



Annual

REPORT

2019

MOVING HISTORY FORWARD

THE LIBRARY COMPANY OF PHILADELPHIA



the
ANNUAL
REPORT

OF THE

**LIBRARY COMPANY
OF PHILADELPHIA**

FOR THE YEAR 2019

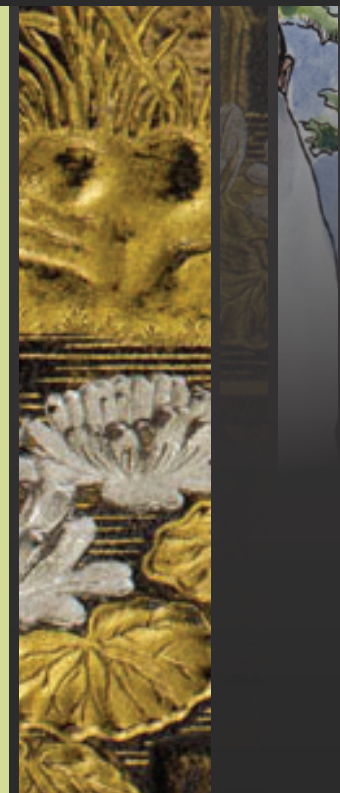
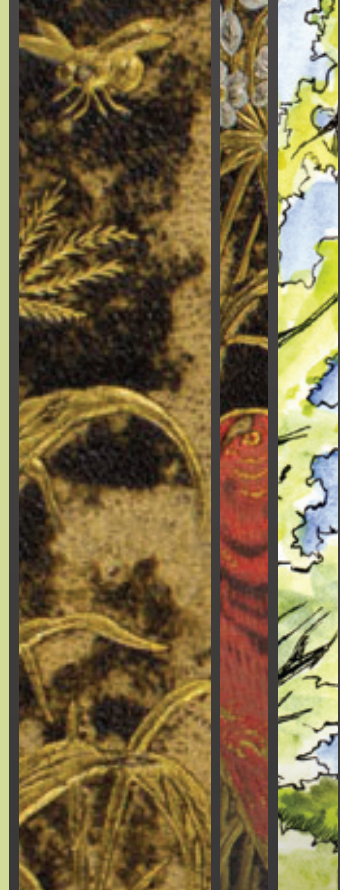
Philadelphia:

The Library Company of Philadelphia

1314 Locust Street

Philadelphia, Pennsylvania 19107

2021





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report OF THE PRESIDENT

Complete with inspirational programs, ground-breaking exhibitions, our first graphic novel, a national teacher's workshop, and meaningful acquisitions, 2019 was another year of excellence and success at the Library Company. Many of our programs and activities highlighted marginalized community members, and uncovered stories hidden in the archives and stacks of the Library Company.

INNOVATING EXHIBITIONS

From *Stylish Books* to *Afro Futures* to *Ghost River*, our exhibitions examined the experiences of early American communities, reflecting the breadth and scope of the Library Company's collections. *Stylish Books* explored the interplay between artisans and their patrons, who learned of new fashions from contemporary Library Company holdings. *Afro Futures* shared the challenges, contributions, and experiences of the early Black community, unveiling how its members envisioned their future. *Ghost River* retold the little-known story of the 1763 massacre of the Conestoga Tribe by armed settlers in Paxton Township, near what is present-day Harrisburg. It re-contextualized these Eighteenth Century events from the perspective of Indigenous communities, reaching new audiences through the artwork and literary interpretation of the graphic novel.

FAMOUS AND INFAMOUS FIGURES

Exhibitions are only one way we brought history to life in 2019. Highlighting the scholarly work of our fellows, curators, and librarians through programs and events helped to complete and connect a common thread: the creative use of our collections and scholarship to inspire conversations, raise awareness, and help to improve society—actualizing our original 300-year-old mission. The Library Company continued to bring together authors who shared their understanding of historical figures with interested audiences, as well as thought leaders engaged in civic discourse. Our cohort of presenters included T. J. Stiles, the featured speaker at the Lecture in Honor of John Van Horne (George Armstrong Custer), David W. Blight, the Annual Dinner Speaker (Frederick Douglass), and Ibram Kendi, the Keynote Presenter at the Juneteenth Seminar (in conversation about anti-racism and making lasting societal change).



DONATIONS AND SUPPORT

The financial support of our shareholders and members as well as generous gifts from foundations and the business community enabled us to pursue our mission with a clear vision.

The Library Company continues to recognize innovation and to reward creativity among our scholars and fellows. This year, we launched our first Innovation Award with support from Trustee and Founding Sponsor Dr. Randall M. Miller. Drs. Sari Altschuler and David Weimer received this prestigious award for their project *Touch This Page!* which featured tactile facsimiles of pages printed for blind

and low-vision readers in order to make the experience reading these books publicly accessible for the first time in over a century. This project was inspired by our exhibition *Common Touch*.

We are grateful to the Pew Center for Arts & Heritage, the Gladys Krieble Delmas Foundation, the Andrew W. Mellon Foundation, the National Endowment for the Humanities, Freeman's, the Pennsylvania Abolition Society Endowment at the Philadelphia Foundation, the Center for American Art at the Philadelphia Museum of Art, and Jay Robert Stiefel for their support throughout the year.

“ Today, the Library Company remains a part of history and a place of inspiration, empowerment, and hope—Franklin's dream— living proof that one person can make a difference. ”



CATALYSTS FOR CHANGE

In 2019, the Library Company worked tirelessly to raise additional funds to grow public awareness, to expand our reach into the community, and to achieve our strategic goals. The Prints and Photographs Department received a \$175,000 grant from the Henry Luce Foundation for a 2021 exhibition *Imperfect History: Curating the Graphic Arts Collection at Benjamin Franklin's Public Library*. The Fellowship Program also received a renewal grant of \$225,000 from the National Endowment for the Humanities for our Post-Doctoral Fellowship Program. We were also grateful for the continued generosity of an anonymous donor who provided over \$150,000 in support of our unrestricted and restricted endowment, as well as general operating campaigns. Finally, the Library Company celebrated our 24th Annual Junto with a campaign that raised more than \$15,000 to help expand our graphic arts and ephemera acquisitions created by women.

GROWING COLLECTIONS

Additionally, we are deeply thankful for the acquisition gifts we have received in 2019. These contributions enable the Library Company to maintain its international reputation as the repository of a significant scholarly archive. This year, we received extraordinary gifts from generous donors committed and dedicated to our mission and vision.

We thank former Trustee Davida T. Deutsch, who gave us a remarkable copy of Martin Lister's *Historiae conchyliorum*, which she employed in her study of 19th-century shellwork. Researchers in natural history recognize the book as a major work from the pre-Linnaean period and a celebration of two women who worked as scientific illustrators.

As many of you know, the Library Company is one of the largest repositories for collections related to William Russell Birch, the iconic Philadelphia artist of the 18th century. Many remember the exemplary 2018 exhibition, *William Birch, Ingenious Artist* and the subsequent symposium and activities surrounding it. We continue to

receive contributions from our donors enhancing and increasing the collection. David M. Doret and Linda G. Mitchell officially gifted to us their loan to the exhibition, Birch's watercolor of Springland, the artist's home. We also received a gift from Trustee Charles P. Keates, Esq., which underscores the popularity of William Birch's prints. Over twenty years after its issue, Plate 17 from his *Country Seats* was used as the cover for young Rosa Muhlenberg's 1831 copy book. Rosa Catherine Muhlenberg (1821-1867) was the daughter of a Berks County, Pennsylvania Congressman and a descendant of the Reverend Henry Melchior Muhlenberg, the founder of the Lutheran Church in America.

This year we purchased over 40 books with the support of Emeritus Trustee Charles Rosenberg, further expanding our collection of popular medicine publications. Among them was a German translation of Dr. Benjamin Rush's *Medical Inquiries and Observations*. Published in Leipzig in 1792, three years after its Philadelphia debut, it is one of the earliest European editions of an American medical treatise.

With the support of the Davida T. Deutsch African American History Acquisition Fund, we expanded our growing collection related to African American music. We acquired Francis Johnson's *Philadelphia Firemen's Cotillion*, published between 1815 and 1841. An early 19th-century freeman, Johnson was a musician, composer, and bandmaster, and helped define the era's American musical sound. The first African American composer known to have compositions published in America, he played at integrated musical events in the United States and performed for Queen Victoria at Buckingham Palace.

The previous gifts speak to the Library Company's strengths in the disciplines of women's history, visual culture, popular medicine, and African American history. At the heart of our institution are our collections and the staff and scholars who use them.



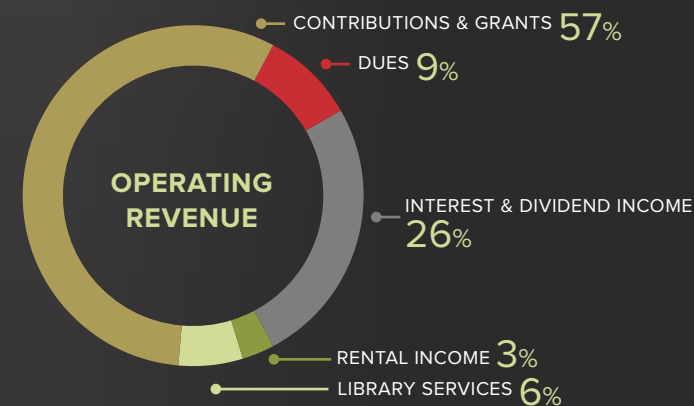
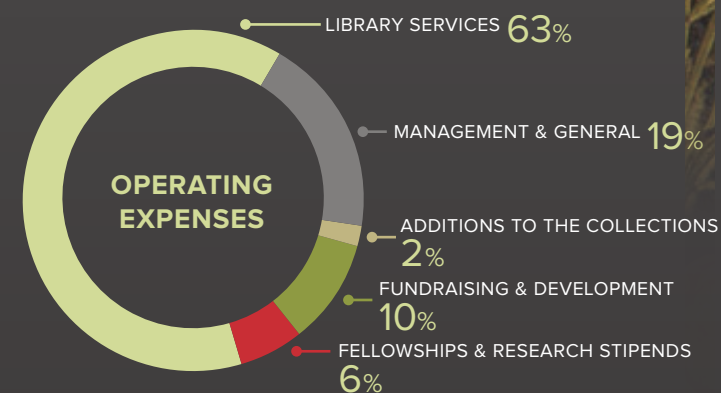
ON BEHALF OF THE TRUSTEES AND STAFF, I appreciate the generosity and support offered throughout the year. In 1731, Franklin and his Junto envisioned a place where literature, knowledge, and advancement were available to everyone, regardless of standing and background. Today, the Library Company remains a part of history and a place of inspiration, empowerment, and hope—Franklin's dream—living proof that one person can make a difference. The support of our shareholders, members, and general community continues to make this early American dream a reality. I hope that you'll join me in staying involved and engaged in our forthcoming programs and events.

HOWELL K. ROSENBERG, PRESIDENT

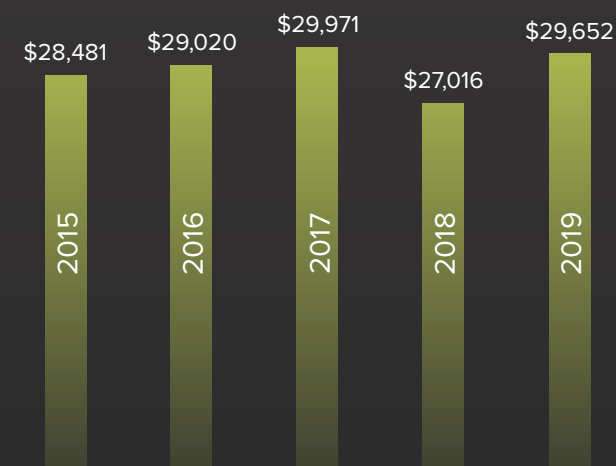
report OF THE TREASURER

	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL
REVENUES AND SUPPORT			
Contributions and grants	\$481,861	\$600,764	\$1,082,625
Dues	\$173,732	—	\$173,732
Interest and dividend income, net of fees	\$74,003	\$420,283	\$494,286
Net realized and unrealized gain (loss) on investments	\$595,188	\$3,818,435	\$4,413,623
Rental income	\$52,031	—	\$52,031
Other library services	\$130,848	—	\$130,848
Net assets released from restrictions	\$2,381,663	(\$2,381,663)	—
	\$3,889,326	\$2,457,819	\$6,347,145
EXPENSES			
Program	\$2,717,296	—	\$2,717,296
Management and general	\$719,996	—	\$719,996
Fundraising	\$373,597	—	\$373,597
	\$3,810,889	—	\$3,810,889
CHANGE IN NET ASSETS	\$78,437	\$2,457,819	\$2,536,256
NET ASSETS AT BEGINNING OF YEAR	\$9,708,785	\$24,028,869	\$33,737,654
NET ASSETS AT END OF YEAR	\$9,787,222	\$26,486,688	\$36,273,910

The complete financial statements, along with the report of our certified public accountants are available at the Library Company.
— Joseph M. Evans, Jr. | Treasurer

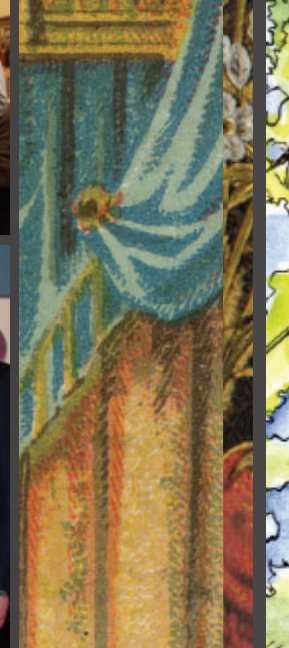


CHANGE IN ENDOWMENT (IN MILLIONS)



report OF THE DIRECTOR

In February, the Library Company's Board of Trustees approved a new Strategic Plan. The plan was developed with the help of TDC, a national research and consulting firm with a reputation for sharp financial analysis and knowledge of the challenges faced by historical organizations. The process included an incredible amount of research, analysis, and conversation that helped to chart the course towards our 300th birthday.



NEW MISSION, OLD WAYS

The essential shift in strategy can best be seen by comparing our old and new mission statements. The previous mission statement reads:

Library Company's mission is to foster scholarship in and increase public understanding of American history before 1900 by preserving, interpreting, making available, and augmenting the valuable materials in our care, thus providing meaningful stewardship of the legacy of founder Benjamin Franklin.

The new mission statement is:

To foster a learning community grounded in our historic collections that contributes to and amplifies knowledge of American culture and society and works for the benefit of all.

The key term in the new mission statement is “learning community.” I often tell people that the Library Company did not begin as a library, but was first a learning community—Franklin's Junto. This emphasis on our community of learners and scholars is nothing new, but goes back to the founding of the institution itself. So too is the final phrase “for the benefit of all,” which deliberately echoes our motto: “*Communiter Bona Profundere Deum Est*” (“To pour forth benefits for the common good is divine.”) Our new strategy is really our old strategy—building a community of learners to improve ourselves and our society.



“ *Our learning community has always been our foundation and with your continued support, we know we will be successful.* ”

This is not to say that we are discarding the ideas embodied in the old mission. We still do all of those things and we will continue to do them. They are what we do best, and when it comes to making decisions about how we operate, the idea of “fostering scholarship” is always part of the discussion. Good strategic plans are based on research—external research about what is going on in the environment around the organization, and internal

research about what is going on inside. In our external research, we found that our constituents really prized the level of service we provide. Researchers felt that we were truly interested in helping them advance their work, and that the intimacy of our reading rooms made it possible to learn from our staff. Our old mission statement brought us to this good place.

THE NEXT LEVEL

Our new mission takes us to the next level, building upon this strength, seeking to expand it beyond our core audience of researchers and scholars. Achieving the mission is based on the accomplishment of five goals:

- 1 MAINTAIN THE RELEVANCE OF COLLECTIONS FOR FUTURE GENERATIONS
- 2 CONTINUE TO FOSTER AN INCLUSIVE, WELCOMING, AND FORWARD-LOOKING SCHOLARLY COMMUNITY
- 3 UNLOCK THE POTENTIAL OF COLLECTIONS FOR PUBLIC BENEFIT THROUGH SCHOLARLY INNOVATION AND COMMUNITY PARTNERSHIPS
- 4 ENSURE THAT PUBLIC PROGRAMS AND ACADEMIC PROGRAMS FIT CAPACITY AND ALIGN WITH GOALS
- 5 BUILD ORGANIZATIONAL CAPACITY

GOAL ONE: MAINTAIN THE RELEVANCE OF COLLECTIONS FOR FUTURE GENERATIONS

Like many other historical organizations, we set the preservation of our collection as one of our highest priorities. The phrasing of this goal, however, suggests a slightly different emphasis placed on the relevance of the collection. The word “relevance” implies a dynamic relationship between the collection and its community. Certainly, the books bought by the Library Company’s shareholders in its earliest days were nothing if not relevant to them—that was their defining characteristic.

For us, relevance is still about building collections in dialogue with our community and paying attention to our researchers’ needs as we think about what to acquire.

We need financial resources to do that, but we also need space—we are nearly out of space for new collections, and our ability to maintain relevance will depend, in part, on building more. But equally important is making sure that the collections we already have are cataloged and shared with the public in ways that make them easy to find. One of the strategies for this goal is putting more resources into accessioning and cataloging existing items. We also will implement new systems for tracking the use of our collections to see where research interests are headed. Finally, we will update the terms used in our catalog records to ensure they are inclusive and representative of a broader and diverse community.

GOAL TWO:

CONTINUE TO FOSTER AN INCLUSIVE, WELCOMING, AND FORWARD-LOOKING SCHOLARLY COMMUNITY

“Continue” and “Maintain” may seem like strangely unambitious terms to use when articulating new goals in a strategic plan. We hope to emphasize that our existing scholarly community is already one of our greatest strengths, and it is a priority to “do no harm” to what we already do well. The word foster is also significant, as it ties back to both our old and new mission statements, and expresses our desire to maintain continuity between the past and future.

This goal also articulates our need to stress qualities of inclusion, welcoming, and foresight in our community. These qualities already exist but need to be brought forward as essential characteristics of our culture. By inclusive and welcoming, we mean that we will be more intentional in recruiting scholars from diverse backgrounds to work with our collections, and we will make sure all kinds of scholars feel comfortable working here. We will track the demographics of our applicants and fellowship winners to see if they reflect the diversity of our community as a whole, while still making sure that the quality of the proposed research is the highest criterion. As for “forward-looking,” this commits us to helping scholars adapt to a changing world in the humanities, where there are fewer tenure track jobs, but a greater need to communicate research to the wider public.

GOAL THREE:

UNLOCK THE POTENTIAL OF COLLECTIONS FOR PUBLIC BENEFIT THROUGH SCHOLARLY INNOVATION AND COMMUNITY PARTNERSHIPS

Goal three picks up where goal two leaves off. Where goal two establishes our intent to foster a “forward-looking scholarly community,” goal three says what we hope the impact of that forward-looking work will be. While the goal does not say “public programming,” this is where the goal will be accomplished.

We want to use our scholarly community to help us connect our collection to the public. Our scholarly community—meaning our former fellows—feels strong loyalty to us and wants to help move the organization forward. With the ongoing changes to the academic humanities, they also need more, and different, ways of presenting their research than what the academy traditionally recognizes.

Ghost River, a Library Company initiative launched this year, is an excellent example. Will Fenton did research on the Paxton massacres of 1763 while he was a Library Company fellow. With our support, he created an innovative website showcasing his research and the research of other scholars. In 2018, we applied for funding through the Pew Center for Arts & Heritage to turn that research into an exhibition, a teacher’s workshop, and a graphic novel with an extensive digital edition. The project also made significant use of community partnerships, including the McNeil Center for Early American Studies, the Free Library of Philadelphia, and the Circle Legacy Center.

GOAL FOUR:
ENSURE THAT PUBLIC PROGRAMS
AND ACADEMIC PROGRAMS FIT
CAPACITY AND ALIGN WITH GOALS

Our research showed that staff were over-extended. We needed a tool to evaluate our work. With goal four, we are saying that it is a priority to sort out what we should and shouldn't be doing.

One part of our solution was the drafting of new job descriptions and a new system for evaluating employee performance. This was happening at the same time as the strategic planning process. The other part of the solution is a tool we developed—a numerical index—where new and existing programs are scored to see how well they align with our strategy and capacities. All organizations are prone to mission drift—to taking on programs that are not aligned with mission because they sound good or they have a supportive donor or a strong staff champion.

This tool is intended to help prevent mission drift, but it has been difficult to implement—programs that might pull you off mission can often look like innovation! For this reason, we have also created a Strategic Advisory Committee,

tasked with evaluating new programs and organizational decisions against the standards of the strategic plan.

GOAL FIVE:
BUILD ORGANIZATIONAL CAPACITY

Frequent readers of strategic plans will recognize this goal. Having committed to core principles, found a space for innovation, prioritized building community, and ensured that programming is aligned with strategy, it is important to make sure you have the capacity to do everything.

For the Library Company, organizational capacity has three critical aspects. One is financial, another is physical space, and the third is a less tangible area called “cultural competency.” Cultural competency describes our ability, as an organization, to engage meaningfully with many different people and communities, especially those whose histories are represented in our collection. Our research revealed that we have room for improvement and we need to take steps to get better. While this goal requires a larger discussion, our course moving forward includes the creation of a staff committee to identify and develop resources for building this competency.

Financial capacity is perhaps easier to grasp. While we enjoy a significant endowment that supports much of our work, we need to continue to build our fundraising engine so that we can rely less on the endowment, while also laying the groundwork for larger campaigns. Physical space concerns the expansion of our physical plant to accommodate our growing collections and expanded programming.

