



Winterthur LIBRARY

NEWS SUMMER 2019

Greetings from Winterthur,

Winterthur Library News is back! Many months have passed since the last issue of our newsletter was distributed. The library staff and I have missed our community of newsletter enthusiasts and are keen to update readers on recent discoveries and accomplishments—as well as to introduce new *WLN* features.

There is good news to share about changes to our staff. After twenty years as chief of reference for the Downs Collection, librarian Jeanne Solensky was promoted to Andrew W. Mellon Librarian. Jeanne's new responsibilities include building the library's manuscript and ephemera collections—a role that she has embraced with great enthusiasm. Sarah Lewis, our Library Technician since 2013, was promoted to Research Services Librarian for the Printed Book and Periodical Collection in July of last year. Having already mastered interlibrary loan and exhibition loans, Sarah is building her skills towards effective teaching with special collections. This summer, we will welcome Carley Altenburger as Reference Librarian for the Downs Collection. Carley has an MLIS from the University of Pittsburgh as well as an MA in the history of decorative arts from George Mason University, where she wrote a thesis on the Egyptian revival in American silver.

In this issue of *Winterthur Library News*, the library's 2018–2019 graduate assistant, Christine Bachman, a librarian and Ph.D. candidate in art history at the University of Delaware, describes the subject of her summer 2019 library exhibition: gothic revival books and their spaces. Jeanne Solensky describes an exciting recent acquisition (with great research potential) in the Downs Collection, and Laura Parrish writes about a happy consequence of displaying one of our silhouette albums in the 2018 Delaware Antiques Show loan exhibition. A new column, "Featured Fellows," seeks to introduce you to our community of fellows—scholars and artists, who add meaning and vitality to the museum, garden, and library collections with their projects.

We hope that you will enjoy catching up with *Winterthur Library News*.



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

THE GOTHIC LIBRARY: MEDIEVAL REVIVAL DESIGNS FOR BOOKS AND THEIR SPACES

By Christine E. Bachman



“The library now constitutes one of the principal apartments in the country-seats of our noblemen and gentlemen. No style can be better adapted for its decoration than that of the middle ages, which possesses a sedate and grave character, inciting the mind to study and reflection. The rays passing through its variegated casements cast a religious light upon the venerable tomes on either side, the beautiful arrangement of its parts combining to produce an impressive grandeur in the whole design. Every thing proclaims it an apartment consecrated to learning.”

—Augustus Charles Pugin, *Gothic Furniture* (1828)

St. Michael's Gallery, Fonthill Abbey. From John Britton, *Graphical and Literary Illustrations of Fonthill Abbey, Wiltshire* (London: Printed for the author, 1823).

Pugin's words encapsulate a significant strand of thought within the Gothic Revival—the correlation between the Gothic style and learning and also the unique suitability of medieval designs for libraries. The Winterthur Library Summer 2019 exhibit follows this strand of thought and examines how medieval designs were applied to libraries during the Gothic Revival movement and other related medieval revivals in Europe and the United States from the late 18th to the early 20th century. Using materials from the Winterthur Library, the exhibit looks at three aspects of design within libraries: book design, architecture and interior design, and furniture design. It draws on the broad scope of the collections and includes such items as early Gothic Revival designs from England by Horace Walpole and A. W. N. Pugin (son of Augustus Charles Pugin) as well as American designs by Alexander Jackson Davis, Elbert Hubbard, and others.

The Winterthur Library collection, which is highlighted in the exhibit, has a variety of unique materials to draw on in connection with medieval revival designs for libraries. Included are exquisite examples of medieval revival book design, including several books printed by the Kelmscott Press and the Roycroft Shop. These include a copy of *The Defence of Guenevere*, the only book printed by the Kelmscott Press where the title is inscribed by hand on the binding. Because of the focus of the Winterthur collection on American decorative arts, examples of how the Gothic Revival was transmitted to the United States through American publications of European designs are featured. For example, the *Gothic Album for Cabinet Makers*, printed in Philadelphia and found in the exhibit, is an exact copy of Desiré Guilmar's *Album Gothique de Meubles et Sièges*, published in Paris and also in the Winterthur collection. The Winterthur Library also holds a large portion of the papers of the American architect Alexander Jackson Davis, who was an important early figure bringing Gothic Revival architecture to the United States. The Davis materials held in the Winterthur Library include the watercolors illustrating his interior designs for the Gothic Revival Rotch House, two of which appear in the exhibit.

