

WINTERTHUR



Winterthur Library News

Summer 2017

Greetings from Winterthur.

Summer has arrived, and the library remains a very busy place. Although our WPAMC and WUDPAC graduate students are away doing thesis research and summer work projects, 19 research fellows from as close as the University of Delaware and as far away as Tsinghua University in Beijing, China, will be making use of the library and all its resources. Their presence here is enormously stimulating and inspiring for the library staff.

This issue features two very thoughtful articles on lessons learned from special collections material. During a volunteer cataloguing project, Ph.D. student Alexander L. Ames discovered the value of examining the physicality of a 1783 German hymnal. Kacey Stewart, our University of Delaware graduate assistant, transcribed the mid-19th-century journals of a horticulturist leading him to ponder later alterations to the author's environment.

Additionally, we highlight autographs of historical figures found in the Winterthur Archives; a new daybook acquisition made with the support of the H. W. Wilson Foundation; and the upcoming library exhibition *Artists at Work: The Practice of Painting*.

As usual, we include a group of publications that are up for adoption. Also remember our new weekend hours 9 am–1 pm on the second Saturday of each month.

We hope you both enjoy this newsletter and find it informative. Emily, Jeanne, myself, and all of the library staff send all best wishes.

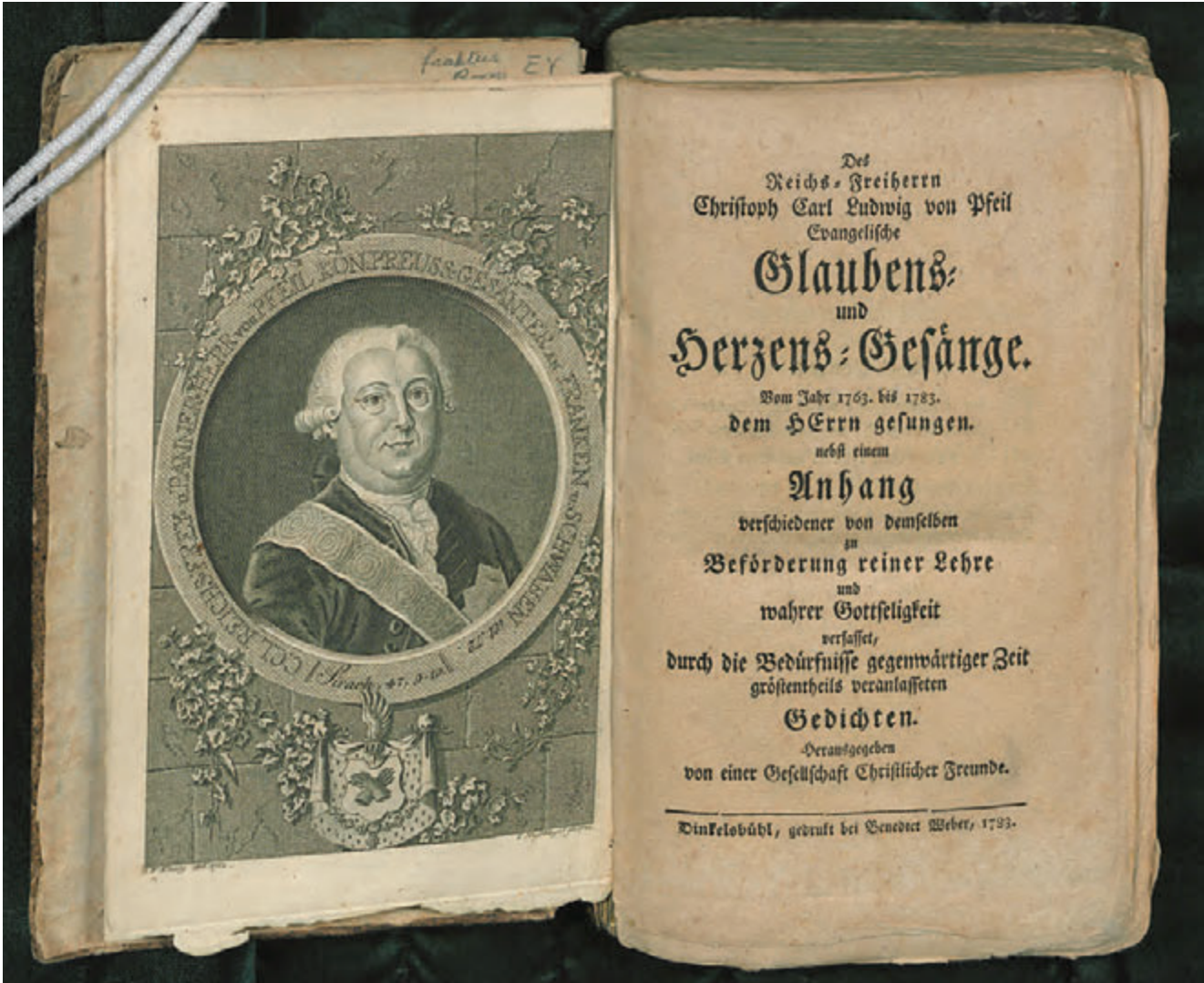
Gregory J. Landrey
Director for Academic Affairs



