



For Release:

9:00 p.m. EDT, November 29, 2008

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PearTree Press

The Hatchet: Lizzie Borden's Journal of Murder, Mystery & Victorian History

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NEW EMMA BORDEN PHOTOGRAPH DISCOVERED

FALL RIVER, Massachusetts—Through our indefatigable focus on pioneering scholarship and cutting-edge investigations into the hitherto uncharted realms of the Borden murders of 1892, Fall River history, and Victorian America, *The Hatchet* has already unearthed a considerable amount of groundbreaking artifacts, ephemera, documents, photographs, and data.

From the previously unidentified portrait photographs of Andrew and Sarah Borden, found unceremoniously leaning against a wall under a dusty shelf in the book room at Luther's Museum in Swansea, Massachusetts, to the substantial cache of Emma Borden owned books, mementos, scrapbooks, and photo albums, held unbeknownst to the curator by the Swansea Historical Society, to the significant discovery of the unknown image of Lizzie Borden as a child (found in collaboration with author Len Rebello), *The Hatchet* has endeavored to bring to light objects of historical importance and interest.

With luck, our quest will prove never-ending, as archives and family collections are located and opened for serious examination and study.

To that end, we are pleased to present to our readers, and the world, a new look at Lizzie Borden's older sister—from a recently acquired image of Emma, recorded in the prime of her young life.

According to the photographer's imprint on its reverse, the carte-de-visite (CDV) of Emma Borden was photographed at the Melville Sumner studio, when it was located at 5 S. Main Street, Fall River, Massachusetts.



A careful search of Fall River city directories shows that the Sumner studio was in operation at this address for only a short time, from 1874 to 1876. City directories were published the year following the data collection, so this span of years might include part of 1873 and 1877.

City directories were not published for Fall River in the years 1877 and 1879, but we know that by the 1878 listing the Sumner studio's address had changed to 48 S. Main Street. A search of the 1880 directory confirms that Sumner was still at his new number.

This research would seem to indicate that the date of this new image is from 1873 to 1877, or when Emma, who was born in 1851, was twenty-two to twenty-six years old.

Sumner's imprint contains several fancy fonts with a few curlicues in between, filling up a third of the back of the card in the center. This style of imprint dates the card from 1870 and later. The pastel pink color of the card stock on which the photo is affixed likewise dates the image to 1873-1910.

The only known image of Emma Borden as an adult comes to us from the collection of the Fall River Historical Society. It is undated and the photograph is archivally framed, so access to the reverse of the card, where the photographer's name and address is located, is unavailable to us. Michael Martins, curator of the Fall River Historical Society, feels that the known image dates from the 1880s, but cannot state, for certain, the year of its creation.

The new image appears to be a more youthful Emma, to be sure, but just how much younger is open to conjecture. Is she as much as ten years younger? Or, can there be but a few years between the two images?

This new image is an albumen print, popular from 1855 until 1920. Albumen is the white of a hen's egg and this binding agent was the most common form of print material in the 19th century. The image shows signs of fading and a yellowish-brown discoloration, both of which are hallmarks of the albumen print. Using 30X magnification, the paper fibers are visible through the binder in the highlights.



We are extremely lucky that both the known and new portraits were posed in the same manner and that the faces were turned in almost exactly the same direction. While we do not get to see Emma Borden full-faced, because of their similar pose, we are able to more accurately compare these two images and confirm their likeness using the standards of facial analysis, which compares distances between the ears and eyes, the nose and mouth, the chin and nose, and the eye to eye.

The Hatchet will premiere the picture in its November/December 2008 issue and include an article by Koorey on the discovery. Interested parties can view the image from the cover of the magazine at MondoLizzie.com, LizzieAndrewBorden.com, or HatchetOnline.com.

Stefani Koorey, who holds a Ph.D. in Theatre History and Dramatic Criticism from Penn State, is the webmaster of LizzieAndrewBorden.com, the preeminent Lizzie Borden web site, the administrator of the Lizzie Borden Society Forum, author of the blog MondoLizzie.com, and the editor and publisher of *The Hatchet: Journal of Lizzie Borden Studies*.

The Hatchet is an online quarterly journal devoted to the examination and investigation of the Borden Murders of 1892, the history of Fall River, Massachusetts, and Victorian America. Written for both the novice and seasoned Lizzie Borden enthusiast, *The Hatchet* takes a literate and entertaining approach through wide-ranging feature essays, reviews and criticism, interviews, fiction, art, poetry, and humor. Fact-filled, *The Hatchet* contains contributions by Lizzie Borden scholars and historians worldwide. Submissions are open and all authors and artists will receive monetary compensation for their work.

Koorey, an international speaker on all things Borden, recently appeared as an expert on the case on the Discovery Channel's documentary *Lizzie Borden Had An Axe* (2004). She also served as a consultant on the project and worked closely with producer Tim Evans of Morningstar Entertainment on locating other experts on the case and even advised former detective Tom Lange (of OJ Simpson fame) on where best to conduct the luminal test of the house.

For information, please contact Stefani Koorey at peartreepress@mac.com or at 407-761-2361 for further information.

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