CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART

Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cabot, Samuel
- **Inclusive Dates:** 1803
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Samuel Cabot (1758-1819) was an American merchant and commissioner on claims against the British under Jay's Treaty.

Scope and Content Note:
Samuel Cabot writes to his friend and painter John Trumbull noting the state of the fine arts in the American republic at least compared to that of England.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 1	A.L.S. to John Trumbull	Nov. 17, 1803

one of the fine arts — particularly in the line of Portrait-painting — for which I understand you have a predilection — after having confer'd with many of your friends and acquaintance, as well as my own, on this subject, they were uniformly of opinion that, at present, there really was not a probability that a person of your talents would meet with encouragement here, in any of the higher branches of painting — The fact is, it is not the fashion, as yet, to ornament our houses with paintings of any kind that are fit to be seen ——— If however you shou'd finally determine on returning to your native country, & shou'd visit this portion of it, there is no doubt but your friends wou'd chearfully exert themselves to promote your views. ——— Present my respects to Mrs Trumbull; and accept my sincere thanks for your many civilities, & friendship. — I am Dr Sir

yr oblig, hble Serv.t

Sambabok

John Trumbull Esqr

Le Dr

London

Rec.d 1 Feb.y 1826

L. Cabot Esq: Milton
Nov. 17th 1803.
Ans. March 20th 1804

1855

60-C

Free Arts in Boston

Dear Sir!

Milton 17th Nov 1803

Before this gets to hand you will probably have been informd that the Galen (on board which Vessel I embarkd for home) had safely arrivd at her port of destination, after a pleasant passage of 37 days from Deal, and had the happiness of finding my family all well. — During the several visits which I have made to Boston in the course of Six weeks, it has been my endeavour to ascertain what the actual prospect was of your succeeding in this quarter of the country, in the practice of

John Lowell Esq
Boston
Free Street
Portland
Bath.
59.

2837

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Calder, Alexander Stirling
- **Inclusive Dates:** 1918, 1950
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Alexander Stirling Calder (1898-1976) was an American sculptor, painter and designer. He was a student with John Sloan and Thomas Hart Benton. He was taught and influenced by Guy Pene Du Bois. He is known as the originator of the mobile.

Scope and Content Note:
1) Photograph of an ancient style statue with handwriting on the back that reads, "Models for granite and bronze memorial to the Historian Henry Charles Lea."
2) In a letter to Elmer Grey, Calder explains that he has seen a description of one of Grey's latest houses in a San Diego newspaper and inquires as to whether Grey would want a fountain for the patio.
3) Letter to Curt Valentin in which Calder states that he will treat Curt's buddy gently and inquires whether "Blue Feather" has returned from L.A.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 2	Photograph of a statue	nd
Box 2	Folder 2	A.L.S. to Elmer Grey	May 23, 1918
Box 2	Folder 2	A.L.S. to Curt Valentin	March 27, 1950

Models for granite + bronze memorial
to the Historian Henry Charles Lea -

A. STIRLING CALDER,
CROTON-ON-HUDSON, N. Y.

monument that we were to do together?

With kind regards.
Believe me. Cordially Yours
A. Sterling Calder

51 West 10th St. N.Y.
May 23/18

Dear Mr Grey:
A short time since I received a newspaper from San Diego containing a cut and description of one of your latest houses. It was very attractive - Do you want a fountain for the patio?

By the way - also - What has become of that Pioneer

27 Mar 50

Dear Curt

If Bergman is a buddy of yours I will treat him as gently as possible. I am taking things over, and hope that Maeght will buy some, outright - the others will be mine, after the show. And perhaps Heinzie + I can agree on something at that time.

Will you tell him to look me up c/o Lefebvre Foinet
19 rue Vavin

They may have to go to England first

Did you find the Stallion? And has "Blue Feather" come back from L.A.? + what about those S.F. guys?

Sandy

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Campbell, Thomas N.
- **Inclusive Dates:** 1865
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
No biographical information available.

Scope and Content Note:
In a letter to the Secretary of the Treasury, then Hugh McCulloch, a coalition of artists based out of New York City petition for the nomination of Thomas N. Campbell for the appraisal of fine arts items (presumably for the government). Signed by twenty artists including Asher B. Durand, Daniel Huntington, Edwin White, William Hart, R.W. Hubbard, Louis Lang, Emanuel Leutze, Albert Bierstadt and John T. Weir. Envelope included.

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Detailed Description of Collection (Container List):

Oversize Box 1	Item 8	A.L.S. to the Honorable Hugh McCulloch, Secretary of the Treasury. Envelope addressed to Hugh McCulloch included.	Jun. 1865

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Carter, Dennis Malone
- **Inclusive Dates:** 1838
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Dennis Carter Malone (1818-1881) was an American painter, portraitist and history subject artist.

Scope and Content Note:
In a letter to Benson J. Lossing, Carter requests information on the costume of sailors in 1804 for his picture "DeCatur's Attack on Tripoli."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 4	A.L.S. to Benson J. Lossing	Jan. 25, 1838

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red waistcoats were worn
by the sailors of that period.
— Is he correct?
Any information you could
give me upon this subject
will be esteemed as a great
favor, and will place me
under an obligation which
at some time or other it
may be in my power to return.
If your time is not too
much engaged I should be
most happy to see you at my
Studio - 533 Broadway - and
it would afford me pleasure
to show you the progress of my
picture.
Reiterating my apology for
troubling you
I am Sir
B. J. Lossing Esqr
Most Respect^lly Yours
D. H. Carter.

