Reading Room staff in May, continued to catalog rare books, especially for the Zinman and Pattison binding collections. Ms. Warner joined the cataloging team at the University of Pennsylvania Libraries in May, after the completion of her part of the Mellon-funded retrospective conversion project; we thank her for her dedication and the resulting improved online access to materials! Ms. King attended a workshop on the latest rules for rare book cataloging at Yale, which Ms. Hughes also attended when it was held at the RBMS conference in Los Angeles.

The Conservation Department treated 813 items and installed a major exhibition and numerous smaller exhibitions. Our conservators always prepare items for loan to other institutions’ exhibitions, but the loan of sixty-five items related to early Philadelphia photographer Frederick Gutekunst to the University of the Sciences is noteworthy for both the numbers and the size of some of the items. The staff also hosted a workshop for local conservators in May, under the auspices of

the Delaware Valley Chapter of the Guild of Book Workers, of which Jennifer Rosner is president, Alice Austin, secretary, and Sharon Hildebrand, newsletter editor. Ms. Hildebrand left the library to become Head Preparator in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art. To great acclaim, Andrea Krupp's book, *Bookcloth in England and America, 1823-50*, appeared, in conjunction with ongoing work on our Nineteenth-Century Cloth Bindings Database. Thanks to funding from Michael Zinman, Sharon Hildebrand completed the scanning of all 4,000 bindings for the database, continuing the work she started in 2007. We hope the database will be publicly accessible through our website in 2009.

We continue to benefit from talented interns and volunteers. As previously mentioned, Sarah Kelly (Bennington), Anne Turner (Haverford), and Cheryl Klimaszewski (Drexel) worked on projects in the Reading Room. During her internship, Ms. Klimaszewski also helped in the Print Department, where she digitized patent medicine trade cards, curated a mini-exhibit, and digitized fragile negatives. Our former colleague Charlene Peacock, now a student in library science at Rutgers, came back to the Library Company as the Samuel S. Fels Fund intern; she organized and described the Library Company's Centennial Exhibition ephemera as well as preparing a mini-exhibit displaying Centennial items. Ms. Peacock also received a scholarship to attend the rare books conference of the American Library Association. Also working on Centennial material, Drexel intern Holly Zerbe scanned and described photographs taken by the Centennial Photographic Company. New volunteer Janet Hallahan wrote and edited many of the entries for the *Women of the Republican Court* section of the Women's Portraits website. Volunteer Louise Beardwood reached her fifteen-year milestone this year, while Ann Condon completed a decade of volunteering at the library. Along with our longtime volunteer Selma Kessler, these women inventoried and re-housed material, researched, and helped staff in innumerable ways.

Under the guidance of Development Officer Christina Deemer, Sharon Thompson-Nowak (Development Associate) and Debbie Shapiro (Publicity, Events, and Programs Coordinator) produced the Annual Report, two newsletters, nineteen mailings to our members, eleven e-newsletters, and numerous grant applications, as well as co-

ordinating over twenty programs and special events. Ms. Deemer also assisted the Director and Board of Trustees in creating a new, five-year strategic plan for the Library Company, before moving on to become the Director of Development at the Rosenbach Museum & Library. Mid-year, Erika Haglund joined the administrative team as Development Assistant.

Chief of Maintenance and Security Alfred Dallasta oversaw the first floor improvement project and much else besides. Bernard Phillips came on board as Maintenance Assistant. Receptionist Charlene Knight passed her fifteenth anniversary during 2008. She is truly the Library Company's public face, the one who greets readers and visitors with information and a warm welcome when they arrive and answers every call in a way that reminds people that excellent public service is a hallmark of the Library Company – not for us an automated answering system with a maze of options and never a human voice! Charlene is truly our ambassador of good will.

John C. Van Horne  
*Director*

## *Appreciation*

During 2008 the Library Company received, and acknowledges with gratitude, many contributions in the form of materials for the permanent collections, annual dues for operations, and grants and gifts for endowment, programs, and special projects, some of which are listed here.

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Mary Anne Hines	John H. Serembus
Helen Lefkowitz Horowitz	Carol E. Soltis
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Institute of Museum and Library Services	Carroll Smith-Rosenberg
<i>Journal of the Early Republic</i>	Roger E. Stoddard
Stuart E. Karu	Frederic Trautmann
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## *The James Rush Society*

The Society is named in honor of Dr. James Rush, whose generous bequest in 1869 included works of art, the library and papers of his father, Dr. Benjamin Rush, and funds to construct a new building. Its purpose is to recognize the generosity of those who have designated the Library Company as a beneficiary in their estate plans. The following members comprise the Society as of December 31, 2008:

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

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<i>Made in America, Printmaking 1760-1860</i> (1973)	\$15.00
<i>Women 1500-1900</i> (1974)	\$10.00
<i>The Library of James Logan, 1674-1751</i> (1974; cloth)	\$45.00
<i>Quarter of a Millennium: The Library Company, 1731-1981</i> (1981)	\$30.00
<i>Philadelphia ReVisions: The Print Department Collects</i> (1983)	\$15.00
<i>Germantown and the Germans</i> (1983)	\$15.00
<i>Mathew Carey, Publisher and Patriot</i> (1985)	\$10.00
<i>35 Receipts from The Larder Invaded</i> (1986)	\$15.00
<i>The Larder Invaded: Three Centuries of Philadelphia Food and Drink</i> (1987)	\$17.00
<i>The Delegates' Library</i> (1987)	\$15.00
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<i>The Rittenhouse Mill and the Beginnings of Papermaking in America</i> (1990)	\$15.00
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BACK COVER: Watercolor in friendship album of Mary Beck Goddard. See p. 54.