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BEAUTY IN IMPERFECTION: BRINGING DESCRIPTIVE BIBLIOGRAPHY TO BEAR ON THE CATALOGUING OF FRAKTUR ROOM BOOKS

by Alexander L. Ames



Title page of *Glaubens-und Hertzens-Gesänge* showing the insertion of the frontispiece and the physical condition of the volume.

What constitutes beauty, as far as a rare book is concerned? For many bindery collectors, the perfect rare book is one that looks unchanged from the moment it left the bindery—a book that shows little wear and tear, even many years after its publication. Such volumes do indeed make for lovely specimens on collector and library bookshelves, but of course most books do not survive through the centuries in such pristine condition. Rather, they show signs of use by one or several owners and have borne the brunt of active use over many years. Whereas to some eyes such wear and tear might detract from the book's beauty, to the bibliographically inclined, signs of use might well enhance the volume's analytical value. Evidence of the use that most books endure over time can often open opportunities for close analysis of book structure and use by their readers.

This point was underscored to me when volunteering over the past year in the Winterthur Library on a cataloguing project involving an assemblage of mostly German-language books that were once housed in the Museum's Fraktur Room but then transferred to the library's rare book collection. Having recently completed a Rare Book School course titled "Introduction to the Principles of Descriptive Bibliography" in Charlottesville, Virginia, I anxiously engaged with the books as interesting and important sources for understanding book construction of centuries past. Unsurprisingly, the books that had suffered some deterioration at points over their several-hundred-year history offered the best opportunity for close examination of historical printing, binding, and use. A 1783 copy of Christoph Carl Ludwig von Pfeil's *Glaubens-und*

Beauty in Imperfection continued...

Hertzens-Gesänge, or Faith and Heart Songs in the Winterthur Library, for example, has endured much in the way of wear and tear over the years before it arrived at Winterthur. Its deteriorated front board is attached to the rest of the volume by just a single thread. The back board, with its heavily worn hinge, may not be far behind. The book's evocative deckle edges (the uncut, uneven edges of the individual leaves comprising the text block) have been darkened by years of exposure to the elements. But the book's many deteriorations and imperfections illuminate a wealth of bibliographical data that help us understand its physical construction. Not only did these data aid me in preparing a catalogue record for the book, but they make the volume a useful tool for bibliographical instruction.

The book's paper, it is true, may be of the relatively low quality commonly associated with German publications of the handpress period, but the paper's chain lines and watermarks are clearly visible, which helps to establish the book's format. A "vatman's tear," or the residual mark from a drop of water that inadvertently fell on the paper during production, appears on the title page. Portions of the book's spine may have fallen away, in so doing revealing the many gatherings sewn together to construct the volume more than two centuries ago. The sewing of the binding itself has loosened over the years, allowing the bibliographer easily to determine the size of individual gatherings.