N.Y. Jan 25th 1858
535 Broadway

Dear Sir

I am endeavouring to paint a picture of "Decatur's attack on Tripoli," and am somewhat at a loss with regard to the costume of the sailors.
Knowing your capability, and having frequently heard of your willingness to impart any information in your power, I have taken the liberty of addressing you.
I understand from the officers at the Navy Yard that the sailor's hat in use at the present time does not vary much from that of 1804 - and that in fact the costume generally is pretty much the same.
A friend informs me that

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Casilear, John William
- **Inclusive Dates:** 1859-1878
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John William Casilear (1811-1898) was an American painter and engraver. He was a student of Peter Maverick.

Scope and Content Note:
1) Letter to Irving Brown in which Casilear states that he will only be able to send one picture to Brown's exhibition but has several others which are unfinished.
2) Letter to James Bogardus acknowledging the receipt of two photographic portraits of himself.
3) Letter to Samuel A. Coale Jr. cancelling both pictures he had ordered.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 5	A.L.S. to Iriving Brown	Dec. 28, 1859
Box 2	Folder 5	A.L.S. to James Bogardus	Aug. 19, 1870
Box 2	Folder 5	A.L.S. to Samuel A. Coale Jr.	Nov. 18, 1878

J. W. Casilear
Dec. 21, 1859

New York Nov. 28th 59

Irving Brown Esqr

Dear Sir

Your favour of the 19th has been recd. I have not forgotten my promise to contribute to your forthcoming exhibition. I am afraid however I shall not be able to send you more than one picture. I have several others in a state of forwardness but it is doubtful wether I shall be able to get any of them ready in time to forward, should it be otherwise you may rely upon seeing them. Wishing every success to your enterprise

I am very truly

Yours

J. W. Casilear

Tamworth Iron Works N.H.
August 19th 70

Bogardus Esqr

The two Photographs have been received. The likeness in both is considered excellent. The one in the oval however is preferred and is pronounced by all a most characteristic and effective picture. I am entirely satisfied with them and think them the best ever taken of me.

Truly Yours
J.W. Carlear

J.W. Carlear

New York Nov 16th 75

Mr Leale Jr

Dear Sir

Your favour of Nov 15th rec'd. In reply I have to inform you that the two little pictures ordered by you last summer, have been completed, and would have been forwarded to you at once, but as you say you are getting too many little pictures and and have therefore concluded to take but one of them, thus cancelling one half the order, perhaps you will not object if I take an equal liberty and by cancelling the other half relieve you of all embarrassment in the matter. Very truly Yours

J. W. Leasilear

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cassatt, Mary
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Mary Cassatt (1844-1926) was an American painter and printmaker who was particularly active in France. She is most well known for her works with the subject of mother and child.

Scope and Content Note:
Letter to an unidentified man written in the French language. Cassatt hopes that the man can persuade Degas to sell his pastel portrait of Mademoiselle Fleury to the Havemayers who are in Paris at the moment.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 6	A.L.S. to an unidentified man	nd

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Eau 90
Jeroen 10
Sulfate spéciale 6,95

10, Rue de Marignan

Cher monsieur

J'aurais pu penser aller vous voir pour causer de vive voix de l'affaire du pastel de Mlle Fleury par M. Degas, mais mes amis M. et Mme Hermanger sont ici en ce moment et je suis très occupé d'eux. Mlle Fleury m'a écrit la lettre que je vous envoie pour que M. Degas se trouve entièrement libre de disposer de son

pourtant, si donc il veut
le vendre à mes amis
voilà le moment. Ne
pensez vous pas avec
votre grande influence
sur lui pour le décider
autant dans son intérêt
que dans le leur? Je
crois vraiment que cela serait
lui rendre service. J'aurais
voulu aussi vous parler d'une
vente au profit de Madame
Lefèvre et je suis toute prête
à donner un pastel ou
peinture, je crois que si
les artistes commencent à
solliciter ils ne demanderont
pas mieux que de la
changer. M. Vollard
m'a dit qu'il s'en occupait
toute exprès chez Monsieur
et vous vous fortunez au
sujet de pastel. Je
Degas mais c'est un bon
moment d'agir.

Croyez que vous pour
à vous sentiments les meilleurs.

Mary Cassatt

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Castaigne, Andre Jean
- **Inclusive Dates:** 1916
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Jean Andre Castaigne (1861-1929) was a French artist and engraver.

Scope and Content Note:
In a letter to Howes Norris Jr., Castaigne states that he would be more than pleased to have his autograph in Norris' collection although it "won't add much to its prestige!"

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 7	A.L.S. to Howes Norris Jr.	March 24, 1916

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Paris, March. 24. 1916.

Dear Sir

I live in Paris, not in N-York, – that is why I am so late in answering your kind letter, which I received this week.

I am very pleased to have my autograph in your wonderful collection, – though I am afraid it won't add much to its prestige!

agréez l'expression de mes sentiments distingués

André Castaigne
9 rue Falguière. Paris. (XVe)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Catherwood, Frederick
- **Inclusive Dates:** 1845-1850
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Frederick Catherwood (1799-1854) was an English painter, architect and graphic artist.