The question of our buildings on Irving Street and what we would do with them permeated all of our conversations. The planning process told us some things we already knew—that we needed more space. We partnered with Athenian Razak to build a real estate strategy. With several scenarios to consider, however, it is clear that we need to address a number of internal issues before we can make a decision. In the coming years, we need to build development capacity, clarify our programming needs, and solicit more input from potential partners.

THE FUTURE

The biggest decisions are still ahead of us. But thanks to this strategic planning process, we will make decisions with a clearer sense of our priorities, strengths, and weaknesses. We have made significant progress in building a transparent decision-making process based on input from stakeholders throughout and beyond the organization. In this, too, we can find inspiration from Dr. Franklin, whose approach to difficult problems was a collective process of gathering opinions, articulating them, and weighing them.

I look forward to working with all of you in advancing this new plan, incorporating your advice and opinions as they arise, and sharing our pride as our goals—especially the ones we haven't even imagined yet—are realized.

As I think about the process of the last year and what our future will look like, I want to express my gratitude to our staff, trustees, and supporters for their dedication and commitment. Our learning community has always been our foundation and with your continued support, we know we will be successful.



A SPECIAL THANK YOU to Director Emeritus John C. Van Horne for his ongoing dedication and commitment to the Library Company of Philadelphia. His assistance in editing this Annual Report was invaluable and we are grateful for his continued support.

MICHAEL J. BARSANTI, PhD, EDWIN WOLF 2nd DIRECTOR

the

FELLOW'S

PERSPECTIVE

TARA A. BYNUM, PHD

UNIVERSITY OF IOWA, DEPARTMENTS OF
ENGLISH & AFRICAN AMERICAN STUDIES

LIBRARY COMPANY OF PHILADELPHIA FELLOWSHIPS

» Mellon Scholars Program in African American History
Postdoctoral Fellow, 2019-2020



PUBLICATIONS

“Cesar Lyndon’s Lists, Letters, and a Pig Roast: A Sundry Account Book.” *Early American Literature* 53.3 (2018): 839-849.

“Why I *Heart * D. Walker.” *J19* 4.1 (Spring 2016): 11-17.

“In the Cars: A Response On Grieving.” *American Periodicals* 25.2 (2015): 185-186.

“A Silent Book, Some Kisses, and John Marrant’s *Narrative*.” *Criticism: A Quarterly for Literature and the Arts* 57.1 (Winter 2015): 71-90.

“Phillis Wheatley On Friendship.” *Legacy: A Journal of American Women* 31.1 (Spring 2014): 42-51.

“Phillis Wheatley’s Pleasures: Reading Good Feeling in Phillis Wheatley’s *Poems and Letters*.” *Common-Place: The Interactive Journal of Early American Life* 11.1 (October 2010).



IN-DEPTH DISCUSSION WITH DR. BYNUM

AREA OF RESEARCH

I am a scholar of early African American literary histories before 1800. I look at primary source materials in order to gather and tell stories about the many ways that 18th-century enslaved and/or free women and men feel good or experience pleasure in spite of the privations of slavery, “unfreedom,” or white supremacy. It is a pleasure that isn’t beholden to social expectations or systemic oppression, but instead is experienced because of an individual’s commitment to religious faith, friendship, or community building. My work aims to tell those stories that demonstrate how black life and living is enjoyed.

ADVANCED BY THE LIBRARY COMPANY

I’m indebted to the Library Company and its Program in African American History. Writing and research are both an individual and collaborative activity. Even though I’m the sole writer of my work, I’ve learned that my ideas or questions need to be honed in conversations with others; questions and ideas must be sharpened within and by a community. My time at the Library Company brought me together with a lively and knowledgeable community of thinkers, librarians, and archivists, all of whom worked to keep me thinking harder and more deeply about my monograph, *Reading Pleasures* (University of Illinois Press’s New Black Studies Series). Our formal and informal conversations helped me think through and ultimately write my fourth chapter on David Walker’s *Appeal*. In the end, the Library Company afforded me the time that I needed to think, write, and then send a completed and revised manuscript off to the press.

MOST MEMORABLE COLLECTION ITEMS

The first and third edition of Walker’s *Appeal*. The first edition is rare. And even rarer is to have the opportunity to read both the first and third edition alongside one another. Walker makes dramatic changes and to bear witness to those changes—with both books in front of me—was amazing. It brought to life Walker’s work as a self-published and “living” text.



STYLISH BOOKS:

DESIGNING PHILADELPHIA FURNITURE

NOVEMBER 2, 2018 – APRIL 26, 2019

Stylish Books: Designing Philadelphia Furniture examined the Library Company's collection related to furniture making in Philadelphia, illustrating the influence of books and showing style changes over time. Printed designs spread new ideas. Artisans, as well as their patrons, relied on books as a way to learn about the latest fashions in interior decoration. Books, periodicals, and advertisements generated consumer desire. Philadelphia became known for creating stylish furniture. The Library Company of Philadelphia played a key role by acquiring architecture and design books, which its members, some of whom were cabinetmakers, read and used. On display were items spanning the 18th through 19th centuries. Highlights included: Thomas Chippendale's *A Gentleman and Cabinet-Maker's Director*; the only known copy of the tradecard of Benjamin Randolph (who was a Library Company shareholder); and colorful plates by Désiré Guilmard, who inspired Philadelphia cabinetmaker George Henkels. All of the items can be viewed in the accompanying online exhibition: <https://librarycompany.org/stylish/>



The Library Company would like to thank our sponsors the Center for American Art at the Philadelphia Museum of Art, Freeman's, and Jay Robert Stiefel for supporting the exhibition and symposium.



A STYLISH BOOK SYMPOSIUM

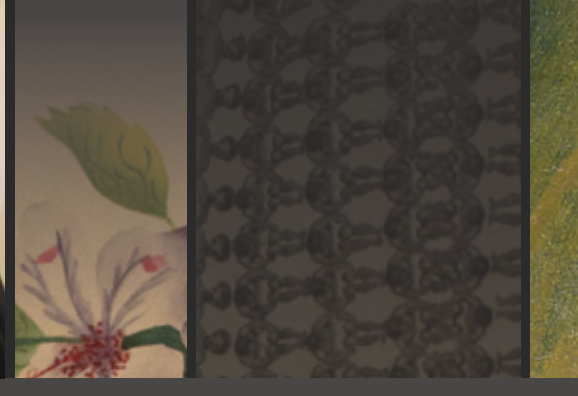
In support of *Stylish Books*, the Library Company hosted a symposium bringing together a group of dynamic speakers who further explored the impact books had on cabinetmakers. They showed artisans as creators, designers, and authors.



Library Company Curator of Art & Artifacts Linda August welcomed the attendees and highlighted an object on display, a Chippendale-style standing desk owned by John Dickinson (1732-1808). The Keynote Address followed with Professor Emeritus at Winterthur Museum, Garden & Library Brock Jobe speaking about two masters of 18th-century British design, Thomas Johnson and Thomas Sheraton. The co-curators of the Metropolitan Museum's exhibition *Chippendale's Director: The Designs and Legacy of a Furniture Maker* enlightened the audience on the renowned cabinetmaker.



Femke Speelberg, Associate Curator of Historic Ornament, Design and Architecture at the Met, discussed 18th-century printed design sources, showing a plethora of books, prints, and tradecards. Next, Alyce Englund, Assistant Curator of American Decorative Arts at the Met, illustrated the enduring popularity of Chippendale in America. Her presentation included images of some of the Met's collection of original Chippendale drawings, painted portraits that included Chippendale-style furniture, as well as 20th-century interpretations of his designs. Alexandra Kirtley, Curator of American Decorative Arts at the Philadelphia Museum of Art, closed the symposium with a fascinating look at Philadelphia furniture makers, the books they had access to including architecture books, and many examples of pieces of furniture. A lively crowd of participants asked apt questions, and the talks stimulated and encouraged even more conversations.

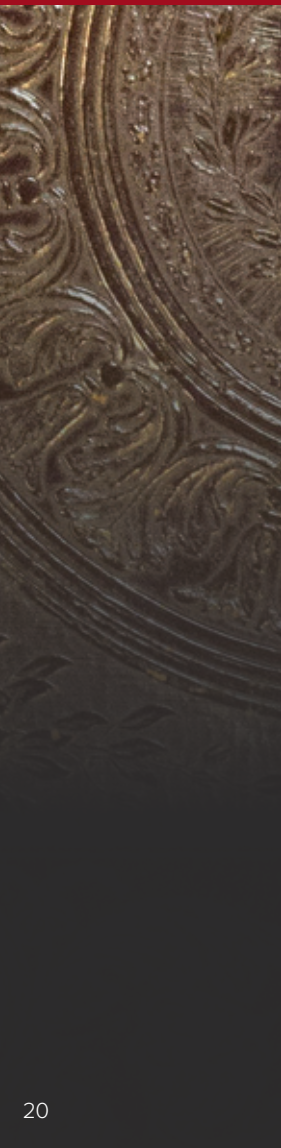


FROM NEGRO PASTS TO

AFRO-FUTURES:

BLACK CREATIVE RE-IMAGININGS

MAY 24, 2019 – OCTOBER 18, 2019



To commemorate the 50th anniversary of the Library Company's first curated exhibition about Black history, the Program in African American History (PAAH) created an exhibition about the early Black community and how its members envisioned a glorious Black future. It was both an effort of community empowerment and activism. The Library Company supported efforts to create more space and training for students who were members of historically marginalized groups. As part of this effort, Dr. Deirdre Cooper Owens selected a group of Queens College, CUNY graduate students as curatorial interns to work at the Library Company. Most importantly, the five students we selected were compensated for their labor. They each were enrolled in the dual M.A./MLS degree in History and Library Science at Queens College. The interns were Jermaine Dennis, Kimani Magloire, Julian González, Carolina Acosta, and Tamara Potts-Covan.





“ This exhibition is about connecting with our heroes and connecting with our past in new ways. ”

— DEIRDRE COOPER OWENS, PhD

The student interns met with conservator and exhibition manager Jennifer Rosner and with Reference Librarian Jasmine Smith to learn more about the collections. Dr. Cooper Owens served as the curator of the exhibition. These young scholars were involved in every stage of curation and helped to create an exhibition that linked the past to an ever-glorious future where Black people and their contributions are celebrated and normalized. The centerpiece of the exhibition was a 17th-century East African religious text that centered the Black religious experience as a universal one for Christendom.

The highlighted themes ranged from the ephemeral to political. Seeing the majesty of the material pieces, the impact of the specific text that helped to contextualize the historical era, and the reception by the larger Philadelphia community was moving. Additionally, Jasmine Smith, intern Vanesa Evers, and Dr. Cooper Owens were excited to locate and partner with Black-owned businesses to promote *From Negro Pasts to Afro-Futures*. This exhibition served not only as a testimony to the legacy of creativity inspired by the Diaspora, but also to the place young scholars should occupy in curating Black History.

THIS EXHIBITION WAS SUPPORTED BY THE GLADYS KRIEBLE DELMAS FOUNDATION, THE PENNSYLVANIA COUNCIL ON THE ARTS, THE NATIONAL ENDOWMENT FOR THE HUMANITIES, AND THE PENNSYLVANIA ABOLITION SOCIETY ENDOWMENT FUND OF THE PHILADELPHIA FOUNDATION.



MEET OUR

STUDENT CURATORS

JERMAINE DENNIS'S graduate thesis is on 19th-century African American literary societies and the politics of pleasure. He curated “Fight the Power” and is grateful to reveal the lesser-known stories of early Black Americans. He graduated in May 2019.

KIMANI MAGLOIRE'S research interests include early modern Europe and African American intellectual history. He curated “Enduring Faith/Enduring Survival” and believes the exhibition holds deep significance to African American history. He graduated in May 2019.

CAROLINA ACOSTA is interested in doing archival work deeply rooted in history. Carolina curated “Turning the Tide” and is gratified to be able to use the collection to show how early African Americans thought about race. She has completed her first year as an MA/MLS student.

JULIAN GONZÁLEZ works in special collections at Lincoln Center in New York and has used his experience to curate “Ancestral Art.” Julian has presented a trans-Atlantic cultural history of Black people that connects various countries and continents. He graduated in May 2019.

TAMARA POTTS-COVAN found this exhibition important because it prepared her for a career working with collections at a cultural institution. She curated “Art Through Memory,” which allowed her to educate the public on previously unknown African American people and history. She graduated in May 2019.

Drexel graduate student **VANESA EVERS** contributed behind the scenes in organizing this exhibition. She graduated with an MLIS with a minor in Museum Leadership in the summer and plans to continue her work providing access to special collections and archives to under-represented communities.

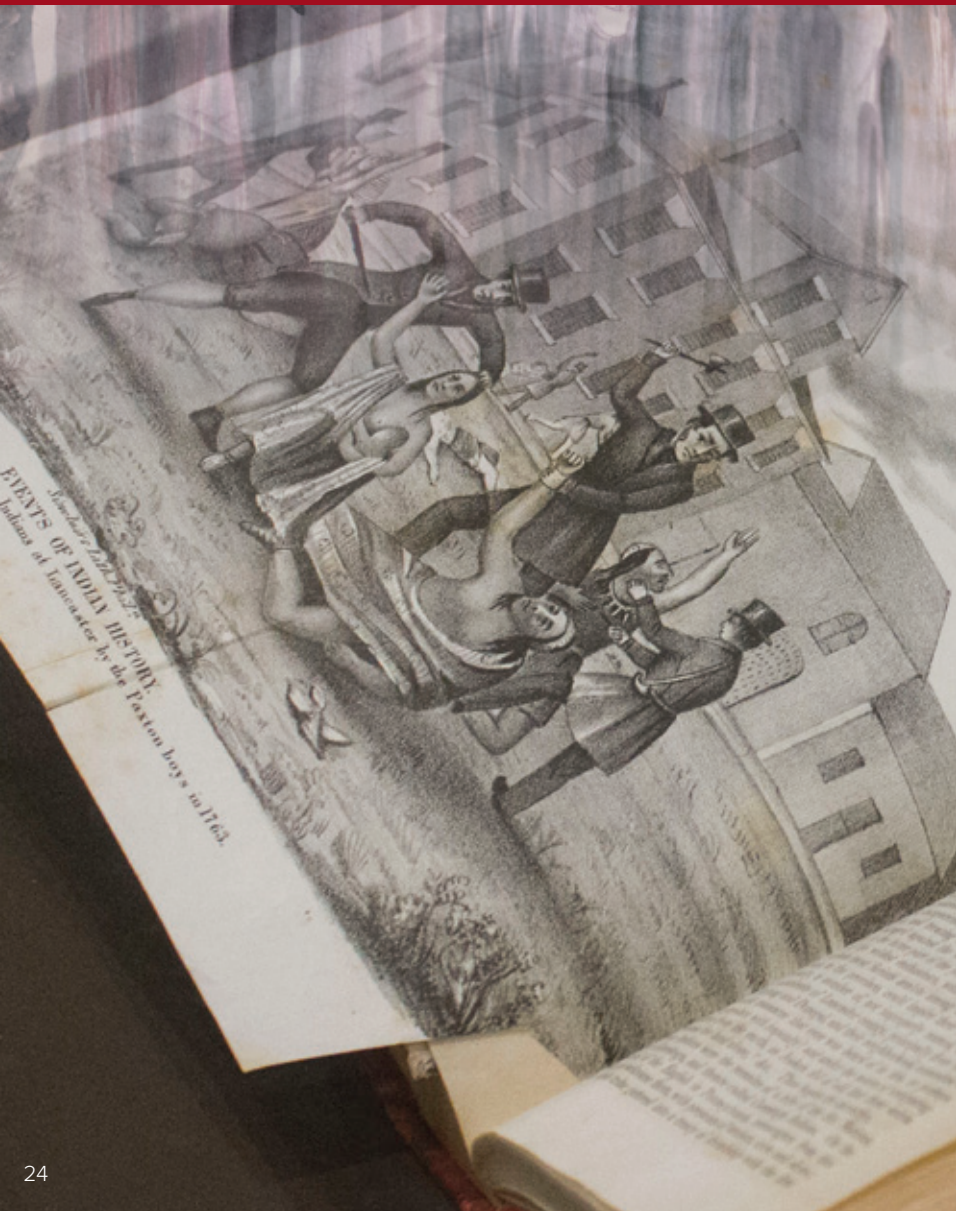




GHOST RIVER:

NOVEMBER 11, 2019 – AUGUST 23, 2020

THE FALL AND RISE OF THE CONESTOGA



“Just as the future unfolds through a series of actions, history ought to be understood in the present perfect tense: past events have present consequences.”


– DR. WILLIAM D. FENTON

Ghost River: The Fall and Rise of the Conestoga tells the story of the Paxton massacres of 1763. However, as the title suggests, the Paxton vigilantes associated with this tragedy are peripheral to the graphic novel, teacher seminar, and public art exhibition that were so generously funded by The Pew Center for Arts & Heritage. Each component of this multi-year grant was designed to introduce new interpreters and new bodies of evidence that would foreground Indigenous victims and survivors in ways that 18th-century printed records—with their attendant focus on colonial elites—cannot do alone.

Written, illustrated, published, and printed by Indigenous partners, the resulting graphic novel confronts several challenges that accompany studies of early America. How can we tell difficult stories that don't reproduce past assumptions? Can we recollect tragedy without eulogizing it? And how can acts of artistic reinterpretation reveal the fluidity of history, memory, and collective mythology? *Ghost River* equips learners with everything they need to navigate these questions, including an introduction, artists' statements, contextual essays, lesson plans, reproductions of historical collections, and an annotated script that opens up the development process.


HISTORY COMES TO LIFE

Almost all of those critical components were developed or finalized in 2019. In fact, the second half of 2019 marked the completion of three major milestones: the convening of a national teacher seminar; the publication of the *Ghost River* graphic novel and launch of the digital edition (ghostriver.org); and the opening of an eponymous public art exhibition at the Library Company.

 JULY 28-AUGUST 3, 2019


TEACHER SEMINAR

The Library Company convened a national teacher seminar in partnership with the Gilder Lehrman Institute of American History. Led by Library Company Trustee and Director of the McNeil Center for Early American Studies Dr. Daniel K. Richter, “Native Peoples, Settlers, and European Empires in North America, 1600-1840” gathered 33 educators from across the country to explore the history of settler colonialism—using the Library Company’s digital humanities project, Digital Paxton (digitalpaxton.org) as a primary resource—and to develop lesson plans for the forthcoming graphic novel.

 OCTOBER 29, 2019

ANNUAL DINNER RELEASE

That graphic novel premiered at the 288th Annual Dinner. Written, illustrated, published, and printed by the Library Company’s Native American partners, *Ghost River: The Fall and Rise of the Conestoga* (Red Planet Books & Comics) reimagined the white supremacist campaign of the Paxton vigilantes from the perspective of Indigenous survivors and their kin. Edited by the Library Company’s Dr. William D. Fenton, *Ghost River* featured a host of educational and contextual materials, including historical essays, reproductions of primary source documents, an annotated script, and a lesson unit keyed to Common Core standards. Alongside the print edition, the Library Company launched an open access digital edition (ghostriver.org) to ensure the widest possible access.

 NOVEMBER 15, 2019

EXHIBITION OPENING

The Library Company opened an exhibition devoted to the art and process behind the graphic novel. Curated by Dr. Fenton, *Ghost River: The Fall and Rise of the Conestoga* placed Library Company treasures in juxtaposition with eleven pages of hand-painted artwork from the graphic novel and a documentary that explored the collaborative process behind the project. At the exhibition opening that evening, the Library Company reconvened the creative team, advisory board, and more than three-dozen educators and Indigenous stakeholders for a truly unforgettable at-capacity event.





12TH ANNUAL

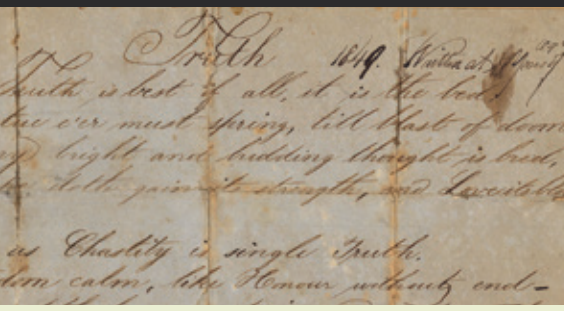
JUNETEENTH FREEDOM

SEMINAR

The Library Company's first annual Juneteenth Freedom Seminar was hosted in 2007, making this our twelfth year of commemorating "complicated freedom" for the original participants of this important holiday. This year, the Program in African American History was honored to host award-winning historian and public intellectual Ibram Kendi as our Juneteenth speaker. Prior to his talk, Dr. Kendi spoke directly with our Mellon Scholars and Fellows. Joined by Andrew W. Mellon Foundation Program Officer Emma Taati, this intimate conversation reflected the importance of transformational experiences like the Library Company's Mellon Scholars Program. Students remarked that this experience allowed them to connect with other peers from other institutions while also grasping a better understanding of the path to working within academia. Moreover, by connecting with seasoned African-American scholars, they have ascertained the challenges and opportunities that lie ahead of them.

A CALL TO ACTION

Featuring his 2019 publication, *How To Be An Anti-Racist*, Dr. Kendi lectured on the efforts of African Americans to claim liberty during the Civil War and Reconstruction Eras. He connected these efforts to the current day issues of racial equality and wealth equity. Dr. Kendi further discussed the role of historians in the development and design of current policies relating to racial disparity. Speaking to almost 150 people, his motivational talk elicited a lively discussion and conversation with an element of activism and encouragement for the entire community to become diligent in civic engagement and social change.



THE ANDREW W. MELLON FOUNDATION

the

2019 SEMINAR SERIES:

A HANDS-ON EXPERIENCE

In 2019, the Library Company continued its seminar series with four new seminars that experimented with new formats and innovative partnerships. Giving community members an opportunity to explore the rich historical records of our collections, each seminar provided guests with access to carefully-curated historical documents and a guided conversation led by experts to promote discovery, discussion, and reinterpretation.