My Winterthur Library cataloguing mentor Linda Martin-Schaff and I have often discussed the relationship between "everyday" rare book cataloguing and the scholarly endeavor of bibliography, which we may define as the study of the transmission of texts across time via the physical apparatus of books and manuscripts. It is usual practice to catalogue a book without paying especial attention to bibliographical issues such as format, binding structure, and so on, partly for the sake of efficiency, and partly because most books simply don't require that level of analysis for identification purposes. But especially with early printed works that have undergone a significant amount of change over the years (in particular the loss of a title page), one must sometimes look to the physical makeup of the book to determine author, title, and date of publication and thus arrive at decisions regarding catalogue description. Bibliography certainly proved useful in the context of my work at the Winterthur Library, both in constructing accurate catalogue records and appreciating the material complexity of books from epochs past.

"There is a kind of beauty in imperfection," wrote cinematographer Conrad Hall. Such is certainly the case for Christoph Carl Ludwig von Pfeil's *Glaubens-und Hertzens-Gesänge*, which reveals its bibliographical secrets, in part, by means of the wear and tear it endured over the centuries before coming to Winterthur for much-needed care and respite. While pristine copies of rare books are always desirable, copies that exhibit the patina of years offer valuable lessons to the discerning bibliographer. We certainly should not judge the value of this book by its nearly detached cover. Indeed, when examined with the eyes of a descriptive bibliographer, the volume offers exciting avenues for book-historical observation, analysis, and interpretation.

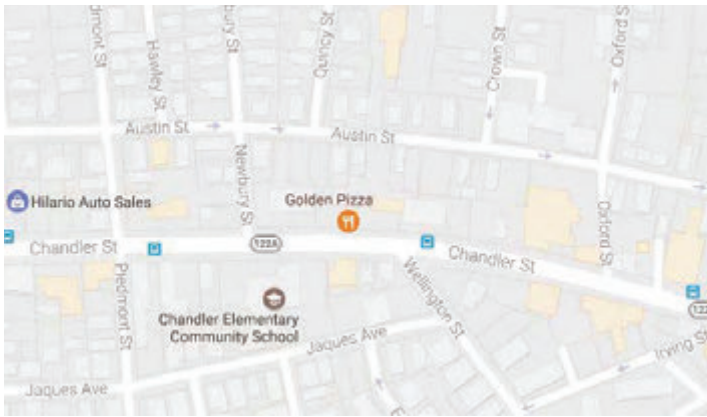
Alexander Lawrence Ames is a 2014 graduate of the Winterthur Program in American Material Culture and a doctoral candidate in history and museum studies at the University of Delaware. He volunteered in the Winterthur Library from January 2016 to February 2017, cataloguing rare books. He tweets about bookish topics @Alex_L_Ames.

Deckle edges on Christoph Carl Ludwig von Pfeil's Glaubens-und Hertzens-Gesänge, or Faith and Heart Songs.



GEORGE JAQUES' JOURNALS AND THE OBSERVATION OF ENVIRONMENTAL CHANGES

by Kacey Stewart



Jaques' 1852 hand-drawn lot plan of a section of Worcester and a 2017 Google map showing the same area and streets.

It can be difficult to comprehend how much humans alter the earth simply because it happens slowly. We usually do not think much about it when a new shopping center or neighborhood is built. If we lose one field or wooded lot, we still have another. Everything is alright when we see increased convenience or a small boost to the economy. But what if we could speed up time to see the drastic changes that humans have made to the landscape of North America? Thanks to archival collections, we can.

