

THE ANNUAL REPORT
OF THE
LIBRARY COMPANY
OF PHILADELPHIA
FOR THE YEAR 2009



PHILADELPHIA:

The Library Company of Philadelphia
1314 Locust Street
Philadelphia, Pennsylvania 19107
2010

as of December 31, 2009

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FRONT COVER: François Dumont, *Snuffbox with Portrait of Benjamin Franklin* (1779).
Gift of Stuart E. Karu.

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REPORT OF THE PRESIDENT

I'm delighted to present my fourth report as your President.

Thanks to our conscientious Treasurer and Director working with our investment manager, plus the generous contributions of so many of our members, the Library Company's endowment increased in 2009 by 30% from about \$18 million to about \$24 million. Included in the figures is the very fine gift from Robert L. McNeil, Jr. to endow the Directorship in the name of our former Librarian Edwin Wolf 2nd. We did announce Mr. McNeil's gift at the Annual Dinner in November, but more is due! In all his collecting pursuits in the arts, rare books, maps, and prints, Bob was focused on early Philadelphia. He was a sharing collector who took interest in, and supported, scholarship in all related disciplines. He encouraged and supported those who were exploring new approaches to the material culture aspect of American Studies, and his involvement and follow-through with publications and programs energized research. The association he established between the McNeil Center for Early American Studies at the University of Pennsylvania and the Library Company has added materially to Philadelphia's claim as a primary center for any research in the early American field.

In an entirely other category, but a crucial one to the well being of the Library Company and its collections, the Coates family have continued to give major support to our capital needs and special projects.

The reports that follow, from our Director John Van Horne and our Curators, will give more detail about programs, activities, and important acquisitions that took place last year. Here are just a few it is my pleasure to acknowledge:

Gracing the front cover of this Report is a snuff box bearing a miniature portrait of Benjamin Franklin, a gift of Stuart E. Karu. Franklin thought this likeness (based on a larger portrait by Joseph Siffredé Duplessis) was the best ever made of him.

On the back cover is a plate from *The Natural History of the Rarer Lepidopterous Insects of Georgia* (London, 1797), a gift from an anonymous donor. This stunning two-volume work edited by James Edward Smith is the first illustrated work on American insects and the product of naturalist and artist John Abbot. Born in England, Abbot settled in

Georgia and sent specimens, paintings, and observations on the flora and fauna of the region back to his patron in England. Though wildly prolific, with over 4,000 illustrations credited to him, this is the only published work to bear his name. The two volumes, with all text in both English and French, contain 104 hand-colored etchings after Abbot's paintings of moths and butterflies. Each insect is depicted as larva, pupa, and imago, and is shown with the plant upon which it typically fed. The addition of this work to our collection complements our already excellent illustrated natural history holdings, including Mark Catesby, Alexander Wilson, and John James Audubon. We look forward to many opportunities to exhibit it.

From Trustee William Helfand came a collection of 120 signed medical school admission cards from about a dozen American institutions, with dates spanning the 19th century. Fitting in with the Library Company's interests in medical and women's history, the collection includes a group of cards issued to women for classes at the Female Medical College of Pennsylvania in the mid-1850s, the first decade of its existence. A sizable proportion of this collection illustrates scenes related to the course to which the student was being admitted. For example, Rutgers Medical College cards depicted a divine hand holding a scalpel for a surgery course and a selection of laboratory equipment for the chemistry course.

From Trustee Charles Rosenberg the Library Company received many new titles, including D. Howland Hamilton's *Common Sense Theology: or, Naked Truths in Rough Shod Rhyme about Human Nature and Human Life*, published in 1872. Hamilton had a lot to say on just about every topic of the day, from the study of the historic Jesus and the failings of trinitarian theology to the notion that through poor mating of the parents the health of the offspring suffer. He shied away from no topic, no matter how scandalous.

Michael Zinman continued his tradition of generosity to the Library Company. Several unique items will be included in our project with the Readex/NewsBank Company to digitize previously unrecorded American imprints up to 1820.

Based in Philadelphia, the American Sunday-School Union became the most prolific publisher of children's books in 19th-century America. By 1830 the Union, an ecumenical Protestant organization, had issued more than six million copies of its books and periodicals all lavishly il-

lustrated mainly with wood engravings. Our late shareholder S. Robert Teitelman bought, in the 1960s, some 6,846 of the woodblocks. The blocks and many of the publications in which they were used came to the Library Company last year as a gift from his estate.

One of our most interesting acquisitions of 2009 is Joseph J. Walters' *Guanya Pau: A Story of an African Princess* (Cleveland, 1891), probably the first novel by an African author. Walters was born in Liberia some time in the late 1860s. An outstanding student in the mission school, he was awarded a scholarship to Oberlin College, where he wrote his novel. Reflecting the progressive temper of Oberlin, Walters' work is a women's rights novel. Guanya Pau is our heroine, an African woman who with her lover flees an oppressive arranged marriage. They wander through West Africa and tell of the oppression of African women in the many patriarchal and polygamous societies they encounter. Only three copies are known.

As we prepared to commemorate the sesquicentennial of John Brown's Harper's Ferry invasion, a stunning portrait came up at auction. *John Brown, Leader of the Harper's Ferry Insurrection* is a colored lithograph that was misrepresented by the auctioneers but may be even more interesting than we thought. It was attributed to Currier & Ives and described as published shortly after the raid. On examination we found it is actually a colored version, without imprint, of a print we already had, with the imprint of E. B. Kellogg of New York. It's a bold portrayal. Brown is seated, and staring us straight in the eye. He is holding a copy of Horace Greeley's newspaper the *New York Tribune*, the principal organ of the Republican Party. Brown had no use for Republicans, and Republicans spent most of 1860 distancing themselves from Brown. But Civil War and Emancipation vindicated him, and during the war he was elevated to a heroic status. This print seems to be a Republican effort to capitalize on Brown's now-heroic stature.

We purchased a surprisingly obscure piece of sheet music for a song by one Even Horn, *Fi. Hi. Hi. The Black Shakers Song and Polka* (New York, 1851). We were drawn to this item by a possible local connection. There was a small, interracial Shaker community here in Philadelphia in the 1850s and early '60s led by an African American woman, Rebecca Jackson. Many of her followers would in the 1860s relocate to established

Shaker communities in upstate New York and rural Connecticut.

With the support of the Donald Cresswell Fund we acquired our first stereo daguerreotype. Frederick De Bourg Richards, who trained as an artist, began his daguerreotyping career in Philadelphia in the late 1840s. The McAllister shop, which sold this daguerreotype, had longstanding ties to local daguerreotypists and supplied lenses and other equipment to early practitioners.

From our long faithful donor David Doret we received Charles Fenderich's lithographed image of the U.S. Capitol. Fenderich, a native Swiss, arrived in Philadelphia in 1831 to pursue lithography. Although he moved to Washington, D.C. in 1837, he continued for a number of years to send his lithographic stones back to Peter Duval in Philadelphia for printing. A contemporary newspaper account described this view of the Capitol as "the first correct representation ever taken, and is in all respects worthy of the public patronage."

This is just a hint of the additions, rare and varied, to the collections of the Library Company. Many others are described at greater length in the following pages. You can see that the Library Company continues to make available challenging materials for all who come to explore and use them whether the market is up or down. Thanks to everyone for their thoughtful contributions which enable us to continue to do this important work.

Beatrice W. B. Garvan, *President*

REPORT OF THE TREASURER

Year Ended December 31, 2009

	<u>Unrestricted</u>
REVENUES, GAINS, & OTHER SUPPORT	
Contributions	\$ 157,959
Dues	90,748
Grants	300,837
Interest & dividends	148,987
Realized loss on sales of marketable investment securities	(248,974)
Unrealized gain on marketable investment securities	927,418
Sales of Zinman duplicates	75
Library Services	148,338
	<u>1,525,388</u>
Net assets released from restrictions	<u>776,214</u>
TOTAL REVENUES, GAINS, & OTHER SUPPORT	<u>2,301,602</u>
EXPENSES	
Program	2,028,740
Management & general	333,907
Fundraising	67,522
TOTAL EXPENSES	<u>2,430,169</u>
CHANGE IN NET ASSETS	(128,567)
NET ASSETS, BEGINNING OF YEAR	<u>9,157,979</u>
NET ASSETS, END OF YEAR	<u><u>\$ 9,029,412</u></u>

Temporarily Restricted	Permanently Restricted	Total
\$ 128,500	\$ 3,037,637	\$ 3,324,096
-	-	90,748
335,000	-	635,837
-	517,676	666,663
-	(866,604)	(1,115,578)
-	3,209,016	4,136,434
-	-	75
-	-	148,338
463,500	5,897,725	7,886,613
(341,592)	(434,622)	-
121,908	5,463,103	7,886,613
-	-	2,028,740
-	-	333,907
-	-	67,522
-	-	2,430,169
121,908	5,463,103	5,456,444
516,663	14,821,468	24,496,110
638,571	20,284,571	29,952,554

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

PEAES at Ten

Just ten short years ago, in 1999, the Library Company established a four-year pilot project, the Program in Early American Economy and Society (PEAES), to promote scholarly research, publication, and public programs that illuminate the development of the country's economy, broadly conceived, from its origins down to about 1860. Well before that initial phase was over PEAES was becoming recognized as a vitally important network for discussions about early American economic development and a widely recognized magnet for creative research projects in the Library Company's premier holdings. By taking an expansive view of "economy" that comprehends business, commerce, finance, manufacturing, labor, transportation, political economy, internal improvements, and technology, and by linking economic developments to the political and cultural dimensions of "society," PEAES has firmly established itself as the nation's indispensable center in this field.

During the pilot project phase we engaged Professor Cathy Matson of the University of Delaware as the program's Director, and she is still providing inspired leadership today. Following the successful completion of that initial phase, we embarked on a sustained effort to raise endowment funds to support PEAES into the future. With the support of a Challenge Grant from the National Endowment for the Humanities and contributions from a great many foundations and individuals, we realized our goal and have placed PEAES on a firm footing. PEAES now offers a wide array of programs and activities and has many accomplishments in its first decade:

☛ **Research Fellowships:** This is the chief pillar in the PEAES edifice, bringing many scholars to the Library Company every year to use our unparalleled collections and the resources of our neighboring institutions as well. From 2000 through 2009, PEAES awarded thirteen post-doctoral fellowships, thirteen dissertation fellowships, and forty-six short-term fellowships – a total of seventy-two awards. PEAES Fellows join the vibrant community of early Americanists that coalesces around the McNeil Center for Early American Studies at Penn – our partner in

many ventures. The work of the Fellows frequently finds an outlet in the form of seminar and conference papers, articles in scholarly journals, and monographs. In our first ten years, PEAES fellows have published some fifty books and articles based at least in part on the work they undertook in Philadelphia.

☛ Annual conferences have showcased the research of dozens of scholars across many disciplines and drawn interested audiences to participate in lively discussions. The Program's inaugural "needs and opportunities" conference in 2001 resulted in the publication of *The Economy of Early America: Assessments and New Directions*, which is now in paperback. Collected papers from subsequent conferences have been published as special issues of journals such as *Business History Review*, the *William and Mary Quarterly*, *Early American Studies* (twice!), and the *Journal of the Early Republic*.

☛ Public programs, many of them co-sponsored with other organizations, have expanded the reach of PEAES. These have included a conference on Revolutionary financier Robert Morris, co-sponsored with the CUNY Graduate Center in New York City; a program on "Benjamin Franklin and the Birth of Paper Money," co-sponsored with the Federal Reserve Bank of Philadelphia; and sessions at the annual conferences of the Society for Historians of the Early American Republic. Other programs included a talk by former PEAES Fellow Stephen Mihm, who spoke on his book *A Nation of Counterfeiters: Capitalists, Con Men, and the Making of the United States* (later broadcast on C-Span's BookTV); another by the renowned economic historian Marc Egnal, who lectured on his new study *Clash of Extremes: The Economic Origins of the Civil War*; and a symposium on "Coffee's Creole Economy: Post-Revolutionary Patterns of Trade," featuring the work of two-time PEAES Fellow Michelle Craig McDonald.

☛ Other important PEAES projects have included exhibitions ("Risky Business: Winning and Losing in the Early American Economy, 1780-1850"); a research guide to the manuscript and print collections at twenty-three area institutions, accessible on the PEAES website; and two National Endowment for the Humanities-funded four-week Summer Seminars for School Teachers on "Philadelphia's Economy in an Era of Atlantic World Revolutions," led by Director Matson.

☛ The monograph series “Studies in Early American Economy and Society from the Library Company of Philadelphia,” published by the Johns Hopkins University Press, has produced five titles in the first decade, with many more in the pipeline. The books by Ann Smart Martin, Seth Rockman, and Brian Schoen have received numerous prizes for their contributions in material culture studies, labor history, and southern history. In addition, PEAES has published its first e-book, James G. Lydon’s *Fish and Flour for Gold, 1600-1800: Southern Europe in the Colonial Balance of Payments*, available on the PEAES website.

☛ The PEAES endowment also provides funds that have made it possible to acquire and catalog many new sources about the early American economy – books, periodicals, newspapers, pamphlets, broadsides, ephemera, and prints and photographs. The Library Company’s collections have been enriched by almost one thousand such new acquisitions over the past ten years.

Our expectations for PEAES have always been ambitious, and we hope that this brief summary of its first decade demonstrates clearly that PEAES has become firmly established as a vitally important center for scholarship and public programming, that the Library Company’s collection will continue to attract researchers from far and wide, and that our connections through PEAES to the wider public will deepen further in the years to come.

As if all of these accomplishments are not sufficient, we had one more ambitious goal for PEAES – we wanted it to serve as a prototype for other programs the Library Company could establish relating to other significant areas of collection strength. And so it has proved to be. In 2008 the Library Company established a Program in African American History with the support of a grant from the Albert M. Greenfield Foundation, and more recently we inaugurated a Visual Culture Program (VCP@LCP). While not (yet!) nearly as extensive as PEAES in their scope, these new programs share the same overarching goals of fostering scholarship and public understanding of their respective fields. In the coming years you will be hearing more about all three of these initiatives.

Report of the Librarian

Over the past twenty-five years, as scholars in almost every area of the humanities have begun to pay closer attention to the material forms of the texts they study, the Library Company has emerged as an important center for research in the new field of book history. In the first decade of our fellowship program, which began in 1987, an average of three fellows a year were working on book history topics; but lately, as the books and articles written by that first wave of book historians have made the value of book history methodologies better known, that number has quadrupled. Last year the Library Company joined with Penn's McNeil Center for Early American Studies in an application to the Andrew W. Mellon Foundation for funding for an innovative fellowship program that would do even more to foster a cohort of young scholars working on dissertations at the intersection of literary studies and book history. The ultimate goal of the program, in fact the challenge put to us by the Mellon Foundation, was to transform both fields, to establish book history as a field of study in its own right and to exploit its potential to inject a new vitality into literary studies. To do this we designed a new kind of fellowship program, one that would foster continuity and community among the fellows over many years. We proposed a longer than normal fellowship period (thirteen months), along with an annual summer workshop where incoming fellows would join former fellows and more senior book history scholars and librarians to read and discuss each other's work. This spring we learned that our application was approved, and in July we hosted the first workshop under the direction of our former NEH post-doctoral fellow Matthew Brown, professor of English at the University of Iowa and director of its Center for the Book. Our two newly appointed Mellon fellows were joined by six other dissertators in the field, with each presenting a chapter for intensive discussion. The workshop was everything we hoped it would be, and almost all the attendees as they left said they hoped to be invited back next year. So the momentum is building.