BENJAMIN FRANKLIN & IMMIGRATION

MARCH 6, 2019

Dr. Carla J. Mulford, leading Franklin scholar and Professor at Pennsylvania State University, pioneered a single-evening format offering a look at how Franklin's ideas about immigrants and immigration evolved as he rose from a prominent Philadelphia printer to a statesman and citizen of the world. She revealed Franklin's shifting views on immigration, demographics, economics, and the environment amidst historical materials allowing for interactions with both our collections and our scholars alike.

MIRROR OF A CITY: IMAGES OF PHILADELPHIA, 1780-1950

SEPTEMBER 26, OCTOBER 10 & OCTOBER 24

Curators Erika Piola and Sarah Weatherwax enlisted guest speakers from across the region who examined Philadelphia's history as a center for printmaking, photography, and collecting. This three-session seminar explored the social, cultural, and technological influences affecting Philadelphia image making; the known, hidden, and forgotten image makers; and the changing aesthetics of the physical city as well as tastes of those who notably collected all manner of Philadelphia imagery. Guests included Anna O. Marley, Curator of Historical American Art and Director for the Center of the Study of the American Artist from the Pennsylvania Academy of the Fine Arts; Professor Elizabeth Milroy of Drexel University; and Karie Diethorn, Chief Curator at the Independence National Historical Park.

DESIGNING AFROFUTURISM: IMAGINING BLACK FUTURES THROUGH ART, HISTORY, AND LITERATURE

JANUARY 24, JANUARY 31, FEBRUARY 28 & MARCH 21

Led by Dr. Walter Greason, Associate Professor at Monmouth University, *Designing Afrofuturism* offered a powerful companion to the student-curated exhibition *From Negro Pasts to Afro-Futures: Black Creative Re-Imaginations*. Using the Library Company's prodigious African American History collections, the seminar traced how historical African American leaders envisioned the future. Dr. Greason brought the exigencies of the present to the material of the past, reinterpreting 18th-, 19th-, and 20th-century records as the foundation of a 21st-century global society. And, thanks to a scholarship fund established by Charles P. Keates, Esq., the seminar welcomed more than half a dozen local students and artists.

VICTORIAN SWEETS: EXOTICISM & AGRARIANISM IN LOCAL CONFECTIONERY

NOVEMBER 21, DECEMBER 5 & DECEMBER 17

The Library Company rediscovered its sweet tooth just in time for the holiday season. Led by Eric Berley and Ryan Berley, co-owners of The Franklin Fountain and Shane Confectionery, and chocolatier Kevin Paschall, *Victorian Sweets* drew upon the Library Company's vast collections of advertisements, photos, packaging, and broadsides to explore the written and visual culture of the 18th- and 19th-century trades of confectionery, chocolate, and ice cream. The seminar concluded with what might have been the Logan Room's first ice cream social, courtesy of the Franklin Fountain.



The 2019 Seminar Series enabled our learning community to interact with the Library Company's collections, historical experts, and curatorial staff.

2019 EVENTS & PROGRAMS



ONE PERSON, NO VOTE

APRIL 5, 2019

The Library Company welcomed the activist and former Georgia gubernatorial candidate Stacey Abrams for a conversation about voting rights and voter suppression. To commemorate the launch of Dr. Carol Anderson's *One Person, No Vote: How Voter Suppression Is Destroying Our Democracy* (Bloomsbury 2018), this roundtable conversation convened four preeminent scholars in the fields of African American history and American political history: Dr. Carol Anderson, Dr. Heather Cox Richardson, Dr. Kevin M. Kruse, and Dr. Heather Ann Thompson. The conversation was organized by the Library's Program in African American History and arranged by Dr. Jim Downs, former Library Company fellow and editor of the *History in the Headlines* series. Next year, the University of Georgia Press will publish a transcript of the conversation entitled *Voter Suppression in US Elections*.



AMERICAN SILVER

APRIL 24, 2019

The Library Company was proud to partner with the Center for American Art at the Philadelphia Museum of Art to celebrate a newly-released book, *American Silver in the Philadelphia Museum of Art*, written by Library Company President Emerita and Curator Emerita of American Decorative Arts Beatrice W. B. Garvan and H. Richard Dietrich, Jr. Curator of American Decorative Arts David L. Barquist, of the Philadelphia Museum of Art. Featuring a community reception and celebration, this moderated conversation traced Philadelphia's long and storied history of silversmithing, beginning with Cesar Ghiselin in 1681. This standing-room-only event honored the importance of art, history, and research to our learning community.



SLAVERY, ABOLITION, AND THE CREATION OF THE LIBRARY COMPANY OF PHILADELPHIA

SEPTEMBER 5, 2019

The Library Company launched the fall with an eye-opening examination of the institution's historical connections to both the Atlantic slave trade and abolitionist movements. Drawing upon his freshly-published book, *Slavery and the Making of Early American Libraries: British Literature, Political Thought, and the Transatlantic Book Trade, 1731-1814* (Oxford University Press, 2019), Dr. Sean Moore (University of New Hampshire) used Library Company manuscripts and printed works to explore 18th-century shareholders' involvement in the West Indies trade, slavery in Pennsylvania, and the activities of members like Anthony Benezet who were abolitionist shareholders from the Library's earliest days.

REVOLUTIONARY NETWORKS: THE BUSINESS AND POLITICS OF PRINTING THE NEWS, 1763-1789

SEPTEMBER 18, 2019

Shortly after Sean Moore's exploration of the Library Company's history with slavery, Dr. Joseph M. Adelman (Framingham State University) carried patrons into the print culture that defined the American Revolution. Discussing *Revolutionary Networks: The Business and Politics of Printing the News, 1763-1789* (Program in Early American Economy & Society series at Johns Hopkins University Press, 2019), Adelman argued that colonial printers were artisans who mingled with the elite but labored in a manual trade, mobilizing their connections to shape Revolutionary political ideology and mass mobilization. The book talk, organized by the Program in Early American Economy & Society, was hosted in the reading room, with a reception and book signing in the Logan Room.

1ST ANNUAL

TEACHER'S WORKSHOP

McLEAN CONTRIBUTIONSHIP EDUCATIONAL INITIATIVE

In response to the National Endowment for the Humanities (NEH) Challenge Grant to endow the Program in African American History, the McLean Contributionship provided funding to the Library Company to support an annual teacher's workshop and essay contest focused on the study of African American history by Greater Philadelphia regional high school students. In January 2019, we launched the first Annual African American History Teacher's Workshop, *From Tragedy to Triumph: Teaching about Black Girlhood in the Late 19th Century: A Case Study of the Sanders-Venning Family*, funded by the McLean Contributionship and the NEH.



ABOUT OUR INAUGURAL TEACHER'S WORKSHOP

This interactive workshop was led by former Library Company NEH and Mellon Scholars Program in African American History Post-Doctoral Fellow Dr. Nazera Sadiq Wright. At this workshop, Dr. Wright, author of *Black Girlhood in the Nineteenth Century*, worked with more than thirty-five educators to examine and explore the Library Company's African American history collections, including autograph albums belonging to sisters Miranda Cogdell Venning (1862–1900) and Sarah (Sallie) Sanders Venning (1872–1959). Autograph albums evolved from friendship albums that were often compiled by middle-class families to document their community, personal connections, and social experiences in early America.

COLLECTIONS AND EDUCATORS, WORKING TOGETHER

More than tokens of female expressionism, women's albums are rich for material culture studies. From the format to the beautiful calligraphy, such volumes are artifacts of aesthetic portrayals of feminine identity and thought. Albums (and complementary gift books) are prime specimens of the commodification of American print culture. Other primary sources such as photographs,



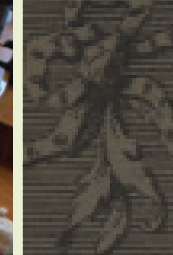
diaries, conduct manuals, and musical announcements were also incorporated into the workshop.

Dr. Wright discussed the wide-ranging impact that early friendships, alliances, and associations had on the Venning sisters' intellectual and political development. By showcasing these works created post-Civil War by free Black young women in the North, teachers gained insight and understanding into Black middle-class

life and networks throughout the 19th century. Each educator received curriculum materials, student discussion packets, and reference books. The workshop concluded with a public lecture and presentation by Dr. Wright. The workshop fostered further tools to be used by educators as they shine a light on 19th-century political and social history, especially on topics of childhood, social and economic class, and art and literature.

A NOTE OF GRATITUDE

Thank you to those donors and organizations who made this program possible. This year's program was supported by the Library Company's McLean Contributionship Educational Outreach Initiative, National Endowment for the Humanities, and the Dolfinger-McMahon Foundation. The McLean Contributionship Educational Outreach Initiative was funded through the Endowment Campaign for the Program in African History.



On Tuesday, April 30th, the Library Company proudly hosted Pulitzer Prize winning author and historian T.J. Stiles for the 6th Annual Lecture in Honor of John C. Van Horne. Held at the Science History Institute, the evening began with a reception in honor of our members and shareholders and featured a toast in honor of John Van Horne's more than thirty years of service and support.

6TH ANNUAL LECTURE

IN HONOR OF

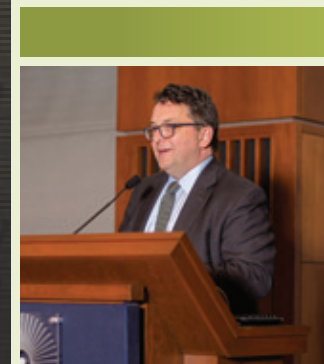
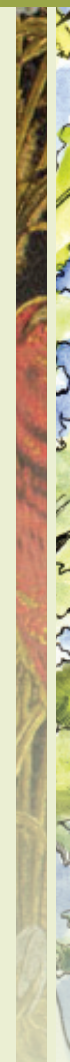
JOHN C. VAN HORNE



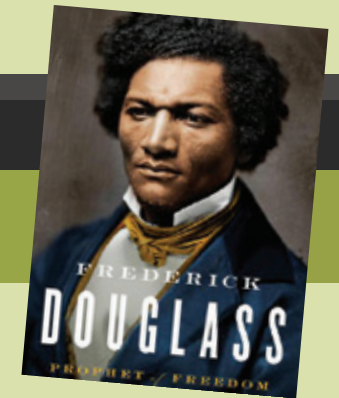
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T.J. Stiles delivered an interesting talk with almost 200 people in attendance on his most recent book *Custer's Trials: A Life on the Frontier of a New America*. An engaging speaker, Stiles spoke about the life and actions of George Armstrong Custer, both honorable and indecent, and the women who supported him. Through his talk, the audience not only gained a greater understanding of Custer's military successes and failures, but the important role and influence that two strong women had in his life: his wife Elizabeth Bacon Custer and his cook Eliza Brown, an escaped slave who worked for him for nearly six years. Stiles provided a human perspective as he placed into context this infamous figure known for his racist ideologies, inhumane military tactics, and fierce battle strategies. Grasping a greater understanding of the history of George Armstrong Custer allowed us to understand the meaning behind his actions and the context in which they occurred, while not excusing the racism and inhumanity found within them.



the LIBRARY COMPANY OF PHILADELPHIA'S 288TH ANNUAL DINNER



On October 29, 2019, almost 200 guests joined the Library Company at the Union League of Philadelphia for the 288th Annual Dinner. A tradition commemorating the anniversary of the first meeting of our directors in 1731, the Library Company celebrates our shareholders, rich history and contemporary contributions annually at this momentous event. Together with shareholders and members, corporate partners, trustees, and staff, the Library Company hosted award-winning teacher, scholar, and public historian David W. Blight for dinner and a lecture on his most recent book *Frederick Douglass: Prophet of Freedom*. Professor Blight's 2018 biography of Frederick Douglass won nearly every major award in its field, including the Bancroft Prize and a Pulitzer Prize for History. Awarded every two years, the Library Company awarded its first Innovation Award to Dr. Sari Altschuler and Dr. David Weimer for their work *Touch This Page! Making Sense of the Ways We Read*.

thank you 288TH ANNUAL DINNER SPONSORS

FOUNDING INNOVATION AWARD SPONSOR

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THE LIBRARY COMPANY RAISED MORE THAN **\$113,000** TO SUPPORT PUBLIC PROGRAMS, FELLOWSHIPS, AND LIBRARY SERVICES.



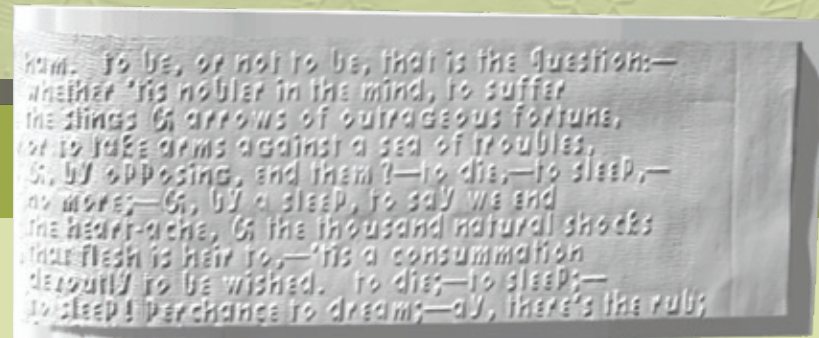
first INNOVATION AWARD



Dr. Sari Altschuler and Dr. David Weimer For their work *Touch This Page! Making Sense of the Ways We Read*

Developed with a team of librarians, scholars, and engineers, *Touch This Page!* reproduces tactile facsimiles of pages printed for blind and low-vision readers in order to make the experience of reading these books publicly accessible for the first time in over a century. *Touch This Page!* enlivens issues of disability history through the widely shared experience of reading while illustrating how and why digital humanities projects must expand beyond visual forms.

Sari Altschuler is Associate Professor of English, Associate Director of the Humanities Center, and Founding Director of Health, Humanities, and Society at Northeastern University. **David Weimer** earned his PhD in English from Harvard University and has been the Librarian for Cartographic Collections and Learning at the Harvard Map Collection since 2016.



AN EXCERPT FROM TOUCH THIS PAGE!:

“Touch This Page! Making Sense of the Ways We Read” was a physical exhibition about multisensory experiences of reading. Its central objects are 3D replicas from historical books for blind and low-vision readers printed between 1830 and 1910. Most of these archival materials live at the Samuel P. Hayes Research Library at the Perkins School for the Blind. We hoped that, by experiencing these 3D-printed objects, participants would reflect on how touch, sight, and sound contribute to experiences of reading—historically and today. Simultaneously, the story of these tactile pages guided participants through a particular slice of disability history and current barriers to access understood through the principles of universal design.

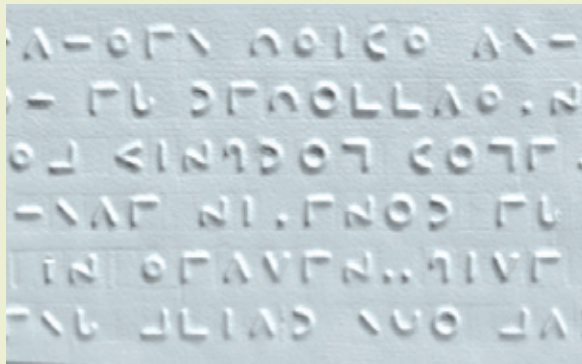
A pop-up style version of the exhibition was hosted simultaneously at four locations during its initial launch: Harvard University’s Lamont Library, Northeastern University’s Snell Library, the Perkins School for the Blind, and Norman B. Leventhal Map and Education Center at the Boston Public Library (at Copley Square). It ran from the week of January 28, 2019 through mid-April 2019. This web exhibition hosts all content from the physical exhibition including the files of the pages from the Perkins archive so that anyone with access to a 3D printer can reproduce the exhibition and its objects.

VISIT THEIR WEBSITE AT:
<https://touchthispage.com/>

ABOUT THE LIBRARY COMPANY INNOVATION AWARD

The Library Company Innovation Award recognizes a project—digital or analog—that critically and creatively expands the possibilities of humanistic scholarship. Proposals were evaluated by a committee of leaders in higher education, research libraries, and cultural heritage institutions who considered how projects make scholarly work new again.

With the support of Founding Sponsor and Trustee Randall M. Miller, the Library Company launched this award process for the first time in 2019.



the 24TH ANNUAL JUNTO



Thank you



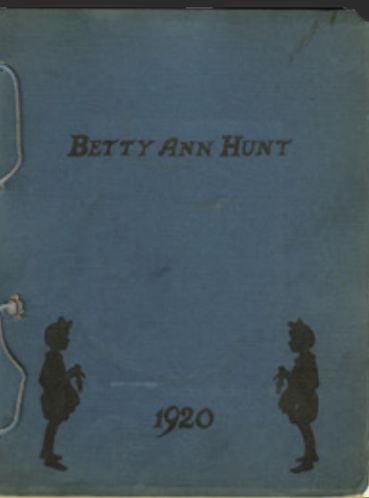
SUPPORTED THE STORIES OF WOMEN BY EXPANDING OUR COLLECTION OF VISUAL WORKS CREATED BY WOMEN!

We celebrated our efforts with an event dedicated to learning about the history of early American women photographers. Photo historian, photographer, and creator of the podcast *Photographs, Pistols, and Parasols*, Dr. Lee McIntyre joined our Junto donors and spoke about her research on women who worked in photography between 1840 and 1930. Dr. McIntyre highlighted the noteworthy achievements of these pioneers and shared their inspirational stories. The evening's presentation was combined with a special showing of select materials from the collections of both the Library Company and Dr. McIntyre.

By continuing to share this research and the stories of these extraordinary women, the Library Company ensures their accomplishments and achievements will be forever celebrated.

24TH ANNUAL JUNTO DONORS

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IN 2019, THE LIBRARY COMPANY RAISED MORE THAN **\$15,000**
IN SUPPORT OF VISUAL WORKS CREATED BY WOMEN!

the

FELLOW'S

PERSPECTIVE

RICHARD BELL, PhD

UNIVERSITY OF MARYLAND

LIBRARY COMPANY OF PHILADELPHIA
FELLOWSHIPS

» McFarland Short-Term Fellowship, 2013



PUBLICATIONS

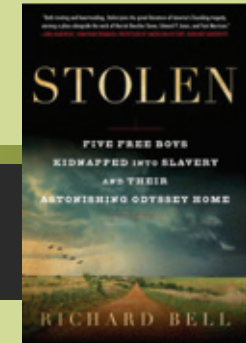
Stolen: Five Free Boys Kidnapped into Slavery and their Astonishing Odyssey Home (Simon & Schuster, 2019). Finalist for the 2020 George Washington Prize and 2020 Harriet Tubman Prize.

We Shall Be No More: Suicide and Self-Government in the Newly United States (Harvard University Press, 2012).

Buried Lives: Incarcerated in Early America (University of Georgia Press, 2012).



IN-DEPTH DISCUSSION WITH DR. BELL



AREA OF RESEARCH

I am a scholar, writer, and teacher at the University of Maryland. My research focuses on the history and culture of the United States between 1750 and 1877, with a focus on the history of race and power in pre-Civil War America. I am the author of the book *Stolen: Five Free Boys Kidnapped into Slavery and Their Astonishing Odyssey Home* (Simon & Schuster, 2019) and of the online course *America's Long Struggle Against Slavery* (The Great Courses, 2020).

ADVANCED BY THE LIBRARY COMPANY

The Library Company provided support for four critical weeks of primary source research in the collections. The Library Company's holdings are so strong, the best in the world, for Philadelphia print culture. I trawled as many hard to find newspapers as I could, devoured antislavery pamphlets, and explored the records of the nation's first and most active antislavery society, the Pennsylvania Abolition Society. I was looking for evidence of the abductions of free black children from Philadelphia's streets, and I found it, sadly, almost everywhere I looked, informing and confirming my conclusions that the freedom of free black Philadelphians was extraordinarily fragile and that kidnapers and human traffickers roamed the streets looking for opportunities to snatch children and sell them into southern slavery.

MOST MEMORABLE COLLECTION ITEMS

In the pages of Philadelphia's *African Observer* magazine, I found close coverage of the 1825 kidnapping case that is the central focus of my new book, *Stolen*. At a time when too many white Philadelphians turned a blind eye to these atrocities, the magazine devoted extraordinary attention to the abduction of Cornelius Sinclair, Alexander Manlove, Enos Tilghman, Joe Johnson, and Sam Scomp, the five black boys who fell into the clutches of the most fearsome gang of kidnapers and slavers in the United States. Lured onto a small ship with the promise of food and pay, they were instead met with blindfolds, ropes, and knives. Over four long months, their kidnapers drove them overland into the Cotton Kingdom to be sold as slaves. Determined to resist, the boys formed a tight brotherhood as they struggled to free themselves and find their way home.



EDUCATE

ENLIGHTEN

EXCITE

» PROGRAM IN AFRICAN AMERICAN HISTORY

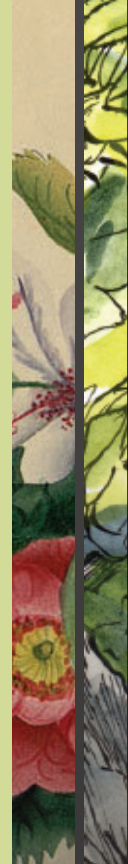
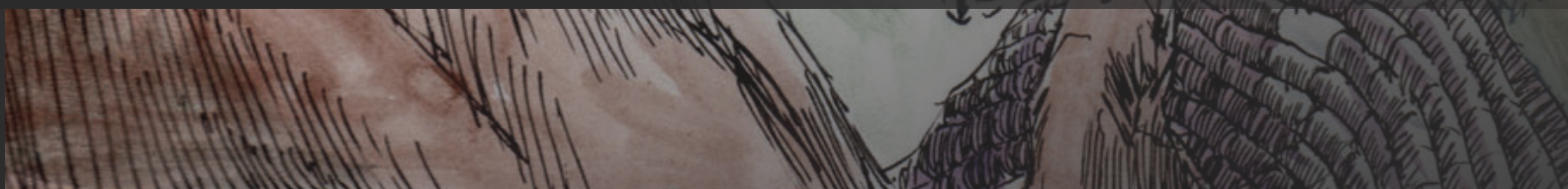
» PROGRAM IN EARLY AMERICAN ECONOMY AND SOCIETY

» VISUAL CULTURE PROGRAM

» THE DAVIDA T. DEUTSCH PROGRAM IN WOMEN'S HISTORY

PROGRAMS

“ *We all have an appetite for learning that is much more fun to exercise in the company of others. That's the impulse that gave birth to the Library Company and it still drives us to grow and energize our learning community today.* ”



The PROGRAM IN AFRICAN AMERICAN HISTORY

DEIRDRE COOPER OWENS, PhD
DIRECTOR OF THE PROGRAM IN AFRICAN AMERICAN HISTORY

The Program in African American History is proud to continue its practice of affording research and professional development to our scholars, student fellows, and researchers through the Mellon Scholars Program. Fortunately, we have also extended our offerings to the larger Philadelphia community through our public programming.