Transcribing the journals of George Jaques at the Winterthur Library, I was able to develop a better understanding of the course that land development has taken in the United States over the past two centuries. Jaques was an agronomist and nurseryman in Worcester, Massachusetts, during the mid-nineteenth century. Much of the journals describe his daily activities seeing to the cultivation of fruiting and flowering trees which he sold. His lists of apple and pear cultivars provide a record of foods that have largely been lost through the industrialization of agriculture. When describing the transplanting of a large purple beech tree (*Fagus sylvatica* f. *purpurea*), he illustrates a process of introducing non-native species to the North American continent—perhaps others he planted are now considered invasive.

He provides a description of rural New England life, which feels especially quiet in comparison to our own high-speed world today. A true gentleman farmer, he performed little of the physical work that took place on his nursery. Instead, hired hands, who were often Irish immigrants, provided much of the labor. His privilege afforded him the liberty to pursue more literary pursuits.

Some of the entries in his journal were developed further and published as articles in the *Journal of Agriculture* on topics ranging from the best methods for pest control to the architecture of farmhouses. He was not only an accomplished writer, but also an avid reader devouring the popular literature of his day from novels by Dickens to treatises on architecture by Downing and Ruskin.

After the death of his father, Jaques began to subdivide and sell off some of his own land throughout the 1850s. He remarked that the tree business is not as profitable as he would have liked it to be. A life-long bachelor, perhaps he felt the property was too much to maintain by himself. Much of the second volume of his journal contains detailed accounts of these land transfers, including size of lot, any buildings, and the amount received. Jaques' manipulation of the land through farming, and ultimately exchanging it for money, reveals a story of human alteration of the New England countryside. Reading these journals, I was able to see Worcester not simply as a town in Massachusetts, but as land in process.

In his account of land transactions, Jaques provides hand-drawn maps as well as addresses. Having never been to Worcester myself, I decided to take a look on Google Earth to see what the property looked like today. To my surprise, the image in front of me was of a bustling city with brick after brick building and a sidewalk-lined street. As I moved up and down the streets of Worcester through stoplights and past convenience stores and gas stations, I started to wonder—had I typed in the correct address? Sure enough, I had. Zooming back out, I found the street map on the computer screen matched perfectly the one Jaques drew by hand.

Jaques felt a strong civic duty, and likely he perceived the subdividing of his land as not only a benefit to himself but to the larger community. He ran for and served as a local politician, and he helped raise funds for the building of new roads. Some of his entries reveal his great pride that members of his family had helped fund the construction of canals. He was

George Jaques' Journals continued...

participating in what he thought to be much larger process of *improvement*. The building of new homes in place of the nursery would have seemed to be just another step in the civilization of America. After his travels in Europe, he remarks that America is far inferior in art, architecture, and literature. Unaware of the ecological consequences, Jaques saw the type of development taking place on his land as a necessary part of building a stronger community and refining American culture.

I often get questions about why I would choose literature as my point of access to study the environment. Why not go into the sciences? How could doing ecocriticism possibly have more of an impact than ecology? Why work in a library, reading books, when I could be outside testing for toxins or temperature fluctuations? They are fair questions. I have a range of responses that I usually give to answer it, but George Jaques' journals provide some of the most concrete reasons to the value of this type of work: first is perspective, and second is the ability to chart the cultural movements that shape our current environmental condition. Our lives are too short, and the processes of human development are far too slow for us to comprehend exactly how we have been altering the earth. Primary sources are crucial not simply because they allow us to see the past but because they help us to better understand the present. The science is only half the story. Various tests can reveal the damage that has been done but do very little to explain the human attitudes which have led to those results. By turning to historical documents, we can understand what people were thinking as they made decisions regarding the earth.

Kacey Stewart is a graduate student in the English Department focusing on American environmental literature at the University of Delaware.