An important emphasis of the exhibit is the relationship between the medieval revival designs and their medieval precedents. Designers studied medieval manuscripts, architecture, and objects for ideas that they could adapt for modern contexts. The vaulting of medieval cathedrals was used for the ceilings of libraries in country houses and images of book stands in 15th-century prints served as the model for new furniture designs. In addition, the nature of medieval libraries helped to formulate notions of how modern libraries should look and function. By using a medieval style, designers sought to emulate the contemplative settings of medieval libraries in monasteries or universities. In these ways, the designs for books and their spaces explored in the exhibit reflect both an engagement with the medieval past and a response to the needs and expectations of their modern audience.

The Gothic Library: Medieval Revival Designs for Books and Their Spaces will be on display in the Winterthur Library between May 21 and September 22, 2019. An accompanying booklet, listing all of the items on exhibit, is available upon request at the main library desk or by e-mailing eguthrie@winterthur.org.



“CHIEF SPEAKER OF THE FIVE NATIONS” IN THE DOWNS COLLECTION

By Laura Parrish

Laura and Chris Densmore strolled into the Delaware Antiques Show last November, and their eyes were immediately drawn to an album of silhouettes featured in “In Fine Form: The Striking Silhouette,” a loan exhibition of items from the Winterthur Library. On display was a silhouette identified as Tsekuyeaathaw, chief speaker of the Senecas. Chris, retired curator of the Friends Historical Library at Swarthmore College, had used that same image in his book *Red Jacket*, yet he had obtained his copy from the Historical Society of Pennsylvania (HSP). The Densmores shared their discovery with their friend Laura Parrish, manuscripts cataloger for the Joseph Downs Collection of Manuscripts and Printed Ephemera. Laura was thrilled to learn the identity of the Seneca chief, who is more commonly known by his English name, Red Jacket. She then began to explore the connection of the Downs Collection album (call number Doc. 52) with the one at the historical society and a similar one at the Friends Historical Library. She learned that the silhouette albums in the Downs Collection and at the HSP were created in 1792 by Joseph Sansom, a Philadelphia Quaker best known for his travels and his devotion to literature and the arts. Later, a copy was made of one of the Sansom albums; it was owned by Thomas Gilpin and is now held by the Friends Historical Library. All these albums are slightly different, and the Downs Collection even has a second silhouette album, which Sansom created on a trip to Europe; it includes King George III, Pope Pius VII, and Napoleon Buonaparte.

Tsekuyeaathaw, or Red Jacket, the subject of the silhouette on view at the Delaware Antiques Show, lived circa 1756–1830, and was one of the best-known Native Americans of his time. He was a Seneca, a part of the Iroquois confederation. He was an orator, or speaker, for his people; and among the Iroquois, an orator was similar to a diplomat and was a high calling, almost on the level of a *sachem*, or chief. People wanted to meet Red Jacket; artists painted his portrait; and Joseph Sansom painted his silhouette. Sansom saw Red Jacket on two occasions. The first was in 1791 at a council in New York (Sansom was a spectator, not a delegate), and then again in the spring of 1792, when Red Jacket was one of a delegation of Iroquois who visited Philadelphia, then the capital of the United States. George Washington (his silhouette is also in the album) met the delegation several times and presented its members, including Red Jacket, with a silver medal. Red Jacket continued to represent the interests of his people until his death in January 1830. His speeches were printed not only during his lifetime but for years afterwards.