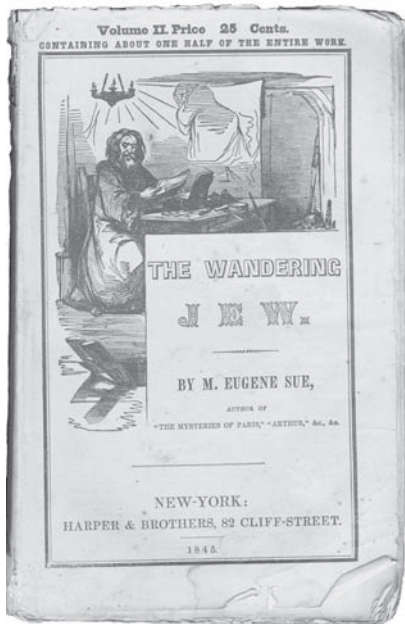
The Library Company is one of the best places to study early American literature from a book history perspective, not only because of the

interest and expertise of our staff, but also because of the strengths of our collections. Much of that strength is inherited; as the city's public library for a century and a half, we got practically everything of literary note as it came out, not only the books later reckoned to be canonical by literature professors, but also all the other now forgotten (or recently rediscovered) books Americans were actually reading. In modern times we have added to these collections and expanded into other areas that have attracted interest from book historians, such as cheap popular fiction, personal narratives, memorial verse, and writing by those excluded from the literary mainstream by their race, gender, or class.

The work of our fellows is obviously shaped in part by our collections, but the influence also flows in the other direction: Our fellows' interests and discoveries have a major impact on our acquisitions. For example, one of our 2007-2008 Albert M. Greenfield Foundation Dissertation fellows, Joseph Rezek from UCLA, studies Anglophone fiction as it circulated throughout the Atlantic world in the first half of the 19th century. We have long recognized that the books most widely read in the early republic are not studied in American literature courses because they were not written by Americans. Our collections demonstrate that the most popular "American" novelist of the 1820s by far was Sir Walter Scott, and for years we have been building our collections of American editions of the Waverly novels, lately with considerable help from Michael Zinman. But more recently we have been investigating the reverse phenomenon, British editions of American books. From Dr. Rezek we learned that American writers sometimes revised their books heavily to make them more acceptable to an English audience when they were reprinted in London, and then used those English texts in subsequent American editions. This gives these foreign reprints a surprisingly important place in literary history. So this year we bought first English editions of the three novels James Fenimore Cooper revised most heavily, *Precaution* (1838), *The Spy* (1831), and *The Pioneers* (1832) – more about these presently – and the first English edition of William Cullen Bryant's *Poems* (1832), which was revised not by the author but by another American writer at home in the old world, Washington Irving.

Thinking of literature as circulating in all directions around the Atlantic rim suggests many new opportunities for collecting and scholar-

ship. To take another example, while working on our recent exhibition “Philadelphia Gothic,” we wondered if George Lippard’s wildly popular masterpiece *The Quaker City* was influenced by foreign examples of the new “city mysteries” genre. For example, Eugène Sue’s *Mysteries of Paris*, sometimes said to be the first city mystery, first began to appear in parts in Paris in 1842 but was quickly translated in London and reprinted in America. Its first part was advertised for sale in the Philadelphia *Public Ledger* on October 17, 1843, whereas Lippard’s novel began to appear in parts on September 21, 1844. There was plenty of time for him to have read Sue and also a perfect opportunity, because the bookseller



Eugène Sue, *The Wandering Jew* (New York: Harper & Brothers, 1844).

distributing Sue was Lippard’s publisher Zieber. It has also been suggested that Lippard was influenced by two other early “mystery” novels: George M. W. Reynolds’s *Mysteries of London* and Sue’s *The Wandering Jew*. Both began to appear in parts before *The Quaker City*; the former was first advertised in Philadelphia on April 22, 1844 and the latter on July 22 – and again Zieber was the distributor. Neither of these books can now be found in their original part issues. We bought a pamphlet called *The Modern Babylon! Mysteries of London* (New York, 1844), hoping it was a part issue of the Reynolds novel, but it turned out to be a non-fictional exposé of vice and corruption that could also have

inspired Lippard. Illustrated here is our recently acquired copy of the first American edition of the full text of *The Wandering Jew*, in striking pictorial Another of our recent fellows at the summer workshop, Alison Klaum of the University of Delaware, offered for discussion a dissertation chapter on Sarah Josepha Hale’s *Flora’s Interpreter* (Boston, 1832, and often reprinted), one of the earliest American books to present a

vocabulary of sentiment expressed in flowers. It seems that for our mid-19th-century ancestors a bouquet could convey a surprisingly complicated message, and there were an amazing number of such books in the market. Hale's book is almost entirely made up of poetical extracts, a very large number of which are by Americans, making her book an important literary anthology as well. The genre is sometimes said to have originated in France with Charlotte de Latour's *Le Langage des Fleurs* (Paris, 1819), and we wondered whether Hale was influenced by it. We were able to acquire a Paris edition from the mid-1820s and found that it is a very different kind of book, made up mostly of Latour's original reflections with only occasional verse quotations. (The flowers are arranged by the month in which they bloom, with a pretty hand-colored plate for each month.) Hale also notes in her preface the influence of two American predecessors, Elizabeth Washington Wirt's *Flora's Dictionary* (Baltimore, 1829) and *The Garland of Flora* (Boston, 1829), by Dorothea Dix, later famous as a mental health reformer. Both books are mainly made up of verse quotations, but neither includes any American verse. Hale's book is original in other more subtle ways, however. Beginning with the third edition, it settled on an inexpensive pocket-sized duodecimo format with an easy-to-read one-flower-per-page layout and an elegant but fragile yellow glazed paper binding. Wirt's *Flora's Dictionary*, Hale's main competition, was a much larger quarto, and it got more elaborate with each new edition: more and more plates appeared, in brighter and brighter colors, the woodcut borders to each page became more elaborate and the bindings more sumptuous. Clearly Wirt's was a coffee table book whereas Hale's was the choice of shy young lovers with fervent hearts but modest means.

Documents about the book trade are also important resources for book historians, and we have long collected them. This year we bought several interesting ones. Trade sales were book auctions open to publishers and reputable booksellers only, held from 1825 on, mainly in New York and Philadelphia. They were an important factor in the rise of huge publishing houses like Carey & Lea and Harpers. Printed catalogs were compiled for each sale, and they are surprisingly rare, but other trade sale ephemera is just as valuable for studying the mechanism of the sales. This year we acquired a printed circular letter announcing *The Eighteenth New York Trade Sale* (1833), sent out by the auctioneer James E. Cooley, em-

phasizing that he planned to hold just one sale for the spring of 1834. Michael Winship of the University of Texas is the authority on trade sales, and he tells us that in the mid-1830s there were several competing sales each season in New York, causing considerable confusion, and so this letter was evidently an attempt to simplify matters. Cooley's auction must have pleased the trade because the following year they appointed him their sole auctioneer, limiting him to two sales a year.

Printed circular letters were the favored means of communication in this charmed circle of publishers, and we acquired two others this year. One was sent out in 1848 by publisher William H. Graham, addressed "to Booksellers, Agents and Peddlers," announcing "an Agency for supplying the Trade at the lowest prices." He was the New York agent for Philadelphia's hugely successful *Graham's Magazine* and probably the brother of its publisher. He was also a publisher of almanacs, chapbooks, and cheap fiction, ranging from the pieties of T. S. Arthur to the notorious quasi-pornographic *New York in Slices* (1849). All this material was distributed through an emerging network of cheap bookstores, peddlers, and news agents that was somewhat separate from the world of regular retail bookselling. His new agency would supply not only his own publications but those of any other publisher of this sort of cheap, mostly unbound print. He was also, according to this circular, the agent for a splendid new "Illustrated Catholic New Testament." This is not as different from Graham's regular fare as it might first appear; it was to be sold in twelve parts, rather like a magazine, or like *The Quaker City*, probably in the same wrapped format and aimed at the same lower-class and ethnically diverse audience.

The other circular we acquired opens a window onto the world of subscription publishing, another fascinating sector of the book trade. The gift of Donald Farren, the authority on subscription publishing, it is the November 1858 prospectus for the *Splendid Illustrated Edition of Cooper's Novels . . . with Five Hundred Original Drawings by F. O. C. Darley*, to be published by W. A. Townsend of New York in thirty-two volumes issued monthly to subscribers at \$1.50 each. It qualifies as a circular letter because the first page is a lithographed facsimile of a manuscript letter from the publisher, touting "the Works of the greatest American Novelist, illustrated on steel by the greatest American Artist." The en-

graving and printing of the Darley drawings was expected to cost over \$20,000. (That figure appears in large type in a line by itself, suggesting that it was a main selling point.) This huge project grew out of Cooper's effort in the last two years of his life to raise the commercial value of his novels, which were selling in wrappers for a mere 25 cents each, probably in the very news agencies Graham helped start. In 1849 Cooper arranged for Putnam's to reprint the revised British versions of some of his novels (as mentioned above) at \$1.25 each; and he also sold the old unrevised plates of all his novels to another publisher, Stringer and Townsend. After Cooper's death in 1851, Townsend acquired the rights to the revised versions from Putnam's and thus emerged as his sole publisher. To consolidate this enviable position, they began to publish the brand new edition announced in our prospectus. The text was entirely reset for this edition, which was also the first illustrated edition of his works, and the first deluxe edition, with creamy paper, gold-embossed cloth, and many artful little vignettes in the text. The Townsend edition was kept in print by various other publishers (at double the price) until 1901, and it was the basis of almost all later collected editions published in the U.S. and abroad. Before we received Mr. Farren's gift we did not have a single example of any of these editions of the 1850s, but we have since been able to acquire a representative sampling, including all the avatars of *Precaution*, *The Spy*, and *The Pioneers*.

When a book is reprinted again and again over many years, we can assume it continued to be read, but what about a book that was never reprinted? How long can we assume it stayed in print? One piece of evidence relating to this question is provided by a new acquisition from a much earlier period, a copy of John Wise's *Churches Quarrel Espoused* (Boston, 1715), purchased with funds donated by Charles Rosenberg. It is in its original calf binding with end sheets made from printed waste paper from another book. In the Zinman Collection we acquired another copy of this same book in an almost identical binding with end sheets from the Book of Matthew. In our 2001 report on *The Michael Zinman Collection*, we argued that these end sheets are the only surviving fragments of a hitherto unknown American edition of the New Testament. The end sheets in this new acquisition are in their own way just as surprising: they are from Increase Mather's *Essay for the Recording of Illustrious*

Providences (Boston, 1684). This suggests two things. First, the Zinman copy was previously thought to have been rebound ca. 1750, but the existence of another copy bound the same way suggests both were bound shortly after publication in 1715, which pushes back the probable date of the New Testament sheets at least thirty-five years. Second, we know from the absence of any sign of sewing or folding that these sheets were never bound, which at least raises the possibility that copies of *Illustrious Providences* lingered in sheets in some Boston warehouse thirty years after they were printed.

Typographic evidence allowed us to determine the printer of a blank legal form spotted in a Maine antiques shop last summer. It was a debt bond, filled out in New York in 1730, binding the signer to repay the borrowed sum (£14 and change) within a year without interest; but if the debt was not repaid by then, he would owe double that amount. This was known as double indemnity, a traditional way of loaning money without appearing to charge interest. Last year in the Snider sale we bought a very similar form from the 1680s, identified by its type as William Bradford's. In 1730 that same Bradford was the chief printer in New York, but this form is typographically quite different in its eccentric mixture of italic and roman type. The only other printer in New York at that time was John Peter Zenger; because he was a recent immigrant from Germany, and because the names of the parties to this bond were all Dutch (the borrowers were Benjamin van de Water of Kings County, yeoman, and Harmen van de Water of New York City, cartman; the lender was Johannes Jansen of New York City, gentleman), it seemed likely that Zenger was the printer. We compared the type with several Bradford and Zenger imprints of the 1728-30 period and found several sorts that were used only by Zenger and none characteristic of Bradford, thus confirming that initial guess. Zenger's early imprints, many of them in Dutch, are few and rare; this is the only blank form of his so far identified. He emerged from obscurity in 1733 when he started a newspaper that was the mouthpiece of the party opposed to the governor, and he soon became internationally famous when he was arrested for libeling the governor. He was acquitted after a brilliant defense by Andrew Hamilton, who convinced the jury (if not the judge) that the truth is no libel. It was a landmark case that also happened to make the phrase "a Philadelphia lawyer" into a byword. Our

newly discovered blank form sheds light on Zenger's early career, showing that he got his start, as did Franklin and so many other printers, by producing the humblest kinds of print.

Blank forms are one example of how print was used in the early American economy to grease the wheels of commerce. The guide book is another print genre that worked to ease the movement of people and goods. Early guide books are especially useful for tracing the development of the American system of roads, which is much less studied than the railroad system that emerged later. We purchased with PEAES funds one of the earliest and rarest traveler's guides, and possibly the first with a national scope, Daniel Hewett's *The American Traveller; or, National Directory* (Washington, D.C., 1825). It includes "an account of all the great post roads, and most important cross roads, in the United States," as well as detailed information about steamship and stage routes, lists of "respectable" hotels and boarding houses, and commercial information about most towns of any size. In the time-honored guide book fashion, it also includes fifty-four pages of advertisements for many of the businesses puffed in the main text.

Finally, with funds donated by our generous Trustee Davida Deutsch we bought a copy of the first edition of Condry Raguet's *Principles of Free Trade* (Philadelphia, 1835). Half economist, half political journalist, Raguet argued Ricardian free trade principles in the cause of states' rights, and he had a big influence on the arguments made in the South against the protective tariffs that led to the Nullification Crisis in 1832. We got the second edition of his *Principles of Free Trade* when it came out in 1840, but the first edition is far rarer; in fact we may be the only library that has both. It was one of two major early American economic treatises at the top of our PEAES desiderata list, the other being another southern book, Jacob Cardozo's *Notes on Political Economy* (Charleston, 1826). Mrs. Deutsch made her gift in honor of John Van Horne to mark his twenty-fifth anniversary at the Library Company.

Still More Fabulous Gifts

This year our loyal collector friends once again gave generously from their collections, and because they know us so well, on occasion they also bought things especially for us. Charles Rosenberg gave us a score

of books from his popular medicine collection, but he also contributed funds for purchases (such as the book with the Increase Mather binder's waste mentioned above), and he bought for us a bound volume of thirty-four commencement addresses and annual catalogs of the Female (later called Woman's) Medical College of Pennsylvania ranging in date from its first announcement in 1850 through 1871. The volume belonged to Dr. Ann Preston (1813-1872), a member of the first graduating class of the College and subsequently its first woman professor and dean. Included in the volume are her *Introductory Lecture* for 1855 and 1858, her *Valedictory Address* for 1858, 1864, and 1870, and a four-page pamphlet of 1867 called *Women As Physicians*, her reply to a resolution of the Philadelphia County Medical Society that barred its members from consulting with the doctors she was training. In her reply she protested "on behalf of a little band of true-hearted young women . . . against the injustice which places difficulties in our way, – not because we are ignorant, or pretentious, or incompetent, or unmindful of the code of medical or Christian ethics, but because we are women." (Clarence Wolf, another loyal friend, also contributed to the purchase of this important volume.)