ADVANCING DIVERSE SCHOLARS

The Mellon Scholars Program, funded by The Andrew W. Mellon Foundation, provides the Library Company with the opportunity to engage and promote scholarly research within underrepresented communities. By providing fellowships, internships, and workshops to students and faculty whose area focus ranges from colonial to antebellum era African American history, the Library Company is helping transform the dynamics of the academic world. I am proud to say that two of our summer fellows, Dominique Wilkerson and Taniel Ruffin,

have begun doctoral programs in History at two Ivy league institutions Penn and Princeton University. Two other former summer fellows, MaDeja Leverette and Danielle Bing, have begun M.A. programs at the University of Virginia and the University of Delaware. Our 2019 postdoctoral fellow Tara Bynum accepted a job as an Assistant Professor in the Departments of English and African American Studies at the University of Iowa.

The PAAH program also hired our first intern Vanessa Evers, a recent Drexel University graduate. She assisted us in curating our 2019 museum exhibition. We are also happy to report that Ms. Evers was hired as a Librarian at the University of Virginia at the end of her internship. She was most helpful as Jasmine Smith and I mounted the ambitious exhibition, *From Negro Past to Afro-Futures: Black Creative Re-Imaginations*. Read more about this exciting exhibition under the Exhibition and Events Section.



welcome

DR. DEIRDRE COOPER OWENS

In 2018, the Library Company hired Deirdre Cooper Owens, PhD as Director of the Program in African American History. She continues to work with the Program's History Specialist and Reference Librarian Jasmine Smith doing programmatic work, finalizing budgets, and creating coalitions and partnerships with local Philadelphia organizations, institutions, and vendors, especially those that are African American.

FELLOWSHIP AMONGST FELLOWS

This year, the Program in African American History awarded fellowships to two post-doctoral fellows, four short-term fellows, three summer interns and four workshop participants. After each fellowship, fellows are required to submit a final report. Based on this information, the majority of the scholars who have participated in the program have thoroughly enjoyed exploring our African American history collection as well as their time conversing with likeminded scholars and staff.

The interns were assigned a transcription project early in the program to develop their ability to interpret historical documents. Jasmine Smith helped guide the interns through this process. This year, the students, Dakota Hodges, MaDeja Leverette, and Dominique Wilkerson, chose independent research topics that ranged from Black women's travel narratives in the 18th and 19th century

to lazarettos (early sites of healing) using Library Company archival documents. The interns were joined by a group of additional students during the third week of June. This year there were six workshop students, each with great promise: Danielle Bing, Blake Johnson, Paul McAllister, Abigail Posey, Uriah Richey, and Taneil Ruffin.

The Program in African American History remains a vital aspect of the Library Company and to the larger academic and public community. It is extremely rare for an institution founded in early America to have an anchor program rooted in early African American history. By continuing to make accessible the rare materials, PAAH continues to follow the mission of its founders.

THE
ANDREW W.
MELLON
FOUNDATION

the PROGRAM IN EARLY AMERICAN ECONOMY AND SOCIETY

CATHY MATSON

DIRECTOR OF THE PROGRAM IN EARLY AMERICAN ECONOMY AND SOCIETY

The Program in Early American Economy and Society (PEAES) progressed through its twentieth year of activities during 2019. In pursuing the PEAES mission to sponsor events and publications related to the early American economy before 1850, Director Cathy Matson organized conferences and public talks, chaired fellowship activities, and continued to usher new monograph titles into publication in areas such as commerce, business, banking, technology, political economy, and more.

NEW FELLOWS

During 2019 PEAES welcomed to the Library Company eleven new postdoctoral, dissertation, and short-term fellows. One only has to consult the lists of current and past PEAES fellows on the program website to appreciate the diverse array of scholars who are attracted to the Library Company's rich collections related to the early Atlantic economy, as well as new scholarship in the areas of finance and institutional development, the cultures of business and money, local and international commerce, manufacturing, labor, political economy, households, gender, and technology. PEAES post-doctoral fellow Julien Mauduit will come from McMaster University to research

his next book project, "Money in North American Thought: The Democracy-Capitalism Relation (1770s-1840s)." Two long-term dissertation fellows also received fellowship awards this year:

- » Nicole Schroeder, from the University of Virginia, worked on her dissertation, "Incurable Defects: Medical Practice, Subsidized Welfare, and the Disabled Body in Philadelphia, 1760-1840."
- » Kyle Repella, from the University of Pennsylvania, dug into archival material for his project, "Human Capital: Strategies of Slaving in the Greater Delaware Valley, 1620-1760."

NEW PUBLICATIONS

During the year, Director Matson ushered a number of monograph titles through stages of production in the book series that she edits with Johns Hopkins University Press. During the year, Marla Miller's much anticipated *Knowing Your Place: Women and Work on a Massachusetts Landscape* became available to readers.

Three-time former Library Company fellow Danielle Skeehan submitted her study, *The Fabric of Empire: Material and Literary Cultures of the Global Atlantic*, which was reviewed and revised during 2019.



PEAES CO-SPONSORED TWO CONFERENCES IN 2019

MARCH 28-29, 2019

A large number of outstanding scholars gathered to talk about the theme "Making the Republic Imperial." Speakers submitted pre-circulated papers that employed a variety of archival and methodological approaches to the conference's discussion about how and why the new North American nation became an empire during the two generations after the Revolution. PEAES co-sponsored the conference with the McNeil Center for Early American Studies, the Department of History at Princeton University, and Iona College's Institute of Thomas Paine Studies.

OCTOBER 17-19, 2019

Titled "Investigating Mid-Atlantic Plantations: Slavery, Economies, and Space," and co-sponsored with Stenton, Cliveden, the McNeil Center for Early American Studies, and the Graduate Program in Historic Preservation at University of Pennsylvania, this conference explored the qualities of plantations in the mid-Atlantic region, including the family and working spaces of plantations, slave and indenture labor at these sites, and the distinctive qualities of plantations from New Netherland down to northern Virginia that set them apart from Southern and Caribbean plantations. The multi-disciplinary and wide-ranging backgrounds of the scholars who presented their work at the conference helped shape a rich and productive discussion over nearly three days.

UPCOMING PUBLICATIONS

FROM SCHOLARS OF THE PROGRAM

- » *Calculating the Cost of Freedom: Venezuela, the U. S., and the Spanish American Age of Revolutions* by Edward Pompeian
- » *Victims of American Independence: Three White Slaves Who Built a Nation, 1770-1840* by Brett Goodin
- » *Grassroots Leviathan: Agricultural Reform, the Rural North, and the Slaveholding Republic* by Ariel Ron

the VISUAL CULTURE PROGRAM

ERIKA PIOLA
DIRECTOR OF THE VISUAL CULTURE PROGRAM

The Program spearheaded or collaborated in a number of programs and projects that showcase the strength, diversity, and historical importance of the Library's visual culture collections. Through the generous support of a grant from the Center for American Art, Philadelphia Museum of Art, the Program will help host *Urban In-sights: A Workshop in American Visual Culture and Literacy from the Eighteenth through the Early Twentieth Century* in 2021. The three-day workshop led by Curator of Prints & Photographs Sarah Weatherwax, Program Director Erika Piola, and Penn State University Professor of American Studies Anne Verplanck will be developed as advance programming for the Print and Photograph Department's *Imperfect History* exhibition.

The Program was fortunate to again receive funding from the Terra Foundation thanks to the support of Terra Board Member and University of Pennsylvania Art History Professor Michael Leja. This support facilitated *To Catch the Eye*, a roundtable on May 16, 2019 that discussed moving pictures before the 20th century. Moderated by Director Piola, the program with art history and visual culture scholars Brooke Belisle of Stony Brook University, Kathryn Desplanque of UNC-Chapel Hill, and Juliet Sperling of University of



Washington invited the audience to explore what constitutes a moving image. The lively dialogue evoked a myriad of questions and answers, including the deficient definitions and vocabulary for the names of such graphics.

Another tenet of the mission of the Program is outreach beyond the walls of the Library. On February 15, 2019, Piola presented "Rebels With a Cause: Nineteenth-Century American Lithographers, Modernity, and Visual Culture" at the *College Art Association* Conference in New York. Piola's presentation explored the chromolithographic advertisements of Philadelphia lithographers, early American art, and modernity. Piola also attended a workshop at Columbia Global Centers Europe (Paris) in June 2019 for peer reviews of chapters to be published in the forthcoming *Circulation and Control: Artistic Culture and Intellectual Property in the Nineteenth Century*, a text edited by former Library Company fellows Marie Stephanie Delamaire and Will Slauter. Piola's essay "The Frame Maker/Picture Dealer: A Crucial Intermediary in the Nineteenth-Century American Popular Print Market" explores the commercial practices outside of copyright of two Philadelphia frame makers and picture dealers represented in the Library Company's collection.

It appears the next decade of the Visual Culture Program will be as animated as the previous.

HIGHLIGHTS



GOT BEER? A VISUAL TOUR OF BREWERIANA AT THE LIBRARY COMPANY OF PHILADELPHIA

JUNE 5, 2019 | *Director Piola and Curator Weatherwax*
Collection review was hosted in commemoration of Philly Beer Week.

PLOT: IN COMMEMORATION OF THE 50TH ANNIVERSARY OF THE APOLLO 11 MISSION

JULY 16, 2019 | *Sculptor and Lecturer Rebecca Kamen*
Kamen discussed and screened her collaborative project. The project rooted in the interweaving of art, science, and historical narratives was complemented by a display of Kamen's sculptures inspired by the surface of the moon.

MIRROR OF A CITY: IMAGES OF PHILADELPHIA, 1790-1950

SEPTEMBER & OCTOBER 2019 | *Director Piola and Curator Weatherwax*
Three-part seminar series. Program attendees explored the social, cultural, and technological influences that shaped Philadelphia image making, makers, and collectors between the 18th and 20th centuries.

COLLECTION REVIEWS

2019 | *Director Piola*
Hosted collection reviews for several visiting classes from local universities. Piola presented on a span of topics that touched upon the social history and visual culture of photographs, mass media, iconography of the Civil War, and Philadelphia as a center of modern art.

THE WILLIAM H. HELFAND VISUAL CULTURE FELLOWSHIP THE HEART OF THE PROGRAM

The Program awarded the 2019-2020 fellowship to Rebecca Szantyr, PhD Candidate in the History of Art and Architecture at Brown University for her research on the urban landscapes and American career of Neapolitan-born artist Nicholas Calyo (1799-1884). On October 3, 2019, the 2018-2019 Visual Culture Program Fellow Julia Grummitt presented about the social, political, and material histories of McKenney and Hall's *History of the Indian Tribes of North America* (1836-1844), the most elaborately illustrated book ever printed in the United States at the time.

the DAVIDA T. DEUTSCH PROGRAM IN WOMEN'S HISTORY

CORNELIA KING
CURATOR OF WOMEN'S HISTORY AND CHIEF OF REFERENCE

The Davida T. Deutsch Program in Women's History had a wonderful year filled with new scholarship, public programs, and successful fellowships.

CELEBRATING WOMEN IN SCIENCE, ART, AND LITERATURE

To celebrate Women's History Month, we hosted an evening lecture by former fellow Jessica Linker, speaking on "Profiles of 19th-Century Women and Science." In addition to discussing Almira Hart Lincoln Phelps (educator and textbook author), Lucy Way Say (natural history illustrator), and Sarah Mapps Douglass (educator and natural history illustrator), Dr. Linker noted that much of 19th-century women's participation in science remains invisible because it is (wrongly) assumed to have been amateurish or domestic. Both the leading women in 19th-century science and the "invisible" women, who took classes, made observations that male scientists used

in their research, colored plates by hand, and spread the knowledge derived from textbooks by women like Almira Phelps, deserve their place in history.

We also held an afternoon event on 19th-century sensational literature related to violent crimes against women, and especially related to the Mary Rogers case. Front-page news at the time, the case became the basis for Edgar Allan Poe's "The Mystery of Marie Rogêt." Poe set his story in Paris, while the original case involved a Manhattan shop girl whose body washed up on the bank of the Hudson River in Hoboken, New Jersey, in July 1841. In New York, it became front-page news in part because of the many literary (and sub-literary) authors in addition to Poe who wrote about it, including Lydia Maria Child and Ned Buntline. Our event—like 19th-century sensational literature on true crime—was a hit with the audience.



WOMEN'S EQUALITY DAY

In recent years, we have been working with intern Lydia Shaw, who studied 19th-century health and marriage reformer Mary Gove Nichols in 2017 while she was still a high school student. Now a Franklin & Marshall College student, Lydia returned to the Library Company in Summer 2019 and produced a blog essay for Women's Equality Day (August 26). This year's post featured Jennie Collins (1828-1887) and the program she started in 1870 for the benefit of working women in Boston. Last spring, we were particularly pleased when Lydia was accepted into the 2019 Fulbright Summer Institute to study at Aberystwyth University in Wales. The topic of the program, "Identity and Nationhood: Contemporary Issues," was closely aligned with the topics Lydia has chosen while at the Library Company.



LGBT HISTORY MONTH SPECIAL EVENT

For our LGBT History Month event on October 16, Yale professor Greta LaFleur spoke about her work on the history of sexuality. As she demonstrated in her book *The Natural History of Sexuality* (2018), it was generally believed that factors such as climate and diet could explain the observable differences across populations in the 18th century. Thus, racial characteristics and sexual behavior could change with changes in environmental factors. As I said when I introduced Prof. LaFleur, reading her book was like visiting another country because the 18th-century understanding of sexuality was so different from our current understanding—and ultimately suggests that much that we think to be "true" is more accurately belief. The event was well-attended, and we look forward to thought-provoking speakers in future years—now that our LGBT History Month lecture is sponsored by the Library Company's Charlotte Cushman Society.

the

FELLOW'S

PERSPECTIVE

CASSANDRA BERMAN, PhD

GEORGETOWN UNIVERSITY

**LIBRARY COMPANY OF PHILADELPHIA
FELLOWSHIPS**

» Andrew W. Mellon Foundation Fellow, Library Company and the Historical Society of Pennsylvania, 2016–2017



PUBLICATIONS

“Motherhood on a Mission: Missionaries, ‘Heathens,’ and the Maternal Ideal in the Early American Republic.” *Early American Studies* 17.4 (Fall 2019).

“Motherhood Writ Large: Transgressive Maternity in American Popular Print, 1768–1868” (Brandeis University dissertation, 2020).



IN-DEPTH DISCUSSION WITH DR. BERMAN

AREA OF RESEARCH

My research examined the figure of the transgressive mother in American print culture from the 1760s to the 1860s—the period when a modern notion of idealized motherhood was taking shape in didactic and prescriptive literature. This literature inundated women with advice on how to birth and raise their children, and touted “proper” motherhood as a social necessity crucial for the moral development and strength of the young nation. But popular contemporary texts also made clear that women who appeared to transgress the limits of acceptable maternity were highly visible, and that their varying representations in print both informed and unsettled attitudes towards gender and the family.

ADVANCED BY THE LIBRARY COMPANY

While at the Library Company, I worked closely with Connie King, Krystal Appiah, and Jim Green, all of whom connected me to material that proved indispensable to my project. Connie shared her vast knowledge of women involved in early foreign missionary movements, as well as the memoirs they left behind. Many of these were published posthumously, becoming wildly popular, and also providing fascinating commentary on how foreign, non-Christian mothers were viewed in the United States. Krystal’s knowledge of visual sources in antislavery literature—as well as the detailed cataloging of these images—broadened my analysis of motherhood and slavery, and helped me understand the pivotal role that maternal grief played in antislavery campaigns.

MOST MEMORABLE COLLECTION ITEMS

Connie led me to the Library Company’s copies of the published writings of Ann Hasseltine Judson, a missionary wife who travelled from Boston to India and then Burma in 1812 as part of the first foreign missionary movement in the United States. Like many foreign missionary wives, Judson both bore and buried children while living abroad, and she wrote poignantly (if sparingly) of these losses in letters that were published after her death in Amherst, Burma in 1826.



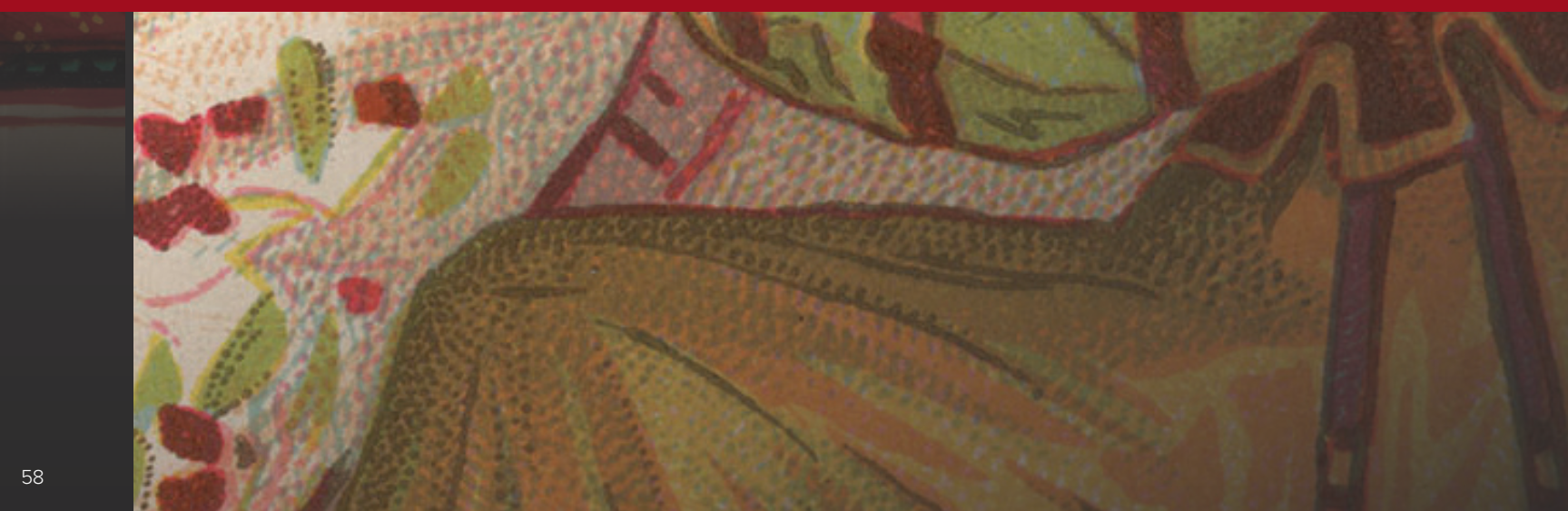
MAGNIFY
ILLUMINATE

PROJECT

“*The Library Company, grounded in our historic collections, contributes to and amplifies knowledge of American culture and society and works for the benefit of all.*”

OPERATIONS

- » SOCIAL MEDIA
- » CATALOGING
- » SERVICES AND ADMINISTRATION



SOCIAL MEDIA

SOPHIA DAHAB
CURATORIAL LIBRARIAN

The Digital Outreach program has continued to grow since its inception in 2015. The year was also one of change, and the Digital Outreach program finished 2019 with a whole new team behind the scenes. In September, we said goodbye to Concetta Barbera, Digital Initiatives Librarian and co-founder of the Digital Outreach program. Sophia Dahab, Curatorial Librarian, stepped in to fill the role and was joined in October by Kinaya Hassane, Curatorial Fellow in the Graphic Arts Department. Dayjah Brock, Events and Programs Coordinator,

joined in December and at the close of the year Arielle Rambo, Chief of Cataloging and Digital Outreach Librarian, officially handed over the reins. Rambo is also a co-founder of the program, and losing both members of the original team was difficult. Rambo and Barbera are a tough act to follow, but they laid a solid foundation and set the new team up for success, so we have no doubt that the future of our Digital Outreach program remains bright.



HIGHLIGHTS

3,759

FOLLOWERS GAINED ACROSS ALL
SOCIAL MEDIA PLATFORMS

261

UNIQUE POSTS PUBLISHED BY
THE TEAM

53,760

TOTAL ENGAGEMENTS INCLUDING
LIKES, SHARES, AND COMMENTS

50

POSTS WITH CONTRIBUTIONS
BY OTHER STAFF MEMBERS
AND FELLOWS

CATALOGING

ARIELLE RAMBO
CHIEF OF CATALOGING

2019 was a year of growth and expansion for the Cataloging Department. Chief of Cataloging Arielle Rambo and cataloger Em Ricciardi pursued a variety of professional development and networking opportunities, including workshops and classes, as well as serving on local and national committees.

In May, Rambo joined director Michael Barsanti at the Independent Research Libraries Association (IRLA) conference in Richmond, Va. The two-day conference featured sessions addressing the unique challenges that independent research libraries face and ended with a discussion on whether IRLA will incorporate as a non-profit.