The library staff is grateful to the Densmores and, indeed, to all who share their expertise with us. We are eager to learn more about the holdings of the Downs Collection and are always willing to add new information to the catalog records for manuscripts.



*TSEKUYEAATHAW,
On the Man that keeps you awake, Chief Speaker of the Five Nations;
aged thirty.*



Tsekuyeaathaw, or Red Jacket. Silhouette album by Joseph Sansom, 1790–1800. Joseph Downs Collection, Doc. 52

THE JOURNAL OF ELNATHAN ELDREDGE AND COMPANY

By Jeanne Solensky

		Dartm: New England			
1768	108	William M. Vicker D ^r to Stock			
Nov ^o 17	245	for sundry goods	3.	10.	10
	181	Notes of Board inward D ^r to W ^m Vicker			
	108	for one on Tech ^o Davis indorsed to us	7.	11.	
		for one on himself Payable 3 ^o 1 ^o 1769	A. 12.	11.	12. 11
Nov ^o 17	202	Thomas Allen 2 ^d D ^r to Stock			
	245	for 1/2 ^o Board 1/2	2.	5.	
Nov ^o 17	19	Benjamin Dillingham D ^r to Stock			
	245	for 3/4 ^o D ^r Holl: @ 1/2 1/11. 1. 10 2. 31- 14. 1			
		1 1/2 ^o shoes @ 1/3 - 3 seams thread A. 1/2	1.	0.	5
Nov ^o 17	199	Paul Cushman D ^r to Stock			
	245	1 1/2 ^o Holl: 3/2 2 ^o Raisins @ 8. 1/11	A. 6.		
		7 ^o Log-lead @ 3. 3/2 - 7 ^o @ 118	7.	10.	
		12 ^o Sugar 1/1 - 16 @ 10	1.	10.	
					14. 2
	181	Notes of Board Inward D ^r to Paul Cushman			
	199	to have taken his Notes of hand for	6.	9.	2
Nov ^o 13	10	Aaron Lopez Newport D ^r to Stock			
	245	for 1 1/2 ^o 9/1 - 1 Barrel 3/4			12. 11

Journal of Elnathan Eldredge & Co. Joseph Downs Collection, Fol. 432

in 1778. Mentions of *trying*, the extraction of oil from boiling whale blubber, are found throughout the volume. As technology improved in later decades, this smelly process was performed on ships during lengthy expeditions in the 1800s. Not surprisingly, numerous entries deal with ship supplies, building and outfitting sloops, and whaling voyages, some to Maryland and the West Indies, with even the distribution of profits from voyages documented.

Compiling a name index of customers and ships listed in more than 400 pages was painstaking work for cataloger Laura Parrish, but has already proven rewarding for uncovering three interesting names: two clients who are represented elsewhere in the manuscript collection and one famous figure. One early discovery in this journal is a third-party transaction for cabinetmaker, carpenter, and joiner Bartholomew Akin under another customer's entry. The library has two account books of Akin's from the period 1771 to 1829, which document his business first in Dartmouth and later in nearby Bedford. The second Akin volume, covering the years 1776 to 1828, shows Elnathan Eldredge and the two Nyes hiring him to mend chairs, cut timber, set glass and window frames, and perform general carpentry tasks. While Eldredge reconciled his accounts with cash, the Nyes paid in foodstuffs, candles, cloth, wood, and even multiple uses of a horse for travel to nearby towns. Another customer over 30 miles away was prominent Newport merchant Aaron Lopez, who bought whale oil several times from Eldredge & Company. As with the second Akin volume, Lopez's 1764-1765 memorandum book in the collection does not overlap with the Eldredge & Company ledger, but both these volumes shed light on community relations and trading networks over decades.

The most well-known client name, and one even farther away than Lopez, is that of John Hancock, who inherited his uncle Thomas's extremely lucrative mercantile business in 1764. Two of the three Hancock entries are unfortunately scant on information, merely noting "sundries" and "notes on hand." The most descriptive entry in 1769 lists the sale of a ream of writing paper and a large quantity of Russia Duck, a thick linen cloth used in making sails. With these items easily accessible in a leading port city such as Boston, we can only speculate that these supplies were perhaps purchased for one of Hancock's ships temporarily docked 50 miles away from home.

