



Winterthur LIBRARY

NEWS WINTER 2019

Greetings from Winterthur,

As I prepare to send the latest issue of the newsletter to press, amber leaves still dangle from the trees and blanket the ground below. The heat has been turned on in the library, and sales of Winterthur's famous mushroom soup and chili are up! By the time this reaches your mailbox, we will truly be in heading into the dark depths of winter. What better time to dive into the latest goings-on in the Winterthur Library!

We feel certain that this issue of *Winterthur Library News* will warm your winter soul. If you fancy yourself an armchair traveler (or perhaps a time traveler), you will enjoy Jeanne Solensky's essay about the adventures of a *fin de siècle* American artist in Paris, Joseph Mortimer Lichtenauer, as told through the pages of his diary—a recent acquisition in the Downs Collection. Librarian for the Printed Book and Periodical Collection, Sarah Lewis, makes her WLN debut with this issue. Since being promoted to Research Services Librarian in 2018, Sarah has become fascinated with the library's growing collection of booklets on Jell-O® and other gelatin products. Her article will serve as an introduction for many readers to Rose Knox, the American businesswoman behind one of America's leading gelatin manufacturers. Archivist Heather Clewell shares excerpts from the collection of letters written to Ruth Wales du Pont, wife of Henry Francis du Pont, by her famous pen pals.

Finally, the library staff and I very much appreciate your ongoing support for our Adopt-a-Book and Adopt-a-Piece-of-Ephemera initiatives. I hope that the list of books will serve not only as a way to show your support for the library but also as a bulletin of new scholarship relating to American material culture, decorative arts, and art conservation.

With all best wishes for a restful winter,



Emily Guthrie
Library Director, NEH Librarian for the Printed Book & Periodical Collection
Winterthur Museum, Garden & Library

THE DIARY OF AN AMERICAN IN PARIS

By Jeanne Solensky



Augustus Gerdes, Arthur Freedlander, and Mortimer Lichtenauer. Paris, 1898. Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera

In the fall of 1897, 21-year-old Joseph Mortimer Lichtenauer landed in Paris with a lofty ambition. He intended to pursue artistic studies at the preeminent training ground for many painters and sculptors, the renowned Académie Julian. Lichtenauer, while realizing the honor of his acceptance at the private school, soon chafed under the rigid rules that hindered his creative development. He and two fellow students, Arthur Freedlander and Augustus Gerdes, sought out fellow American artist William Turner Dannat to ask a monumental favor as a means of breaking out of the school's stifling confines yet still receive an education. Emboldened by Dannat's graciously agreeing to review and critique their work on a regular basis, the trio rented a studio on the rue Nôtre Dame de Champs within weeks. Lichtenauer would later attribute his progress to Dannat's mentoring.

Working in a combined space proved both beneficial and problematic for the three budding artists. One mishap revealed the cracks in this arrangement after Lichtenauer took their one shared key home overnight, leaving his two mates locked out. Nonetheless, this small space fostered a camaraderie among the trio as they shared not only meals and adventures together but also their hopes and concerns with their chosen, but very precarious, profession. Lichtenauer disclosed his interest in mural decoration and apprenticing with a decorator as a potential revenue stream, an idea that was met with derision from Freedlander and Gerdes. All three men also revealed their backup plans if painting wasn't successful: Lichtenauer possibly working as an art salesman, Freedlander as an orchestra cellist, and Gerdes trading in the artistic world altogether for a business one.

Lichtenauer took full advantage of living in the art-drenched city of Paris, taking time to visit the Sorbonne, the Luxembourg galleries, and art exhibitions to see popular works, among them murals by Puvis de Chavannes, James Abbott McNeill Whistler's "superb" portrait of his mother, Henry Ossawa Turner's *Raising of Lazarus*, and John Singer Sargent's *Carmencita*. Being surrounded by current paintings offered a more informal education outside of classes and the studio that he soaked up. However, Lichtenauer's activities did not all revolve around art and he spent time bicycling around the city, playing billiards, taking fencing lessons, and attending the opera and free concerts, the latter greatly appreciated by this student on a budget. Despite being generally favorable towards Paris, he did not hesitate to sometimes criticize his temporary home, disapproving of the "vulgar" and "stupid" music halls and the common practice of men keeping mistresses.