THE DAYBOOK OF PIFER WASHINGTON CASE

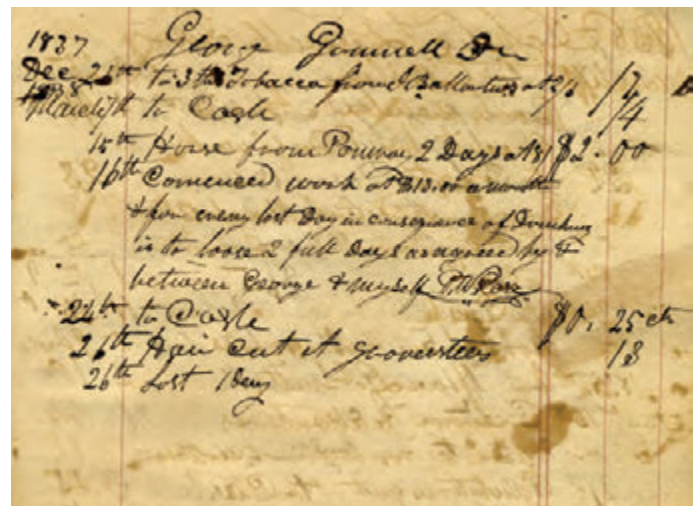
by Jeanne Solensky

In 1834 when Pifer Washington Case (1811–1862) began recording entries in his ledger, his hometown of Johnstown village was situated in Montgomery County, New York. Four years later at the book's completion, Johnstown was the seat of newly created Fulton County. Going by this volume, this change didn't register with Case, whose focus was making a living as a painter. He painted, varnished, and grained a variety of vehicles, furniture, doors, walls, floors, clock faces, signs, barber poles, store display cases, looking glass frames, cheese tubs, and fireboards, and he also hung wallpaper. When not decorating or covering surfaces, Case marked bags and buffalo skins, sanded wood, made tailor's measures, cleaned brass plating, cut and set glass, and performed days of unspecified labor. Other entries mention materials, including the purchase and mixing of paints, turpentine, putty, white lead, paint wash, and oil. While paint colors are often mentioned, Case unfortunately did not note where or on what they were used, although painting mahogany (faux painting) was specified. Notations at the back of the ledger—on the lowest prices possible for a variety of glazing and formulas for figuring the putty amounts for lights—provide more details on his occupation.

Case's standing in the community is reflected in his customers. Besides individual clients, Case worked for his village and local churches and stores in Johnstown and the neighboring Gloversville. In March 1838 village trustees hired Case to paint a hook and ladder wagon, followed by several men ordering the painting of hook and ladder hats, attesting to the constant need for firefighting equipment, especially after the conflagration of St. John's Episcopal Church two years earlier. A new church was soon erected with Case and his team spending considerable time in late 1837 painting it.

Case's workload was heavy enough that he contracted jobs out to several painters and one apprentice, and accounts with them offer insights into craftsmen's lives. After beginning work on April 12, 1836, George Grinnell's lost time for the remainder of the year totaled 45 days apparently due to intoxication; an agreement two years later stipulated the forfeiture of two days' wages for every day lost to drunkenness. However, Grinnell did not face any repercussions for missing three days in early November 1837, as John T. Liswell lost the same amount of time for the same reason—a state election. In early America when travel to polling places and lengthy celebrations accompanied elections, work sometimes ceased for the call of civic duty. In this particular election, Whigs won a majority of state senate and assembly seats, overturning the Democratic party of the new President Martin Van Buren, a local boy born 60 miles away.

We appreciate the support of the H. W. Wilson Foundation in the purchase of this account book.



Case's labor agreement about lost time with worker George Grinnell, 1838.

AUTOGRAPHS IN THE WINTERTHUR ARCHIVES

by Heather Clewell



Detail of embossed Jumbo on P.T. Barnum letterhead, 1882; undated photograph of Salem Wales.

(1820–1887). He was a showman who loved publicity, and in 1871, he started a traveling circus which included Charles Stratton, better known as Tom Thumb (1838–1883). Barnum also served for several years in the Connecticut legislature.