We look forward to future discoveries in this intriguing volume and thank the H. W. Wilson Foundation for supporting its acquisition.

A fairly new acquisition in the Downs Collection is a very lengthy journal of a store or company in Dartmouth, Massachusetts (later split into the towns of Acushnet, New Bedford, Westport, and Fairhaven), chronicling sales of items from the years 1768 to 1772. Its title page proudly states the names of the partners—Elnathan Eldredge, Jethro Hathaway, brothers Thomas Jr., and Obed Nye—and of the clerk, John Peckens (or Pickens). Preliminary research uncovers several men in that town named Elnathan Eldredge; the likely partner the one who lived 1734–circa 1800/1804. Obed Nye served in the Revolutionary War, first as a marine on board the frigate Boston and later in the regular army.

The volume lists an extensive variety of goods sold by Eldredge & Company: foodstuffs, rum, knives and forks, indigo, textile fabrics, thread and crewel yarns, buttons, crockery, pewterware, shoes, lead, soap, gunpowder and shot, hardware, dyestuffs, and snuff. Occasional notations alongside customers' names detail their towns and occupations, among them coopers, blacksmiths, carpenters, cordwainers, weavers, and even a schoolmaster, adding more layers of information to Eldredge's commercial practices.

The company seems to have been located at or near the first documented whale oil tryworks on the Acushnet River that was later burned by the British



FEATURED FELLOWS



From left to right: Lindsay Wells, Courtney Wilder, Christina Michelon, and Rachel Boothby, 2019 Winterthur Long-term Research Fellows

This spring, staff and students alike have enjoyed the company of four long-term research fellows in residence. We hope you will enjoy reading about their projects and the discoveries they have made in the Winterthur collection. Additional information about Winterthur’s Research Fellowship Program is available at winterthur.org/fellowship.

Rachel Boothby

Rachel Boothby is a Ph.D. candidate in the department of geography at the University of Wisconsin-Madison. Her project is titled “Everything but the Squeal: The Material Afterlife of the Pig in Modern America.” As a dissertation fellow at Winterthur, Rachel has delved into the library’s collection of Jell-O and gelatin-related product booklets as well as manuscript cookbooks that include gelatin recipes.

Christina Michelon

Christina Michelon is the 2018–2019 Postdoctoral Fellow at Winterthur. She received her Ph.D. in art history from the University of Minnesota in 2018 with a specialization in American visual and material culture. Her current book project introduces the genre of “printcraft” and considers how makers, especially women and children during the 19th century, were using mass-produced images clipped from periodicals, advertisements, textiles, and other printed sources to assert their own agency via collage-like craft practices. She has previously published on the material significance of Victorian valentines, including several from the Downs collection that she encountered during her time as a short-term fellow. During her fellowship tenure, Dr. Michelon is working closely with several objects in the Winterthur collection that serve as important case studies in her book project. These include: the museum’s Maryland tilt-top table covered in prints; several applique quilts; scrapbooks, greeting cards, and other ephemera in the Downs Collection; and children’s books, trade catalogs, and women’s magazines in the Printed Book and Periodical Collection.

Lindsay Wells

Lindsay is a scholar of British art and horticulture of the 19th century and a Ph.D. candidate in the department of art history at the University of Wisconsin-Madison. Her doctoral dissertation, “Plant-Based Art: Indoor Gardening and the British Aesthetic Movement, 1860–1914,” explores how the Victorian houseplant industry influenced botanical imagery in 19th-century paintings. At Winterthur, Lindsay has spent her time analyzing illustrated gardening manuals and botanical treatises. These have included works by Shirley Hibberd, Elizabeth A. Maling, Jane Loudon, and other 19th-century horticulturalists. Lindsay is currently writing a chapter of her dissertation that compares images from these texts to the paintings of British artist Edward Burne-Jones. One of the most interesting items she has encountered includes a catalog from the Philadelphia-based manufacturer Jacob C. Cassell advertising equipment for growing houseplants. This and similar catalogs show the diversity of terrariums, glasshouses, and flowerpots that were available to 19th-century consumers. Because only a handful of 19th-century terrariums have survived to the present day, documents of this sort are extremely useful. The research Lindsay has completed at Winterthur addresses what the artistic representations of plants in both fine art and popular culture can teach us about subjects as diverse as politics and the environment.