Scope and Content Note:
1) In a letter to Lord F. Egerton, John Lloyed Stephens, the traveling partner of Frederick Catherwood, writes to Lord Egerton to introduce Catherwood.
2) William Henry Aspinwall writes at the request of Mme. Germanosta, the wife of a Polish engineer, who seeks advice about going to America for employment.
3) John Lloyd Stephens writes to Frederick Catherwood advising him not to make a journey to Panama, as it is unsafe.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 8	A.L.S. to Lord F. Egerton of London	Jul. 31, 1845
Box 2	Folder 8	A.L.S. to Frederick Catherwood	Nov. 15, 1849
Box 2	Folder 8	A.L.S. to Frederick Catherwood	Jun. 26, 1850

Answered

Newyork July 31. 1848

Sir. Presuming upon your kindness and hoping that you will make some allowance for the interest I feel in an old travelling companion, I take the liberty of introducing to your acquaintance, my friend, Mr Catherwood, who wishes to bring to your notice, a work, he contemplates publishing

In 1834 Mr C, had the good fortune to get admittance into the mosque of Omar, and passed five weeks in making plans and drawings of the whole interior. You are aware of the difficulty of getting into this mosque, none but the Catherwoods immediate friends know of the opportunities he had and the good use he made of

Answered

Rt Honble
Ld Francis Egerton
18 Belgrave Sqre
London

them. His measurements, which, as he tells me were made with good instruments and great accuracy, amount to nearly 2000. Such materials exist no where but in his possession and they are not likely to be procured again. During the last winter, somewhat at my instance, he has had the whole drawn out upon a large scale, and he now proposes to publish in London

If you should think proper to countenance his enterprize, besides being instrumental in giving to the public a curious and very interesting work, you would confer a great favor upon me

I have not given up the hope of receiving a copy of your publication on Lycia. It would be sent to reach me through Mr Catherwood, or if left at Mr John Murray's, addressed to the care of Harper & Brothers, New York

I have the honour
Sir
Your obt Servt
John L Stephens

Rt Honble
Ld Francis Egerton

that in the organized state of the Panama Corps there will be much chance for him but I have a wish to be useful if I can & therefore wish to speak understandingly when making mention of him.

I will write again soon with letters &c. & meanwhile am

truly Your friend

W. W. Kimball

F Cathcwood Esq

Visa
Aspinall

Paris 15 Nov. 1849

My dear Sir

I hope that this will find you safely returned. I have letters from Stephens stating that he would embark the 13th inst. for Chagres so he would be absent. I write to Mr Channey that you would come by the next Steamer so that they might be prepared for you.

I write to you mainly to comply with my promise to Mme Germanoska - the wife of the Polish engineer whom I mentioned to you - who will call on you for advice as to going to America for employment. Will you please to him & "take his measure" as to aptitudes & ascertain what he has done & who are his references. I hardly think

for his claim which may be the cause of both losing it, at the proceedings done into the court I rely most upon. If it is not government property, we are entitled to it at a valuation at any rate, let it belong to whomsoever it may. Now you know the embarrassment that Morgan's claim gave me, and from what you say he ought not to delay a moment longer. Make the claim for the company and then let it be fought out. There is a story here that Morgan has already got it. Do not fail to write to me on this subject by the Cherokee. Yours &c. —

Make the claim. The worst that can happen is for us to take the property at a valuation.

When you have done with my mule send her over to Colo. Nelson

Recd. July 1. 1850
at 12 o'clock –

Chagres June 26th

My dear Baltimore,

I find that it would be inadvisable and unsafe for me to attempt the journey to Panama particularly as under any circumstances I should be compelled to return by the Cherokee Isthmus tomorrow by the ~~Cherok~~ Philadelphia

Now I need not say that I regret very much that I am obliged to do so without seeing you, Mr Robinson told me that he carried instructions for you to go to California, and touching the suggestion with reference to your going after December, I have only to say that of course I shall not forget it.

I find many new things, among others the appointment of Mosquera Ibustada & Co our agents, and transmit documents about iron which some of my letters advise me are to be handed over to them.

Referring to one of your notes and repeating what I said in my last

I wish you to make a formal claim for the Pope &c claimed by Morquera, write to him that I shall hop expect his cooperation, though upon reflection perhaps I will not, as some collusion might be supposed. If you have time and your health will permit, (supposing you to be bitten as Bailey told me that he dined or was to dine with you some when) I wish you would make and present to the Governor a survey of the ground, as also of the Huertas de Rei and the barracks, this form being necessary in order to give us title.

In the strictest confidence, Aspinwall writes that he wants me home to take Lindsays place as Prest, but I do not think, should I consent, I would rather have my present position and go out to Panama about six months every year.

I am extremely anxious to hear those confidential matters which you do not wish to write about, and as all accounts much ask you to write to me fully, addressing me simply in my own name and not as Vice Prest of the Company

I too wish to refer to confidential matters which I shall defer doing until you go to San Francisco, as I am told that letters are opened at Panama.

It is impossible for me in my ignorance of the condition of things at Panama to say what I wish you to do except generally that I wish you to do any thing which you think for the interests of the company particularly in the matter of lands, for the full securing of which commission law yers Don Mariano and Don Justo at Panama.

Mortified and disappointed that I should be so near you without seeing at the same time happy of the chance of recruiting, and hoping to hear from you very fully by the Cherokee

I am very anxious
Your friend
John L Stephens

Do not fail to apply for the land, commencing with Gen Morquera, telling him that I would have applied for it but

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Catlin, George
- **Inclusive Dates:** 1838, 1845
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
George Catlin (1796-1892) was an American painter.

Scope and Content Note:
1) In a letter to an unidentified man, George Catlin states that he would be more than happy to work with the pupils of the "Deaf and Dumb" at the aforementioned institution. Typed transcription included.
2) Letter to Massachusetts Congressman George N. Briggs regarding the importance of his collection of works on Indian lifestyle.
3) Personal handwritten invitation to Mrs. Clara B. Catlin's funeral written and signed by George Catlin.