In his letter of 1866 to Salem Wales, Barnum complained about his lack of stamina and said he wanted to keep a good state of preservation (his underline). He also hoped to gather some friends together to buy land and buildings near each other in New York City to create something like a present-day gated community. Between 1874 and 1889, the Barnum and Wales families tried on several occasions to have dinner together, but Barnum usually sent regrets, saying that he was just too busy. One more note about P. T. Barnum: The letterhead of note to Wales in 1882 was embossed with a rust-colored elephant named “Jumbo.” Chester Alan Arthur (1829–1886) became president of the United States after the assassination of President James Garfield (1831–1881) in 1881 and served until 1885. Arthur was originally a lawyer in New York City and at one time was the customs collector for the Port of New York. In a letter to Salem Wales, written in 1879, Arthur wanted to recommend a builder for the new Union League house.

Regretfully, the Archives does not have copies of the letters that Salem Wales wrote to his famous correspondents, which is indeed unfortunate since they would help provide context to the exchanges.

Our fall issue will feature another article detailing more autographs found in the Winterthur Archives.

Years ago while sorting through the many cartons of material in the Winterthur Archives, I remember being surprised by the number of letters to various du Pont family members from “famous” people. Perhaps one might expect this type of correspondence given the wealth and renown of the du Pont family; however, many of the letters were written to Ruth Wales du Pont’s side of the family, namely to Salem Wales (1825–1902) and his son Edward (1856–1922). That is not to say that Henry Francis du Pont and his wife did not receive their fair share of letters from famous people. The letters between Mr. du Pont and Jacqueline Kennedy concerning the refurbishing of the White House are noteworthy, and there are also letters from Lady Bird Johnson on the same subject. The letters from Andrew Wyeth to Mr. and Mrs. du Pont are social in nature, as are the letters from various ambassadors, lords, barons, and presidents including Franklin Roosevelt and William Taft. These letters were signed by the famous, hence their value as autographs. This article will highlight the letters of the more historical figures who wrote to the family.

Salem Wales, Ruth Wales du Pont’s grandfather, was at one time the managing editor of *Scientific American* and president of the New York Department of Parks, and he also served as a park commissioner. In 1874, he was the Republican candidate for the mayor of New York. He had written contact with several noted people, one of whom was Horace Greeley (1811–1872). Greeley was a journalist who founded and became editor of the *New York Tribune* in 1841. He was also noted for his anti-slavery stance. Greeley’s letters to Wales ranged from 1864, when he invited Wales to a convention, to 1871, when Greeley was writing his views on political economy and social reform. Wales was in Paris, France, when Greeley wrote to him discussing politics in general in 1867, and no, he did not tell Wales to “go west.”

Phineas Taylor Barnum (1810–1891) wrote to both Mr. and Mrs. Salem Wales. Barnum was responsible for the 1849 American tour of the “Swedish Nightingale,” Jenny Lind

ARTISTS AT WORK: THE PRACTICE OF PAINTING JULY 25–OCTOBER 8, 2017



Self-portrait of Thomas Nast with palette, 1879.

Benjamin West. John Singleton Copley. Rembrandt Peale. We’re familiar with their paintings, but how much do we know of their challenges in establishing themselves as recognized artists of their times? This exhibit features material from American artists working from colonial days through the early 1900s, and it traces the evolving occupation of the professional painter. Early self-instruction led to the organization of schools and associations for better training and guidance, swelling the ranks. As competition grew, artists needed to promote themselves, seek and retain patrons, and stay afloat.

This exhibit, on view in the case at the library entrance, was curated by Jeanne Solensky.

ADOPT A BOOK

We hope you will consider sponsoring the adoption of a book. All donors will be recognized in our next newsletter. If you have any questions about the books or the adoption process please contact Emily Guthrie (eguthrie@winterthur.org). Donations can be made by check or online. Checks should be made payable to Winterthur Museum, and may be sent directly to Winterthur Library, 5105 Kennett Pike, Winterthur, DE 19735. Online donations can be made using this link: <https://inside.winterthur.org/give2017>. Please use the comments field to specify the book that you are sponsoring. We thank you very much!

