Internship at the Library Company of Philadelphia

Project summary: The intern will contribute to the Library Company’s publicly-accessible electronic resources by adding records for portraits of American women to our digital collections catalog, ImPAC, and will also develop an understanding of the workings of a research library.

The Institution. The Library Company of Philadelphia was founded in 1731 by Benjamin Franklin and his friends. Today, it is a major center for scholarship on American history and culture from the colonial period through the end of the 19th century. Scholars from around the country, as well as abroad, have produced pathbreaking studies based on the library’s collections of rare books and graphics. The whole community of staff and readers participates in lively discussions related to all aspects of American history, often with special emphasis on race, gender, and class.

The Project. The overall project has developed from the exhibition “Picturing Women” (the website for which is www.picturingwomen.org). In the process of working on the exhibition, we realized that the portraits that appeared in antebellum books and periodicals are remarkable but underutilized. The specific project builds on work already done by past Hurford interns: a web-resource on American women (http://www.librarycompany.org/women/index.htm). This year the intern will scan images and add records for over seventy more women to our digital collections catalog, ImPAC (http://lepdamslibrarycompany.org:8881/R?RN=866615158) (See Plan of Work and Checklist; and see “Portraits of American Women section of ImPAC for sample records.) The online resource will be of use to cultural and art historians generally, as well as those studying 19th-century American women specifically. Finally, if time permits the intern will develop an exhibition for the Library Company’s website. (For example, see exhibition completed by the 2009 Hurford intern at the Library Company: http://www.librarycompany.org/women/virtue/index.htm)

This latest set of portraits provides evidence of the meaning of accomplishment, fame, and notoriety for women – and what constituted healthy mental, physical, and spiritual practices – within the context of 19th-century culture. Included are actresses and other performers, American Indians, noted beauties, and women in extreme old age. One remarkable subset, published in the American Phrenological Journal, indicates an interest in identifying health-inducing practices for ensuring longevity and a well-lived life. Similarly, the subset of women criminals suggests the phrenologically-informed notion that the faces of criminals show their base nature. Then as now, the historical significance of portraits is as much about the publisher and the viewer as the sitter, the artist, and the engraver.

The ImPAC records will contain digitized portraits, descriptions of the original print, and topical subject headings. For this part of the work, the intern will work closely with Cornelia King, Chief of Reference and Curator of Women’s History, and Sarah Weatherwax, Curator of Prints and Photographs. The project will help the Library Company meet one of its primary goals: to make its collections more accessible through the use of digital technology, especially for those who cannot come to the Library Company in person.

The intern will be based in the main reading room, Monday through Friday, from 9 a.m. to 4:45 p.m. S/he will assist in the day-to-day work of moving materials in and out of the reading room from the library’s closed-stack collections. The intern will balance activities such as paging, shelving, and
photocopying with the main component of the internship, the portrait project. In a library setting, the ability to balance a number of duties, some challenging and some mundane, is an important skill to develop. S/he also will attend the colloquia at which researchers present their projects for discussion with staff and other scholars. To gain a fuller understanding of the workings of the Library Company as a whole, s/he will also be given introductory sessions in the other departments (the print room with its separate reading room, the conservation laboratory, and the cataloging unit).

Special Skills. Through this experience, the intern will gain an understanding of the process of creating electronic access to digitized images, as well as an introduction to the field of special collections librarianship. S/he will also learn to:

- Synthesize information into cataloging records for visual materials in the Library Company’s digital collections catalog, ImPAC.
- Handle rare printed materials in a special collection context.
- Scan images for archival purposes.
- Finally, if time permits, the intern will create an exhibition featuring portraits of American women for the Library Company’s website.

Challenges and Rewards. For the intern, the greatest challenge will be to describe visual materials concisely, within the structure of the Library Company’s digital collections catalog. The intern will also benefit from the preparation of an exhibition, an important task curatorially, developing skills in exhibition design and writing on historical topics for a general audience. An additional reward to the intern will be a fuller understanding of the career paths represented in the Library Company community, where many staff members as well as readers have advanced degrees in history, literature, and/or library science. The reward of the portrait project will be a hands-on experience with a fascinating set of original sources. The reward for the Library Company will be the increased access to the portraits through the Library Company’s digital collections catalog. The exhibition preparation will provide the Library Company with the basis for a future exhibition, exhibitions being another key outreach strategy for research libraries.
Plan of Work

1. Working from the Checklist, pull volume(s) with published portraits of the women. If more than one portrait exists for a woman, select the best one to digitize.