William H. Helfand made a substantial annual gift of fifty-seven items from his popular medicine collection, and he also bought for us a splendid collection of about 120 colorful medical school admission cards ranging through almost the entire 19th century, mostly American but also some British. These cards recall the days when medical students bought tickets to lectures by various physicians, who signed them for students to keep as evidence of their attendance. Interestingly, ten of the cards were for lectures at the Female Medical College of Pennsylvania attended by Rebecca Fussell in the 1850s and Jennie Stevenson in 1869.

Michael Zinman continues to send care packages every couple of weeks containing early American imprints, 19th-century bindings, children's books, and whatever else strikes his fancy. Most of these are deposits waiting for the time when they will be massively gifted, but we persuaded him to give a few items now, so they could be digitized as part of the Library Company's addendum to the Readex digital library of early American printing. One of these is a quarto family Bible published by Mathew Carey with the imprint: "for sale at the store of Edward Cotton, Boston, 1806." Carey advertised that he would print a special title page

like this for any bookseller who would buy a large number of Bibles from him, but only a few examples are known. In Carey's papers at the Historical Society of Pennsylvania we found the smoking gun for this transaction, a letter from Edward Cotton ordering one hundred copies of the Bible with his name in the imprint on November 6, 1806. Mr. Zinman also turned up an amazing portfolio of twelve engravings with the collective title *The Passions of the Soul, Represented in Several Heads; Engraved from the Designs of the Celebrated Monsieur Le Brun*. The engraver James Thackara of Philadelphia signed his work, and from the street address we can place the publication date between 1801 and 1803. This appears to be the only known copy of the first illustrated artist's manual printed in America. The plates are high quality copies of those found in the large

format editions published in France and Britain in the 17th and 18th centuries, but those editions have many more plates, as many as forty-three of them. Anyone familiar with the crowded scenes of such artists as Benjamin West will recognize these faces. The passions that contort them include compassion, scorn, anger, joy, pain, veneration, despair, and desire.

The list of donors of gifts in kind at the end of this *Report* includes many more names familiar to readers of these reports, and also a few that are not, but we hope will become so in the future. Our warmest thanks to them one and all.



James Thackara, engraver, "Desire," a plate in *The Passions of the Soul, Represented in Several Heads; Engraved from the Designs of the Celebrated Monsieur Le Brun* (Philadelphia, ca. 1801-1803). Gift of Michael Zinman.



Finally, the two most colorful and impressive of our acquisitions for 2009 are illustrated on the front and back covers of this *Report*. On the back is an image from the first illustrated book on American insects, the stunning *Natural History of the Rarer Lepidopterous Insects of Georgia, Including Their Systematic Characters, the Particulars of Their Several Metamorphoses, and the Plants on Which They Feed* (London, 1797). This famous book was the gift of an anonymous but extraordinarily generous donor. It was edited by James Edward Smith and features the drawings of the naturalist and artist John Abbot. Born in England, Abbot settled in Georgia in 1775 and sent specimens, paintings, and observations on the flora and fauna of the region back to his supporters across the pond for the next sixty years. Over 4,000 illustrations are credited to him, but most were never published, and this is the only book that bore his name. The two volumes, with text in both English and French, contain 104 hand-colored etchings of butterflies and moths after Abbot's paintings. Each insect is depicted in its larva, pupa, and adult stages and is shown with the plant upon which it typically fed. Most endearingly, each plant shows some sign of its consumption. The plates in both volumes are crisp and vibrant, showing little sign of their age. The fine work complements our excellent collection of color-plate American natural history books, including those by Abbot's precursor Mark Catesby and by Alexander Wilson, who relied heavily on Abbot's work.

We end with the striking 1779 miniature portrait of Benjamin Franklin that appears on the front cover of this *Report*, the gift of the renowned Frankliniana collector Stuart E. Karu. It is a watercolor on ivory about 2½ inches in diameter set in the cover of a tortoiseshell snuff box. This box is extraordinarily well-documented, both as to its creation and its subsequent history. It was made for Franklin, and the artist is identified in an entry in his cash book dated September 4, 1779, noting a payment of eight Louis to "M. Dumont for the Miniature for Miss Shipley in England." François Dumont based his image on the pastel executed in 1778 by Joseph Siffredé Duplessis that is known as the "gray coat" portrait to distinguish it from his less Quakerly but better known "fur collar" portrait. This pastel was the portrait of himself that Franklin liked best. It

hung in his house at Passy, and when he left there in 1785 he gave it to his dear friend Louis-Guillaume Le Veillard, the mayor of Passy. At the same time his other close friend and neighbor, Madame Brillon, had an oil copy of it made to remember him by. But before that it had already found favor with “Miss Shipley in England.”

Georgiana Shipley was the daughter of Jonathan Shipley, Bishop of St. Asaph, one of Franklin’s closest English friends. He lived with the Shipleys at their country house for several weeks in the summer of 1771, where he enjoyed a taste of the family life he missed in London, and where he began to write his Autobiography. The five young Shipley daughters all loved him, but his epistolary friendship with Georgiana was the closest and the longest. She extracted the gift of the snuff box from him in a typically sweet and flattering letter written from London on May 1, 1779. “Numberless are the prints & medals we have seen of you, but none that I quite approve, should you have a good picture painted at Paris, a miniature copied from it, would make me the happiest of beings, & next to that, a lock of your own dear grey hair would give me the greatest pleasure.” When the snuff box was delivered to her, she wrote a thank you letter that was even more enthusiastic. “How shall I sufficiently express my raptures on receiving your dear delightfull letter & most valuable present. The pleasure I felt was encreased if possible at the sight of the beloved little lock of Hair. I kissed both that & the picture a 1000 times. . . . [A]s for the resemblance, it is my very own dear Doctor Franklin himself, I can almost fancy you are present, nay I even think I see you smile at the excess of my happiness.” A mutual friend in London named Thomas Digges admired her miniature and wrote Franklin to solicit a new full-length portrait for himself. Franklin somewhat testily replied, “I have at the request of friends sat so much and so often to painters and Statuaries, that I am perfectly sick of it. . . . There are already so many good Likenesses of the face, that if the best of them is copied it will probably be better than a new one, and the body is only that of a lusty man which need not be drawn from the Life: any Artist can add such a Body to the face. . . . The face Miss Georgiana has, is thought here to be the most perfect.”

We next hear of the snuff box in 1784, when Franklin’s grandson William Temple Franklin (then in London) borrowed it from Georgiana for

Benjamin West to use as a model for Franklin in his magnificent group picture of the signing of the Treaty of Paris. West evidently returned it to her, because it remained in her family until 1959, when New York bookseller John Fleming bought it at Sotheby's. Its next owners were the famous Chicago collectors Elsie and Philip Sang. We are deeply grateful to Mr. Karu for entrusting his greatest treasure to us, and needless to say we are inordinately pleased to have the "most perfect" likeness of our founder.

James N. Green, *Librarian*



François Dumont, *Snuffbox with Portrait of Benjamin Franklin* (1779).
Gift of Stuart E. Karu.

Women's History

Single Women: From Writing Desk to Witness Stand

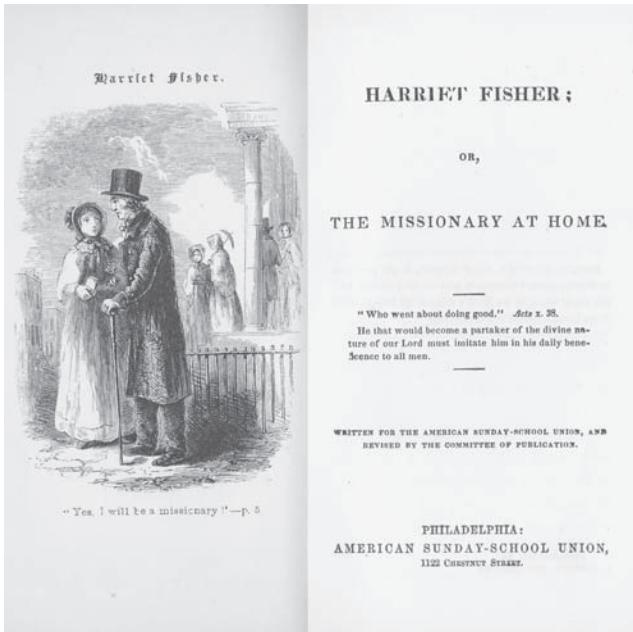
Examining the reference sources on the lives of single women through history, we noted one thing immediately: single women often fare badly at the hands of their biographers. For example, according to the *Dictionary of National Biography* (1887), bluestocking Elizabeth Carter (1717-1806), born at Deal, in Kent, “was more celebrated for the solidity of her learning than for any brilliant intellectual qualities.” Mrs. Carter (called thus, although she never married) apparently knew Hebrew, French, Italian, Spanish, German, Portuguese, and Arabic and, notably, produced the first English translation of the works of the philosopher Epictetus. Her friend Catherine Talbot (1721-1770), also well-educated, shrank from publication, refusing to circulate her writing to any but a selected few. Following the death of Miss Talbot, Mrs. Carter published her friend’s *Reflections on the Seven Days of the Week*. Between 1770 and 1861, some thirty-five editions of the book appeared. The writer of a biographical sketch of Miss Talbot published in the 1980s (a hundred years after the *DNB*!) notes her “lack of originality,” despite her knowledge of French, Italian, “some Latin,” and German (the German self-taught!). The easily documented contempt for women writers and their work through time goes far toward justifying Miss Talbot’s choice to avoid public scrutiny.

This past year we acquired a copy of the Boston 1804 edition of Miss Talbot’s *Reflections*, which was only the first of numerous American editions. The editor of the American Tract Society edition from the 1820s stated that more than 25,000 copies had been sold, adding, “Few works of moral or religious instruction have had greater sale, or gone through more editions.” Here, the editor is quoting the number from the Rev. Montagu Pennington’s 1809 edition of Miss Talbot’s collected works, so it likely was even higher by the 1820s. In any event, that sounds remarkably good for derivative work. Consider this sample from the text (for Tuesday): “Constant activity and extensive usefulness is the perfection of a spiritual being.” Perhaps Miss Talbot placed culturally sanctioned limitations on herself – championing activity and usefulness over originality and genius. Such was true for many women; assiduous toil became

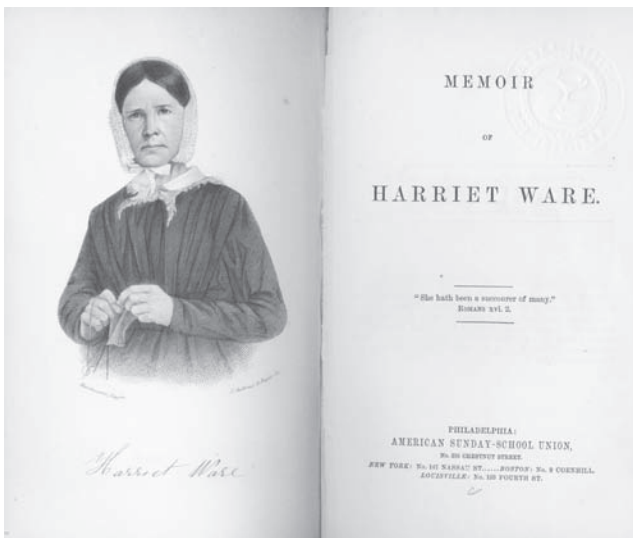
a badge of their intellectual mediocrity as well as a measure of their spiritual development.

On this side of the Atlantic, Hannah Adams (1755-1831) epitomizes the woman writer who ostensibly kept her intellectual ambitions modest. From her memoir, we know that Miss Adams considered herself merely a compiler of historical data and not an author. This past year, we acquired a copy of her *Truth and Excellence of the Christian Religion Exhibited* (Boston, 1804). The book documents the lives of sixty “eminent laymen.” And, indeed, all sixty were male, from Philip de Mornay, a 16th-century French Protestant to Adams’s American contemporary Elias Boudinot. From the tone in the preface, one senses that Miss Adams, working diligently at the Boston Athenaeum, would have been unwilling to include Miss Talbot as a worthy subject. She writes, “It must afford exalted pleasure to every serious believer in the Christian religion, to see men of the greatest natural and acquired abilities, devoting their superiour talents to the defence of the sacred truths revealed in the scriptures.” One surmises that women could not have a place in Adams’s panoply, although the list of subscribers includes over 100 women’s names, indicating that they were among the book’s readers.

Generally we lack information on how women reacted to their biographers’ treatment of them. Thus it was extraordinary to read in *A Memoir of Harriet Ware* (Providence, 1850) that Ware (1799-1847) was mortified by the barely fictionalized account of her life which the American Sunday-School Union published under the title *Harriet Fisher, or, The Missionary at Home* (Philadelphia, 1843). According to the book, “Miss Fisher,” a teacher who became the administrator of an orphanage in Providence, Rhode Island, had a “warm Christian heart,” which was evident despite her not being beautiful or “graceful in her manners.” According to her memoir, Miss Ware found this fictionalized biography harder to endure than being “mobbed,” that it made her “a kind of common stock,” and gave her no share in her own “copyright.” She acknowledged that the book’s portrayal of her was “substantially correct,” but called it “cruel,” which makes us wonder whether she held a negative image of herself, at least with regard to her appearance and social skills. In an odd twist of fate, the American Sunday-School Union later published Miss Ware’s memoir – minus the section criticizing their publication of *Harriet Fisher*. It took



Harriet Fisher, or, The Missionary at Home (Philadelphia, 1843).
Teitelman Collection.



Harriet Ware, *Memoir of Harriet Ware* (Philadelphia, 1854).

a bit of detective work, now possible thanks to GoogleBooks, to identify *Harriet Fisher* as the book published by the American Sunday-School Union which annoyed her so. We have had a copy of the Sunday-School Union's later (edited) edition of Miss Ware's memoirs for many years, but this past year we acquired the Providence edition as a companion volume for the fictional *Harriet Fisher*, a copy of which came with the S. Robert Teitelman Collection of American Sunday-School Union Woodblocks and Imprints. It is helpful to have all three volumes for our readers to use together. A fuller description of the Teitelman bequest appears on p. 34 of this *Report*.

Miss Ware was unusual in that she lived to read the book written about her life. More typically, such Sunday-school literature related the lives of pious children and youths who died at an early age. One of these was Cornelia A. Lathrop (1835-1852), a young deaf woman whose health declined after she had the measles. The deathbed scene in the Rev. Henry W. Lee's *Cornelia, or, The Deaf Mute* (Rochester, 1853) is typical of the genre: "She died without a struggle, falling gently asleep in Jesus, testifying in her last moments, that He was precious to her, and that she was ready to die." The Rev. Mr. Lee states in the final chapter, "It was [Cornelia's piety] that made her so gentle and kind, so patient and submissive, so exemplary in her life, and so peaceful in her death." After the Rochester edition appeared, the General Protestant Episcopal Sunday School Union and Church Book Society added it to their publishing program, so countless children who read the book learned what made Cornelia Lathrop "graceful in her manners" as well as pious: the traditionally feminine virtues of gentleness, kindness, patience, and submissiveness. Note that there is no hint of originality or genius in Lee's words, but the portrait frontispiece depicts a young woman staring directly outward with a marked intensity.