CONTINUING EDUCATION

Rambo and Ricciardi both attended the Rare Books and Manuscripts (RBMS) conference held in Baltimore. The theme of the conference was Response and Responsibility: Special Collections and Climate Change. Attendees heard from panelists in a variety of professions, including librarians, climate scientists, and journalists. Both Ricciardi and Rambo came back to the Library Company with a better sense of how to make our collections more accessible to climate scholars, as well as methods to ensure environmentally responsible stewardship of materials.

department

Rambo completed *Introduction to MarcEdit*, a four-week online course offered through Library Juice Academy. MarcEdit is a tool that simplifies batch editing of catalog records that will be valuable as the Library Company prepares for major updates to its catalog. Ricciardi completed the *Introduction to Descriptive Bibliography* course offered through Rare Book School (RBS) at the University of Virginia. This week-long course focused on determining the format of early printed materials and proper formation of simple and complex collation formulas.

In support of the institution-wide goal to heighten awareness of issues surrounding diversity and inclusivity, Ricciardi completed two online courses: *Race and Cultural Diversity in American Life and History* through Coursera, and *Understanding Diversity and Inclusion* through FutureLearn. Ricciardi also attended a workshop at the main branch of the Free Library in October titled *The Art of Suggestion: American Propaganda in the Times of War and Peace*.



COMMUNITY CONNECTIONS

Rambo also served on several committees at the local and national level. Locally, Rambo became a member of the new Philadelphia Area Consortium of Special Collections Libraries (PACSCL) communications committee, charged with developing and implementing strategies to encourage better communication among PACSCL staff and increase awareness of PACSCL projects and programs. Nationally, Rambo joined the Special Collections Linked Data Group, organized by Chela Weber from OCLC. This group will help OCLC understand the descriptive needs of special collections as new software and opportunities are developed, and is set to publish a paper on the topic in summer 2020.

All in all, this year has been one of productivity and education. The cataloging department looks forward to implementing many new strategies in the years to come.



HIGHLIGHTS

2,753

RECORDS CATALOGED FOR BOOKS AND SERIALS TO THE ONLINE CATALOG

403

ADDITIONAL LEGACY RECORDS ENHANCED



THE McLEAN CONSERVATION

JENNIFER ROSNER
THE LEA FAMILY CHIEF OF CONSERVATION

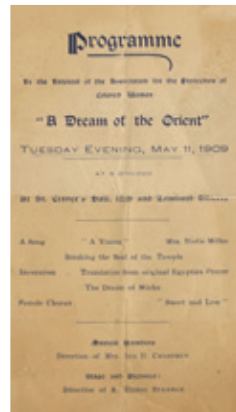
department

The Conservation staff was unchanged this year. Jennifer Rosner, Andrea Krupp, and Alice Austin continue to preserve the collections and support the Library Company's exhibitions.

In addition to serving on several committees, Jennifer Rosner also worked closely with Deirdre Cooper Owens, Director of the Program in African American History, and her students from CUNY Queens on the exhibition *From Negro Pasts to Afro-Futures: Black Re-Imagings*. Each student was given a subject and a case to fill. They worked with Jasmine Smith, African American History Subject Specialist, to review the collections and to learn about how exhibitions are organized.

In April, the conservation staff attended a two-day workshop at Yale University on parchment taught by Paula Zyyats, a well-known expert on the subject. The conservation staff also attended the Guild of Book Workers Standards of Excellence Seminar held in Philadelphia. Jennifer Rosner chaired the local committee for the 2019 Conference.

During the conference, she was presented with the 2019 Laura Young Award, given to a member who has served the Guild in an outstanding manner. Rosner has been a member of the Guild for over 40 years and President of the local chapter since 2006.



HIGHLIGHTS

928

ITEMS TREATED BY STAFF

13

EXHIBITIONS DESIGNED
AND MOUNTED

IN THE LIBRARY

PRINTS AND

photographs

SARAH WEATHERWAX
CURATOR OF PRINTS & PHOTOGRAPHS

The Print Department staff kept busy with their professional obligations within the Library Company as well as the curatorial world at large. Associate Curator Erika Piola presented her paper *Rebels with a Cause: Nineteenth-Century American Lithographers, Modernity and Visual Culture* at the College Art Association's annual conference and traveled to Paris to attend an author workshop for her chapter about frame makers and picture dealers in the forthcoming book *Circulation and Control: Artistic Culture and Intellectual Property in the Nineteenth Century*. She also served as a blind reviewer for the *Journal of the Early Republic*. Curator Sarah Weatherwax and Associate Curator Piola jointly led *Mirror of a City: Images of Philadelphia, 1780-1950*, a three-part seminar series highlighting visuals from the Library's extensive holdings of Philadelphia views and view

makers. Curator Weatherwax presented her paper "*What Irishmen Have Done*": *The Portrayal of the Irish in Nineteenth-Century Ephemera* at the annual conference of the Ephemera Society. She also continued her service on the boards of the Daguerreian Society and the American Historical Print Collectors Society.

The Henry Luce Foundation for American Art awarded a grant of \$175,000 to support the department's fiftieth anniversary project *Imperfect History: Curating the Graphic Arts Collection at Benjamin Franklin's Public Library*. This two-year project will explore the Library's graphic arts collection as it relates to historical and cultural biases within American history and will frankly examine the prints, photographs and other graphics that epitomize the evolution of a pivotal public library.

the READING ROOM

CORNELIA KING
CHIEF OF REFERENCE

In addition to her work as Curator of Women's History, Chief of Reference Cornelia King also oversaw the creation of the online version of the Library Company's 2015 exhibition *Fashioning Philadelphia: The Style of the City, 1720-1940*. That exhibition was guest-curated by former Library Company staff member Dr. Wendy Woloson, who is now Associate Professor of History at Rutgers University-Camden. Curator Linda August planned and coordinated the *Stylish Books* exhibition and the symposium. Curator Jasmine Smith also helped coordinate *From Negro Pasts to Afro Futures*. Read more about their work in the exhibition articles.

Curatorial and Reading Room Librarian Sophia Dahab joined the staff in January 2019. She contributed to reader services in addition to her main duties working with collections. A number of our readers

brought collection materials to her attention for potential use in her lively social media posts. Additionally, staff contributed multiple blog posts about Art & Artifacts, African American History, and Women's History.

In Fall 2019, African American History Subject Specialist Jasmine Smith was awarded a competitive Diversity Fellowship from the Rare Book School. The theme of the conference was *Response and Responsibility: Special Collections and Climate Change*. The conferences she attended made her aware of new ways she could have a positive impact on our community through her work at the Library Company. The conference inspired her to "work together to make a change for future generations."

HIGHLIGHTS

404

RESEARCHERS FROM AROUND THE WORLD USED OUR COLLECTIONS IN OUR READING ROOMS

1,800+

REFERENCE INQUIRES ANSWERED BY LIBRARIANS AND CURATORS

8,200+

COLLECTION ITEMS PULLED FOR EXAMINATION, EXPLORATION, AND INVESTIGATION



with GRATITUDE

NICOLE SCALESSA

Nicole Scalessa was multi-tasking before the term was even invented. After she had spent the summer of 1996 with us as an intern, in 1997 I hired the newly-minted college graduate (Elmira College) as a Reading Room assistant. By the time she left our employ in 2019 to become the head of digital scholarship and technology services at Vassar College (near where she has family roots), Nicole had done virtually everything there is to do at the Library Company—often simultaneously, and always to the highest standards. The scope of her responsibilities increased over the years to match—and capitalize on—her ever-increasing knowledge and skills. During her twenty-two years with the Library Company, Nicole was by turns a reference librarian, cataloger, website manager, exhibition curator, author, digital humanities coordinator, and IT manager.

Nicole's greatest contributions were I believe in two areas: the technological and the artistic. She brought us into the computer age and always kept us current with the hardware and software necessary for the staff to do their jobs. And as a graphic designer, Nicole laid out countless beautiful publications and program announcements. Combining those skills, she built our website and created most of the sixty online exhibitions that can now—and always—be found there.

After the birth of her first child, Nicole worked at only 60% time, later 80%, until she finally returned to full-time status in 2018. I was continually amazed that even during her part-time years Nicole was so productive and efficient that she was able to handle everything we threw at her. She was available 24/7 for help with any technical issue that arose for any staff member, and I don't remember her ever saying in response to an assignment or a request that she had already put in her allotted hours for the week or month. Her work ethic was truly remarkable.

Almost every time Nicole came into my office for a chat, I feared that we were about to have "the conversation"—she had been offered a position at another institution and had decided to accept it. Fortunately, that conversation never happened on my watch, and Nicole continued her excellent service for five more years. But I knew the day would come, and I am pleased for Nicole, and pleased now to acknowledge all that she has done for our institution.

JOHN C. VAN HORNE
DIRECTOR EMERITUS



CHARLENE KNIGHT

Charlene Knight retired in June of 2019 after 26 years at the Library Company. As the Visitor Services Coordinator, she was the face and voice of the Library Company and made all feel welcome. She took a sincere interest in staff, as well as members, and always kept up with personal details, remembering spouses, children and important events.

Charlene started as receptionist for the Library Company in September of 1993. She is a graduate of University City High School and the Lyons Technical Institute as a certified medical assistant.

Charlene was an enthusiastic team member who had many tasks to handle, but did them all well. During her time at the Library Company she helped with all the annual dinners and most of the events. When I called the Library Company, it was always a pleasure to hear Charlene's voice. When arriving in person, one could look forward to a personal welcome.

Charlene says, "It was an honor for me to work at such a great institution. Working at the front desk gave me a chance to talk with some amazing people including staff, fellows and board members. Please know that I miss you all."

Charlene has many talents and one that she used to great effect at the Library Company was her skill with sewing. Her lovely fabric flower arrangements were often admired at events or as a beautiful wreath to adorn the front desk area. In fact, some of us are lucky to have a Charlene original fabric tote bag.

It was a pleasure to work with Charlene. Her presence at the front desk was a great way to start each day. She is genuinely missed by all, but we know that her retirement is filled with family and fun.

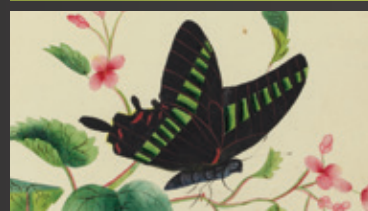
ALICE AUSTIN
CONSERVATOR

"We thank Charlene for her years of service. Her warm presence and welcoming attitude elevated everyone's experience. We wish her happiness in her retirement." — HOWELL K. ROSENBERG, PRESIDENT

Honoring

A PIONEER

ERICA ARMSTRONG DUNBAR



Erica was educated in the city's schools, stayed in Philadelphia to earn her undergraduate degree from the University of Pennsylvania, and received her Ph.D. from Columbia University. Her first book was *A Fragile Freedom: African American Women and Emancipation in the Antebellum City* (2008). Erica was teaching at the University of Delaware when in 2011 she was named the inaugural Director of the Library Company's Program in African American History (PAAH). Erica set out to establish the program as an elite one. She connected with both promising and prominent scholars of early African American history to highlight and amplify their scholarship. And she worked to secure a significant grant from the Andrew W. Mellon Foundation to create our Mellon Scholars Program, an initiative dedicated to diversifying academia by providing education, mentorship and networking for scholars from diverse backgrounds.

While working as both a professor and a Library Company administrator, a juggling act for sure, Erica became the first tenured African American woman professor in the Department of History at the University of Delaware. During her tenure as Director of PAAH also published her second book, *Never Caught: The Washingtons' Relentless Pursuit of Their Runaway Slave, Ona Judge*. This remarkable account was a 2017 finalist for the National Book Award in nonfiction and a winner of the 2018 Frederick Douglass Book Award. There is even a very popular children's book version. Erica recognized that being a "first and only" should never define one's legacy, and she worked to build relationships established upon excellence and service at both Delaware and the Library Company. Her accomplishments led to her appointment in 2017 as the Charles and Mary Beard Professor of History at Rutgers University, and shortly thereafter Erica relinquished her position with PAAH and worked to select, train, and mentor the person who would follow in her tracks.

I count myself fortunate to have learned from Erica, who has mentored me both personally and professionally, as she has so many of our Mellon fellows, and she continues to support the Library Company. It is a source of pride to know that so much of PAAH's success I have inherited from Erica, from the appointment of our current archivist in African American history, Jasmine Smith, to the established camaraderie among our research fellows through the professional development activities she put into place. Thank goodness this daughter of Philadelphia never strayed too far from home; we are her beneficiaries. Erica Armstrong Dunbar's imprint is a lasting one and we are all better because of the legacy she has left us.

DEIRDRE COOPER OWENS, PhD
DIRECTOR OF THE PROGRAM IN AFRICAN AMERICAN HISTORY



the FELLOW'S

PERSPECTIVE

JOSEPH ADELMAN, PhD

FRAMINGHAM STATE UNIVERSITY

LIBRARY COMPANY OF PHILADELPHIA FELLOWSHIPS

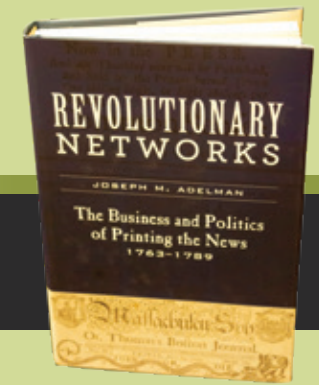
- » Postdoctoral Fellow, Program in Early American Economy and Society, 2011
- » Short-Term Fellow, Program in Early American Economy and Society, 2009
- » McLean Contributionship Fellow, 2007



PUBLICATIONS

Revolutionary Networks: The Business and Politics of Printing the News, 1763-1789
(Johns Hopkins University Press, 2019).

“Transatlantic Migration and the Printing Trade in Revolutionary America.” Special issue on *The Worlds of Mathew Carey*, guest edited by Cathy Matson and James N. Green. *Early American Studies* 11.3 (Fall 2013): 516–44.



IN-DEPTH DISCUSSION WITH DR. ADELMAN

AREA OF RESEARCH

I'm broadly interested in early American politics, media, and communication. My first book, *Revolutionary Networks*, explains how printers used their commercial and political connections to directly shape Revolutionary political ideology and mass mobilization, from the Stamp Act crisis to the ratification of the Constitution. Now I am at work on a study of the post office in America, in which I explore the conflict between the postal system's civic obligations and its revenue-generating imperative.

ADVANCED BY THE LIBRARY COMPANY

The Library Company has become like a second professional home over my career. First and foremost, the staff has always welcomed me and offered me support in a variety of ways, from research advice and reading suggestions to casual conversations over lunch in the Cassatt House. And as one of the best places in the United States to study the history of American print culture, the Library Company has been an ideal place for me to develop a scholarly community, both generally and through the Program in Early American Economy and Society.

MOST MEMORABLE COLLECTION ITEMS

The Stamp Act newspaper collection was crucial to launching my research during my first fellowship in 2007. My focus in my first project was on the circulation of news during the American Revolution, and up to that point I had done nearly all of my work using microfilm and digitized newspapers. In the Library Company reading room, though, I was able to page day by day and week by week through the Stamp Act crisis, watching it unfold on the pages of the newspapers from around the colonies and seeing in front of me which news stories gained circulation, where they were reprinted, and how newspaper printers reacted to events going on around them.





EXPLORE

DISCOVER

REALIZE

COLLECTIONS

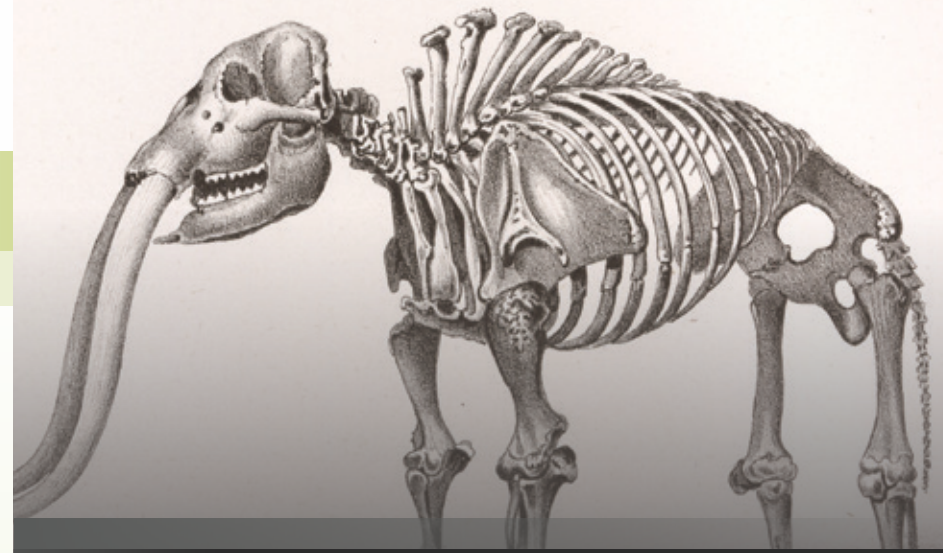
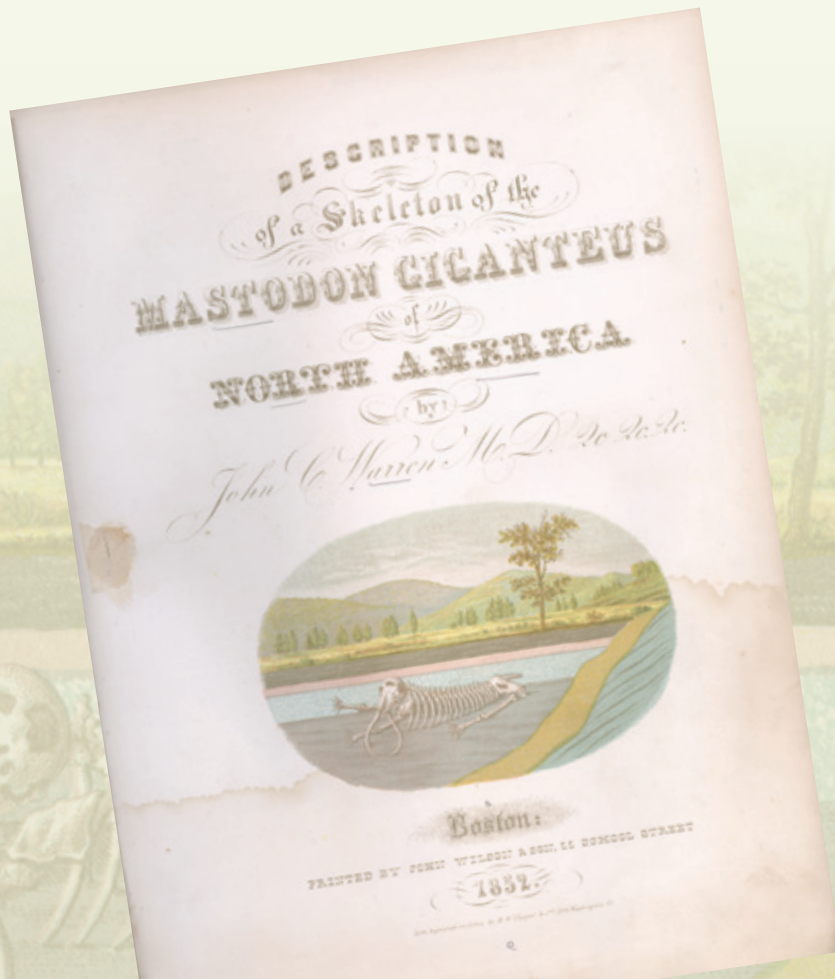
“ Our collections have always illuminated the stories of everyday life in early America. Discovering as-yet unknown stories recorded in these collections is essential, as is getting those stories into the *public realm*. ”

- » LIBRARIAN'S REPORT
- » AFRICAN AMERICAN HISTORY
- » PRINTS & PHOTOGRAPHS
- » VISUAL CULTURE
- » WOMEN'S HISTORY

LIBRARIAN'S REPORT: COLLECTIONS IN REVIEW

JAMES GREEN
LIBRARIAN

Recently we have seen a remarkable rise in donations of book funds earmarked for special subject areas, which provide a very welcome supplement to our general acquisition funds. The largest of these are endowments provided by Davida T. Deutsch, in the fields of women's history and African American history. In addition, Michael Zinman has established a fund for the purchase of bindings. To see the impact of these gifts, read the sections of this report devoted to those fields, written by their curators, Connie King, Jasmine Smith, and Jenifer Rosner. But here are three others.



John Collins Warren, *Description of a Skeleton of the Mastodon Giganteus of North America* (Boston, 1852).
Purchased with funds donated by Louis Marshall Kelly in memory of Gordon M. Marshall.

IN MEMORY OF GORDON MARSHALL

The Louise Marshall Kelly Fund helps us to acquire books in memory of Gordon Marshall, our assistant librarian from 1971 to 1993 and board member until his death in 2013. Gordon's interests were so many and he was so passionate; it has been a pleasure to look for books that call him to mind. Back in 1984, he was invited to choose the rarest books from the then-beleaguered Wagner Free Institute of Science for protective deposit at the Library Company. One of the books he was most excited about was John C. Warren's beautifully illustrated *Description of a Skeleton of the Mastodon Giganteus of North America* (Boston, 1852), which the pioneer paleontologist had installed in a private museum in Boston. Years later, when the Wagner was back on its feet, they asked for their books back. The loss of the Mastodon was sad, and it is good to have it back again.

Gordon was also deeply interested in utopian communities, such as Brook Farm, immortalized and satirized by Nathaniel Hawthorne in *The Blithedale Romance* (1852). That community published two very important magazines, *The Phalanx* (1843-44) and *The Harbinger* (1845-49). We have long had the latter, but we had not a single issue of the considerably rarer *Phalanx*. We were lucky to be offered a fairly complete run and happy to buy it with the Kelly fund.



Hermon Bourne, *Flores Poetici: The Florist's Manual* (Boston, 1833). Purchased with funds donated anonymously.