Courtney Wilder

Courtney is a Ph.D. candidate in the history of art at the University of Michigan. Her dissertation, “Novel Impressions in Printed Textiles,” examines printed dress textiles produced in Britain and France during the first half of the 19th century. She focuses especially on these fabrics links to visual print culture of the same period as sources of both design inspiration and commercial promotion. She is currently investigating the ways printed textiles of the 1830s and 1840s used writing as a design element. Chinese-inspired characters are common, though few maintain their original legibility when translated into a European ornamental vocabulary. One of the most surprising discoveries Courtney made in the library collection was finding a woodblock-printed Chinese label pasted onto the inside front cover of Thomas Cooper’s *Practical Treatise on Dyeing and Callicoe Printing* (Philadelphia, 1815). Thanks to a Twitter post, she learned that the Chinese label in the Winterthur’s book came from a Chinese silk export firm. To be able to make a connection between printed ephemera advertising foreign textiles and a Western book on textile printing is exciting; but what’s more, the Chinese silk company’s label clearly inspired the design of a decorative chromolithographic label printed in the 1830s by a Mulhouse-based French firm with close connections to textile printing. This is just one of the “wow” moments she has had thus far while here at Winterthur.



ADOPT A BOOK

We hope you will consider sponsoring the adoption of a book. All donors will be recognized in our next newsletter. Questions about the books and the adoption process should 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>. Please use the comments field to specify 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!

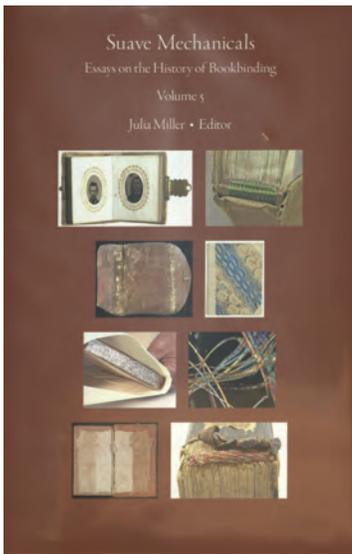
***American Glass: The Collections at Yale*, by John Stuart Gordon. \$58.46**

This engaging book tells the long and rich history of glass in America—from prehistoric minerals to contemporary sculptures. It includes an essay on the history of collecting American glass and discussions of each object that present new scholarship.

***London: Prints & Drawings before 1800*, by Bernard Nurse. Bodleian Library, University of Oxford, 2017. \$45.00**

By 1800, London was the second largest city in the world. Its relentless growth, fueled by Britain’s expanding empire, made it a site of constant transformation documented through engravings, drawings, and other illustrations, which today are invaluable for understanding what London was like in the period. Presenting more than a hundred images of Greater London from the collections of the Bodleian Library, we see prints of London before and after the Great Fire, images of the 1780 tornado, panoramas of the Thames, depictions of the building, and the destruction of landmark bridges.