Henry W. Lee, *Cornelia, or, The Deaf Mute* (Rochester, 1853), frontispiece.

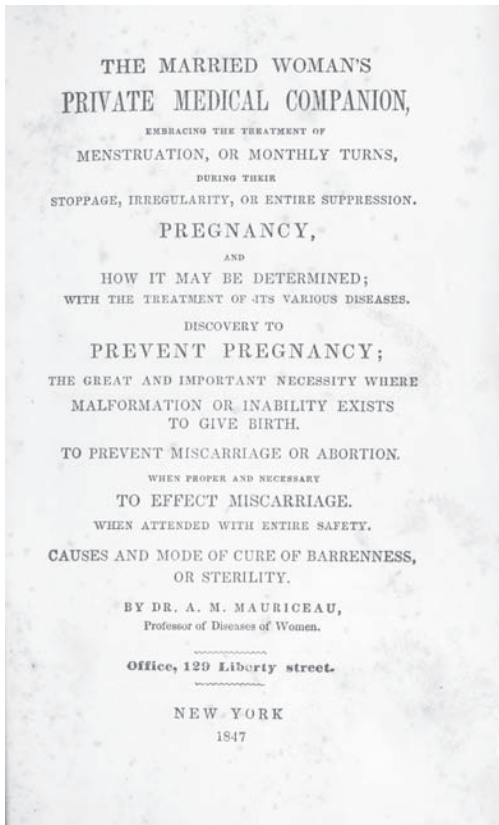
Death also could be the impetus that prompted women to write for publication. Lucretia P. Hale (1820-1900), for example, sought to earn money in the 1850s after two of her siblings died and her father suffered business losses. Then in the mid-1860s both her parents died. This past year, we acquired a copy of her *The Service of Sorrow* (Boston, 1867), which the American Unitarian Association published the year after her mother's death. Unlike many consolation manuals of the period, the book stresses the importance of doing service for others here on earth; Miss Hale writes, "Take joy to those who are morose and unkind. Insist upon it. In order to carry them cheer, you will have to be cheerful yourself. Because an apparently easy lot has been given you, spread some of its joy over the waste places." For the 19th century, Miss Hale's *Service of Sorrow* is amazingly secular for the genre of consolation literature. This light-handed style became her trademark when she started writing stories about the "Peterkin Family" the following year – stories which remained popular well into the 20th century. Unitarian minister William Orne White may well have encouraged Miss Hale to write the consolation manual. She lived with White and his wife in Keene, New Hampshire, for two years following her parents' deaths, and he likely had the necessary connections with the American Unitarian Association to get the book accepted for publication, although his name does not appear in the volume.

Women often worked as unofficial assistants to their husbands. This was particularly true for the wives of ministers and missionaries – with missionary organizations only very occasionally allowing an unmarried woman to serve independently. The earliest exception was the Woman's Union Missionary Society of America for Heathen Lands, which sent single women missionaries to India and elsewhere in the East after its founding by Sarah Platt Doremus in 1860. In Asian communities, where women rarely had direct contact with men who were not family members, these women missionaries sought to educate and convert as well as to meet women's medical needs, as male missionaries would not have been able to do. Harriette G. Brittan (1823-1897) spent twenty years as a missionary in Calcutta starting in the early 1860s. The Society published Miss Brittan's *Kardoo, the Hindoo Girl* (New York, 1869), a work of juvenile fiction in which the title character speaks in the first person about

how badly women were treated in India. Books such as this, a copy of which we recently acquired, prompted Americans to form negative opinions of the position of women in “segregated” Asian societies, without acknowledging the extent to which women did not enjoy equal rights in Western societies.

An especially obvious example of the inequality between the sexes in 19th-century American culture was the prevalence of young women servants becoming pregnant after having had sexual relations with their employers, and the extent to which the employers had impunity from stigma and the young women did not – and also the extent to which abortionists were castigated, despite the fact that women of all ranks sought their services. For example, an 1847 case against the abortionist Ann Lohman

(also known as “Caroline Lohman” or “Mme. Restell”) damaged the reputation of the complainant, a twenty-five-year-old servant who worked for the owner of a small cotton mill in Walden, New York, much more than the accused, who was already notorious. The assistant district attorneys had questioned Maria Bodine after she left Mme. Restell’s and persuaded her to file a complaint, hoping to shut down Restell’s practice. The expert (and expensive) defense counsel for Mme. Restell built a case that Miss Bodine was a prostitute who deserved no sympathy. When Miss Bodine was cross-examined at the trial, she refused to answer



A. M. Mauriceau, *The Married Woman's Private Medical Companion* (New York, 1847).

the question whether she had had sex with other men. Further damning was the testimony of a doctor who examined her after the abortion, and claimed to have found evidence of syphilis. The jury (of course all-male during this period) found Mme. Restell guilty only of the misdemeanor of “obtaining a miscarriage” and innocent of the manslaughter charges.

Mme. Restell served a year-long sentence at the prison on Blackwell’s Island, during which time her husband and her brother published *The Married Woman’s Private Medical Companion* (New York, 1847) under the pseudonym “A. M. Mauriceau.” According to the text, one might buy a dozen condoms and have them sent to “any part of the United States” by mailing five dollars to “Dr. Mauriceau.” Services “to effect miscarriage” were also available at 129 Liberty Street in New York City. While Mme. Restell was incarcerated, her “doctor” husband (formerly a newspaper compositor) and her brother ran the business, shielding themselves from the law by fronting “Mme. Restell” as the abortionist and going by the pseudonym “Mauriceau” in print. This past year we acquired a copy of the 1847 edition, the first of some dozen editions that appeared before 1861. Although Mme. Restell served her time, she used her considerable wealth to obtain many comforts while in jail (such as a feather bed and conjugal visits). The real loser was Maria Bodine, the young woman whom the magistrates inveigled to testify about her experiences obtaining an abortion after being impregnated by her employer, because the cross-examination managed to raise doubt about the paternity of the aborted child, which likely sealed her fate as a fallen woman.

The reading public was eager to get every detail of scandalous trials. We have long had a pamphlet detailing the 1847 trial of Mme. Restell, *Wonderful Trial of Caroline Lohman, Alias Restell* (New York, 1847). But this year we purchased a book related to one of the most well-known and complicated scandals in American history, with funds provided by Rosalind Remer and Page Talbot: Leon Oliver’s *Great Sensation: A Full, Complete and Reliable History of the Beecher-Tilton-Woodhull Scandal* (Chicago, 1873). The alleged affair between celebrity preacher Henry Ward Beecher and his parishioner Elizabeth Tilton (who initially denied the affair but later claimed there had been sexual intimacy) would never have become common knowledge if Beecher had not condemned free-love advocate Victoria Woodhull in one of his sermons. Mrs. Woodhull



Leon Oliver, *The Great Sensation*
(Chicago, 1873)

(known thus, although she apparently had divorced her first husband, Dr. Woodhull, and remarried) exposed the affair, first in an 1872 speech she gave in Boston and then in the newspaper she and her sister published, *Woodhull & Claflin's Weekly*. Thanks to the energies of moralist Anthony Comstock, the sisters were charged with passing obscenity through the mails. Although eventually acquitted in 1873, they spent weeks in jail. The adultery trial of Beecher ended in a hung jury in 1875. All parties lost respectability in the extended public airing of the various issues, proving that marriage is no guarantee of esteem in the press or with posterity. But the writer of the sketch of the sisters in

Notable American Women (1971) made an effort to describe them with some balance: "From the moment of their first notoriety, the sisters' lives were obscured in a swirl of yellow journalism, tortured apologetics, and well-spiced hearsay. Only their physical attractiveness seems undisputed. . . . But [the sisters] made life interesting for many, and perilous for a few." It could be worse!

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

The S. Robert Teitelman Collection of American Sunday-School Union Woodblocks and Imprints

Based in Philadelphia, the American Sunday-School Union was the most prolific publisher of children's books in 19th-century America. The Union illustrated its books and periodicals copiously, mainly with wood engravings. The original woodblocks were used through multiple printings and retained, even after printing technologies changed and they became obsolete in the 1890s. When the main office in Center City closed in the 1960s, there were still some 6,800 blocks stored there. A Camden attorney and collector named S. Robert Teitelman happened to ask for a few sample blocks during the Union's move to suburban Philadelphia, and ultimately he purchased the entire collection. Thanks to the generous bequest of Mr. Teitelman, who was a longtime member of the Library Company, we now have these woodblocks. This is possibly the



Child's World (Feb., 1876), vol. 33, no. 3. Plus woodblock for illustration. Teitelman Collection.



Detail from American Sunday-School Union proof book. Teitelman Collection.

largest and most important collection of 19th-century woodblocks in America, representing the work of many artists such as George Gilbert (fl. 1818-1836), Alexander Anderson (1775-1870), John Warner Barber (1798-1885), Augustus Köllner (b. 1813), and James Barton Longacre (1794-1869).

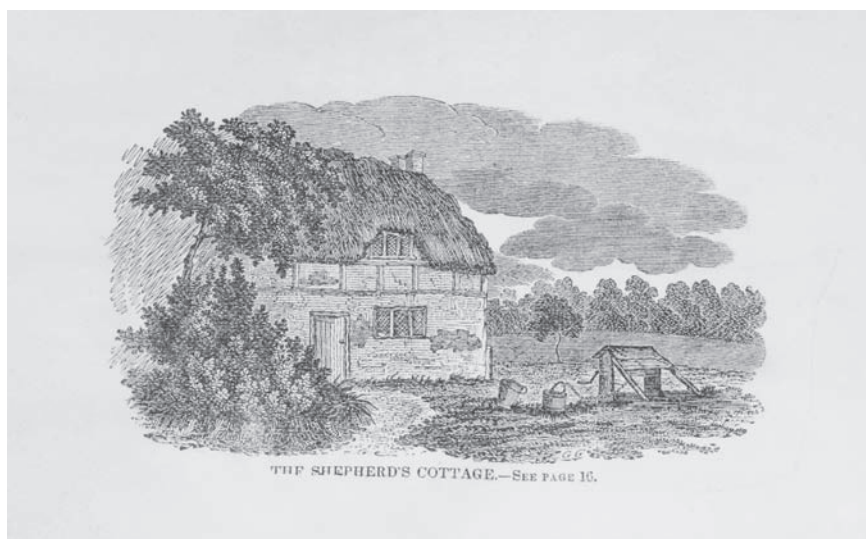
Today, the images are rich sources, providing insight into the visual culture of American children. The Teitelman Collection also includes about a thousand volumes published by the Union, a small but representative sampling of the books and periodicals in which the blocks were used.

Illustrated on page 34 is an 1876 issue of the Sunday-School Union's picture paper *Child's World*, with a view of the interior of Independence Hall as it looked during the Centennial; next to it is the woodblock from which the image was printed. This is one of several instances in which Mr. Teitelman located the publication in which a particular wood engraving appeared.

Given the size of its publishing program, the Union needed a system for organizing the woodblocks used to create the illustrations. For this purpose, they created proof books (unpublished albums of wood engravings), one of which came with the Teitelman Collection. It is a huge and brittle scrapbook containing over 5,000 images. A similar proof book is in the Sinclair Hamilton Collection at Princeton University, and

together they constitute the filing and retrieval system for many of the woodblocks, perhaps even all of them. Each block bears a number which corresponds with the number written on a wood engraving in a proof book, in order by series, book by book. Illustrated on page 35 is part of a sample page from the Teitelman proof book. Next summer we plan to conduct a pilot project with help from an intern to test the feasibility of digitizing the woodblocks and identifying the publications in which they were used.

We know that the Union published many books by English writers including Hannah More (1745-1833), who was deeply involved in the English Sunday-school movement. More's *The Shepherd of Salisbury Plain*, which she issued as one of her *Cheap Repository Tracts*, has rural England as its setting. The narrator is a gentleman who encounters a poor shepherd. The shepherd's Christian piety fosters a cheerful spirit and gratitude for the charitable donations that keep him, his wife, and their thirteen children alive through the winter. The Union included *The Shepherd of Salisbury Plain* in its catalogs from 1825 through the early 1890s; thus, it was one of its longest-selling titles. The frontispiece from an early Union edition depicts the shepherd's very English thatched-roof



Frontispiece to Hannah More, *The Shepherd of Salisbury Plain* (Philadelphia: American Sunday-School Union, 1830).

cottage. The wood engraving is signed “G. G.,” indicating that the image was produced by Philadelphia engraver George Gilbert, despite the clearly English appearance of the scene. According to the text, the family lived comfortably on a modest \$1.37 a week. Intriguingly, the Union editors Americanized the currency but kept the English setting for both the text and the illustrations.

In keeping with its mission to meet all the reading needs of American children, the Union published books in many genres. For example, the Union published a biography of George Washington that was listed in its catalogs from May 1830 to the 1890s. As with so many of its books, the title page says only that the book was “written for the American Sunday-School Union, and revised by the Committee of Publication.” We know from Edwin Rice’s centennial history of the Union, published in 1917, that the author was a woman named Anna C. Reed. The Library Company owns multiple copies of the book. The 1829 edition has an engraving of the mythic scene of George Washington kneeling in prayer in the woods at Valley Forge, based on the story that can be traced back to an article by Mason Locke Weems, which appeared in 1804 in *The Federalist*. Shown here is the illustration, again engraved by George Gilbert. The



Illustration from Anna C. Reed, *The Life of George Washington* (Philadelphia: American Sunday-School Union, 1829). Gift of John A. McAllister.

publication of the image by the American Sunday-School Union circulated it to generations of American children and likely helped make the story a fixture in lore about George Washington.

Children attending the Union's Sunday schools received reward tickets for attendance and good behavior which were redeemable for books. Books also were available from depositories in cities around the country. In addition to Philadelphia, the cities of Baltimore, Boston, Charleston, Chicago, Cincinnati, Henderson (Kentucky), Louisville, New York, Pittsburgh, Rochester, St. Louis, and Utica had Union depositories. Beginning in 1869, there was even a depository in distant San Francisco. For catalogers, the best key to assigning a date to a Union publication (as they generally were issued without dates!) is to examine the addresses for the depositories. On a title page or a back cover, the list of depositories is often very long, so it can take a lot of patient sleuthing to narrow down the span. Presumably the Union issued its books without imprint dates to keep them saleable as long as possible; as we have seen, that often ran to many decades.

The Union also published several periodicals for Sunday-school teachers and students, as well as teaching aids such as the *Union Questions* series for its volunteer teachers, most of whom lacked formal training. While the vast majority of the teachers were women (Rice estimates three or four out of five), the leaders of the Union were all male. Typically, they were elite merchants such as Alexander Henry (1766-1847), Joseph Dulles (1795-1876), and Jay Cooke (1821-1905). The by-laws stipulated that no more than three members of the same Protestant denomination could serve on the Committee of Publication at the same time, and that the Union would print nothing to which any member objected. Consequently, in the antebellum period some books with anti-slavery themes were removed from the Union's list after objections from the South. Thus, the social and political climate affected the management of the Union's programs.