Although he busied himself with many social and cultural activities in Paris, he nevertheless faced some challenges. He greatly missed his family and worried whether he would be able to someday repay his father for his financial support. Lichtenauer also struggled with more external issues, one of them anti-Semitism when his membership application to the American Club was first rejected. He knew it was because of the "old prejudice" causing a "great ache" and he wondered if he would ever become accustomed to the world's "buffets and blows." Fortunately, this decision was soon reversed due to a simple mistake with the club accepting Lichtenauer.

His heightened awareness to prejudice made the Dreyfus Affair of extreme interest to him. His time in Paris coincided with a pivotal moment in the long-standing drama surrounding the case of French army captain Alfred Dreyfus, who was falsely accused and convicted of treason and sentenced to life imprisonment four years earlier. The writer Emile Zola's open letter to the French president in defense of Dreyfus, published in a newspaper in early 1898, led to a reevaluation of the case and a trial for Zola himself. Anti-Semitism was very much on display during this time, with Lichtenauer an eyewitness to students parading in the streets chanting "Long live the army!" and "Death to the Jews!", making him wonder if Paris would become a second Vienna.

Lichtenauer also kept abreast of current events by reading newspapers from home. The sinking of the Navy ship the *U.S.S. Maine* in February 1898 dominated the headlines, with Lichtenauer noting the disaster was "worked up by yellow journalism at home to the boiling point." His worries about sailing home in such a dangerous time led to inquiries at the Cunard office, where he was told that ships would be diverted to Canada if New York harbors were blocked. His diary ends on April 22 with the rather gloomy declaration, "The beginning of the End of Peace at Home."

While the diary does not record how he returned home, he did so safely as did his friends Freedlander and Gerdes at later dates. What became of these young artists after their Parisian days? Freedlander enjoyed success as a portraitist and later director of the Martha's Vineyard School of Art, and Gerdes found success in painting landscapes. Lichtenauer spent some time studying in Italy and later painted portraits and, despite his friends' concerns, decorative panels, some of which are in New York City's Schubert Theatre. He became a member of the Salmagundi Club, the American Art Federation, and the National Society of Mural Painters, and died at age 89 in 1966. His paintings are now owned by the Metropolitan Museum of Art, the Smithsonian's American Art Museum, and the Brooklyn Museum.

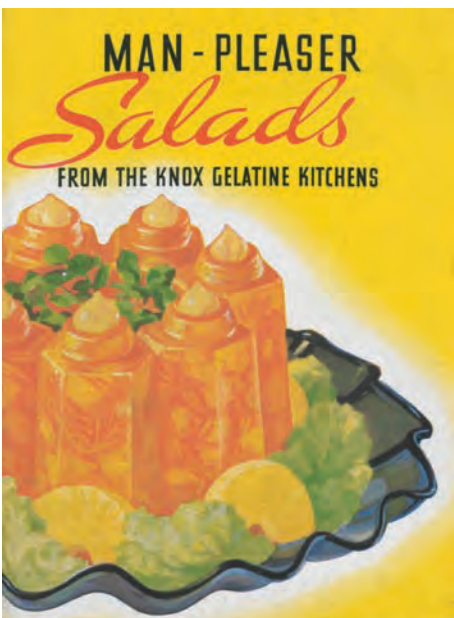
We thank the H. H. Wilson Foundation for supporting acquisition of this diary of a young artist's formative six months in Paris.

ROSE KNOX: WONDER WOMAN OF HER ERA

By Sarah Lewis



Mrs. Knox's Top 20 Delicious Salads and Desserts... Johnstown, NY. Charles B. Knox Gelatine Co., ©1942. Saul Zalesch Collection of American Ephemera, Winterthur Library.



Man-Pleaser Salads from the Knox Gelatine Kitchens. [Johnstown, N.Y.] : Charles B. Knox Gelatine Co., ©1938. Saul Zalesch Collection of American Ephemera, Winterthur Library,

days started by arriving at 9:30 a.m., handling various business affairs, and writing upwards of fifty letters before lunch. This would have eventually taken its toll. It took acknowledging she needed help and time, but soon Rose was sharing the responsibilities and running a well-oiled company. In 1947, Rose stepped down as president, handing the company over to her only surviving son James. She remained chairman of the board until her passing in 1950 at the age of 93. The history of gelatin, and of the Charles B. Knox Gelatine Company, are well documented by the collections of the Winterthur Library.