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Detailed Description of Collection (Container List):

Box 2	Folder 9	A.L.S. to unidentified man with included typed transcription	nd
Box 2	Folder 9	A.L.S. to Massachusetts Congressman George N. Briggs	Jul. 30, 1838
Box 2	Folder 9	Invitation to the	1845

		funeral of Mrs. Clara B. Catlin	

Brightside.

Thursday.

Sir.

Your note of this morning has this moment been rec^d – And it will afford me great pleasure to receive the pupils of the Deaf & Dumb of Your Institution with their teachers, on any day you will be pleased to name; by your dropping me a line prior to their coming, informing me of the time, that I may be able to meet them when they come.

I am Sir

Very Respectfully Yours &c

Geo. Catlin.

Brightside
Thursday

Sir

Your note of this morning has this moment been re'd. and it will afford me great pleasure to receive the pupils of the Deaf & Dumb of your institution with their teacher on any day you will be pleased to name; by your dropping me a line prior to their coming, informing me of the time that I may be able to meet them when they come.

I am sir
very respectfully yours
Geo Catlin

Geo Cattin

5 Jan 39

Ans 7 Jan 39

Rec

Hon. Mr. Briggs.

House Representatives

Washington City

New York Jany. 3d 1838.

My Dear Sir,

I took the liberty of writing you a line the other day, and since that have received a letter from Mr. Poinsett, who says "I have held in continual "contemplation the importance of your Indian Collection, "and shall in a few days, informally lay it before "the Committee on Indian affairs. I should be "exceedingly mortified if you should be under the "necessity of transporting them from this Country"

Who that Committee are I know not, nor how they may be inclined. If there should be any necessity for my coming on — if they should take up the subject, or any steps should be taken relative to the purchase, will you be kind enough to drop me a line. It much oblige

Your friend & Servt.

Geo Catlin.

I am continually at work on the Collection and notes, preparing them to drop the Atlantic so soon as I am certain that nothing will be done about them in Congress.

G. Catlin Esq
1845.

The Funeral of Mrs. Clara B. Collins will take place at ½ past 10. on Monday Morning, at No. 11. Bis. Avenue Lord Byron.

Geo. Collins.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Champney, Benjamin
- **Inclusive Dates:** 1857-1895
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Benjamin Champney (1817-1907) was an American painter. He was the assistant of Fitz Hugh Lane and the teacher of Benjamin Bellows Grant Stone.

Scope and Content Note:
1) Letter to G.L. Graham in which Champney states that he has nearly completed Graham's picture.
2) In a second letter to G.L. Graham, Champney thanks Graham for his check for a picture and gives some news of Boston.
3) Letter to Florence Levy stating that Champney will send a copy of one of his recent works.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 10	A.L.S. to G.L. Graham	Dce. 19, 1857
Box 2	Folder 10	A.L.S. to G.L. Graham	Jun. 9, 1866
Box 2	Folder 10	A.L.S. to Florence Levy	Jul. 30, 1895

I often think of the
pleasant dinner with
you & Sigourney at the Dutch
Church was here a few days
since & saw her Heart of
of the Andes put in position
It looks finely —
Hoping to have the pleasure
of hearing from you soon
I remain most truly
Yours
Benjamin Champney

PS please direct to me care
of "Champney Brothers"
43 Milk St
Boston

J L Graham Esq
New York

Boston Dec 19th 1857

Mr Graham

Dear Sir

Your picture is at length nearly complete and I write this line that you may let me know where to send it to you I have tried hard to please you and have found it very difficult to please myself I hope if it is not what you anticipate and if it does not please you - you will say so frankly and let me try again - for I am anxious to please you and should much rather paint another than ~~not~~ to feel this one to be unsatisfactory -

immediate attention.
That is at my expense —
Church's Niagara & Heart of the Andes
are flourishing here —
It is a beautiful Summer day
here today after the long frigid
time — Believe me most
truly your
Benjamin Champney

J L Gilman Esq
New York

103

Boston Jan 5th 1866

Mr Graham

My Dear Sir

I hope you will excuse my very great neglect in not acknowledging before the receipt of your favor enclosing check for one hundred dollars the price of the little picture. I am delighted that you are pleased with the picture and thank you for your promptness in remitting me the price.

I should have replied before but that I suddenly found myself in the Category with Signora when he left you to ~~[illegible]~~ for home one when you were together in Boston. A young lady was added to the family and required much of

from its contents as I belong to the age of the past artists rather than the present & knew many of the older men who have passed away. The price of the book will be $.85 with with the postage stamps added. I am at my summer home North Conway N.H. where I have a summer Studio & Exhibition

Yours very truly

Benjamin Champney

Painter

North Conway N.H.
July 30th 1905

Florence N Levey

Dear Editor of
American Art Annual

Hoping to get some information of the earlier American Painters you wish to procure a copy of my "60 years Memories of Art & Artists" I have a few copies by me here and will forward you one by mail I think you will be able to obtain much of the information you desire

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Champney, James Wells
- **Inclusive Dates:** 1886-1902
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
James Wells Champney (1843-1903) was an American painter and the son of Benjamin Champney.