2. Scan the portraits, after receiving training from members of the Prints and Photograph Department.

3. Examine texts accompanying the portraits for useful information on the women and their significance.


5. Create the cataloging records in ImPAC, after receiving training from Ms. King.

6. If time permits, design an online exhibition featuring portraits of American women.
Checklist of Portraits of American Women (for 2010)

J. Stanley Grimes, A New System of Phrenology (Buffalo, 1839), plate preceding p. 289.

Baker, Jane. Mother of Ann Baker Carson. Can this diagram be called a (group) portrait?

Baldwin, Henry, Mrs. Wife of Henry Baldwin (1780-1844)?? Image already scanned; needs record.
The American Book of Beauty, or, Token of Friendship (Hartford, 1845?), plate preceding p. [5].
The Family Circle and Parlor Annual (New York, 1850), plate preceding p. [153].

Bartlett, Fanny Lamson, 1799-1859.
Alexander A. Phelps, The Life of Mrs. Fanny L. Bartlett (Boston, 1860), frontispiece.

Benjamin, Sarah. 109-year-old woman.

Black Alice.
Eccentric Biography; or, Memoirs of Remarkable Female Characters, Ancient and Modern (Worcester, 1804), plate preceding p. vii.


Booth, Mary L. (Mary Louise), 1831-1889. Author, editor, and translator. NAW entry. Decide whether to add to “Women Writers” site.

Burns, Ella Virginia. Child prodigy.


Carson, Ann Baker. Can this diagram be called a (group) portrait?


Corwin, Jane H. Writer, but keep in this list for ImPAC. (too little bio available). See Introduction: “Having been a newspaper scribbler for ... many years ... I have thought it my duty ... to collect my pieces together, in the form of a book.”
   Jane H. Corwin, The Harp of Home (Cincinnati, 1858), frontispiece.

Coster, Mrs. (possibly Stephanie de Pau Coster (Mrs. Washington Coster) and her daughter Frances Stephanie Coster). Image already scanned; needs record. Ask Connie for jpg from MCNY.
   The American Book of Beauty, or, Token of Friendship (Hartford, 1845?), plate following p. [72].
   The Family Circle, and Parlor Annual, 1848 (New York, 1847), plate preceding p. [117].


Daviess, Mrs. Indian captive.

Davis, Paulina W. (Paulina Wright), 1813-1876. Suffragist.

De Wilhorst, Cora, b. 1835. Opera singer. Appleton's

Duff, Mary Ann, 1795-1857. Actress. NAW
   James N. Barker. The Tragedy of Superstition (Philadelphia, 1826), frontispiece.

Escars, Mary. Image already scanned; needs record.
   The American Book of Beauty, or, Token of Friendship (Hartford, 1845?), plate following p. [40].

Fant, Mary A. Wife of Edward L. Fant, Sr., Baltimore merchant. Sheet music.


Franklin, Deborah Read Rogers, 1708-1774.
   Franklin, Benjamin, The Works of Benjamin Franklin (Boston, 1840), vol. 7, frontispiece.

Green, Sarah Margru Kinson, d. 1858. Amistad captive; attended Oberlin College; missionary at Sierra Leone Mission for American Missionary Association)

Hardy, Sylvia. "The Maine Giantess."
   The American Phrenological Journal, vol. 21 (May, 1855), p. 120.
Heron, Matilda, 1830-1877. Actress. NAW

Hoyt, Adelia, 1802-1843? (Later Mrs. Noah Wilcox?). Image already scanned; needs record.
   The American Book of Beauty, or, Token of Friendship (Hartford, 1845?), plate following p. [16].
   The Family Circle, and Parlour Annual, 1849 (New York, 1848), plate following p. 76.

Johnson, Sophia, b. 1798.
   Sophia Johnson, The Friendless Orphan (Pittsburgh, 1842), title vignette.
   Sophia Johnson, Die verlassene Waise (New York, 1842), title vignette.

Keene, Laura, 1820?-1873. Actress and theatre manager. NAW
   Frank Leslie's Illustrated Newspaper, vol. 4, no. 103 (Nov. 21, 1857), p. 397.

Ketchum, Miss. (of Boston?). Image already scanned; needs record.
   The American Book of Beauty, or, Token of Friendship (Hartford, 1845?), plate preceding p. [65].


Lamar, Mary Hill, 1725-1799. Use LCP's 2637.O

Lankton, Chloé, 1812-1890.
   Harriet G. Atwell, Chloé Lankton, or, Light beyond the Clouds (Philadelphia, 1859), frontispiece.

Lathrop, Cornelia Amanda, 1835-1852.
   Henry W. Lee, Cornelia, or, The Deaf Mute (Rochester, 1853), frontispiece.