We offer thanks to the following individuals who generously came forward to adopt books listed in our Spring 2017 newsletter: Gina Bissell, *William Merritt Chase: A Modern Master*; Nicholas Vincent, *A Field Guide to Identifying Woods in American Antiques & Collectibles*; and Barbara Nickerson, \$250 towards the acquisition of books on the list.

***The Springboard in the Pond: An Intimate History of the Swimming Pool*, by Thomas A. P. van Leeuwen. The MIT Press, 2000. \$22.15**

Although others have written eloquently on the relationship of water to built form, until now no one has investigated the swimming pool as a quintessentially modern and American space, reflecting America's infatuation with hygiene, skin, and recreation. In *The Springboard in the Pond*, Thomas van Leeuwen looks at a familiar hole—the domestic swimming pool—and discovers an icon indispensable to the reading of twentieth-century modernism. Van Leeuwen explores the human relationship to water from a variety of viewpoints: social, religious, artistic, sexual, psychological, technical, and above all architectural.

***René Lalique: Enchanted by Glass*, by Kelley Jo Elliot. Yale University Press, 2014. \$54.80**

René Lalique, a master artist and designer of early 20th-century France, initially achieved fame for his jewelry creations that were widely admired and collected. He began experimenting with glass in the 1890s, and was so captivated by the material that he spent the rest of his career working with it exclusively. The glass objects that he designed, such as vases, ashtrays, tableware, and other household accessories, are now considered iconic representations of the Art Nouveau and Art Deco movements. Hundreds of color photographs—including many dramatic, full-page images—spotlight individual pieces of glass and original wax and plaster models selected from the extensive collection of The Corning Museum of Glass.

***Dressed for War: Uniform, Civilian Clothing & Trappings, 1914 to 1918*, by Nina Edwards. I. B. Tauris, 2014. \$28.89**

Men in khaki and grey squatting in the trenches, women at work, gender bending in goggles, with overalls on over their trousers. What people wear matters. Well illustrated, this book tells the stories of what people on both sides wore on the front line and on the home front through the seismic years of World War I. Nina Edwards reveals fresh aspects of the war through the prism of the smallest details of personal dress, of clothes, hair and accessories, both in uniform and civilian wear.

***Food in Art: From Prehistory to the Renaissance*, by Gillian Riley. Reaktion Books, 2015. \$41.81**

From Giuseppe Arcimboldo's painting of the Holy Roman Emperor Rudolf II as a heap of fruits and vegetables to artists depicting lavish banquets for wealthy patrons, food and art are remarkably intertwined. In this richly illustrated book, Gillian Riley provides fresh insight into how the relationship between humans and food has been portrayed in art from ancient times to the Renaissance. Riley argues that works of art present us with historical information about the preparation and preservation of food that written sources do not—for example, how meat, fish, cheese, and vegetables were dried, salted, and smoked, or how honey was used to conserve fruit.

***Postcard America: Curt Teich and the Imaging of a Nation, 1931–1950*, by Jeffrey L. Meikle. University of Texas Press, 2016. \$45.00**

From the Great Depression through the early postwar years, any postcard sent in America was more than likely a “linen” card. Colorized in vivid, often exaggerated hues and printed on card stock embossed with a linen-like texture, linen postcards celebrated the American scene with views of majestic landscapes, modern cityscapes, roadside attractions, and other notable features. These colorful images portrayed the United States as shimmering with promise, quite unlike the black-and-white worlds of documentary photography or *Life* magazine. *Postcard America* offers the first comprehensive study of these cards and their cultural significance.