The origins of gelatin can be traced to medieval Europe when royals and upper classes enjoyed table centerpieces of gelatin filled with meats and fruits. Why was gelatin limited to the royals and upper classes? Simple, they had the staff and stock required to produce gelatin. A gelatin recipe from *Directions for Cookery: In Its Various Branches* (1837) by Eliza Leslie is indicative of typical 19th-century practices. The recipe may be summarized as follows: Using mostly water and eggs with some added spice and liquor for taste, one would boil a set of calves' feet until the meat dropped from the bones. Strain the liquid and set overnight. Then, spend two days boiling and straining the mixture until it becomes a clear jelly.

This time-consuming process was greatly simplified by the J. and G. Cox Company of Edinburgh, Scotland, who, in the 1840s, were selling gelatin in a dried sheet form. By 1845, Peter Cooper secured a patent for gelatin in powdered form, further facilitating the process of making gelatin. Even with these improved methods, it would not be until 1889 that one company would produce and promote the gelatin that would become a staple of the American pantry.

Charles B. Knox, a glove salesman, and Rose Markward married in 1883. They had three children and eventually settled in Johnstown, New York. They had a unique partnership: Charles discussed his business affairs with Rose and always consulted her before making vital decisions. He also gave her an allowance to run the household, and as his income increased so did her allowance. Rose was able to save her leftover money, and her savings allowed the couple to purchase a gelatin business in 1889 for \$5,000. In the early years of the Charles B. Knox Gelatine Company, Charles himself would sell gelatin after a day's work of selling gloves. Rose contributed by writing recipe booklets that sold in grocery stores. They were true partners for twenty-five years—as a couple, as parents, and in business.

Rose was fifty years old when Charles passed due to a heart condition. Many suggested that she sell the company or allow a man to run it in her stead, but Rose knew she needed to take up the reins for herself and their two sons. In an October 1921 article from *The American Magazine*, Rose stated that, "At the very outset, I decided that, as I was to be responsible for the business, I would run it my own way." She went on to say, "I just used common sense—a man would call it horse sense—in running the business. But from the first I was determined to run it in what I called a woman's way, because...after all, it was women who purchased gelatin." First order of business? Selling off Charles's advertising ventures, which included racehorses, airplanes, and a newspaper. She sold all and returned the profits to the Knox Gelatine Company.

During the forty years of running the company, Rose tripled sales; spent \$500,000 on research, which included creating a test kitchen; flooded the market with recipes; and incorporated the company twice. She improved employee morale by closing the manufactory's rear entrance, stating, "We are all ladies and gentlemen here together." In addition, she introduced two-week paid vacations and sick leave. During the World Wars and Great Depression, the company expanded and made a 5% profit each year. Rose attributed this to never having borrowed from the bank, saying, "I never was caught in a tight place without resources of my own." Rose was also the first female member of the American Grocery Manufacturers' Association, and in 1929, became its first female director.

Even though Rose was the Wonder Woman of her era, she had to learn to delegate responsibilities—something she had struggled to do even when Charles was alive. Her

PEN PALS OF RUTH WALES DU PONT

By Heather Clewell

In this brief article, we will read about a few of Ruth Wales du Pont's (1889–1967) “pen pals,” namely author Mary Roberts Rinehart, and Franklin and Eleanor Roosevelt.

Mary Roberts Rinehart (1876–1958) was born in Pittsburgh, Pennsylvania, and started writing short stories in high school. In 1896, she married Dr. Stanley Rinehart, whom some say was jealous of her writing success. Her first book, published in 1908, was *The Circular Staircase*; it established her as a leading mystery writer who, in her day, rivaled Agatha Christie. Rinehart also wrote hundreds of poems, travelogues, short stories, and eight plays, three of which were on Broadway at the same time. She changed the mystery novel genre with plotted themes and pulp fiction, and she gave us the phrase “the butler did it.”

The Archives has one undated letter from Rinehart to Mrs. du Pont written in Bar Harbor, Maine. In it, she thanks Mrs. du Pont for her letter and says that she feels sad about the loss of a mutual friend, a divorcee with young daughters. Rinehart goes on to explain that she wasn't as well as she should be and spends some days in bed. She misses her children and states “whatever the pattern of life may be, it must be too vast for our comprehension.” Order will prevail no matter what comes and that “merely living is a wonderful thing.” Rinehart was just “thinking on paper” and hopes Mrs. du Pont could come up to cool off a bit. Unfortunately, we do not have a response from Mrs. du Pont.