Scope and Content Note:
1) Letter to Miss Alger stating that He and the "M's" will meet at Mr. Howes'.
2) Letter to Mr. Waller stating he will write of his wanderings in Brazil and entitle it, "Our Special."
3) In a letter to Bessie, Champney has enclosed proofs of negatives taken with her (not present).
4) Letter to Mr. Maxwell stating that his drawing is ready for him
5) Letter to an unidentified person stating, "The pencil speaks the tongue of every land. That is the advantage artists have over writers."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 11	A.L.S. to Miss Alger	Nov. 1871
Box 2	Folder 11	A.L.S. to Mr. Waller	Jan. 7, 1886
Box 2	Folder 11	A.L.S. to Bessie	Aug. 29, 1886
Box 2	Folder 11	A.L.S. to Mr. Maxwell	Nov. 2, 1891

Box 2	Folder 11	A.L.S. to an unidentified person	Feb. 6, 1902

32 Studio Building
Nov 1/71

Dear Miss Alger —

The M.S. is found and will make its appearance with the undersigned on Saturday morning punctually, at 10 — 5 minutes, at Mrs Howe's

Yrs respt

J. W. Champney

think up some concerning my wanderings in Brazil, "Down South" with the Carlists in Spain etc.

If you like I will borrow the original Sketches made for several of the illustrated articles that have been used and also show a few that have never served though made for similar purposes, 30 or 40 in all perhaps —

I wish you would drop into the Studio and see me about this matter if you can make time.

Yrs Cordially

J. Wells Champney

10

THE CENTURY
109 EAST 15TH STREET

Jan. 7th, 1886

My Dear Mr. Waller

I received your note this morning but have been so busy today that I failed to answer it immediately.

How would it do to call my "discourse" as you entitle it

"Our Special"

I propose to refer to various trips as artist correspondent for several of our publications, and tell a few anecdotes, if I can

"The Chnstead"

Deerfield,

Aug 29th, 1886 Mass.

Dear Bessie:

I enclose proofs of negatives taken whilst you were here. I am sorry to say that of the standing figure has been destroyed. Our ghost is only half a success.

I hope you reached home safely. Our love to you all

Cordially Yours

J. Wells Champney

Sept. 2d This has been on my desk for several weeks waiting to be sent & it shall go today – all well.

96 Fifth Ave.

Nov. 29th 91

My dear Mr. Maxwell –

I have a drawing ready for you and can see you tomorrow morning any time between 10 – 1

(Monday)

Mrs. Champney will also be in

In haste

Yrs truly

Miles Champney

"The pencil speaks the tongue of every land"

That is the advantage artists have over writers.

Yours

J. Wells Champney

96 Fifth Avenue
New York City

Feb 6. 1902

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Chapin, John
- **Inclusive Dates:** 1860
- **Identification:**
- **Extent/Quantity:** 3 file folders
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Chapin (1823-1904) was an American painter and the student of Samuel F.B. Morse.

Scope and Content Note:
1) Typed table of contents
2) Typed Introduction to "The Development of Illustrative Art in the United States." Chapin details his reasoning behind writing about illustrative art. Chapin states that his friends urged him given his status as the oldest living illustrator of that time.
3) Handwritten papers entitled "The Development of Illustrative Art in the United States."
4) Typed transcription of "The Development of Illustrative Art in the United States."
5) Typed description of the contents of Chapin's drawings and engravings.
6) Fourteen individual drawings and engravings of various subjects.
7) Letter to Benson J. Lossing from John Chapin. Mr. Eunnis asked Chapin to contact Lossing regarding a vignette for his "Life of Washington."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 12	Table of Contents	nd
Box 2	Folder 12	Introduction	nd
Box 2	Folder 12	"The Development of Illustrative Art in the	nd

		United States	
Box 2	Folder 12	Typed transcription of “The Development of Illustrative Art in the United States”	nd
Box 2	Folder 13	Typed description of Chapin’s drawings	nd
Box 2	Folder 13	Fourteen drawings and engravings	nd
Box 2	Folder 14	A.L.S. to Benson J. Lossing	Jan. 4, 1860

JOHN R. CHAPIN Papers

"The Development of Illustrative Art in the United States"

Manuscript of Chapter I - 15 pages, 4to
Manuscript of Chapter II 8 pages, 4to

With notes for Chapters I, II, and III, 3½ pages, 4to

With typed transcription, 20 pages, 4to.

With copy of his letter concerning writing these chapters.

Since my virtual retirement from the practice of my profession, I have been urged and "almost persuaded" by many friends to write the history of illustrative art in this country during the nineteenth century, as I am now the oldest living illustrater on this continent and so far as I know in Europe, having followed the profession since 1838. Among the most urgent of my friends was the late Benson J. Lossing with whom I was on intimate terms and who knew that my memory extended back to 1830 and that I possessed a scrap-book containing proofs, prints, and sketches by various artists and engravers extending back to 1804.

My object in writing you is to ascertain if you desire to avail yourself of such an article (or series of articles) illustrated by reproductions of the work of artists and engravers from Abel Bowen in 1804 to the close of the nineteenth century.

I could also furnish you personal recollections of Samuel F.B. Morse, the Harper Bros., Frank Leslie, Walter Hunt(1) the inventor of the sewing machine and the Winchester rifle, George P. Gordon - the inventor of the Gordon press, F.O.C. Darley, H. L. Stephens, and many other artists, engravers and publishers with whom I have been on terms of close intimacy.

Awaiting your reply, I am
Very respectfully
John R. Chapin

(1) According to Columbia Encyclopedia, Walter Hunt of New York city is said to have devised in 1832 a machine using an eye-pointed needle but failed to patent it. Could find nothing re Winchester rifle.

NOTE: On verso of final page of notes is this A.L.S. [?] of Chapin.

Chapter 1.