WOMEN IN SCIENCE

Over the past few years we have had several readers interested in how antebellum science was gendered, which is to say, how women and girls studied and practiced the sciences in different ways from men and boys. Their findings have been of great interest, and they have inspired us to look for books owned by women and books explicitly aimed at women readers. One excellent example is *Flores Poetici: The Florist's Manual* by Hermon Bourne, "late editor of the *Literary Magazine*" (Boston, 1833). It combines rigorous scientific description and color illustration typical of high-end botanical books, with features of the popular "language of flowers" genre, which ascribed certain sentiments or character traits to the various flowers by referring to their appearance in the works of the poets. Its 80 handsome hand-colored wood-engraved illustrations made it less expensive than the color-plate botanical books of the time, but more expensive than the usual language of flowers book. Our copy was inscribed by Isabella Batchelder in 1834, when she was just 15 years old. A native of Cambridge, Mass., she went on to marry Philadelphian Thomas Potts James and became an authority on Pennsylvania trees and gardens. Connie King has located her correspondence at Harvard's Schlesinger Library, which should tell us more about this book and its owner. This extraordinary book was purchased with funds donated anonymously by a very generous trustee.

POPULAR MEDICINE

Readers of these reports know that over many years Charles Rosenberg has given us thousands of popular medical books (including a gift this year of 184 books, mostly University of Pennsylvania medical theses published before 1820). Recently, however, he and his wife, Drew Faust, have also given substantial sums for cataloging these books and augmenting the collection.

This past year we bought some 40 books with this fund, mostly in the area of popular medicine but also in another area dear to Dr. Rosenberg's heart, the freethought movement. Among them was the utopian socialist magazine contemporary with Brook Farm, *The Perfectionist* (Putney, Vt., 1843-44) edited by John Humphrey Noyes. Under the rubric of birth control, we acquired rare editions of Eugene Becklard's sex manual *The Physiologist* (Boston, 1844) and Charles Knowlton's *Fruits of Philosophy* (London, ca. 1877). The latter was the first of many editions published by Annie Besant and Charles Bradlaugh's Freethought Publishing Company, which sparked an obscenity trial in London that made birth control for the first time a topic of public discourse.

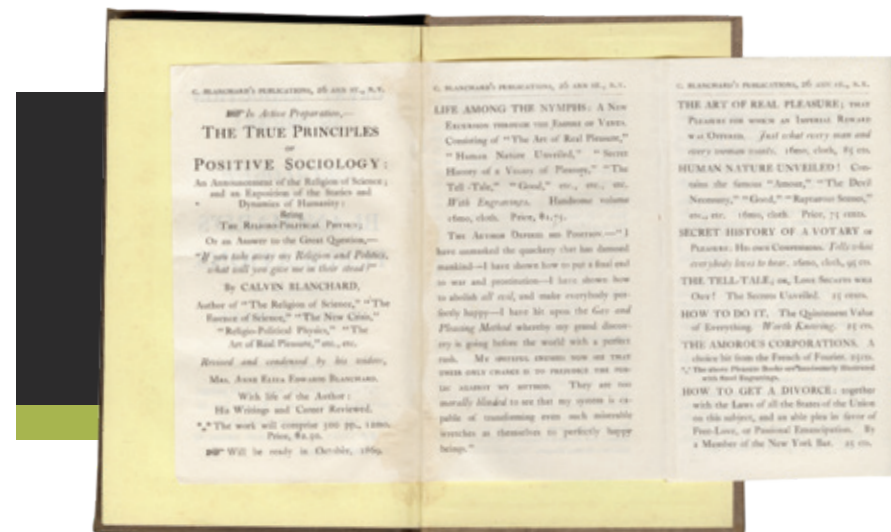
We also bought a German translation of Benjamin Rush's *Medical Inquiries and Observations* published in Leipzig in 1792, just three years after its appearance in Philadelphia, and one of the earliest European editions of an American medical book.

With Dr. Rosenberg urging us on, we acquired patent medicine publications that our late President and Trustee Emeritus William H. Helfand would have pounced on if he were alive, including unrecorded broadside ads for Brock's Cholera Mixture and Swaim's Vermifuge. This year we received Mr. Helfand's bequest of his personal papers and some of the objects that surrounded him in his New York apartment, including a fine porcelain phrenology bust mapping out the bumps on a skull.

Another of Dr. Rosenberg's many interests are autobiographies of insane asylum inmates. They are hard to collect because they are very few and very rare. This year we acquired a gem of the genre, *Diary Written in the Provincial Lunatic Asylum* by Mary Huestis Pengilly (England?, 1884). Closely related is *Tell the Truth; or, the Story of a Working Woman's Wrongs* (New York: Popular Press, 1884), an anonymous pamphlet by a woman who was raped by Grover Cleveland before he became president. Her child was forcibly taken from her and she was institutionalized.

Finally, we have begun to collect imprints of the mid-19th century New York freethought publisher Calvin Blanchard. He is so obscure, not even Dr. Rosenberg had heard of him. He had a line in what used to be called *curiosa*, a prime example of which is his strange 1866 edition of the *Satyricon*, the novelistic exposé of ancient Roman decadence. The title page reads *The Satyricon: or, Trebly Voluptuous, by Titus Petronius Arbitr, the Minister of Pleasure to the Emperor Nero*. An editor's note says, "No edition, except this, contains the antidote along with the bane." The antidote turns out to be a selection of bawdy texts, presumably by Blanchard, with meretricious titles like "Love partly unchained" and "The secret unveiled." We can only find two other copies of this book. Inserted in our copy is a catalog of Blanchard's publications, which lists many books that are otherwise unknown. We will be looking out for them in the future.

Publisher's advertisement inserted in Petronius Arbitr, *The Satyricon: or, Trebly Voluptuous* (New York: Calvin Blanchard, 1866). Purchased with funds donated by Charles Rosenberg and Drew Gilpin Faust.



AFRICAN AMERICAN HISTORY: FREEDOM, ADVOCACY, AND STORIES

of success

JASMINE SMITH
AFRICAN AMERICAN HISTORY SPECIALIST
AND REFERENCE LIBRARIAN

The Davida T. Deutsch African American History Fund has been pivotal in shaping the Library Company's Program in African American History. Because of this fund's generosity, we are able to actively acquire rare materials for scholars and better understand the rich landscape of pre-20th century African American History. Special thanks to Ivan Jurin who gifted a reprint and original copy of *Carpetbag Rule in Florida* (1888), and to Harriet Young who kindly donated a Chester County, Pennsylvania atlas leaflet (1873). We are so thankful for their help in expanding our collection and the scholarship they've made possible on the African American experience.

FREEDOM IN THE CARRIBEAN

A key component of the Program in African American History is the study of works and documents detailing the consequences of colonialization and the slave trade in the 18th century. This year, the Library Company acquired several pieces exploring the French expansion of slave trade and impact of French colonization of Haiti, Guadeloupe, and other parts of the West Indies. These works also discuss the slave revolts which helped to make Haiti the first black independent country governed by former enslaved people.

To supplement the Library Company's vast holdings on these topics, we acquired a circular entitled *Armee De Saint- Domingue: Au Quartier-General de Santo-Domingo* (1805). Printed in Haiti for the Republic by the French military press, the document discusses the local military and political difficulties in Santo Domingo and contains the autograph of Governor Jean-Louis Ferrand. This extremely rare circular was issued on April 26, 1805, a year after Jean-Jacques Dessalines's siege of Santo Domingo.

In this signed document, written by Governor Ferrand, he celebrates his deliverance, praises his supporters, and decries his critics. Ferrand also touches on a letter in which Minister of the Navy, Denis Decres, states Napoleon Bonaparte's goal for regaining control of former French & Spanish colonies, reinforcing troops, and obtaining goods from the United States.

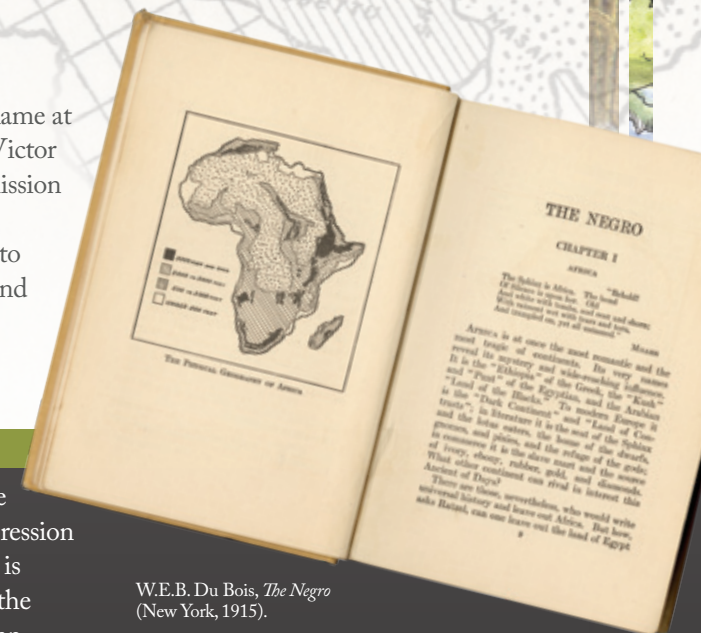
In expanding this exploration of French Colonialism, the Library Company also acquired a pamphlet entitled *Pétition à la Convention Nationale, par les Patriotes, Citoyens de Couleur* (1794), which describes the colored citizens of Guadeloupe's request for the French government to rescue republican prisoners who'd been captured aboard two British vessels. The petition also vilifies slavery and the monarchists who

enforced it, laying considerable blame at the feet of the island's governor, Victor Collot. In this pamphlet, a commission speaks on behalf of Guadeloupe's colored citizens working in Paris to end the transatlantic slave trade and abolish slavery on the island.

AN EARLY ADVOCATE

While it is vital to understand the insidious roots of slavery and oppression in America and the world over, it is equally important to understand the broader scope of African American experience, influence, and resilience.

With this in mind, we acquired two books by African American civil rights leader and activist, sociologist, educator, and writer, W.E.B DuBois. These publications, *The Gift of Black Folk. Negroes in the Making of America* (1896) and *The Negro* (1915), were both published later than most books in our collections, but they are essential to our understanding of the lives of black citizens' and how they were perceived in American society at the turn of the century.



W.E.B. Du Bois, *The Negro*
(New York, 1915).

W.E.B DuBois was an advocate for social issues in the black community and strongly pushed for social change as a means to equality. In *The Gift of Black Folk. Negroes in the Making of America*, DuBois states, "The Negro worked as farm hand and peasant proprietor, as laborer, artisan and inventor and as servant in the house, and without him, America as we know it, would have been impossible." His work provides contextual information for researchers interested in the everyday life of African Americans and the role they played in shaping America.



The Original Norfolk Jubilee Singers from Norfolk, Va. [Lowell, Mass., 1882?].

A MUSICAL HISTORY

The Library Company continued to grow our African American music collection with the addition of three new acquisitions.

Philadelphia Firemen's Cotillion was written by Francis Johnson, an early 19th-century Philadelphia musician, composer, bandmaster and freeman. Helping to define the American musical sound, Johnson's many accomplishments include being the first African American composer noted to have musical compositions published in America. He was also the first to perform for Queen Victoria at Buckingham Palace and to perform at integrated musical events in the United States. Johnson dedicated the *Philadelphia Firemen's Cotillion* to the Orphan's Society. This sheet music depicts a small fire hydrant and includes instructions for the dance.

Our next acquisition, *Going to the Silver Wedding*, was written by Dan Lewis, who was a popular African American composer and minstrel performer during the 1870s and 1880s. Going to the Silver



Dan Lewis, *Going to the Silver Wedding* [Boston, 1881].

Wedding consists of three pages of music and a stereotype depiction of an African American man on the front cover.

Finally, *Original Norfolk Jubilee singer from Norfolk, Va.: A Genuine Slave Band*, is a broadside featuring the Norfolk Jubilee Singers, a popular musical group founded in the 1870s after the success of the Fisk Jubilee Singers. The broadside includes portraits of six unnamed African American singers, their white manager C.S. Dwinell, and a large vignette showing enslaved people in a cotton field. The broadside features endorsements from two ministers, and promises "Southern songs of the old plantation, which for melody and harmony are unsurpassed." This advertisement brags of the group's 11th annual tour and displays a list of 90 songs in the group's repertoire on verso.

These acquisitions highlight the impact African Americans had on early American music, while also growing the stories and awareness of early African American musicians.



The Original Norfolk Jubilee Singers from Norfolk, Va. [Lowell, Mass., 1882?].

AFRICAN AMERICAN ACHIEVEMENTS

The Library Company was fortunate to have gained a diverse array of incredible publications and materials exploring the many facets of the African American experience. Throughout the year, we acquired *Dreams of an Idle Hour* (1908) by Henry Davis Middleton, *The Black Man; or, the Natural History of the Hametic Race* (1894) by Joseph Elias Hayne, *A Manual of the African Methodist Episcopal Church* [1900] by Carlton Miller Tanner, and *The Guardian Genius of the Federal Union* (1840) by Thomas Branagan, and many more.

We also procured *A Narrative of the Life of John Marrant* (1815), the story of a free black man from New York who relocated

to the south with his mother after the death of his father. Unlike many other African Americans at the time, Marrant received an education. At a young age, he learned how to read, spell and play musical instruments. His tale recounts his conversion to Christianity and his journey through the desert, relying on God to provide him with the protection needed to survive. The narrative also explores his years in a Cherokee town, his missionary work with the enslaved, his six years in the navy during the American Revolution, and his later life as an ordained minister for thousands of African American refugees.

Marrant's story is incredible—as are so many of those found in the African American History collection. Constantly emerging with scholars worldwide, the study of African American history analyzes the past and present culture, achievements, and characteristics of people of African descent. Throughout the African diaspora, Black people overcame many trials despite their circumstances and still managed to succeed with achievements in literature, politics, and education. Recognizing the strength and courage of the Black community is one of the many reasons why people are inspired by the subject and immerse themselves within the Library Company's African-American History collection. It is also one of the many reasons why it is vital to continue growing this important collection.

TESTING, TESTING

SCIENTIFIC ANALYSIS PROVIDES

new insights

JENNIFER ROSNER
THE LEA FAMILY CHIEF OF CONSERVATION

This year the Library Company participated in two interesting and informative research projects that employed scientific testing. It was exciting to play a role in these fascinating new ways of understanding our collections.

A BINDING MYSTERY

The first tests were initiated by Steffi Dippold, the 2017 Anthony N.B. Garvan and Beatrice Garvan Fellow in American Material Culture. On a subsequent research visit this year, she was curious about what kind of leather was used to cover some of our early American books. One of these books was *The Laws of the Province of South Carolina, 1736*, from the Michael Zinman Collection of Early American Imprints. The sales receipt for this book states that it was bound in deerskin. It is a beautiful example early American binding, and the leather has a

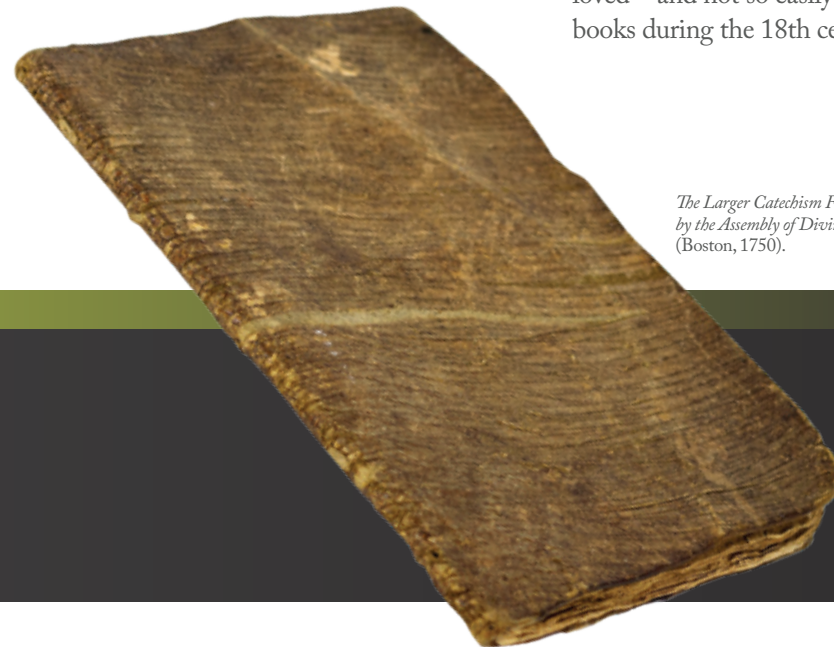
slightly different feel and appearance than is typical of books from this period. She arranged to have that, along with several other books, tested at the University of York using peptide mass fingerprinting, a biomolecular method that was first developed for taxonomic identification of bones. She generously offered to allow us to add a few additional books to the group. We readily agreed to gather the samples and send them off to England.

We have long wondered about a 1750 catechism that came to us as part of the Zinman Collection. The 64-page book is covered in a material that is so odd it was hard to tell if it was plant or animal. The book was originally in blue wrappers and the cover is a long-ago repair by a previous owner. It is rather stiff and has textural striations on the outside and is smooth, almost cardboard-like, on the inside.

The testing procedure is very non-invasive. We were provided with some tiny white erasers, small squares of paper, and a box of little plastic collection tubes. We captured the sample by gently rubbing the eraser on the surface of the area being tested, gathered the resulting eraser crumbs onto a piece of paper, and tapped them into the collection tubes. The erasers extracted tiny amounts of protein from the surface of the leather. We mailed everything off to England and waited for the results.

When they arrived, we were both a little disappointed and surprised. The test on the *The Laws of the Province of South Carolina* was “inconclusive” but might be sheep.

That was kind of disappointing, since sheep was a fairly typical economical leather. We are hoping to have another, more conclusive, test performed soon. It would be interesting to know if the book is bound in deerskin since it was not used very often for bookbinding. The exciting finding, though, had to do with the catechism. The covers were horsehide! It is possible that the owner may have used part of an old boot to repair the catechism, since boots were often made from horsehide during this time period. It is a wonderful example of the various methods people concocted to repair their much-loved—and not so easily replaceable—books during the 18th century.



The Larger Catechism First Agreed Upon by the Assembly of Divines at Westminster (Boston, 1750).

“It was exciting to play a role in these fascinating new ways of understanding our collections.” — JENNIFER ROSNER



William Cowper, *The Complete Works of William Cowper, Esq.* (New York, 1845).

POISON BOOK PROJECT

Our second encounter with scientific testing was to participate in the “Poison Book Project” led by Dr. Melissa Tedone, Book and Library Conservator and Affiliated Associate Professor, University of Delaware (Winterthur). Dr. Tedone wanted to determine whether books bound in bright green bookcloth were colored with “emerald green” (copper acetoarsenite), an arsenic-based pigment. This color was extremely popular in the Victorian era and was used in wallpaper, textiles, apparel, and (sadly) toys.

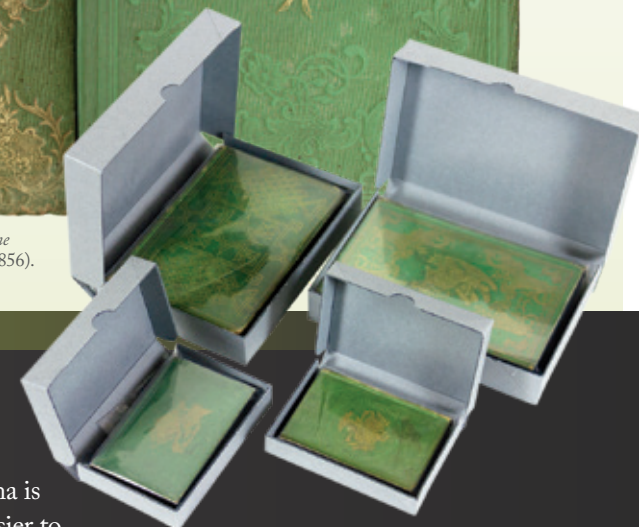
Winterthur has long been a leader in conservation research since they have access to the scientists and equipment through the University of Delaware. Dr. Tedone had tested over 400 books in the collections at Winterthur and found ten that contained the pigment. Wanting to expand the dataset, she asked if we would like to participate by having our cloth-covered books tested. In December, Dr. Tedone and Dr. Rosie Grayburn, Associate Scientist at UD, along with two interns, brought some futuristic-looking equipment into our stacks and set up for



Robert Burns, *The Works of Robert Burns* (New York, [1856-1860]).



Sweet Home (Boston, 1856).



Protective boxes made by the conservation staff.

testing. Conveniently, our Americana is shelved chronologically so it was easier to narrow our search to the mid-nineteenth century. Dr. Grayburn used X-ray fluorescence (XRF) to determine if arsenic and copper were found together in the bookcloth and then Raman spectroscopy was used to confirm copper acetoarsenite (arsenic).

They found 28 books in our collections that had either arsenical bookcloth or paper that contained arsenic. Dr. Tedone and her team have created a wiki that

can be found on the Winterthur website. It lists all the books they have found to contain arsenic, details about the testing, and information on handling. Each of the Library Company books with arsenic has been placed in a polypropylene bag and boxed with a warning and instructions to wear gloves when handling the books. As I write this during the Covid-19 pandemic, I think wearing a mask might be a good idea too.