The Union's financial situation was not always stable. The big 19th-century financial panics had significant consequences. After the Panic of 1837, when its debt increased to \$82,000, the Union stopped providing stock to its depositories on credit. After the Panic of 1857, the fact that corresponding secretary Frederick W. Porter had embezzled over

\$88,000 came to light. Efforts to offset the debt with notes and mortgages only partially alleviated the situation. Donations and bequests enabled the American Sunday-School Union to be preserved. In addition to the donations, other keys to its longevity were its uniform practices (as evidenced by the organization of their woodblocks), national distribution system, and extensive backlist of publications. Thanks to its publication program, millions of American children owned the Union's small, attractively-illustrated books. We look forward to scholars integrating the study of items in the Teitelman Collection into their research, leading to a fuller understanding of visual and print culture in 19th-century America.

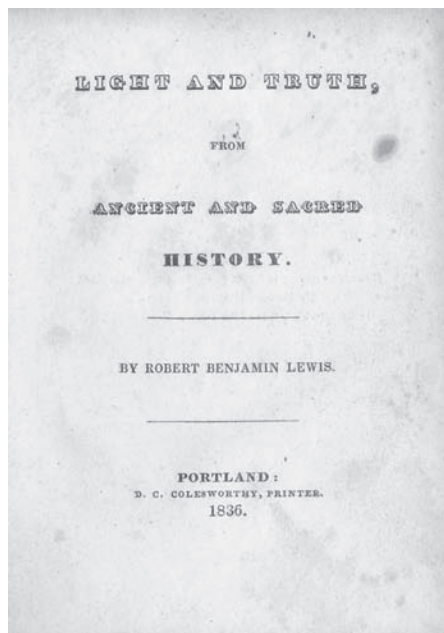
Cornelia S. King
Curator of Women's History and Chief of Reference

African Americana

Black Liberation: Philosophy, Theology, and Literature

Philadelphia's antebellum African American leader James Forten succinctly summarized the crisis of African American life: "We will never become a people until we come out from under the whites." Not just "out from under" the iron shackles of slavery that bound most African Americans, or the oppressive laws that restricted the opportunities of free blacks, but also the larger cultural dead weight of white American racism that denied black equality and even humanity. Most of African American writing represents the struggle to "get out from under," a body of literature that might well be regarded as the African American culture wars. This year we added six notable combatants to our collection.

In our 2005 *Annual Report* we wrote at length of a long neglected work by the African-Native American writer Robert B. Lewis, *Light and Truth: Collected from the Bible and Ancient and Modern History, Con-*



taining the Universal History of the Colored and Indian Race, from the Creation of the World to the Present Time (Boston, 1844). Lewis was a laborer, seaman, inventor, and prodigious autodidactic scholar. His study of the Bible and classical literature led him to turn white racist thought upside down and argue for the primacy of black people in the Creation, with all of civilization descended from the original black stock. Our 2005 *Report* dubbed his book "the granddaddy of Afrocentrist thought."

Robert B. Lewis, *Light and Truth, from Ancient and Sacred History* (Portland, 1836).

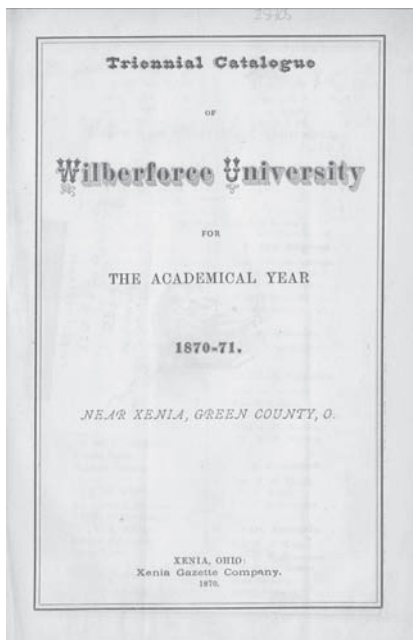
The 1844 edition was the third incarnation of Lewis's work, preceded by an 1843 edition pub-

lished in three parts and by our new acquisition, the first edition published in Portland in 1836. This is the fourth known copy of this rare and important work. Our book has an interesting provenance indicative of its circulation. An ink note on the flyleaf reads: “Brookfield A[n]tislavery Library No. 66” (we’re not sure which of the several Brookfields of the time this is). While this inscription is a valuable clue regarding Lewis’s readers, another inscription is a reminder of current market realities: “Price 20 cts.” We paid considerably more.

In addition to this indication of abolitionist interest, later black writers also show Lewis’s influence. Most immediately, Hosea Easton,

an African American Methodist minister in Hartford, cites Lewis’s chronology in his powerful antiracist pamphlet *A Treatise on the Intellectual Character, and Civil and Political Condition of the Colored People of the U. States, and the Prejudice Exercised Towards Them* (Boston, 1837). And Lewis also influenced such notable antebellum African Americans as Frederick Douglass, Martin Delany, and William Wells Brown, and a host of later black writers we have commented on here over the years.

The first African American liberation movement was the independent church movement, established in free black communities, beginning here in the 1790s with the founding of St. Thomas African Episcopal Church (1792) and Bethel African Methodist Episcopal Church (1793) under the energetic leadership of Absalom Jones and Richard Allen, respectively. These black controlled institutions were the first successful effort to “get out from under the whites.” The African Methodist Episcopal Church would in 1816 become a separate black-controlled denomination and the first national African American organization. We

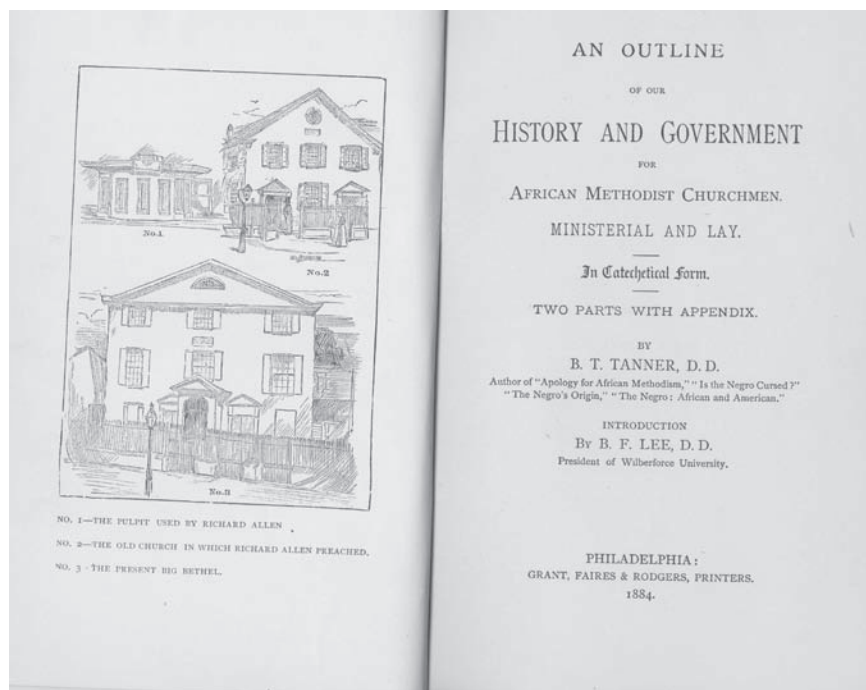


Triennial Catalogue of Wilberforce University for the Academic Year 1870-71 (Xenia, 1870).

have acquired many A.M.E. works over the years and this year added three interesting and valuable titles relating to education, organized life, and missionary efforts.

In 1862 the Church acquired a failing Methodist college near Xenia, Ohio, and established its own Wilberforce University. Blacks had always struggled to secure educational opportunities for their young, with limited success. Very few blacks attended colleges or universities, and only small Oberlin College, also in Ohio, had an "open admission" policy regarding African Americans. This year we acquired *Triennial Catalogue of Wilberforce University for the Academical Year 1870-71* (Xenia, 1870).

About seventy students were enrolled at Wilberforce, half male, half female. And while a wide range of academic courses were offered, the emphasis was on theology, reflecting the longtime aim of then-Bishop Alexander Daniel Payne to promote a formally educated clergy in the A.M.E. Church. Classical languages were taught, but the main emphasis



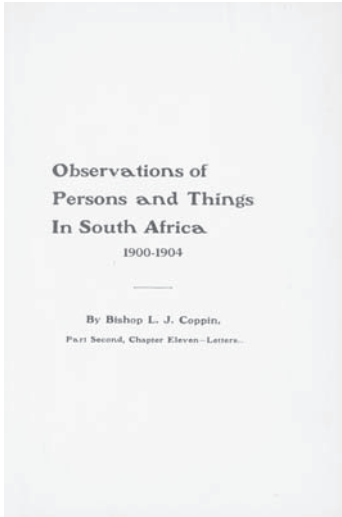
Benjamin Tucker Tanner, *An Outline of Our History and Government for African Methodist Churchmen* (Philadelphia, 1884).

was on French. "French is made one of the regular studies of the theological classes, in order that they may be excited to consider and labor for the Protestantism of Hayti, so as to wrest that gem of the ocean from the grasp of Roman Catholicism, and the semi-heathenism which now degrades the uneducated masses of its population." Similarly, the physical sciences served religious ends: "It is modern science that is modifying the views of this age in relation to theology. The modern infidel has seized upon the field of physical science, and there must the modern theologian meet, fight, and vanquish him."

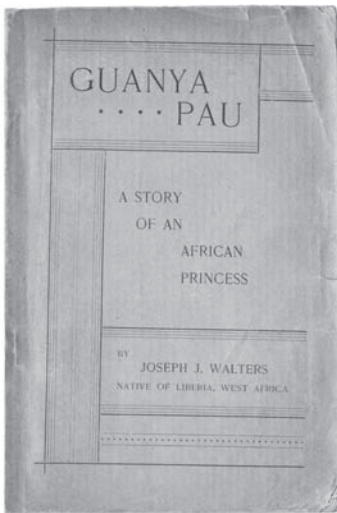
Wilberforce University students, and A.M.E. parishioners in general, certainly studied the African Methodist Episcopal Church, its organization, structure, and history. An important and substantive work on church practice and history is the compilation by Bishop Benjamin Tucker Tanner, *An Outline of Our History and Government for African Methodist Churchmen* (Philadelphia, 1884). In catechistic question and answer form, it explores the history of the church and its practices and doctrine. Tanner was a major intellectual force in the A.M.E. Church and longtime editor of its literary journal, *The A.M.E. Review*. His son is better known, the artist Henry Ossawa Tanner.

The A.M.E. Church was late to the African mission field. It was historically poor, and in the post Civil War period the needs of southern freedmen took center stage. African missionary efforts were started in Liberia, particularly after its independence in 1847, and later in the Congo region. In 1898, the ardent black nationalist A.M.E. Bishop Henry M. Turner traveled to South Africa to firm up an alliance with Mangena M. Mokone and James M. Dwane, who were leaders of the Ethiopian Church, an African breakaway denomination that, much like the A.M.E., sought the creation of independent black-controlled Christianity.

Continuing Bishop Turner's South African mission was Bishop Levi Jenkins Coppin, whose work is related in our new acquisition, *Observations of Persons and Things in South Africa 1900-1904* (Philadelphia, ca. 1905). Coppin writes a lively and highly descriptive, almost typical travel account, marveling at the sights and colorful people, but with much detail on meetings and gatherings of natives to form local churches and meeting houses. It is an upbeat account, full of hopeful promise of the advancement of the A.M.E. Church among the native Africans. Glossed



Levi Jenkins Coppin, *Observations of Persons and Things in South Africa 1900-1904* (Philadelphia, ca. 1905).



Joseph J. Walters, *Guanya Pau: A Story of an African Princess* (Cleveland, 1891).

over is the racial tension in South Africa, and the occasionally schismatic relations with native independent Christians. The Ethiopian Church for a time split from the A.M.E., and it was Coppin's task, ultimately successful, to reconcile the differences. For many Africans an independent black-controlled Christianity was more than a guide to righteous living and eventual salvation; it was also the spiritual arm of a larger liberation movement.

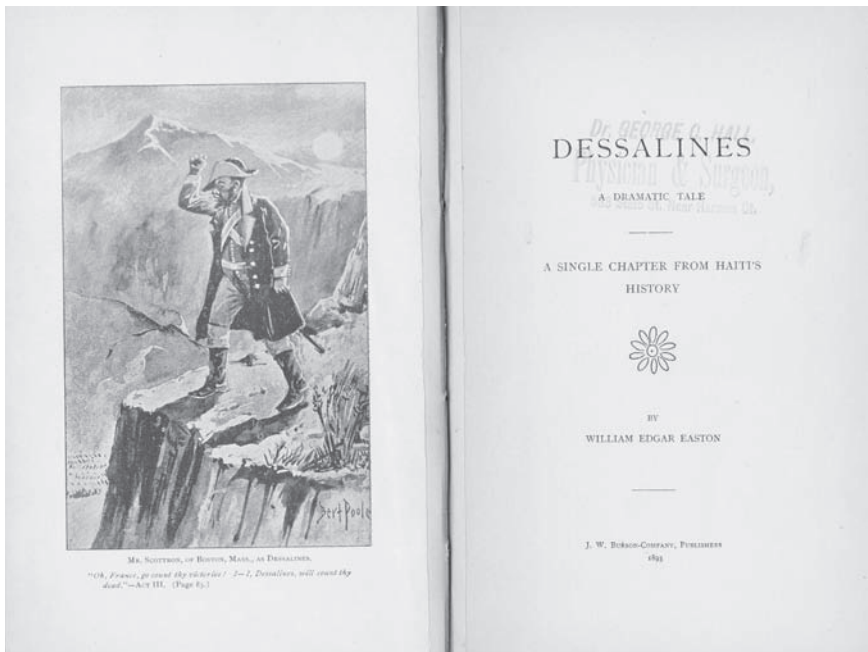
Coppin's book is also of local interest. He was for a time minister at Mother Bethel Church here in Philadelphia, and traveling with him was his wife Fanny Jackson Coppin, a noted educator and for many years head of Philadelphia's prestigious Institute for Colored Youth. The connection between Mother Bethel and Africa continues today. The current A.M.E. Bishop of South Africa is our old acquaintance the Rev. Jeffrey Leath, formerly of Mother Bethel.

We conclude this discussion of cultural combatants with a novel and a play. Joseph J. Walters' *Guanya Pau: A Story of an African Princess* (Cleveland, 1891) is probably the first novel by an African. William Edgar Easton's *Dessalines, A Dramatic Tale: A Single Chapter from Haiti's History* (Galveston, 1893) is a black nationalist work celebrating black heroism.