The progress of art in this country has been so rapid—especially of illustrative art—that its whole scope may be almost embraced within the memory of a single individual. But centuries ~~will carry us back to~~ have scarcely elapsed since a condition of society existed in which every influence was antagonistic to aesthetic feeling. Art was a luxury in which the early and poverty stricken settlers of this country had neither the time nor the inclination to indulge. Moreover the people of two large sections were religiously, nay fanatically, opposed to everything pertaining to what they considered the idolatry of pictorial representation, and it was not until the last half of ~~this~~ the 19th century dawned that this leaven of the Puritans of New England and the Quakers of Pennsylvania was entirely eliminated from among their descendants through the influence of the imported art ~~of the more cultured nations~~ of the old world. The artists of the earlier part of the last century had hard digging in their efforts to irrigate the great american art desert, and those who could hied them away to other and older countries for the ~~instruction~~ advantages which they could not find in their own.

It is not my purpose to write the history of art on this continent, however interesting it might be to pursue the incidents in the struggles of the early ~~painters~~ who are known to us only by tradition or the very few pictures which bear their names. Let me rather tell the story of the rise and progress of illustrative art with which I am more or

less familiar, and in which I have borne a part as a pioneer.

The close of the 18th century witnessed the advent of several englishmen who can scarcely be classed as artists or engravers, as they were merely chasers of buttons spoons etc. ~~although~~ Some of them however ventured to try pictorial art, ~~and~~ and were more or less successful. Nathaniel Hurd was the first of whom we have any note, for according to the New England Magazine he engraved a miniature portrait of Rev. Dr Sewall of the old South Church in Boston in 1764. He was the engraver of the caricatures and broadsides of the period, which was the extent of the practice of his graver, for he died Decr 17, 1777 in his forty-eighth year. Paul Revere of revolutionary fame was a goldsmith, but turned his attention ~~an~~ engraving on copper when in 1770 the provincial Congress sitting at Watertown, employed him to engrave the plates and print the paper money ordered by them. He also engraved several small historical pictures of exciting incidents, notably the landing of the British troops in Boston, the massacre in King St &c but soon after being appointed Major of Artillery he went through the war, and at its close he resumed his trade as Goldsmith.

Amos Doolittle and Smithers of Philadelphia were contemporaries of Hurd and Revere, and together were the only engravers in this country. The former engraved in 1775 several prints of historical incidents relating to the fights at Lexington and Concord which were drawn by a Mr Earl an english portrait painter and were very spirited and correct drawings. ~~Smithers~~ Doolittle ~~He~~ died in 1832 aged 78 years, after following his profession for more than half a century.

Chap 1 = 3.

— Smithers, an englishman who had been a gun engraver in the Tower of London, came to Philadelphia in 1773. and being the only engraver in that city was employed by Congress to execute the plates for the continental money which any one who has seen ~~with~~ the ~~bills~~ money will recognise as the work of a tyro. He remained in Philadelphia when the British took possession of that city, and was employed by them to counterfeit the Continental bills, and when they evacuated the place he went with them to New York, and subsequently to England.

Another englishman named Jennings came to this country at the beginning of the trouble with the colonies, locating at Boston, but he soon returned to England. He was said to have engraved a head of Nathaniel Hurd, after a portrait by Copley.

Henry Dawkins, who also was an englishman, came here in 1774 and worked at anything that offered. Dr Anderson says that he engraved bill-heads; coats-of-arms for books, and some of the poor portraits extant at that period.

Abraham Goodwin was born in Patterson N.J. in 1763. He was placed with his brother in Rishkill N.Y. to study law, but both joined the revolutionary army, and after the war was over he paid for instruction in engraving, to which art he had shown a preference in his youth. He soon found that he had outstripped his master, and set up for himself. Some of the plates in Brown's Bible are by him and he also engraved heads of certificates of various societies. He was alive in 1834 but engraved only occasionally, rather for pleasure than profit.

Peter R. Maverick, the first of the name was originally

a silversmith. He took up engraving and set up a press in his workshop, where he printed his own plates. Several of these were for Brown's bible and there is little doubt but that he was remuneratively employed. His son and grandson who both bore his patronymic followed his business and the latter was well known in recent years.

About 1789 William Rollinson, who like Dawson was a chaser of buttons, came to this country from England and settled in New York city, where he was soon afterwards employed by Genl. Knox the first Secy at war, to chase the arms of the U.S. upon a set of gilt buttons for the coat worn by Genl. Washington in the day of his inauguration as President. He was also a chaser of metal ~~by trade~~ and was employed by silversmiths until 1791 when he made his first attempt at engraving on copper, the subject being a portrait of Washington. He continued his efforts among his other portraits being one of Alex^r Hamilton after Archibald Robertson, and another of James Lawrence, U.S. Navy, after G. Stuart and was liberally employed by the publishers of the day. Brown's Family Bible published in contains several plates by him. He must have been a man of remarkable ability for he was very successful although entirely self taught. He invented a machine for ruling waved lines on copper, which introduced him ~~at once~~ to the Bank note people and he at once stepped into a lucrative business. He took his son Charles into partnership with him and they worked together until the death of the latter in 1828. His grandson William was taken as an apprentice but as he grew to manhood displayed ~~a bent~~ a religious turn of mind, studied for the ministry and was ordained pastor of the first Baptist church of Rahway N.J. in 1843. It was my happy privilege to own ~~his~~ the ~~for~~ intimate friendship of the latter for nearly forty years — ~~of this name~~.

He is said to have refused payment for his work, as he deemed the honor sufficient reward.