Ruth Wales du Pont was from Hyde Park, New York, and the Roosevelts were her neighbors. Eleanor Roosevelt (1884–1962) was a social activist, a United Nations representative, and the wife of Franklin Delano Roosevelt. In a letter dated November 20, 1934, Eleanor thanks Mrs. du Pont for the political cartoon that she gave to the president, who said that “people in prominent positions, such as Mr. Morgan and himself, must expect articles and cartoons of this nature...” The letter was signed “Affectionately.”

Franklin D. Roosevelt (1882–1945) was president of the United States longer than any other, from 1933–1945. In 1921, he contracted polio, but that did not stop him from leading an eventful life. Roosevelt wrote a letter to Mr. and Mrs. du Pont dated November 24, 1928, from Warm Springs, Georgia. He thanks them for their wire and says he is “enjoying a little rest” preparatory to taking up the duties of his office on January 1 (as governor of New York). On August 26, 1932, Roosevelt wrote thanking them again for their “prompt and hearty congratulations.” He and Eleanor were glad to hear from them and hoped to see them both soon. This wire must have been in response to Roosevelt's nomination for president. In his final letter to Mrs. du Pont only, dated January 12, 1933, FDR thanked her, her mother, and Henry Francis du Pont for their Thanksgiving Day message of congratulations. This time it was for being elected president of the United States.

Another letter in the Archives reminds readers that, politically, the Republican du Ponts did not approve of the Democrat Roosevelt or his programs. On February 18, 1954, Mrs. du Pont wrote a letter to various senators and representatives in Congress asking if it was possible to have Roosevelt's likeness taken off the dime, as it would need an act of Congress to do so. She did not feel he warranted the same honor as Washington and Lincoln, and Representative Herbert B. Warburton, from Delaware, agreed with her. However, Warburton believed that little good would be done through the process. Roosevelt's likeness was placed on the dime to call attention to poliomyelitis, and Mrs. du Pont felt that “sufficient impetus has now been given this cause.”



FEATURED FELLOWS



Long-term Winterthur Research Fellows from left to right: Erica Lome, Marika Plater, and Erin Pauwels

Erica Lome

Erica Lome is a Ph.D. candidate in the *American Civilization* program at the University of Delaware. Her dissertation, “Heirlooms of Tomorrow: Crafting and Consuming American Reproduction Furniture, 1890–1945,” examines the historical evolution and cultural impact of the reproduction furniture trade during the Colonial Revival movement. Whether handmade in a workshop or batch-produced for the retail market, reproductions constitute one of the most successful and enduring commercial products in American history. At Winterthur, Erica is researching furniture trade catalogues, interior decorating treatises, and manuals for how to “antique” furniture at home. These sources demonstrate how Colonial–Revival style became the mainstream material expression of American identity in the early 20th century. She is also diving into the business records of cabinetmakers who worked in the trade, including Olaf Althin, Isaac Kaplan, and Enrico Liberti. Looking through design drawings, furniture templates, and account books left behind by these craftsmen sheds light on the significant contributions of immigrants to the Colonial Revival and to the creation of an indelible American style.

Marika Plater

Marika Plater is a Ph.D. candidate in the department of history at Rutgers University. Marika’s dissertation, “Escaping Gotham: An Environmental History of Working-Class Leisure and Activism” explores parks, beer gardens, and groves where working-class New Yorkers spent free time during the long 19th century. Marika has found evidence of class conflict related to green spaces in the Downs Collection. Walter M. Oddie’s diary recounts how “roughs” climbed a tree in 1828 order to watch a performance taking place within a private pleasure garden, for example, while Edmund Palmer reflected on a “little rogue” who asked to be let into the gated St. John’s Park in 1845. Marika has also been working in the rare books collection with legislative proceedings and exposés related to corruption in the city’s Department of Public Parks. These sources support the project’s argument that working-class New Yorkers who lacked equitable access to green spaces sought more opportunities to experience nature.