Walters, a young Liberian attending Oberlin College, had written what is in fact a women's rights novel. It tells of Guanya Pau, indeed a young African prin-

cess, who revolts against her upcoming marriage to an older man. She was pledged to him by her parents as an infant and rejects the idea of becoming one of his several wives. Guanya and her friend run away and wander western Africa searching for someplace that respects the rights and wishes of women, free of arranged marriages and polygamy. Throughout her West African wanderings she finds only oppressive male domination and, in despair, drowns herself. Walters, reflecting his westernized African heritage, concludes that if only she had made it to Liberia, she would have found happiness in a Christian community where monogamy was the rule and the basic human rights of women respected. He does Oberlin's heritage of equal opportunity for blacks and women proud. Sadly, Walters' fate is as tragic as his heroine's. After graduating from Oberlin in 1893 he returned to Liberia but soon died of the tuberculosis he acquired in Ohio. As mentioned, to our knowledge this is the first novel written by a native African.

William Edgar Easton's bold play celebrates the Haitian leader who

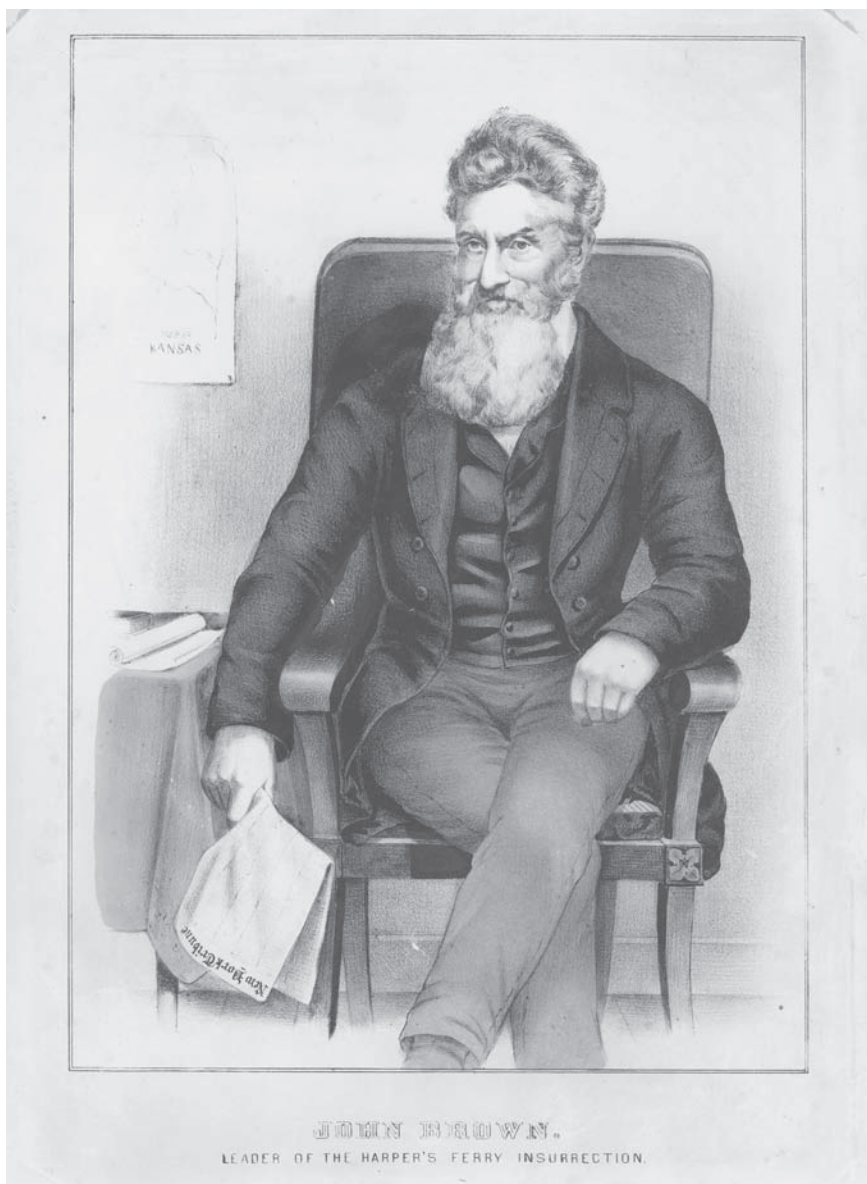


William Edgar Easton, *Dessalines, A Dramatic Tale: A Single Chapter from Haiti's History* (Galveston, 1893).

most struck fear in the hearts of whites during and after the Haitian revolution. Dessalines was the resolutely bloody black rebel leader who finally vanquished the French in 1794, declared Haiti's independence, and became its first head of state. It is interesting that the protagonists here are not blacks and whites, but rather blacks and mulattoes who oppose the slaves and support French rule. Many of the "men of color" were children of white slaveholders and owned plantations and slaves. Most improbably, a captured mulatto woman, sister of their principal leader, touches Dessalines' heart with Christian sympathy to cool his violent ardor. "Oh! Maiden, no longer do the accursed thoughts, of the past, find lodgment in my brain; today I have achieved my greatest victory: Dessalines conquers himself!" This event, in the overwrought dialogue typical of the play, never happened. In the stilted, classical dialogue of *Dessalines*, Easton seems to be trying to create a black classical tradition, modeled on classical English theater. He bemoans what he regards as the sad state of African American writing, particularly the lack of dramatic works that promote black heroism. "The Caucasian boy at his mother's feet learns, with pride, of the deeds of his race and, through the spirit of emulation, raises the standard of the living above the ashes of the dead. The Negro alone fails to immortalize his distinguished dead, and leaves to the prejudiced pen of other races, the office, which, by proper conception of duty to posterity, very properly becomes his duty." He is the author of another play about Haiti, *Christophe: A Tragedy in Prose of Imperial Haiti*, published in 1911.

Antislavery Activism

We hold nearly 1,300 antislavery works from the antebellum period, adding new titles each year. This year's additions represent the rise of antislavery sentiment in various religious communities in the North. *Proceedings of a Meeting to Form the Broadway Tabernacle Anti-Slavery Society, with the Constitution, &c. and Address to the Church* (New York, 1838) concerns a gathering of Presbyterians organized to spread antislavery sentiment through the ranks of the Church, particularly among slaveholding southerners.



John Brown, Leader of the Harper's Ferry Insurrection. Colored lithograph (Hartford?: E. B. Kellogg, ca. 1864).

The Fugitive Slave Law of 1850 inspired an enormous outpouring of antislavery anger, represented in the 133 works opposing it in our collection. This year we added two sermons: William Makepeace Thayer's *A Sermon on Moses' Fugitive Bill, Preached at Ashland, Mass. November 3, 1850* (Boston, 1850); and Luther Harris Sheldon's *The Moral Responsibility of the Citizen and Nation in Respect to the Fugitive Slave Bill. A Discourse Delivered April 10, 1851, On Occasion of the Public Fast, in the Orthodox Congregational Church* (Andover, 1851). The Kansas wars of the later 1850s, with the rise of the Republican opposition to the extension of slavery to the territories, inspired increasingly political antislavery sermonizing, like Cyrus W. Wallace's *A Sermon on the Duty of Ministers to Oppose the Extension of American Slavery, Preached in Manchester, N. H., Fast Day, April 3, 1857* (Manchester, 1857).

John Brown may well qualify as the American Dessalines. Slaveholders certainly thought so. And Brown would have been flattered by the comparison. He admired the revolutionary blacks of Haiti, and his Harpers Ferry raid was the opening salvo of his proposed campaign to organize a black guerilla army in the southern mountains to raid plantations, free slaves and send them north, and generally destabilize the slave economy. He could well have raised serious hell in Maryland and Virginia. This year we acquired a stunning colored lithographed portrait of Brown, *John Brown, Leader of the Harper's Ferry Insurrection* (Hartford?, ca. 1864).

We purchased this at auction online, relying on the dealer's description that it was likely a Currier and Ives print done shortly after the raid. We were misled but not displeased. It is actually a colored version of a print by E. B. Kellogg, variously of New York and Hartford. We hold an uncolored version with the imprint but no date. Our new lithograph has no imprint, but is clearly the same work. Nor was it done at the time of the raid, when Brown was seriously wounded and spent the next several weeks bandaged and lying on a stretcher. In this stunning and bold portrayal Brown is seated, dressed in a suit, and staring us straight in the eye. But the key indicator here is that he is holding a copy of the *New York Tribune*, Horace Greeley's influential newspaper that was a major Republican organ. Brown had no regard for the Republicans, who spent most of 1860 distancing themselves from Brown. But Civil War and Emancipa-

tion vindicated him, and during the war he was elevated to a heroic status as we see here and celebrated in the many versions of the John Brown marching song. This print seems to be a Republican effort to capitalize on Brown's now-heroic stature.

John Brown arrived just in time to be displayed with several other related works at a program jointly sponsored with our neighbor the Historical Society of Pennsylvania featuring a talk by historian Louis A. DeCaro Jr., author of *John Brown: The Cost of Freedom* (2007), who spoke on Brown's relationship with Philadelphia and Philadelphians on the December 2 anniversary of Brown's execution in 1859.

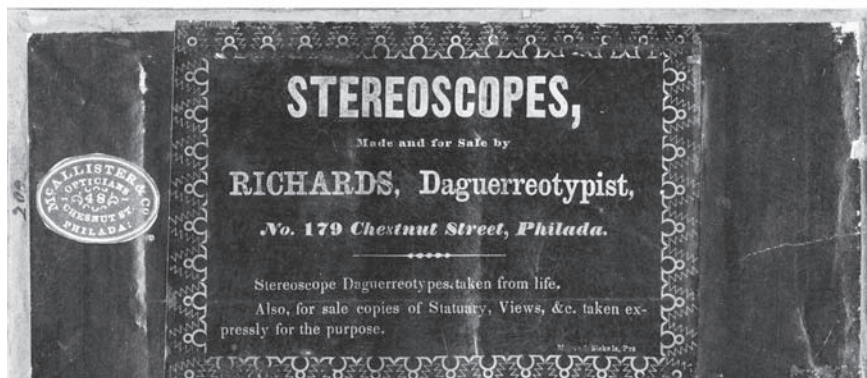
That was one of several programs commemorating the John Brown sesquicentennial here, a major cooperative and collaborative effort involving about twenty area institutions and organizations – historical collections, other libraries, churches, civic groups, museums, and historic sites. The organizing force behind this effort was Philadelphia's indefatigable *bon vivant* bibliomaniac Larry Robin, third generation proprietor of Robin's Book Store and founder of its cultural program the Moonstone Arts Center. Through countless e-mails and phone calls Larry coordinated ten events during John Brown Week and edited and published an eight-page color tabloid on Brown for area students. It was a great week, a hopeful harbinger of the collaborative possibilities for the upcoming Civil War sesquicentennial. Congratulations, Larry, and thanks.

Like all independent bookstores, Robin's Book Store has fallen on hard times in recent years, its former two-story business now reduced to a second floor space, where new books are available at a generous discount. A few years ago Robin's sold a tote bag emblazoned with the bold legend, "INDEPENDENT FOREVER." We hope so.

Phil Lapsansky
Curator of African American History

Report of the Print Department

The year 2009 saw the Print Department actively working on three exhibition projects. In May, “Mirror of a City: Views of Philadelphia Recently Acquired from the Jay T. Snider Collection” opened to the public, followed in late September by “Catching A Shadow: Daguerreotypes in Philadelphia, 1839-1860.” And throughout the year, we continued to work on “Philadelphia on Stone: The First Fifty Years of Commercial Lithography, 1828-1878”, a three-year project funded by the William Penn Foundation that will culminate in an exhibition in 2010, an online biographical dictionary, a digital catalog, and a book. Our involvement in these projects guided many of our decisions on acquisitions this year.

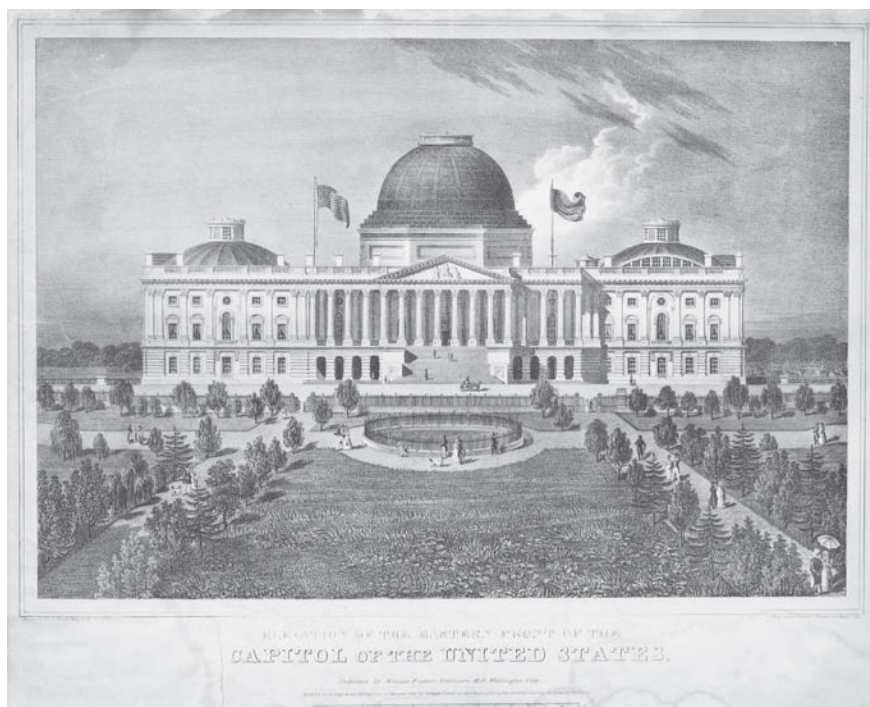


Frederick DeBourg Richards, *Unidentified sculpture*, stereo daguerreotype, ca. 1853 (recto and verso). Donald Cresswell Fund.

We are always interested in adding significant daguerreotypes by Philadelphia makers to the collection, and thanks to the Donald Cresswell Fund we were able to acquire our first stereo daguerreotype. Taken by Frederick DeBourg Richards in the early 1850s, this daguerreotype was sold at McAllister and Co.'s Chestnut Street optical store as indicated by the paper label on the verso. The McAllister shop had longstanding ties to Philadelphia's daguerreotype community, supplying lenses and other equipment to the city's early practitioners. Stereographs and viewers had caught the public fancy during London's 1851 Crystal Palace exhibition, and Americans, including Richards, soon began experimenting with improvements to the original design. Richards, who had trained as a painter, had established a daguerreotype studio in Philadelphia by the late 1840s. He consistently won awards for his daguerreotypes at the Franklin Institute's yearly exhibitions and also won praise from the Institute's Committee on Science and the Arts in 1853 for displaying his improved stereoscope with adjustable eyepieces. Our new stereo daguerreotype brings together two of Richards' interests nicely.

We have yet to identify the piece of sculpture in Richards' daguerreotype. While it is possible the sculpture was brought to Richards' studio, it is also possible that Richards took the image while the piece was on exhibit. Philadelphia's Langenheim brothers, for example, are known to have taken daguerreotypes of sculptures in the collection of the Pennsylvania Academy of the Fine Arts.