The Grandfather lived until 1842 — his eighty second year — and was buried in the old cemetery on Hudson St. New York.

There was another, and an erratic genius by the name of John Roberts — also an englishman — who was said to have practiced the art of wood engraving toward the close of the 18th century, but there is little in evidence of his work, except perhaps the cuts of runaway slaves, stage coaches &c &c for advertisements in the newspapers of the period. He brought the first knowledge of the use of box wood for engraving* to this country. Previous to his advent all relief cuts were engraved on soft metal. It is probable that the illustrative cuts in Poor Richards Almanac were so engraved by Franklin himself.

* Turkey boxwood, the only material in use for the finer class of wood-cuts, is indigenous to the mediterranean and more particularly to the shores of the Caspian and Black seas. It is of very fine grain and consequently of slow growth. It is cut in slabs across the grain and the engraving is done on the end thereof. It is used extensively for the manufacture of musical instruments and hence its value has increased to such an extent that strenuous efforts have been made to find a substitute. Pearwood was used to some considerable extent by the early engravers in this country and so was mahogany.

I have myself made many trials of other materials but without success. A friend returning from California in 1850 was wrecked in the straits of Magellan, and, being a ship carpenter by trade sought for wood on the coast of Patagonia to repair his vessel. He found a tree whose grain resembled the Box, and knowing my desire he brought me slabs of it, which upon experiment proved to be an excellent substitute for boxwood, but the difficulty of getting it settled the question of its use.

The introduction of stereotyping enabled the engravers of relief cuts to reproduce any number of copies of their work. It was not in general use however for many years, the metal and wood cuts being set up with the type and printed in the same form. The process of stereotyping was a very simple one of taking an impression from the cut in plaster of paris, and pouring soft metal into the matrix so made.

There is little question but that Dr Alex^r Anderson was the first wood engraver who exercised the art permanently in this country. He was born in 1775 and although he early displayed his taste for engraving, his father, who was a Scotchman and a printer, with a canny appreciation of the requirements for a life business, apprenticed him to a Doctor. The boy had undoubtedly seen some of Rollinson's work on copper which excited his ambition, and he got some copper cuts rolled out and with a tool made from the back-spring of an old pocket knife sharpened to a point, made his first attempt on copper. A blacksmith afterwards made him some tools and he was soon earning money, ~~as there was no one else in the business in New York except Rollinson~~, and during the five years that he spent with Dr Young he occupied all his leisure time in engraving everything from a dog-collar to a frontispiece, ~~and~~ At eighteen, when he had served his apprenticeship and was a full flegged Doctor, he was employed by many of the publishers (?) of the day. His work was done on copper and type metal - the latter in relief after the manner of wood - and for the stereotypers ~~for~~ stock-cuts.*

* As late as 1840 when I was in the publishing business for a time, we used Dr Anderson's stock cuts for our cheaper illustrated books.

as the child looks to its mother for its early instruction, and learns to imitate the prattle which it hears, and to follow the example set before it, so the colonies and the incipient states looked to the mother country for instruction in everything pertaining to their welfare as well moral as physical. In relation to wood engraving the parent had but just emerged from obscurity to a glimmer of light in the work of Thos. Bewick,* who subsequently attained a well earned ~~a~~ fame and pecuniary reward in the invention and introduction of what is termed the white-line process of engraving on wood.

Among the earliest of the books illustrated by Bewick was "The Looking glass of the mind" and "Birds" and Quadrupeds of England. The first of these fell accidentally into the hands of Anderson, and, learning from Roberts, or Rollinson perhaps, the material used, he adopted wood, Box-wood and in 1800 he had devoted himself entirely to wood engraving. His skill and reputation as a physician was such that he ~~was~~ had been appointed to ~~a~~ the responsible position of resident physician at Bellevue Hospital ~~but in 1798 the Yellow~~ but the practice of medicine being repugnant to him he started a bookstore, where he published some small books illustrated by his own handiwork. In 1798 the Yellow fever swept away his Father & Mother, brother, wife, son, Mother-in-law and sister-in law, and utterly desolate he gave up his business and went to the West Indies where he spent three months with an Uncle on the island of St. Vincents, devoting himself to the study of Botany.

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* Pronounced Bu-wick.

On his return Dr Anderson devoted himself almost exclusively to his engraving on wood, only occasionally executing work on ~~the~~ copper for some ~~works~~ publications of his own, ~~publica=tion~~. as well as for David Longworth and other publishers. After 1812 he seems to have devoted himself exclusive=ly to wood which he practiced up to the year of his death, in 1870. He had two daughters by his second wife, who learned of their father, ~~and~~ helped him in his art and carried on his business in his later years and for some little time after his death. - his other pupils were. Garret Lansing of Albany; J H Hall of the same city, and William Morgan of New York.

Dr Anderson, like many other ~~early~~ illustrators of his days, was self taught and his earlier attempts were very crude and lacking in all the elements of art; he seemed to have no knowledge of perspective, but as most of his work was copied from Bewick, we must ascribe that fault to his originals. As the process of transferring* was then unknown he undoubtedly worked on the black block - a method exten=sively used by the early engravers - and tracing his copies† laid them down on that surface, to be ~~engraved~~ drawn by the graver as the work proceeded. As he was the only engraver on wood in the

* Transferring consists in soaking the original print in a solution of potash to soft=en the ink, laying it down on ~~a~~ the semi-white prepared surface of the block, and then by pressure either of a flat press, or rubbing with a folder the image of the print is transferred to the block, reversed of course.