***Posing Modernity: The Black Model from Manet and Matisse to Today*, by Denise Murrell. Yale University Press, 2018. \$50.00**

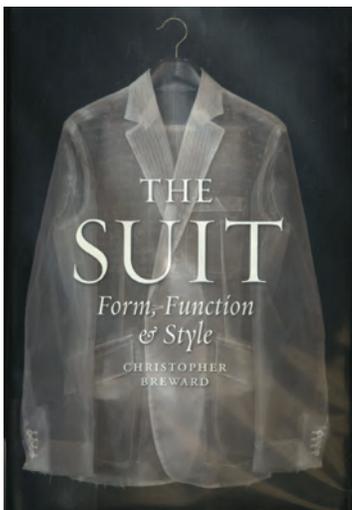
From an exhibition at the Wallach Art Gallery at Columbia University and the Musée d'Orsay, this revelatory study investigates how changing modes of representing the black female figure were foundational to the development of modern art. Author Denise Murrell explores the little-known interfaces between the avant-gardists of 19th-century Paris and the post-abolition community of free black Parisians. She traces the impact of Manet's reconsideration of the black model into the 20th century and across the Atlantic, where Henri Matisse visited Harlem jazz clubs and later produced transformative portraits of black dancers as icons of modern beauty.

***Stirring the Pot with Benjamin Franklin: A Founding Father's Culinary Adventures*, by Rae Katherine Eighmey. Smithsonian Books, 2018. \$14.79**

In this remarkable work, Rae Katherine Eighmey presents Franklin's delight in and experimentation with food throughout his life. While Franklin is known for his scientific discoveries, his curiosity and logical mind extended to the kitchen. He saw food as key to understanding the developing culture of the United States, penning essays presenting maize as the defining grain of America. *Stirring the Pot with Benjamin Franklin* conveys all of Franklin's culinary adventures, demonstrating that Franklin's love of food shaped not only his life but also the character of the young nation he helped build.

***Suave Mechanicals: Essays on the History of Bookbinding, Volume 5*. Edited by Julia Miller. Legacy Press, 2017. \$85.00**

In 2013, Legacy Press published the first volume in the *Suave Mechanicals* series, a journal-style publication that features published scholars but also provides a forum for those who have not been published. The goal for *Suave Mechanicals* was to encourage authors to explore areas of the history of bookbinding that had not been addressed previously as well as to add to the body of established scholarship about some of the more well-known binding structures. Volume 5 of this acclaimed series includes essays on American tintype albums, Samaritan manuscript bindings, bookbinding canvas, and Islamic endbands.



***The Suit: Form, Function and Style*, by Christopher Breward. Reaktion Books, 2016. \$14.54**

Fashion historian Christopher Breward unstitches the story of our most familiar garment, showing how its emergence at the end of the 17th century reflected important political rivalries and the rise of modern democratic society. The quintessential emblem of conformity and the status quo, the suit ironically became the perfect vehicle for artists, musicians, and social revolutionaries to symbolically undermine hegemonic culture, twisting and tearing the suit into political statements. Looking at the suit's adoption by women, Breward goes on to discuss the ways it signals and engages gender. He closes by looking at the suit's apparent decline and questioning its survival in the 21st century.

***Wallpapers at Temple Newsam: 1635 to the Present*, by Anthony Wells-Cole and Barbara Walker. Leeds Art Collections Fund, 2018. \$65.34**

Beautifully illustrated, this large-format catalog features one of the few significant wallpaper collections in England. The wall coverings at Temple Newsam date from circa 1700 to the present day, including "half a century of rather unsympathetic redecoration from the 1930s on." Most of the historic wallpapers were rediscovered while the house was undergoing during structural repair and restoration projects.



LIBRARY STAFF AND CONTACT INFORMATION

Gibson Betancourt, Library Assistant, Printed Book and Periodical Collection

Heather Clewell, Winterthur Archivist and Records Manager

Rosa Gracia, Library Assistant, Printed Book and Periodical Collection

Emily Guthrie, Library Director and NEH Librarian, Printed Book and Periodical Collection

Sarah Lewis, Research Services Librarian, Printed Book and Periodical Collection

Linda Martin-Schaff, Librarian, Printed Book and Periodical Collection

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

Christine Bachman, University of Delaware Graduate Assistant, 2018–2019

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, Ornaments et Autres d'Architecture* (1682–ca.1700). RBR NK1340 R31 F