Leach, Emma, b. 1719. Dwarf. Use Boston imprint, with better woodcut; see Connie.
   Nathaniel Ames, An Astronomical Diary, or, Almanack for the Year of Our Lord Christ 1772 (Boston, 1771), p. [1].

Linnard, Anna Jane, 1800-1833. See Women in Religion website.

May, Juliana. Opera singer.

McCrea, Jane, 1753-1777. Loyalist woman killed by Indians during Amer. Rev.

M'Dougald, Elizobeth, b. 1796. Abandoned Scottish woman who followed her husband to North America, where she pursued him in Canada and the United States; she cross-dressed and joined the Army, and killed him when she finally caught up with him. (Or is this fiction?"
   The Life, Travels, and Extraordinary Adventures of Elizabeth M'Dougald (Providence, 1834), frontispiece.

Monk, Maria, d. 1850.  

*Day Is Closing o’er the Billow* (New York, 1834-1839?), cover.

Morris, Margaret Hill, 1737?-1816. Use LCP’s 2637.O  


Paine, Mary Ann, 1799-1852.  

Patton, Abby Hutchinson, 1829-1892. Member of Hutchinson Family singers.  

Rapp, Mrs. Likely Christina Benziger Rapp (1756-1830), wife of George Rapp (1757-1847). Presumably in a celibate marriage.  

Red Jacket, Wife of. Clarify whether Aanjedek or Awaogoh, if possible.  

Restell, Madame, 1812-1878. Abortionist. Also known as Caroline Lohman.  
*Wonderful Trial of Caroline Lohman, Alias Restell* (New York, 1847), wrapper vignette.

*Frank Leslie’s Illustrated Newspaper*, vol. 4, no. 119 (Mar. 13, 1858), p. 236.

Rolla, Teresa. Ballet dancer. Amer.?? Ital.??  
*Frank Leslie’s Illustrated Newspaper*, vol. 4, no. 92 (Sept. 5, 1857), p. 209.

Rowlandson, Mary White, ca. 1635-1711. Indian captive. Note: Reilly (p. 373) suggests the portrait was first used to depict Hannah Snell, an English woman who cross-dressed to become a soldier.  
Mary W. Rowlandson, *A Narrative of the Captivity, Sufferings and Removes of Mrs. Mary Rowlandson* (Boston, 1770), p. [2].

Scott, Harriet Hill, 1729-1795. See Liberty’s Daughters, p. 136. Use LCP’s 2637.O  

Scott, Julia H., 1809-1842.  

Shakola. A Mandan girl.  
	George Loder, *Lady! The Rose I Give to Thee* (Philadelphia, 1846), vignette, p. [1].

Smith, Georgiana. (i.d. presumed). Sheet music.
	F. Southgate, *Affection Schottisch* (Baltimore, 1858), cover.


Taggart, Cynthia, 1801-1849. See p. xv. Add subject heading "Invalids" if appropriate.
	Cynthia Taggart, *Poems*. 2nd ed. (Cambridge, 1834), frontispiece.

Taylor, Sarah, Louisa, 1809-1836.

Triplets, now seventy years of age. Image depicts Sybil Hurlburt Luddington, Sarah Hurlburt Bushnell, and Susan Hurlburt Grinnell.

Tyndal, Caroline Harriette.
	*The American Book of Beauty, or, Token of Friendship* (Hartford, 1845?), plate following p. [32].
	*The Family Circle, and Parlor Annual, 1848* (New York, 1847), plate preceding p. [45].

Ware, Harriet, 1799-1847. Philanthropist.
	Francis Wayland, *A Memoir of Harriet Ware* (Providence, 1850), frontispiece.

Washburn, Miss. Indian captive.

Wells, Rachel Hill, 1735-1796. Use LCP's 2637.0

White, Irene C. Educator.

Woods, Mrs. Indian captive.
	John Frost. *Daring and Heroic Deeds of American Women* (Philadelphia, 1860), plate following p. 120.

Wyatt, Sophia, d. 1857.

Women in McKenney & Hall (oversized)

Hayne Hudjihini. Also known as Eagle of Delight. Record there -- needs portrait.

Rantchewaine. Also known as Female Flying Pigeon and Female Eagle. Record there -- needs portrait.

Sacred Sun, ca. 1809-1835 or 6. Also known as Mohongo. Record is already there – needs portrait.
Women in J.O. Lewis (oversized)

O'-Check-Ka, wife of. Record there; needs portrait.
Lewis, J.O. *Aboriginal Portfolio*, vol. 1 (Philadelphia, 1835), unpaged.

Ta-Ma-Kake-Toke. Record there; needs portrait.
Lewis, J.O. *Aboriginal Portfolio*, vol. 1 (Philadelphia, 1835), unpaged.