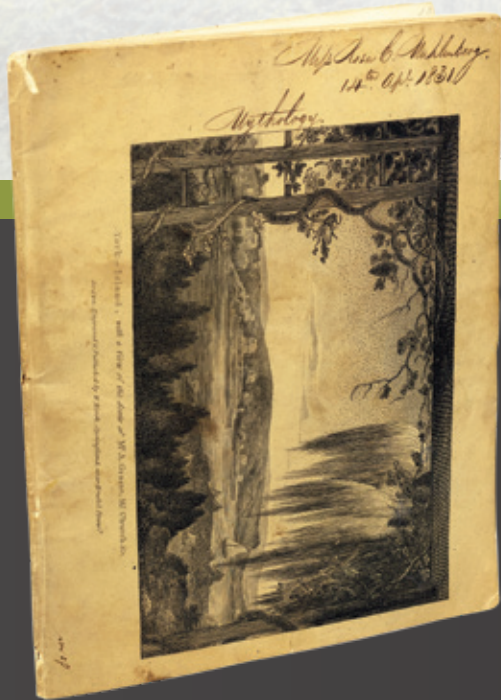
PRINTS & PHOTOGRAPHS: DIFFERENT TIMES, *different views*

SARAH J. WEATHERWAX
CURATOR OF PRINTS AND PHOTOGRAPHS

In our 2018 Annual Report we celebrated our fundraising effort that allowed us to purchase an extensive William Birch Collection and to create a successful exhibition and accompanying programming, and the “Birch-effect” lingered on into 2019. David M. Doret and Linda G. Mitchell, lenders to the *William Birch, Ingenious Artist* exhibition, gifted us with one of their loans, the watercolor of Springland, Birch’s Bucks County, Pennsylvania estate pictured here. This watercolor served as the basis for the frontispiece for the first trade edition of Birch’s *The Country Seats of the United States* published in 1809.



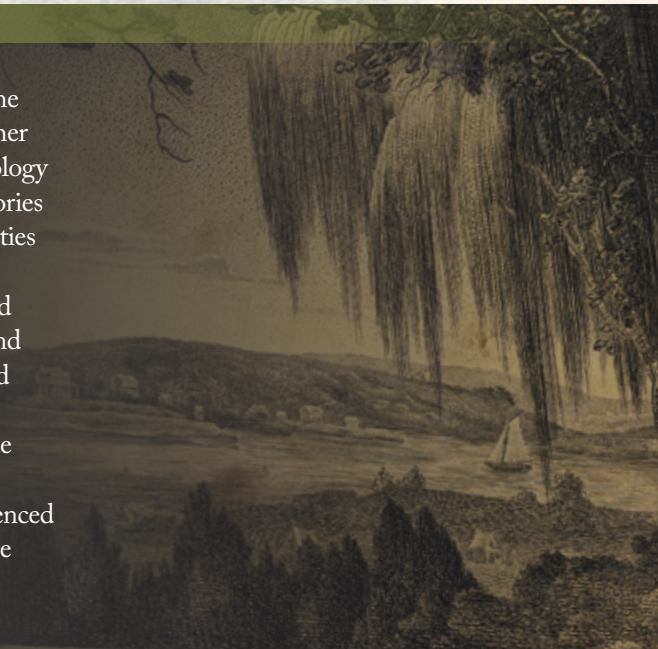
William Russell Birch, *The View from Springland Cottage* (Philadelphia, [1808]). Watercolor and ink. Gift of David M. Doret and Linda G. Mitchell.



Copy book on the subject of mythology belonging to Miss Rosa C. Muhlenberg with William Birch’s engraving *York-Island, with a View of the Seats of Mr. A. Gracie, Mr. Church &c.* on the cover, 1831. Gift of Charles P. Keates, Esq.

We also received a gift from Library Company Trustee Charles P. Keates, Esq. providing evidence of the long legacy of Birch’s prints. Over twenty years after its issue, Plate 17 from his *Country Seats* has been used as the cover for young Rosa Muhlenberg’s 1831 copy book. Rosa Catherine Muhlenberg (1821-1867) was the daughter of a Berks County, Pennsylvania Congressman and a descendant of the Reverend Henry Muhlenberg, the founder of the Lutheran Church in America. As an adult, she was active in a number of charities, including leading the Reading Ladies Volunteer

Association in Pennsylvania during the Civil War. Ten-year-old Rosa began her copy book with the sentence: “Mythology is the knowledge of the fabulous histories ascribed by the heathens to the divinities which they worshipped.” She then filled over twenty pages in a neat hand describing Greek and Roman gods and goddesses. Rosa most likely purchased her blank copy book from a stationer, rather than making it herself. Its crude construction and lack of symmetry probably stemmed from the inexperienced hand and eye of a young worker in the shop tasked with its construction.





Edward Hipple, Portrait of unidentified Civil War vivandiere with an American flag and wooden canteen (Philadelphia, ca. 1863). Albumen carte-de-visite.

A WOMAN'S CONTRIBUTION

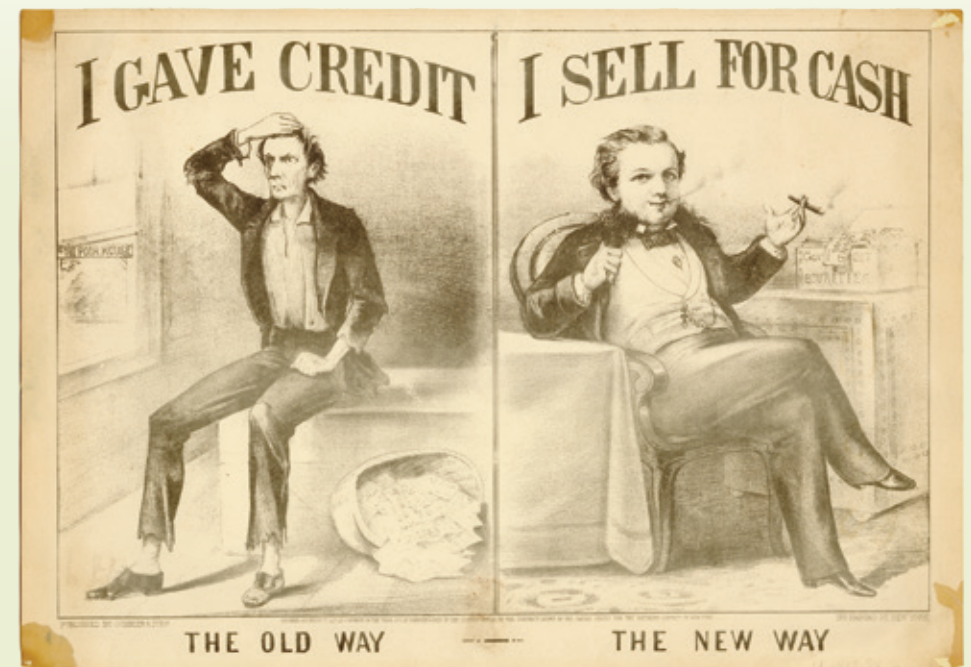
We were the successful bidders on the Civil War carte-de-visite reproduced here. Photographed in the Philadelphia studio of Edward Hipple, the young woman clearly displays her patriotism through her choice of clothing and accessories. Wearing a military-style jacket, wooden canteen at her hip, and American flag in hand, the unidentified woman might even be a vivandiere. Usually the daughter of an officer or the wife of a non-commissioned officer, vivandieres in the Civil War attached themselves to particular regiments and followed the soldiers into battle, providing medical care

to the wounded in the field. The young woman pictured here chose to have her photograph taken by someone quite new to the profession. Edward Hipple had been an accountant prior to opening a photographic studio in 1862 or 1863. The Library's collection of images by Hipple also grew this year with the purchase of a Hipple family photograph album of cartes-de-visite, including one of the photographer himself. None of our other Hipple studio photographs, however, include the wonderful painted backdrop of this image.

THE PASSING OF AN ERA

In 2019 the Print Department witnessed the end of an era with the closing of regular business hours at the Philadelphia Print Shop, a landmark in the city's Chestnut Hill neighborhood since 1982. Under the leadership of partners Christopher Lane and Library Company shareholder Donald Cresswell, the Philadelphia Print Shop had long been a trusted source of quality graphic material for the collection. In late 2019, we purchased a number of items from the shop including the Currier & Ives print reproduced here. This print illustrates how text and visuals can work well together to reinforce the same message. Providing credit is seen as an outmoded business practice, while operating in a cash only

environment is forward thinking and modern, according to the text above and below the image. Popular New York City printmakers Currier & Ives also present a clear visual distinction between the success and failure of these different business practices. The man who extended credit to others is portrayed as raggedly-dressed, thin, and disheveled. He sits in an unadorned room with a window overlooking the poor house, undoubtedly the next stop on his downward economic spiral. At his feet is a basket overflowing with IOU's. In contrast, the man who deals in cash is well-dressed, well-fed, and sits in a well-appointed room smoking a cigar. Next to his upholstered chair is a safe on top of which rest an overflowing box of government securities. The new way clearly leads to financial success.



The Old Way/The New Way/I Gave Credit - I Sell for Cash (New York: Currier and Ives, 1870). Lithograph.

TWO OF A KIND: DÉJÀ VU IN THE VISUAL CULTURE

collection

ERIKA PIOLA
DIRECTOR OF THE VISUAL CULTURE PROGRAM

Works that epitomize the visual culture of their era, as well as being ephemeral in nature, are many times at the nexus of the material acquired in support of the Visual Culture Program. Such is the case of the circa 1880 illustrated wrapper *From J. Sierer, Dealer in Carpets, Oil Cloths, Mattings, ... 54 South Main Street, Chambersburg, Pa.* The quintessence of ephemeral material, the wrapper is one of only two ever offered by the dealer from whom we purchased it. The other one, a circa 1875 wrapper for the Philadelphia looking glass and picture frame manufactory John Langham, Jr., also is found within our holdings.

Each over a foot long when carefully unfolded, the transportable advertisements show their history through the lines, folds, and wrinkles of their paper and their graphics. Unlike the Langham wrapper, which appears to be illustrated with a modified stock image of a “crier” on a horse, the recently acquired packaging contains a custom interior view. The image depicts the late 19th-century showroom in Chambersburg, Pa. of the carpet business established by Joseph Sierer (1838-1911). The angle of the view reflects one taken with a photographer’s eye. It shows the

expanse of the dealer’s space and the variety of floor coverings to be purchased. The layout of the area reminds us of one of today’s carpet showrooms, while the gas lamps hanging from the ceiling bring you back to the realities of shopping in the 1880s. The illustration includes other subtle details of the visual and material culture of the era, including storage cabinets and a partially visible sign reading “Your Choice ...”

By the mid-19th century carpet became a common household item. Sierer joined the booming trade in the 1860s following his operation of a produce car between Chambersburg and Philadelphia, a route over 150 miles. In the decade previous he worked as a chair maker in his older brother’s Chambersburg furniture manufactory. Health concerns returned him to the home furnishings business. In 1868, he opened his carpet store next to his brother’s establishment on West Queen Street. A little over a decade later Sierer relocated his expanding business to the wareroom on South Main Street depicted on our new acquisition. Patterned rugs, runners, and carpets adorn the walls and cover the floors, with most rolled onto numerous shelves surrounding the space.



From J. Sierer, Dealer in Carpets, Oil Cloths, Mattings, Rugs, Window Shades, Lace Curtain and Drapery Curtains, Blankets and Wall papers, 54 South Main Street, Chambersburg, Pa. (Philadelphia?, ca. 1880). Relief and letterpress.

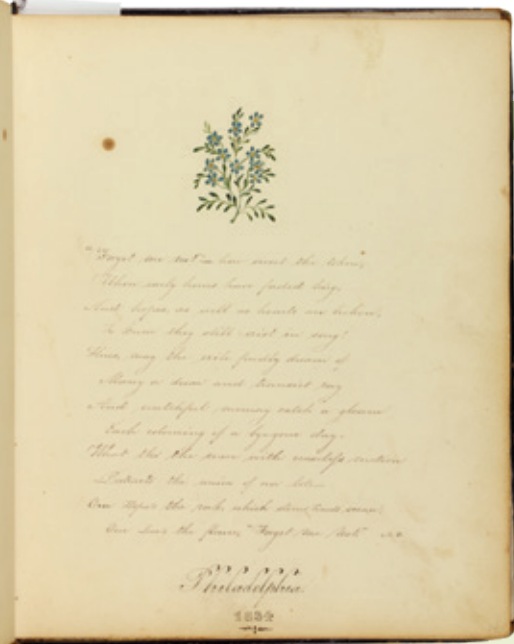
A chair in the foreground invites the packaging’s viewer as it would the onsite patron to rest and decide on their pattern of choice.

The recipient of the Sierer merchandise, whose name and town adorns this wrapping, possibly partook of such a moment. While we will never know the merchandise purchased by Mrs. James Sipes of McConnellsburg, Pa., we can conjecture from Ancestry.com who she was—likely Martha Sipes (1833-1917), the spouse of farmer-turned-butcher James Sipes (1823-1912). And although we need not continue to wonder who Mrs. James Sipes was, we will still have to continue to leave it to our imagination as to which of Sierer’s range of designs was her “choice.”



From John Langham, Jr. Looking Glass and Picture Frame Manufactory! 778 So. Second Street, Philadelphia (Philadelphia: L. Johnson & Co., ca. 1875). Relief and letterpress.

Attributed to Margareta Forten, "Forget Me Not" in *Amy Matilda Cassey Album*, 1834. Gouache.



A TALE OF TWO ALBUMS

Two of a kind came to mind again in 2019 when a mid-19th-century friendship album with an unidentified British provenance was spotted for sale. Some of the contents mirror those of two of our most requested items in the graphic arts collection. The Amy Matilda Cassey (1808-1856) and Mary Anne Dickerson (1822-1858) albums, assembled between the 1830s and 1850s by young, middle-class African American women active in the antislavery movement, contain art works similar to those in the British volume. Watercolors depicting flowers

are what caught the eye. In addition to a watercolor of a forget-me-not, one of a sprig of fuchsia in particular resonated. The rendering was nearly identical to one added in 1846 to Dickerson's album by her African American teacher Sarah Mapps Douglass (1806-1882). Douglass had likely drawn her contribution after the specimen in English artist and instructor Andrew James's *Lessons in Flower Painting* published about 1836 in London and Philadelphia. The unattributed image in our recent acquisition is colored a deeper red, but the overall design is near identical

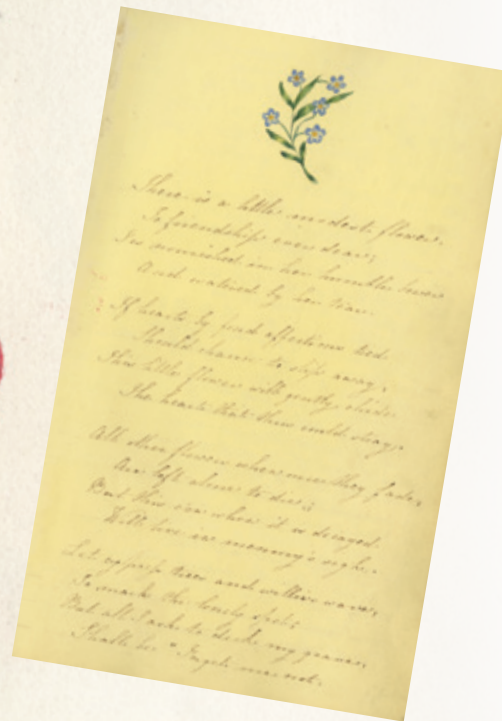


Sarah Mapps Douglass, *Fuchsia* in *Mary Anne Dickerson Album*, 1846. Watercolor.

to the one in the James lesson book and the Dickerson album. With entries noted as "for the album of two sisters," the British volume, primarily composed between the 1830s and 1860s, like its American counterpart is an artifact of Victorian, sentimental, middle-class culture.



Drawing of forget-me-not in friendship album possibly compiled by two British sisters, ca. 1838. Gouache.



Drawing of fuchsia in friendship album possibly compiled by two British sisters, ca. 1838. Watercolor and gouache.

CONTINENTAL BRIDGES AND DIFFERENCES

Friendship albums embody a hybrid between commonplace books of written scraps of knowledge and autograph, drawing, and sketchbooks. Contributors show their friendship for the volume's compiler through original and transcribed prose, poetry, essays, and hand-drawn art. The British and American keepsakes each contain entries by men and women. The themes of their contributions are often about love, friendship, religion, beauty, motherhood, or mortality. The similarities of these themes and the near identical fuchsia images document the transatlantic and universal nature of the popular culture infusing the creation of these albums.

While these friendship albums are alike in some respects, they are also distinct in their provenance and contributors. The gender, race, and class of the individuals often influence the inception and perception of their entries. Whereas we do not know who

added the fuchsia to the two sisters' album, nor the identity of the siblings, we know Douglass was the creator of the drawing in Dickerson's album. One can surmise from her poem on an accompanying page that begins "All the species of fuchsia drop their heads toward the ground . . ." and ends "Beautifully, and significantly, typifying modesty," Douglass's fuchsia symbolized the female embodiment of humility. A state of being as understood and described in prose by a woman who was African American, Quaker, and an antislavery activist, educator, and artist in antebellum urban America. The drawn lines of her fuchsia may be two of a kind with its British counterpart, but the woman whose hands created them was a singular entity. Like the Sierer wrapper, these albums epitomize the visual culture of their era. However, unlike the most ephemeral of ephemera, they are intentional time capsules representing the private and public worlds of the social circle of their compilers and contributors.

WOMEN'S HISTORY: SENSATION, SHELLS, SUFFRAGE, *and more*

CORNELIA KING
CURATOR OF WOMEN'S HISTORY

EIGHTEENTH-CENTURY EROTICA

In the 1960 *Annual Report*, Edwin Wolf 2nd described Diderot's 35-volume *Encyclopédie* (1751-1780) as that year's most important acquisition "because it is one of the most influential works in the history of civilization." Especially noteworthy for its 3,129 engraved plates, the *Encyclopédie* remains an unparalleled resource for historians of European science and technology during the Enlightenment. Diderot himself wrote many of the 74,000 articles. Less commonly known today—although leading book historian Robert Darnton has devoted much of his career to the study of the "high and low Enlightenments"—is the pornographic novel Diderot also authored. Diderot's *Les bijoux indiscrets* ("The Indiscreet Jewels") appeared anonymously in 1748, around the time he was starting to write essays for the *Encyclopédie*.

With the appearance of new biographies on Diderot, there has been renewed interest in *Les bijoux indiscrets*, and we realized we needed a copy of the two-volume work, with its title that references ... talking vaginas. We located a copy on eBay, which we have now identified as being from the first London edition, also of 1748. (The book was repeatedly reprinted in the 18th century, so the bibliography is



Illustration from Denis Diderot, *Le bijoux indiscrets* (London, 1748?). Purchased with the Davida T. Deutsch Women's History Fund.



Section title page and illustrations from Martin Lister, *Historiae Conchyliorum* (Oxford, 1770). Gift of Davida T. Deutsch.

complicated—all the more so because of its fictitious imprint "Au Monomotapa". We have identified the original owner of our set: James O'Hara Tyrawly (1690-1773), whom Horace Walpole described as "singularly licentious, even for the courts of Russia and Portugal." (Tyrawly was ambassador to Russia from November 1743 to February 1745, and led English forces in Portugal in the early 1760s.)

Les bijoux indiscrets is definitely something the Library Company would not have acquired in 1748. However in recent years we have sought to include representative erotica in our holdings. A case can be made that *Les bijoux indiscrets* can even be viewed as having a feminist message because it locates female sexual desire as a legitimate topic on the continuum of knowledge. It is also worth noting that feminists themselves have often been divided on the subject of pornography, as demonstrated by the "feminist sex wars" of the 1980s, which pitted sex-positive feminists against anti-pornography feminists. And in the 21st century, the issue of pornography as violence against women is again in the news around the #Me-Too Movement.

WOMEN ILLUSTRATORS OF PRE-LINNAEAN NATURAL HISTORY

In late 2019, former Trustee Davida Deutsch gave us the copy of Martin Lister's *Historiae Conchyliorum* (Oxford, 1770) that she had used for her research into 18th-century shellwork. Researchers in natural history know the book as a major work from the pre-Linnaean period. This important catalog of shells documents two women's work as scientific illustrators. During Martin Lister's lifetime (1638?-1712) his two daughters (or his wife and one of his daughters—opinion differs on this matter), drew the shells and engraved 1000+ copper plates, for what Martin Lister used as a working database documenting and categorizing shells.

Long after Lister's death Oxford University Press issued this massive volume. Each illustrated plate contains impressions of one or more of the numbered copper plates, which were engraved (and often re-engraved with refining touches) by Susanna and Anne Lister. One of the great advantages of already having a remarkable collection of 18th-century imprints is that we can now place this gift side-by-side with the copy already in the collection. Our old copy was rebound by Philadelphia binder Pawson and Nicholson in the 19th century and shows many signs of use, while our new copy is crisp and bright in its contemporary stamped-calf binding. We have already found minute variations between the copies, indicating that even in 1770 the 1000+ copper plates were assembled slightly differently in the ongoing effort to present a comprehensive study of the world's shells. We look forward to our researchers uncovering more about the book's two women illustrators.



NINETEENTH-CENTURY WOMEN'S ACTIVISM

As we prepare for 2020, when we will be celebrating the 100th anniversary of American women getting the right to vote, we continue to find out more about the lives and work of key women. We have long known about Dorothea Dix (1802-1887), both for her work on behalf of the incarcerated (especially the mentally ill) and later for her work as Superintendent of Army Nurses during the Civil War. As historian Judith Giesberg has noted, Superintendent Dix's authoritarian style seemed out-of-date to younger women such as Louisa Schuyler, Abigail May, and Mary Livermore, whose Civil War work led directly to their own social and political activism in later years. This past year we acquired a copy of the fifth edition of a book of meditations by Dix (but issued

anonymously): *Private Hours* (Boston, 1843). The small book, first issued in 1828, shows a very human side of Dix. Her humble prayer for Sunday includes the exhortations: "May I enter the sanctuary to worship, and not to gaze; may I go there to be taught, and not to criticize." In the mid-1820s, Dix was suffering from ill health and exhaustion. One senses that Dix composed the text in part to help herself.