Erin Pauwels

Erin Pauwels is the 2019–20 Postdoctoral Fellow at Winterthur and an Assistant Professor of Art History in the Tyler School of Art and Architecture at Temple University. She received her Ph.D. in art history and American Studies from Indiana University and holds an M.A. in Humanities and Social Thought from New York University. Her current book project, *Napoleon Sarony and the Art of Living Pictures*, examines the legacy of Napoleon Sarony, an American photographer and printmaker whose popular commercial imagery illuminates how early mass visual culture shifted definitions of fine art and the social role of the artist in the 19th-century United States. At Winterthur, she is working with examples of mid-19th-century lithographs and illustrated books in the Downs Collection, as well as the correspondence of American artists in the Alfred Stebbins Autograph Collection.



ADOPT-A-BOOK

We hope you will consider sponsoring the adoption of a book. Questions about the books and the adoption process may be directed to Emily Guthrie (eguthrie@winterthur.org / 302.888.4630).

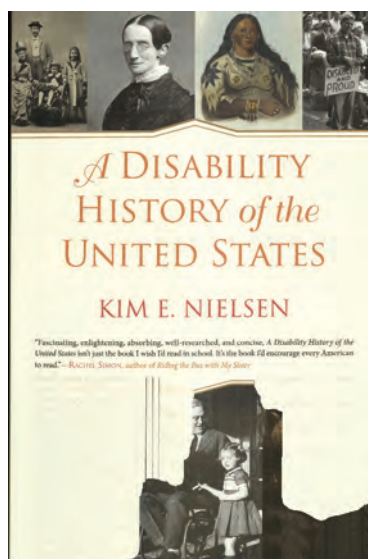
Donations may be made by check or online at <https://inside.winterthur.org/give>. Within the “Additional Information” section, please use the comments field to specify that the gift is for the library, and note the book that you are sponsoring. Checks should be made payable to Winterthur Museum and may be sent directly to Winterthur Library, 5105 Kennett Pike, Winterthur, DE 19735. We thank you very much!

***American Lucifers: The Dark History of Artificial Light, 1750–1865*, by Jeremy Zellen. University of North Carolina Press, 2019 \$34.95**

The surprisingly violent struggle to produce, control, and consume the changing means of illumination over the 18th and 19th centuries transformed slavery, industrial capitalism, and urban families in profound, often hidden ways. Only by taking the lives of whalers and enslaved turpentine makers, match-manufacturing children and coal miners, night-working tailors, and the streetlamp-lit poor as seriously as those of inventors and businessmen can the full significance of the revolution of artificial light be understood.

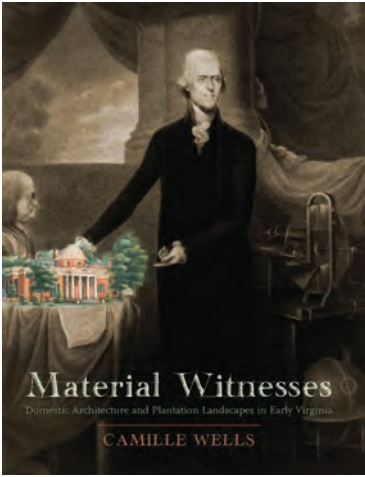
***The Chiaroscuro Woodcut in Renaissance Italy*. Naoko Takahatake, ed. Prestel, 2018 \$45.15**

Featuring more than 100 prints and related drawings, this book incorporates pioneering art historical research and scientific analysis to present a comprehensive study of chiaroscuro woodcuts. Essays trace its creative origins and evolution, describing both materials and means of production. Brimming with full-color illustrations of rare and beautiful works, this book offers a fresh interpretation of these remarkable prints, which exemplify the rich imagery of the Italian Renaissance.



***A Disability History of the United States*, by Kim E. Nielsen. Beacon Press, ReVisioning American History series, 2013 \$16.00**

A Disability History of the United States pulls from primary-source documents and social histories to retell American history through the eyes, words, and impressions of the people who lived it. The author argues that to understand disability history is not to focus on a series of individual triumphs but rather to examine mass movements and pivotal daily events through the lens of varied experiences. Throughout the book, Nielsen illustrates how concepts of disability have shaped the American experience—from deciding who was allowed to immigrate, to establishing labor laws and justifying slavery and gender discrimination.