Our work with "Philadelphia on Stone" made us particularly pleased to accept as a gift from Library Company member David Doret an early example of work coming from the shop of Peter S. Duval, one of the Philadelphia's most important lithographic printers. *Elevation of the Eastern Front of the Capitol of the United States*, shown on page 52, was lithographed by Washington, D.C. artist Charles Fenderich after a drawing by William A. Pratt and printed by Duval in 1839. Fenderich, a native of Switzerland, had moved from Philadelphia to Washington in 1837, but for a number of years after his move chose to have his stones sent to Philadelphia for printing, rather than using local printers. At the time he printed this image, Duval had only been in business on his own for two years and was probably pleased to have the work. Fenderich could have known Duval from his time in Philadelphia, or even previously, since



Elevation of the Eastern Front of the Capitol of the United States, lithograph after a drawing by William A. Pratt, printed by P. S. Duval, Philadelphia, Washington, D. C.: Charles Fenderich, lithographer; William Fischer, publisher, 1839. Gift of David Doret.

they had both worked in Paris's lithographic trade about 1830.

What prompted the creation of this lithograph is not certain. The Capitol was not a new building, nor had it undergone any major renovations since the completion of the dome in 1824. (The dome was not given its familiar present configuration until 1868.) A contemporary newspaper article praising the print mentioned “the exceedingly tasteful improvements of the grounds, east of the national building,” so perhaps landscaping changes were the impetus for publishing the print. The *Baltimore Chronicle* declared this lithograph of the Capitol to be “the first correct representation ever taken, and is in all respects worthy of the public patronage.”

The history of medicine continues to be one our strong suits and is reflected in several of this year's Print Room acquisitions. Trustee Charles E. Rosenberg donated a wonderful lithographic *Bird's Eye View of Camp*

Conditions at Camp Convalescent and other medical facilities during the Civil War fell far short of ideal. Allen Jewett, a soldier with a Pennsylvania regiment who was at Camp Convalescent in the fall of 1862, for example, frequently wrote his mother requesting that she send him money, food, and clothing. He had been at the camp for at least a month before he finally reported that he had a cot to sleep on. In response to such conditions, relief organizations formed throughout the country. The work of women involved with the war effort was commemorated in an engraving given to us this year by David Doret. Based on a painting by Philadelphia artist Christian Schussele, *Woman's Mission* was dedicated "to the patriotic and benevolent ladies of the Union who by their devoted services aided their country in its trying hour and comforted its brave defenders." In the print, bedridden soldiers gaze gratefully at women who provide them with something to drink or read aloud to them. A box in the background of the image marked "Ladies Aid Association" hints that the print may depict the work of the Philadelphia-based Ladies Aid Society which sent volunteers onto battlefields to nurse the wounded and to deliver goods the group collected.

Trustee William H. Helfand made it possible for us to purchase another item relating to medicine, a disbound photograph album documenting the firm of Shoemaker & Busch, a Philadelphia wholesale druggist. The seventy-five photographs were probably taken to record the firm's move in 1900 to larger quarters in the 500 block of Arch Street, a block east of their previous location. Clayton F. Shoemaker and Miers Busch not only operated a successful, growing Philadelphia business, they also actively participated in professional organizations both locally and nationally. Shoemaker held the office of president for the Philadelphia Drug Exchange and the National Wholesale Druggists' Association, while Busch served as a trustee of the Philadelphia College of Pharmacy and was a member of the amusingly named "Busy Bees" entertainment committee of the Pennsylvania Pharmaceutical Association.

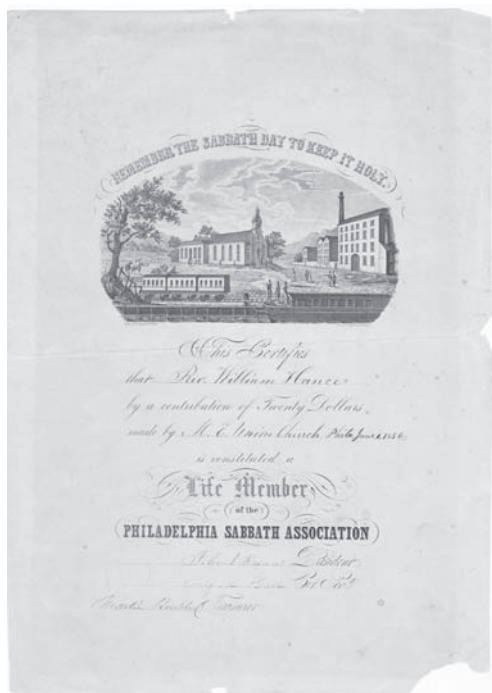
The photographs in the album corroborate contemporary accounts which describe the Shoemaker & Busch firm as "carrying crude drugs, chemicals, patent medicines, paints, bottles and glass and maintaining a druggists' sundries department which in regard to quantity of stock carried and varied assortment is the best in the country." The warehouse



Shoemaker & Busch, Inc.'s Arch Street, Philadelphia Warehouse, gelatin silver print, ca. 1902.

photographs depict shelves running from floor to ceiling crammed with crates, bottles, tubes, and packages. Ladders attached to trolley tracks on the ceiling allow workers to retrieve goods from the hard-to-reach high shelves. Workers in the firm's warehouse and office areas included men, women, and teenaged boys.

Over the last decade we have greatly expanded our collection of certificates, acquiring marriage certificates designed to hold photographs of the bride and groom, elaborate genealogical charts, and graphically appealing certificates conferring membership in a host of religious organizations, fraternal groups, and charitable societies. This year was no exception to the trend. Member David Long donated the *Redman's Diploma Legendary & Historical Chart*, a chromolithographic membership certificate in the Improved Order of Red Men published in Philadelphia in 1871 by W. G. Hollis. Despite the rather crude overall design of the certificate and even the inclusion of a misspelled word, the certificate had been in use for over fifteen years when its recipient Charles Ericson became a member of the Osage Tribe of Spotswood, New Jersey. By the late 19th century, the group consisted of approximately 150,000 mem-



Membership certificate of the Reverend William Hance to the Philadelphia Sabbath Association, transfer lithograph, Philadelphia: Thomas Sinclair, ca. 1850. Gift of David Doret

bers hailing from twenty-one states. The many vignettes that form the certificate's borders emphasized the organization's motto of "freedom, friendship and charity."

Certificates were also included among David Doret's numerous gifts this year. A circa-1846 membership certificate in the Missionary Society of the Methodist Episcopal Church reproduced a striking image created by the artist Edward Williams Clay, who is primarily known for his satires and political cartoons. John Sartain engraved the image, which depicts quite dramatically the Society's work to convert Native Americans, slaves, and black Liberians to Christianity.

False idols crumbled at the trumpet call of an angel hovering above the scene while blacks and Native Americans raise their eyes heavenward.

Mr. Doret also gave us a circa-1850 membership certificate in the Philadelphia Sabbath Association. It includes a much less dramatic scene, but one that also visually captures that organization's purpose well. Founded in 1840, the Philadelphia Sabbath Association promoted the belief that the "proper observance of the Lord's Day had a connection with the public welfare which had not been appreciated, and that its desecration was a source of multiplied evils in the community." The organization sent missionaries out into the region to remind citizens to keep the Sabbath day holy by refraining from work. During the mid-19th century the Association's attention focused on stopping canal boats from operating on Sundays. The Rev. William Hance, to whom this lifelong

membership certificate was given, traveled along the Delaware, Lehigh, and Susquehanna Canals distributing, by his own account, 90,000 pages of tracts, as well as Bibles and copies of the Old and New Testaments. Hance deemed his mission a success in 1855, declaring that after more than a decade of proselytizing among the canal boat workers only one canal continued to operate on Sunday. The prominence of the canal in the Association's mission was reflected in the certificate's vignette. A canal boat and a passenger train (another form of transportation the Association hoped to prevent from operating on Sundays) appear in the foreground. A large industrial building stands idle, and animals graze peacefully in a field as agricultural and industrial workers keep the Sabbath holy by walking towards the church located at the center of the vignette. As always, the Print Department has acquired a wide variety of new visuals, but one in which familiar themes and connections emerge.

Sarah J. Weatherwax
Curator of Prints & Photographs

Service and Administration

Work progressed in 2009 on two major grant-funded projects. The William Penn Foundation is supporting “Philadelphia on Stone: The First Fifty Years of Commercial Lithography, 1828-1878,” a multi-faceted 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. Much of what the project has accomplished to date can be found on its website at www.librarycompany.org/pos.

The National Endowment for the Humanities funded a project that came to a successful conclusion in 2009: cataloging early American imprints (particularly those we acquired with the Michael Zinman Collection) that were not already included in “Digital Evans,” or “Digital Shaw-Shoemaker,” the most comprehensive online resource for searchable images of books, pamphlets, and broadsides printed in America before 1820. Holly Phelps was the cataloger for this project, which was also supported by Readex-NewsBank (publisher of the aforementioned digital products), which will create searchable digital images of our additions to this important body of primary historical materials.

The exhibition “Philadelphia Gothic: Murders, Mysteries, Monsters, & Mayhem Inspire American Fiction, 1798-1854” opened in the fall of 2008 and occupied our gallery in the early months of the year. The exhibition (described at greater length in last year’s *Report*) focused on the work of three largely forgotten Philadelphia novelists (Charles Brockden Brown, Robert Montgomery Bird, and George Lippard) and 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. The exhibition-related program in 2009 was a presentation on “Edgar Allan Poe and the Philadelphia Gothic Tradition” by Ed Pettit, a local Poe expert.

“Philadelphia Gothic” was succeeded in the gallery by “Mirror of a City: Views of Philadelphia Recently Acquired from the Jay T. Snider Collection.” Our 2008 *Annual Report* noted that thanks to the generos-

ity of Mr. Snider, a former Trustee, we made a large and significant acquisition at the auction sale of Mr. Snider's 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. Visitors to the exhibition, organized by Curator of Prints and Photographs Sarah Weatherwax and Assistant Curator Erika Piola, were treated to a veritable feast of Philadelphia iconographic riches. Original art work on display included a rare bucolic Gray's Ferry scene; a view of Center Square delineated decades before the erection of City Hall; William L. Breton's views of Swaim's Bathing Establishment and the old Courthouse of 1707; and John Rubens Smith's depiction of the Fairmount Waterworks as seen from a hotel veranda on the western bank of the Schuylkill River. Breton's and Smith's watercolors both served as the basis of later lithographs. Lithographic and engraved views of Philadelphia were also featured, including rare maps and a print of two competing fire companies racing to a fire scene (reproduced on the cover of last year's *Report*). Philadelphia's mid-19th-century commercial life was represented in the exhibition by views of factories and businesses such as Jacob Riegel & Co.'s Market Street dry goods store and A. Whitney & Sons' Car Wheel Works, both prints by Philadelphia engraver Samuel Sartain.

These recent acquisitions from the Snider Collection were displayed along with complementary material already in the Library Company's holdings, including items relating to engraver and publisher Cephas G. Childs's *Views in Philadelphia* project, and visual materials documenting the history of Germantown as surveyed by resident teacher William Green, whose circa 1830 journal was also acquired at the Snider auction. At the opening of the exhibition in May, former Library Company curator Kenneth Finkel made a presentation on "Twenty-first-century Thinking about Nineteenth-Century Collections."

And in the fall of 2009, the exhibition "Catching a Shadow: Daguerreotypes in Philadelphia, 1839-1860," opened with a talk by Keith Davis, a curator at the Nelson-Atkins Museum in Kansas City. Introduced into America in the fall of 1839, shortly after its invention in France by Louis Daguerre, daguerreotyping quickly took hold in Philadelphia. The city had all the necessary components to successfully support da-

guerreotyping – a well-established scientific community that embraced the technological challenge, an artistic community that recognized the potential, and a population large enough to sustain a new profession. Until their gradual displacement by the more versatile paper photographs, daguerreotypes evolved in just twenty years from technological wonders produced by scientific experimenters to treasured personal objects produced in studios by operators who, at their best, combined technological expertise with artistic skill. Drawing on the Library Company's strong collection of Philadelphia daguerreotypes (and significant examples on loan from other Philadelphia institutions), 19th-century books about daguerreotyping, studio advertisements, and other daguerreian ephemera, "Catching a Shadow," organized by Curator Sarah Weatherwax, illuminated Philadelphia's role as a vibrant center of daguerreotyping. (Online versions of all three of these exhibitions can be found on the Library Company's website.)

Regarding our topical programs, our Program in Early American Economy and Society celebrated its tenth anniversary in 2009 (see pages 10-12, above for a retrospective of the first decade). Activities in this past year included the publication of Brian Schoen's *The Fragile Fabric of Union: Cotton, Federal Politics, and the Global Origins of the Civil War* (a volume in our monograph series "Studies in Early American Economy and Society from the Library Company of Philadelphia," published by Johns Hopkins University Press); a talk by Marc Egnal of York University on his new book *Clash of Extremes: The Economic Origins of the Civil War*; and a conference devoted to an examination of a previous book in the Hopkins Press series, Seth Rockman's *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore*. Three scholars appraised this award-winning book, and Professor Rockman responded to their comments.

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. The *Annual Report* for 2008 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, continued to be active in 2009. It sponsored a talk by Maurice Jackson of Georgetown University

on his new book *Let This Voice Be Heard: Anthony Benezet, Father of Atlantic Abolitionism*; a Jane Johnson Day program to dedicate a historical marker honoring an enslaved woman and her two children who in 1855 claimed their freedom on the docks of Philadelphia; a “Juneteenth” Freedom Forum featuring three scholars (from Penn, Temple, and Saint Joseph’s) discussing the African American struggle for freedom in the era of the Civil War and beyond; and a program on the 150th anniversary of the execution of John Brown (co-sponsored by the Historical Society of Pennsylvania).

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. VCP@LCP awards an annual research fellowship, presents public programming, and acquires rare materials for the collection with an endowment that long-time member Donald Cresswell has built up over the past several years. Last year’s public programs were a talk by Christopher Hunter of the University of Pennsylvania on “Word and Image in American Autobiography, 1790-1850” and “The Women of the Republican Court Revisited,” an event that brought to life the women depicted in Daniel Huntington’s painting *The Republican Court; or, Lady Washington’s Reception Day* (1861). This second program, co-sponsored by the Friends of the Bryn Mawr College Library and the college’s Center for Visual Culture, also celebrated the publication of *Re-framing Representations of Women*, edited by Susan Shifrin, whose “Picturing Women” exhibition inspired our continued study of the portraiture of American women.

Other programs and activities not already mentioned included:

- ☛ A talk by Carol Soltis, Philadelphia Museum of Art Curator and Library Company Trustee, on “Charles Willson Peale’s *The Staircase Group*: Reinterpreting the Grand Manner Double Portrait in Federal Philadelphia” (co-sponsored by the Friends of the American Philosophical Society Library).
- ☛ The Annual Dinner, featuring a presentation by Sam Katz about his documentary history of Philadelphia project.

- ☛ The Annual Meeting, featuring a talk by Professor Leo Damrosch of Harvard about his new book *Tocqueville's Discovery of America*.
- ☛ The conference "Incarceration Nation: Voices from the Early American Gaol" (co-sponsored by the McNeil Center for Early American Studies).
- ☛ A members' trip for a behind-the-scenes look at the American Philosophical Society.
- ☛ The annual gathering of the Junto, with Steve Beare's presentation about a hitherto unknown New Jersey bookbinders' tool maker named Samuel Dodd.
- ☛ Three author talks on new books: Library Company Trustee Elizabeth P. McLean on *Peter Collinson and the Eighteenth-Century Natural History Exchange*; David Waldstreicher of Temple University on *Slavery's Constitution: From Revolution to Ratification*; and Peter Mancall of the University of Southern California on *Fatal Journey: The Final Expedition of Henry Hudson: A Tale of Mutiny and Murder in the Arctic*.