Another book we added to the collection also appeared anonymously: *Sunlight upon the Landscape* (Cincinnati, 1853) by "A Daughter of Kentucky." This time, we have not been able to identify the woman author, but note with interest that, according to the preface, the book was written as a protest against a bill in the Ohio Legislature that would deny free blacks property rights in the state of Ohio. We are hoping that archival evidence

will come to light to identify the woman writer—perhaps in the form of an author's presentation copy.

After the Civil War, clubwomen actively sought to improve the lives of working women. As literary historian Rita Gollin has noted, Annie Fields (1834-1915) was one such woman. In 1871, Mrs. Fields opened a residence for unmarried working women in Boston. After a fire put many of the residents out of work, she started a clothing factory and hired thirty women. Like other clubwomen, the well-off Annie Fields acted out of a sense of *noblesse oblige*, which is also rather transparently revealed in the title of her 1884 book *How to Help the Poor*, a copy of which we acquired recently.

Although Annie Fields' clubwork brought her into contact with women who were prominent in the suffrage movement, she

did not join the Massachusetts Suffrage Association. Our new handbill advertising a mass meeting on July 4, 1871, indicates that William Lloyd Garrison, Lucy Stone, and Mary Livermore were among the speakers. According to the text, "The friends of woman suffrage ... should rally to this celebration as they did in former times in behalf of the slave. The same principle of impartial liberty is again involved" This small handbill is an example of the woman suffrage activism that followed the ratification of the 15th Amendment in February 1870, which gave black men the vote. Later in the decade a group of women who were affiliated with the New England Woman's Club endeavored to get women elected to school boards, emphasizing the naturalness of the connection between women and child nurture. Sadly, even such gender-normative legislation was passed but later reversed.

WOMEN TRANSLATORS

This year, we have become especially interested in the extraordinary number of educated women whose English-language translations appeared in print before 1900. We now have a spreadsheet of nearly 300 women, most of whom translated out of German and French, with representative women translating out of Italian, Swedish, Danish, Spanish, Norwegian, Irish, Arabic, Persian, Chinese, Latin, Greek, and so forth. This past year, we acquired Isaphene Luyster's translation out of French: *Miss Lily's Voyage Round the World*

(Boston, 1869), in which four children plan an imaginary voyage around the world after their parents travel to Paris unexpectedly. Another woman translator, Lady Blanche Murphy (1845-1881), had a life that was even more interesting than the fiction she translated: born into English nobility, she married a commoner and moved with her music-teacher husband to New Hampshire. A godchild of Queen Victoria, Lady Blanche was a contributor to magazines as well as a translator. A third woman translator, of interest to Philadelphians, is Mother St.

John Fournier, a founding member of the Sisters of Saint Joseph of Philadelphia. Mother St. John's translation of *Madame de LaValle's Bequest* (Philadelphia, 1873) lists her as "a sister of St. Joseph" on the title page. But a little sleuthing in Scharf and Westcott's *History of Philadelphia*, revealed a list of this and other titles translated by Mother St. John Fournier (1814-1875). We look forward to discovering more women translators and considering their projects and lives, especially with respect to their (often hidden) roles as cultural negotiators.

Illustration from *Miss Lily's Voyage Round the World* (Boston, 1869).



the FELLOW'S

PERSPECTIVE

SHENNETTE GARRETT-SCOTT, PhD

UNIVERSITY OF MISSISSIPPI
ASSOCIATE PROFESSOR OF HISTORY
AND AFRICAN AMERICAN STUDIES

LIBRARY COMPANY OF PHILADELPHIA FELLOWSHIPS

» Mellon Scholars Program in African American History
Short-Term fellow, 2019-2020

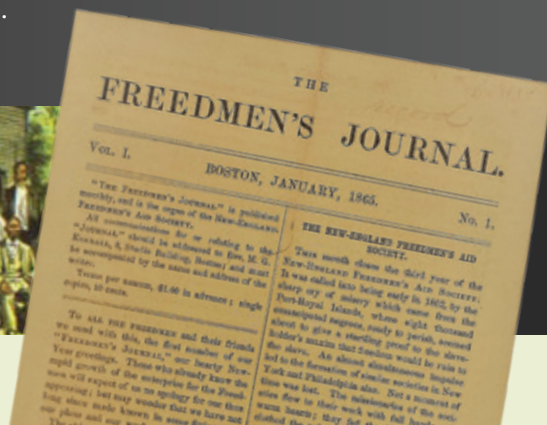


PUBLICATIONS

Banking on Freedom: Black Women in U.S. Finance before the New Deal (Columbia University Press, 2019).

With B. Kruse, R. Peairs, and J. Skipper, "Remembering Ida, Ida Remembering: Ida B. Wells-Barnett and Black Political Culture in Reconstruction-Era Mississippi." *Southern Cultures* (forthcoming Winter 2020).

"'A Commercial Emancipation' for the Negro: Financing Black Business in the 1920s." *Financial History Magazine* (Summer 2019).



IN-DEPTH DISCUSSION WITH DR. GARRETT-SCOTT



AREA OF RESEARCH

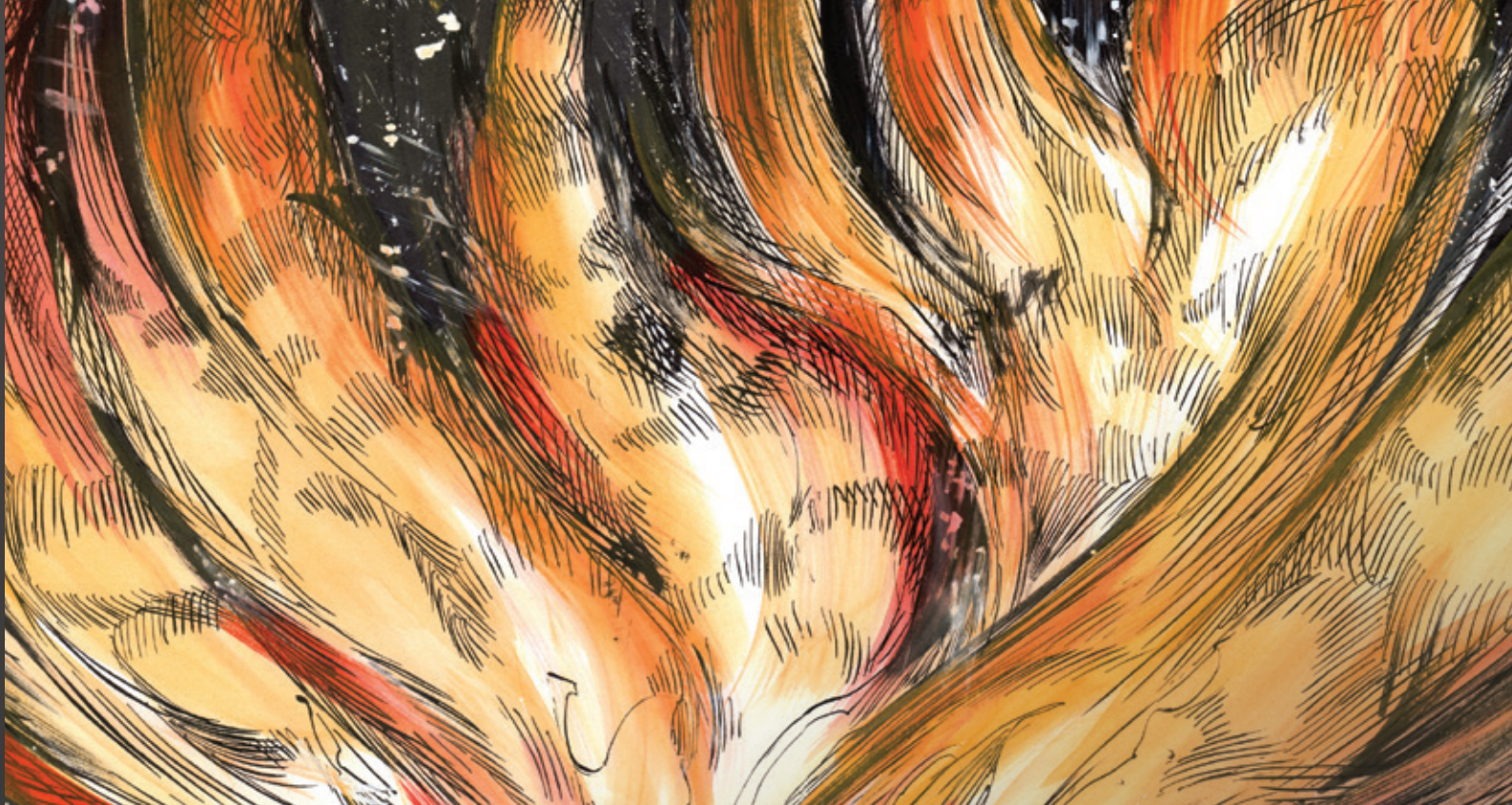
I used the four-week fellowship to conduct a key part of the research for a journal-length article about freedwomen and industrial sewing schools created during and after the Civil War. I have tentatively titled the essay "Domesticating Racial Capitalism." The planned essay grows out of a section I took out of my first book *Banking on Freedom: Black Women in U.S. Finance before the New Deal*, which is about African American women's roles in U.S. banking. Northern freedmen's aid societies, military officers, and later the Freedmen's Bureau created industrial sewing schools throughout the South for freedwomen. I estimate that the number of exclusively sewing schools peaked in 1868 at nearly fifty with 1,800 women and girls; hundreds of other freedmen's schools included sewing programs in their curriculum. Most of these schools and programs were folded into the early historically black colleges and universities created in the late 19th century.

ADVANCED BY THE LIBRARY COMPANY

The sheer breadth and variety of primary-source materials enriched my knowledge tremendously. I used materials from freedmen's aid and relief associations, women's abolitionist societies, and northern asylums and orphanages as well as published organizational records, manuscript holdings, and speeches. I also read secondary sources, and I looked at some graphics and drawings. These works will help me answer key questions about labor processes, racialization, institutions, and philanthro-capital in the 19th-century United States.

MOST MEMORABLE COLLECTION ITEMS

The collected newspapers of aid societies, such as the *Freedmen's Journal*, the organ of the New-England Freedmen's Aid Society (NEFAS), gave me a fascinating peek into the lives of the women who traveled South to work in the society-supported industrial sewing, Sunday, and primary schools. A young African American woman named Emma Brown worked for two years with no outside assistance. Relying on her own meager resources, she operated a tiny school in Georgetown, District of Columbia. She wrote the NEFAS in 1864, "no human being aided me. I felt that I was utterly alone." The desperate but committed Brown's poignant part statement of fact, part prayer reached out to me across the oceans of time.



ENGAGE

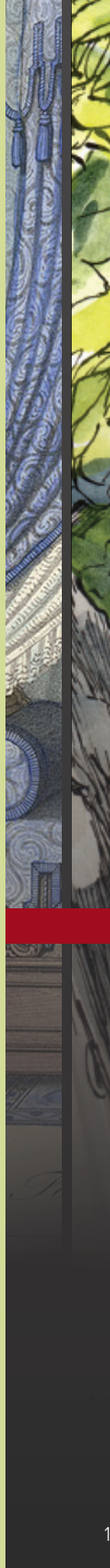
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— BENJAMIN FRANKLIN



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The St. Thomas Sanitary Committee Fair of 1864 and Louisa Jacobs
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Benevolent Republicans: Philanthropy, Identity, and Foreign Relations in the Early United States
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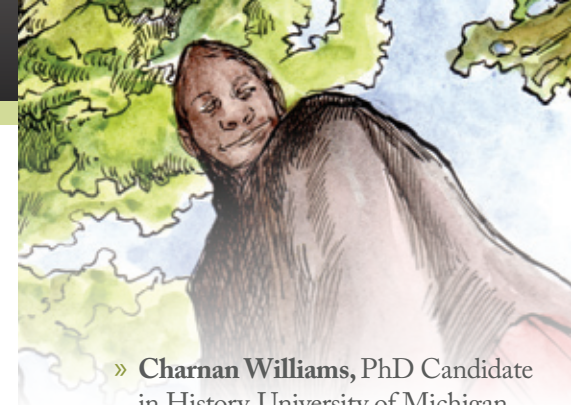
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ROGER S. HILLAS

TRUSTEE EMERITUS

Roger S. Hillas, Trustee Emeritus of the Library Company, died on June 23, 2019 at 92 years of age. A native of Wyncote, Pennsylvania, Roger graduated from William Penn Charter. A veteran of the Navy, he served during World War II and the Korean War. A graduate of Dartmouth College, Roger began his career at Provident National Bank in 1951 and continued for more than thirty years rising to the position of chairman and chief executive officer. In 1984, he helped orchestrate the merger of Provident and Pittsburgh National Bank to create PNC Financial Corporation.

Roger's dedication was well known. He served on a range of boards in addition to the Library Company of Philadelphia including the Federal Reserve Bank of Philadelphia, Warburg Pincus Venture Capital, Vanity Fair, Toll Brothers, and Conrail. Additionally, Roger participated in various local, city, and state government initiatives. A firm believer in the power of education, Roger served as an overseer at Penn Charter for over fifty years. At the

government's request he was tasked with trying to rehabilitate the Pennsylvania Savings Funds Society and held this position from July of 1988 until December of 1992.

Roger served on the Library Company Board from 1989 until 2000, when he was appointed as a Trustee Emeritus and served as such until his death. Roger was an active member on the Finance Committee and served three terms as Treasurer from 1991 to 1999.

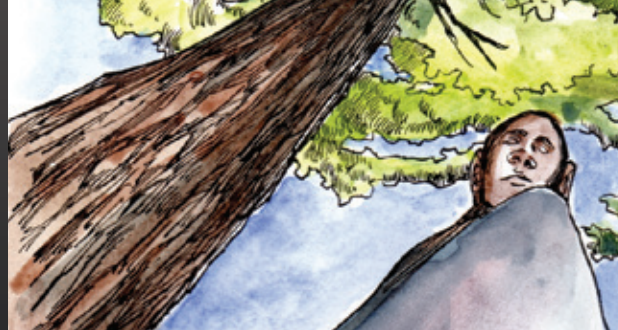
Throughout his life, Roger was a prolific reader. His love of the written word was evident from birth. Among his favorite books were biographies of various historical figures. He also adored the outdoors and passionately advocated for the preservation of open space. A practical optimist in all facets of his life, Roger valued personal relationships, both within his professional and private lives, for each gave him the opportunity to see the good within those he encountered.



1927 - 2019

“ Roger spent his life helping organizations succeed. He was such a smart man and loved connecting with his colleagues. He told wonderful stories, loved to make people laugh, and truly understood the importance of education and the work of the Library Company. Throughout his life, he valued personal connections most of all and that attitude and spirit carried over into his volunteer work with the Library Company. He will be truly missed.”

— CHARLES LANDRETH, TRUSTEE EMERITUS



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CAPTIONS

COVER

- » Art by Weshoyot Alvitre for *Ghost River: The Fall and Rise of the Conestoga* (Red Planet Books & Comics, 2019).
- » Photo Illustrators, *Young African American Woman* (Philadelphia, 1930). Gelatin silver. Gift of Joseph Kelly.

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- » Art by Weshoyot Alvitre for *Ghost River: The Fall and Rise of the Conestoga* (Red Planet Books & Comics, 2019).

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- » Art by Weshoyot Alvitre for *Ghost River: The Fall and Rise of the Conestoga* (Red Planet Books & Comics, 2019).
- » “George J. Henkels. *City Cabinet Warerooms*,” *Godey’s Lady’s Book* (Philadelphia, July 1850).

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- » Howell Rosenberg speaking during the 288th Annual Dinner at the Union League of Philadelphia.
- » Exhibition case displaying items featured in the *Ghost River* exhibition.
- » Left to right: Justin C. Esposito, Mark Blaskey, Robert DeMento, and Howell Rosenberg.

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- » Photograph by Gertrude Saÿen from the portrait photograph album of Betty Ann Hunt (Philadelphia, 1920). Gift of Sue Combs.
- » Illustrations from Martin Lister, *Historiae Conchyliorum* (Oxford, 1770). Gift of Davida T. Deutch.
- » Guests attending the Juneteenth event at the Library Company.
- » Howell Rosenberg and Charles B. Landreth attending an event at the Library Company.

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- » Philip Syng, *Seal of the Library Company of Philadelphia* (Ca. 1731–1733). Brass.

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- » Dr. Michael J. Barsanti presenting at the Annual Dinner collection review.
- » Guests attending an event at the Library Company.
- » Left to right: Jessica Todd Smith, Jay Robert Stiefel, Linda August, Dr. Michael J. Barsanti, Lynda Cain, and Tom McCabe.
- » *Burger & Hand, Fine Furniture Manufacturers. N.W. cor. 11th & Market St.* (Philadelphia, ca. 1880). Trade card.
- » Drawing of forget-me-not in friendship album possibly compiled by two British sisters, ca. 1838. Gouache.

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- » Dr. Michael J. Barsanti, Diane F. Rossheim, and Helen Evelev at the opening of the *Afro-Futures* exhibition.

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- » Scipio Moorhead, *Wheatley, Phillis*, 1753–1784 (London, 1773?). Engraving.

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- » Anne C. Lewis, *Memories of the Home of Grandma Lewis* (Philadelphia, 1896). Gift of Oliver E. Allen.
- » Désiré Guilmar, *Le Garde-Meuble Ancien et Moderne* (Paris, ca. 1848).

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- » James Smither, *Benjn. Randolph Cabinet Maker, Golden Eagle in Chesnut Street Between Third and Fourth Streets, Philadelphia* (Philadelphia, 1769). Engraving.

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- » Dersāna Mikā’el, [*The Homilies of Michael*]. Ethiopian manuscript (Gondar, ca. 1682).

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- » Jasmine Smith and Erika Piola examining items to go in the exhibit.
- » National Association of Colored Women (U.S.), *Historical Records of Conventions of 1895–96 of the Colored Women of America* (United States, 1902).
- » Page from album of Amy Matilda Cassey, 1833–1856.

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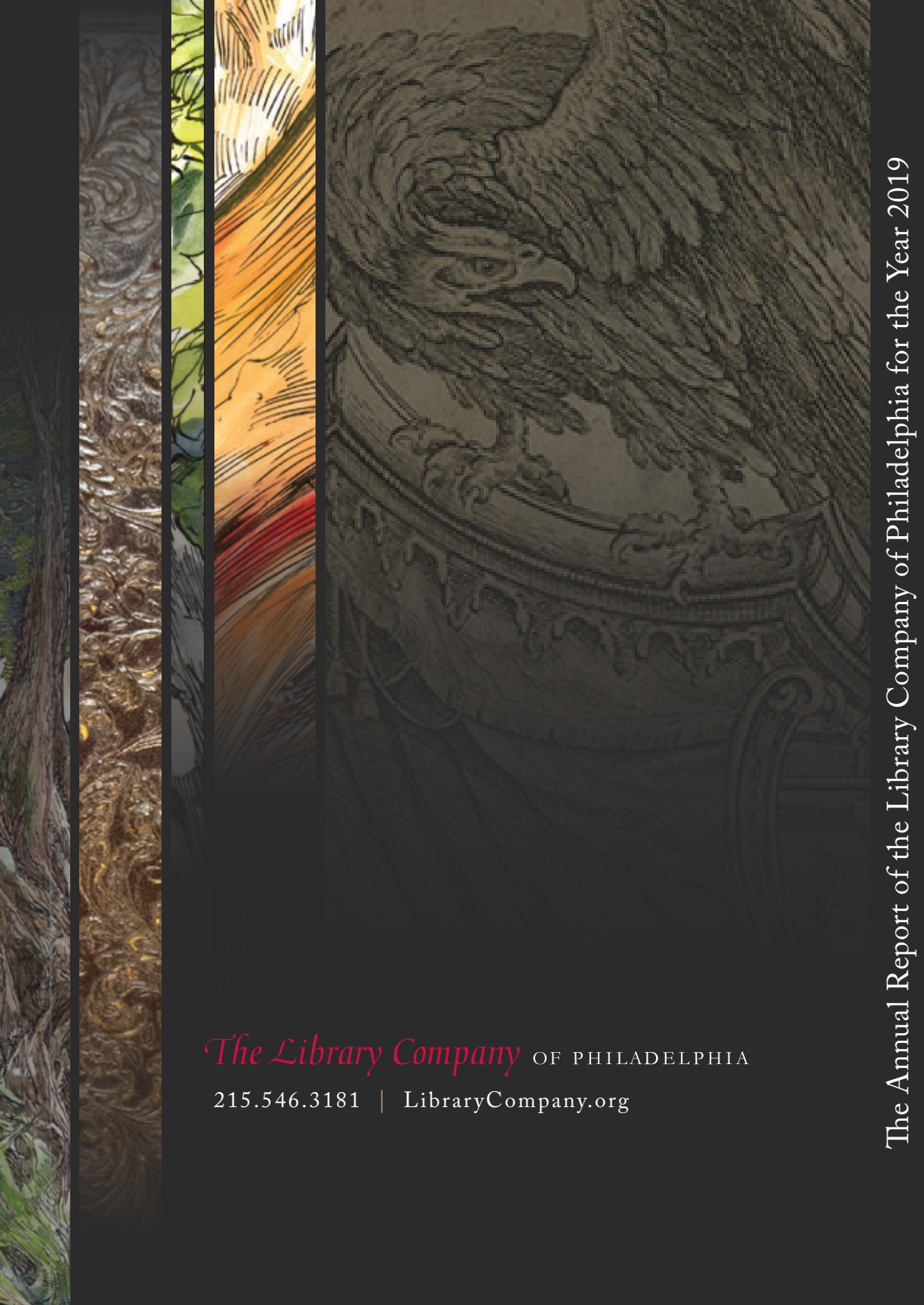
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To pour forth benefits for the common good is divine.”

— BENJAMIN FRANKLIN'S MOTTO
OF THE LIBRARY COMPANY OF PHILADELPHIA
IN LATIN AND ENGLISH





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