***Material Witnesses: Domestic Architecture and Plantation Landscapes in Early Virginia*, by Camille Wells. University of Virginia Press, 2018 \$75.00**

In this eagerly anticipated volume, Camille Wells, one of the foremost experts on 18th-century Virginia architecture, gathers the discoveries unearthed during a career spent studying the buildings and plantations across the Chesapeake region of eastern Virginia and Maryland. Drawing on the skills and insights of archaeologists and architectural historians to uncover and make sense of layers of construction and reconstruction, as well as material evidence and records ranging from ceramics, furniture, and textiles to estate inventories and newspaper advertisements, Wells poses meaningful questions about the past and proposes new ways to understand the origins of American society.

***Metal Soaps in Art: Conservation and Research*. Francesca Casadio, Katrien Keune, et al., eds. Springer Cultural Heritage series, 2019 \$103.71**

A survey of the current state of knowledge in the field of metal soap-related degradation phenomena in art works. It contains detailed descriptions and images of the different phenomena and addresses the practical aspects of soap formation, preventive conservation, and treatment.



***Specimens of Hair: The Curious Collection of Peter A. Browne*, by Robert McCracken Peck and Rosamund Purcell (photographer). Blast Books, 2018 \$26.40**

To a 19th-century amateur naturalist named Peter A. Browne, hair was of paramount importance: he believed it was the single physical attribute that could unravel the mystery of human evolution. He vigorously collected human and animal hair in his quest to account for the differences and similarities between groups of humans. The result of his work is a twelve-volume archive of mammalian diversity. Sequestered in the archives of the Academy of Natural Sciences in Philadelphia to which Brown bequeathed them, they are a unique manifestation of the avid collecting instinct in 19th-century scientific endeavors to explain the mysteries of the natural world.

***Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters*, by Hugh Belsey. Yale University Press, 2019 \$165.91**

Containing approximately 1,100 paintings, Belsey includes nearly 200 works newly attributed to the British master. He also updates information about Gainsborough's subjects and specially commissioned photography. Each portrait entry includes the biography of the sitter—including several newly identified—the painting's provenance, and exhibitions in which each

work was shown. Gainsborough's copies after Old Masters, painted in admiration and used to assimilate their style of painting into his own work, are documented here as well. Research includes in-depth analysis of newspaper archives and other printed material to establish the date of a painting's production, chart the development of the artist's style, and assess the impression the work made within the context of its time.

***Undercurrents of Power: Aquatic Culture in the African Diaspora*, by Kevin Dawson. University of Pennsylvania Press, 2018 \$38.42**

The histories of slavery have largely chronicled the fields of the New World, whether tobacco, sugar, indigo, rice, or cotton. However, most plantations were located near waterways to facilitate the transportation of goods to market, and large numbers of agricultural slaves had ready access to water in which to sustain their abilities and interests. Dawson builds his analysis around a discussion of African traditions and the ways in which similar traditions—swimming, diving, boat making, even surfing—emerged within African diasporic communities. *Undercurrents of Power* not only chronicles the experiences of enslaved maritime workers but also traverses the waters of the Atlantic repeatedly to trace and untangle cultural and social traditions.



LIBRARY STAFF AND CONTACT INFORMATION

Carley Altenburger, Librarian, Joseph Downs Collection of Manuscripts and Printed Ephemera

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Laura Parrish, Librarian, Joseph Downs Collection of Manuscripts and Printed Ephemera

Jeanne Solensky, Andrew W. Mellon Librarian, Joseph Downs Collection of Manuscripts and Printed Ephemera

Melissa Tedone, Library Conservator

Rebecca Olsen, University of Delaware Graduate Assistant, 2019–2020

General Queries

Phone: 302.888.4681

E-mail: reference@winterthur.org

Hours: Monday–Friday, 8:30 am–4:30 pm

Second Saturdays: 9:00 am–1:00 pm

WinterCat: <http://library.winterthur.org:8001/>

Digital Collections: <http://contentdm.winterthur.org/digital>

Masthead from Nicolas de Malezieu, *Serenissimi Burgundiae Ducis Elementa Geometrica*.
Patavii: Ex typographia Seminarii, apud Joannem Manfrè, 1713. RBR QA464 M24

Decorative motif from *Recueil de Vases, Plafonds, Ornements et Autres d'Architecture* (1682–ca. 1700). RBR NK1340 R31 F