Our research fellowship program, now twenty-three 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 2009-2010 academic year the Library Company and the Historical Society of Pennsylvania jointly awarded sixteen one-month fellowships to support research in American history and culture.

The Andrew W. Mellon Foundation Fellows were:

- ☛ Maria Bollettino, Ph.D. Candidate in History, University of Texas at Austin: *Slavery, War, and Empire: The Meaning of the Seven Years' War for the African Atlantic World*
- ☛ Christian DuComb, Ph.D. Candidate in Theatre, Speech, and Dance, Brown University: *Cultures of Print and Performance in Early Philadelphia*
- ☛ Dr. Kyle Farley, Department of History, Yale University: *History and Memory in Philadelphia*
- ☛ Cassandra Good, Ph.D. Candidate in History, University of Pennsylvania: *'A Golden Mean': Heterosocial Friendship and the Formation of Political Culture in America, 1770-1830*
- ☛ Michael Goode, Ph.D. Candidate in History, University of Illinois at Chicago: *In the Kingdom but Not of It: The Quaker Peace Testimony and Atlantic Pennsylvania, 1681-1720*
- ☛ Alea Henle, Ph.D. Candidate in History, University of Connecticut: *Preserving the Past, Making History: Historical Societies, Editors, and Collectors in the Early Republic*
- ☛ Laura Keim, Curator of Collections and Interpretation, Stenton: *Beyond "the Faithful Colored Caretaker": Creating a Deeper Understanding of Servants and Enslaved Peoples at Stenton*
- ☛ Sara Lampert, Ph.D. Candidate in History, University of Michigan: *Taking to the Stage in 19th-Century America*
- ☛ Dr. Andrew Murphy, Department of Political Science, Rutgers University: *Liberty, Toleration, and Law: The Political Thought of William Penn*
- ☛ Jonathan Nash, Ph.D. Candidate in History, State University of New York at Albany: *An Incarcerated Republic: Prisoners, Reformers, and the Penitentiary in the Early United States*
- ☛ Dr. Kristin Schwain, Department of Art History and Archaeology, University of Missouri-Columbia: *Consuming Art: The Protestant Patrons of Henry Ossawa Tanner's Biblical Paintings*
- ☛ Matthew Spooner, Ph.D. Candidate in History, Columbia University: *To Abolish the Black Man: The American Idea of Colonization, 1776-1860*

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

- ☛ Dr. Jane Calvert, Department of History, University of Kentucky:
The Political Writings of John Dickinson
- ☛ Dr. Matthew Hale, Department of History, Goucher College:
The French Revolution and American National Identity

The Barra Foundation International Fellows were:

- ☛ Daniel Peart, Ph.D. Candidate in History, University College, London: *Popular Engagement with Politics in the United States During the Early 1820's*
- ☛ Dr. Gregory Smithers, School of Divinity, History & Philosophy, University of Aberdeen: *Orphans of Freedom: African American Children & 'Colored Orphanages,' 1830-1930's*

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

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

- ☛ Dr. Billy Gordon Smith, Department of History and Philosophy, Montana State University: *Ship of Death: A Voyage that Changed the Atlantic World and Mapping Philadelphia during the Constitutional Era*
- ☛ Dr. Jordan Stein, Department of English, University of Colorado: *The Historiography of Sexuality: Puritanism, Personhood, and the Rise of the Novel*

The Albert M. Greenfield Foundation Dissertation Fellow was:

- ☛ Lana Finley, Ph.D. Candidate in English, University of California Los Angeles: *Occult Americans: Discourse at the Margins of 19th-Century Literature*

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

- ☛ Ronald Johnson, Ph.D. Candidate in History, Purdue University: *In Close Alliance: How the Early American Republic and Revolutionary Saint-Domingue Made Their Way in a Hostile Atlantic World*
- ☛ Dr. Alice Taylor, Department of History, University of Western Ontario: *Selling Abolitionism: The Commercial, Material and Social World of the Boston Antislavery Fair, 1834-1858*
- ☛ Dr. Beverly Tomek, Department of History, Wharton County Junior College: *Pennsylvania Hall: The Lynching of a Building*
- ☛ Andrew Diemer, Ph.D. Candidate in History, Temple University: *Black Nativism: African American Politics and Nationalism in Antebellum Baltimore and Philadelphia, 1817-1863*

The McLean Contributionship Fellow was:

- ☛ Stephen Hague, Ph.D. Candidate in History, Linacre College, Oxford: *A Modern-Built House ... fit for a Gentleman: Elites, Material Culture and Social Strategy in the British North Atlantic World, 1680-1760*

The Reese Company Fellow in American Bibliography was:

- ☛ Alison Klaum, Ph.D. Candidate in English, University of Delaware: *Pressing Flowers, Florigraphy and Botanical Representation in Late-Eighteenth and Early-19th-Century American Literature and Culture*

The American Society for Eighteenth-Century Studies Fellow was:

- ☛ Dr. Vincent Carretta, Department of English, University of Maryland: *Genius in Bondage: A Cultural Biography of Phillis Wheatley*

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

- ☛ Dr. Timothy Verhoeven, Department of Historical Studies, University of Melbourne, *Natural or Unnatural? Popular Medicine, Anti-Catholicism and the Problem of Celibacy in 19th-Century America*

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

- ☛ Anne Verplanck, *The Graphic Arts in Philadelphia, 1780-1880*

The Library Company's Program in Early American Economy and Society

The Post-Doctoral Fellow was:

- ☛ Dr. Martin Brückner, Department of English, University of Delaware: *The Social Life of Maps in North America, 1750-1850*

The Dissertation Fellows were:

- ☛ Ariel Ron, Ph.D. Candidate in History, University of California, Berkley: *Developing the Country: Scientific Agriculture and the Origins of Republican Economic Policy*
- ☛ Elena Schneider, Ph.D. Candidate in History, Princeton University: *The Limits of Loyalty: War, Trade, and British Occupation in Eighteenth-Century Havana*

The Short-Term Fellows were:

- ☛ Ian Beamish, Ph.D. Candidate in History, Johns Hopkins University: *Agricultural Knowledge, Daily Work, and Slavery in the Early Republic*
- ☛ Dr. D'Maris Coffman, Department of History, Newnham College, Cambridge: *Debating the Excise Tax in Eighteenth-Century Pennsylvania*
- ☛ Teagan Schweitzer, Ph.D. Candidate in Anthropology, University of Pennsylvania: *Philadelphia Foodways, 1750-1850: The Historical Archaeology of Cuisine*

- ☛ Dr. Jeffrey Sklansky, Department of History, Oregon State University: *The Biddles and the Politics of Money and Banking in the Early 1800s*

**The Library Company of Philadelphia/McNeil Center for
Early American Studies Dissertation Fellows in Early
American Literature and Material Texts**

- ☛ Joshua Ratner, Ph.D. Candidate in English, University of Pennsylvania: *American Paratexts*.
- ☛ 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*



Our staff members continued their high level of public service and professional development. The Director published an article about the education of African Americans in Benjamin Franklin's Philadelphia in a book that accompanied the University of Pennsylvania's exhibition about Franklin and education marking his Tercentenary. And at the end of the year he completed twenty-five years of service at the helm of the Library Company. Librarian James Green contributed a chapter entitled "British Books in North America" to volume five of *The Cambridge History of the Book in Britain* (2009), edited by Michael Turner and Michael Suarez. The topic has obvious and important connections with the early history of the Library Company.

In January, Rachel D'Agostino was named Curator of Printed Books and started her tenure in that position by restructuring our accessioning system and spearheading a major stack shift of several thousand volumes, while continuing to serve researchers in the Reading Room. In keeping with her more administrative responsibilities, Ms. D'Agostino participated in the Conservation Center for Art and Historic Artifacts program on Essential Policies and Procedures for Cultural Institutions. She also attended sessions of the biennial conference of the Society for the Study of American Women Writers, which was held in Philadelphia.

In October, Curator of African Americana Phil Lapsansky spoke at the William L. Clements Library at the University of Michigan conference “Reframing the Color Line,” held in conjunction with an exhibition on racially-themed graphics. He also organized an exhibition of works related to John Brown for the program co-sponsored by the Library Company and the Historical Society of Pennsylvania held on the 150th anniversary of Brown’s execution. Also locally, he helped organize the Jane Johnson historic marker effort and spoke at its dedication. Mr. Lapsansky continues to work closely with readers who come to us for his expertise as well as our extraordinary collections.

The Reading Room served 1,789 readers, in the process paging 4,212 volumes, supplying 4,279 photocopies, and answering hundreds of phone, mail, and email inquiries. As Curator of Women’s History, Chief of Reference Cornelia King spoke at the Library Company program on “The Women of the Republican Court Revisited” and attended the conference of the Society for the Study of American Women Writers, where she promoted the Library Company as a research center for women’s history. As Curator of Art & Artifacts, Reference Librarian Linda August attended the annual meeting of the American Association of Museums (with support from the Pennsylvania Council on the Arts) and a meeting of the Delaware Valley Registrars’ Network. Mrs. August also managed a project funded by the National Endowment for the Arts and the Pennsylvania Historical and Museum Commission to conserve several paintings and catalog objects (with digital images) in our online graphics catalog ImpAC. Reference Assistant Edith Mulhern began to work on a part-time basis in January, after having volunteered at the Library Company when she was a student at the University of Pennsylvania.

Volunteers and interns made many projects possible in the Reading Room. Sonali Mishra volunteered for half the year, mainly working on cataloging. Volunteer Janet Hallahan helped further develop the Women’s Portraits website. During the summer, Ms. King worked with Madeline Kreider-Carlson (from Haverford College) to further develop the Women’s Portraits section of the ImpAC catalog and create an online exhibition based on a selection of those portraits entitled “Far from the Path of Virtue: Women on the Margins of Morality in Antebellum America.” We are rightly proud of our Reading Room interns and volunteers.

The Print Department assisted 235 readers, pulled 4,457 items, answered 151 research inquiries, made 930 photocopies, and filled 298 photographic reproduction orders for 1,124 images. As part of the “Philadelphia on Stone” project funded by the William Penn Foundation, 254 cataloging records for Philadelphia lithographs were added to WolfPAC. Funds from the Samuel S. Fels Fund allowed summer intern (and former Print Department employee) Charlene Peacock to add 241 catalog records to WolfPAC relating to our collection of John Frank Keith photographs. Assistant Curator Erika Piola continued administering the “Philadelphia on Stone” project, including supervising Project Assistant Linda Wisniewski’s work surveying and cataloging lithographic material in other institutions and writing biographical dictionary entries. Ms. Piola also served as the Library Company’s liaison with the citywide Philagrafika 2010 celebration and represented us at the Mid-Atlantic Regional Archives Conference meeting. To reflect her increasing involvement in our digital projects, Print Department Assistant Nicole Joniec had Digital Collections Manager added to her title. Her activities included attending a Society of American Archivists workshop on archival principles and practices for photography. Curator Sarah Weatherwax and Erika Piola jointly curated “Mirror of a City: Views of Philadelphia Recently Acquired from the Jay T. Snider Collection,” and Ms. Weatherwax also curated the exhibition “Catching A Shadow: Daguerreotypes in Philadelphia, 1839-1860.” She presented papers based on her daguerreotype research at both the Daguerreian Society’s annual meeting held in Philadelphia and at PhotoHistory XIV in Rochester, N.Y.

The Print Department continued to reap the benefits of the hard work and dedication of our volunteers and interns. Breana Copeland, a student at Moore College of Art & Design, inventoried more than 500 of the Print Department’s maps. Margaret Fraser, a senior at Bryn Mawr College, volunteered to assist with the scanning of daguerreotype cases and the organization of their digital files. Volunteer Selma Kessler continued making great progress on a database inventory of our portrait print collection. Volunteers Ann Condon and Louise Beardwood worked on inventorying and re-housing various collections, undertook research projects, and were a great help to the staff.

Information Technology Manager Nicole Scalessa attended the

Computers in Libraries conference and began taking courses at Moore College of Art & Design to earn a certificate in Digital Media for Print & Web. She also contributed a chapter on the history of sewing in America to *Donna Kooler's Encyclopedia of Sewing*. Her piece featured many items from both her personal collection and that of the Library Company, selections from which were showcased in a mini exhibition at the Library Company.

In the Cataloging Department, Ruth Hughes and her colleagues Holly Phelps, Rachel D'Agostino, Cornelia King, Linda August, and Edith Mulhern added 4,947 records to the WolfPAC online catalog (582 of which were new contributions to the international OCLC database), and updated or revised 4,490 records with help from volunteers Sonali Mishra and Janet Hallahan. Ms. Hughes participated in the Midwinter and Annual Conferences of the American Library Association in Denver and Chicago, and the annual conference of its Rare Books and Manuscripts Section in Charlottesville. In addition to conference presentations related to cataloging, she attended meetings in her role as co-chair of the Local Arrangements Committee for RBMS's 2010 conference in Philadelphia. Ms. Hughes also worked on a successful grant application to the National Endowment for the Humanities for cataloging our ephemera collections, and on developing relationships with commercial ventures for digitizing portions of our collections. In her ongoing role as the Library Company's PACSCL representative, she helped develop standards for manuscripts processing for the PACSCL initiative to provide more access to "hidden collections" with funding from the Council on Library and Information Resources (CLIR), as well as serving on the hiring committee for the project staff. She also continues to serve on numerous committees at the Library Company and is active in Oberlin College's Friends of the Library organization.

The Conservation Department treated 1,079 items and installed two major and three smaller exhibitions. For items in the Zinman Collection, the Conservation Department developed a new cloth-covered clamshell box, a kind of hybrid with a single tray covered with our own decorated papers and held closed with a magnet. Chief of Conservation Jennifer Rosner and Conservator Alice Austin continued to be very active in the Delaware Valley Chapter of the Guild of Book Workers, host-

ing workshops at the Library Company on two occasions. Ms. Rosner also attended the Guild's Standards Seminar in San Francisco. Ms. Austin was a visiting artist at the American Academy in Rome, doing research and working on a book of images that will be produced at the Borowsky Center for Publication Arts at the University of the Arts in 2010. And Conservator Andrea Krupp continues to identify new cloth patterns for her work on early American publishers' cloth.

Lauren Propst joined the staff in January 2009 as Publicity, Events, and Program Coordinator. She processed more than 200 fellowship applications and in cooperation with Membership and Development Coordinator Erika Haglund produced two newsletters, eleven e-newsletters, and ten mailings to our members.

Chief of Maintenance and Security Alfred Dallasta oversaw upgrades to the lighting on the first floor and many other projects. Maintenance Assistant Bernard Phillips provided last-minute fixes during events, and helped keep the housing of fellows in the Cassatt House running smoothly. Mr. Dallasta and Mr. Phillips, along with Ms. D'Agostino, completed training conducted by the American Red Cross for certification in Adult CPR. Receptionist Charlene Knight continued to make our lives easier by directing both first-time visitors and our many, wonderful, "recidivist" scholars expertly.

John C. Van Horne
The Edwin Wolf 2nd Director

Appreciation

During 2009 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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