***Paradise of Exiles: The Anglo-American Gardens of Florence*, by Katie Campbell. Frances Lincoln, 2009. \$23.60**

The crumbling, abandoned villas above Florence proved irresistible to an eccentric colony of late 19th-century English and American expatriates. This entertaining book features 20 of these characters and the unusual gardens they created. They include bereaved philosopher Charles Strong, whose Rockefeller in-laws financed his villa retreat; crossdressing English essayist Violet Paget; beautiful Serbian Princess Jeanne Ghika, who lived in seclusion with her American companion Miss Blood; and eccentric English romance writer Ouida.

Adopt A Book continued...

***Arts & Crafts Stained Glass*, by Peter Cormack. Paul Mellon Centre BA, 2015. \$62.50**

Beautifully illustrated and based on more than three decades of research, *Arts & Crafts Stained Glass* is the first study of how the late-19th-century arts and crafts movement transformed the aesthetics and production of stained glass in Britain and America. A progressive school of artists, committed to direct involvement both in making and designing windows, emerged in the 1880s and 1890s, reinventing stained glass as a modern, expressive art form. Using innovative materials and techniques, they rejected formulaic Gothic Revivalism while seeking authentic, creative inspiration in medieval traditions.

***Iznik: The Artistry of Ottoman Ceramics*, by Walter B. Denny. Thames & Hudson, 2005. \$60.82**

In this beautifully illustrated book, Walter Denny presents a vision of one of the best-known and most internationally renowned Islamic art forms: Iznik ceramics. Covering both Iznik pièces de forme and the famous Iznik tiles that decorate Ottoman imperial monuments, the book integrates the entire spectrum of Iznik production, both tiles and wares, and the broader artistic tradition in which it originated. The book showcases the array of motifs—floral, vegetal, and figurative—used on Iznik wares, looks at the relationship between non-Muslim communities and the Ottoman empire, and closes with an examination of the rich stylistic heritage that Iznik ceramics have given to Western art.

***Treasure Palaces: Great Writers Visit Great Museums*. Maggie Fergusson, editor. The Economist, 2016. \$102.56**

In this exuberant celebration of the world's museums, great and small, revered writers like Ann Patchett, Julian Barnes, Ali Smith, and more tell us about their favorite museums, including the Lower East Side Tenement Museum in New York, the Musée Rodin in Paris, and the Prado in Madrid. These essays, collected from the pages of *The Economist's Intelligent Life* magazine, reveal the special hold that some museums have over us all.

***The Inventory of King Henry VIII: Textiles and Dress*. Maria Hayward and Philip Ward, editors. Harvey Miller Publishers, 2014. \$143.79**

The Inventory is not only a catalogue of magnificence but also a key text for evaluating the successes and failures of the Tudor monarchy. Henry VIII had extravagant ideas of image and authority and loved his possessions, amongst which were over 2,000 pieces of tapestry, 2,028 items of gold and silver plate and 41 gowns.

LIBRARY STAFF AND CONTACT INFORMATION

Heather Clewell	Winterthur Archivist and Records Manager
Devon Ennis	Library Assistant, Collection of Printed Books and Periodicals
Rosa Gracia	Library Assistant, Collection of Printed Books and Periodicals
Emily Guthrie	NEH Librarian, Collection of Printed Books and Periodicals
Sarah Lewis	Library Assistant, Collection of Printed Books and Periodicals
Linda Martin-Schaff	Associate Librarian, Collection of Printed Books and Periodicals
Laura Parrish	Librarian, Joseph Downs Collection of Manuscripts and Printed Ephemera
Jeanne Solensky	Librarian and Interim Head of the Joseph Downs Collection of Manuscripts and Printed Ephemera and the Winterthur Archives
Kacey Stewart	University of Delaware Intern
Giovanna Urist	Library Assistant, Joseph Downs Collection of Manuscripts and Printed Ephemera and the Winterthur Archives

General Queries

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Hours

Monday–Friday, 8:30 am–4:30 pm; Second Saturday of the month, 9:00 am–1:00 pm