† By this process the outline and all essential features of the original were drawn on a transparent tissue, laid upon the print, with a soft pencil, which drawing was then laid down on the prepared black block, face down, (which reversed it)

and then with a stylus the outline was traced, leaving a faint pencil mark which was followed with the graver. The block was first scraped and polished (being 15/16th of an inch thick to make it "type high") and then surfaced with india ink or printers ink, dried and polished, and on this surface the work ~~showed as it~~ progressed, the color of the wood showing through as it was cut away.

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city of New York he was much sought after, and as he acquired greater skill and knowledge of his art he became popular, which popullarity lasted throughout his life time. His style, (copied from Bewick) - which was the white line ~~which is~~ the opposite of the black line of copper and steel engraving - was the necessity of his processes, and, as brought to perfection by later engravers has been the means of producing some remarkable work.

Lansing - Anderson's first apprentice - was born in Albany and received his instructions in 1804, and, according to Lossing in his memorial of Dr Anderson, published in 1872, ~~calls~~ he was "the second wood-engraver in America." This I think is a mistake, as Worcester who was contemporary with Bowen in 1830 and was very intimate with him, told me that Bowen was at work in Boston in 1804, and furnished me proofs of his engravings of that date, which I have now in my possession. Lansing married a wealthy woman, went to Boston, but not meeting with success there returned to New York where he was mostly employed in engraving machinery. Morgan devoted his energies to drawing, and was Anderson's favorite draughtsman, although there is ~~not~~ no evidence of his work to be found. He probably made drawings of machinery for Lansing, and most of those small cuts for newspaper advertisements which were extant at that time and on which there was neither room or inducement to put an imprint.

According to John Fernando Edwood Worcester, who was subsequently known as "General" and "Uncle John", Abel Bowen was the second woodengraver in America. He was born in Greenbush, opposite Albany and served an apprenticeship at the printing business in Hudson N.Y. ~~Then~~ He went thence to Boston to start an establishment there but finding the field covered he took up woodengraving, at which he made a success, as he was the first in that city. His work shows that he had more natural talent than even Dr Anderson, for ~~his~~ proofs of his early engravings - although he was entirely self-taught - indicate a pretty thorough knowledge of the use of the graver. He engraved on copper also and published some works with his own illustrations, notably the Naval Monument in 1816 with one hundred and twenty five cuts, all but one by his own hand; others were guide books and history of Boston, and in 1830 he published an american edition of the Young ladies book, a most pretentious effort for it contained over seven hundred cuts after Thompson, S Williams, Bonner and others, all of them in an advanced stage of the art. (English engravers)

Nathaniel Dearborn was another early engraver in Boston. It is said that he brought woodengraving to ~~B~~ that city in 1811. but Uncle John Worcester says that he was a printer and stationer (occasionally doing work on copper) until that period. He turned his attention to letter engraving and publishing. In 1844 he projected the Boston Notions an illustrated sheet, partly published in 1847 and again published in 1848. It contained many of his early engravings on wood - so Lossing says.

John H Hall another of Andersons pupils was born at Cooperstown N.Y. and began business as a wood engraver in Albany whence he must have gone for a time to Boston, for Worcester told me that he executed the cut shown on page for a publishing house in Boston, but it was not used. It was a reduced copy of a large steel engraving and was so exceptionally fine and so far in advance of anything that had been done up to that time that the engravers of Boston paid Hall one dollar each for proofs of it and so many were taken with the folder that the finer lines were crushed and the cut spoiled. He was for a time in the employ of Carter, Andrews & Co* Lancaster Mass. He was an exceedingly careful and conscientious engraver and much of his work - especially that in a Manual of the Ornithology of the United States and Canada, published by Hilliard Gray & Co of Boston about 1833 can scarcely be excelled at the present day. He was employed by the Smithsonian Institute for a time, and was the first, I believe, to introduce the practice of lowering the portions of the blocks which it was desired to print light, as is shown in the cut of the Swan on page 55* Hall was of a bibulous nature and somewhat unreliable in consequence. He went to California in 1849 and died there.

~~John F. E. Worcester~~ Philadelphia is indebted to Wm Mason for the introduction of the art into that city in 1810. He had a pupil named Gilbert who succeeded him. Linton, in his History of wood engraving names Horton in Baltimore, Fairchild in Hartford and Barber in

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* The wood blocks were used at that time in the form with the type, as ~~and there was no such thing~~ the processes of stereotyping, electrotyping and overlaying were unknown or not used.

* It is a singular coincidence that these were the names of two english engravers who came to this country in 1848 and commenced business as Frank Leslie and John Rannev.

New Haven Conn. and I presume there were others in the larger cities, but as their efforts were confined to commercial work their names are lost. Mason was an apprentice ~~of~~ to Abner Reid who had an establishment for Bank note engraving at East Windsor Conn. - a strange place for such a place.

John W. Barber* was born at Windsor Conn. in 1798 and was a farmers boy. Left the sole support of the family by the death of his father he worked the farm until near his majority, when he was apprenticed to Reid to learn the art of engraving. When 25 years of age he went to New Haven in 1823 and took an office. Like most of the earlier engravers he became a publisher of his own works. He was author, draughtsman, engraver and publisher in one person, and was successful in each branch. His most noted works, - which are now invaluable - were "Historical Collections" of several states. Connecticut. Massachusetts. New York, New Jersey, Ohio and, I think Virginia. The first two were by himself alone, in the others he was assisted by Henry Howe, who subsequently published the "Collections" of other states. Barber travelled in a one horse ~~wagon~~ shay into every portion of the state sketching the cities, ~~and~~ towns, villages and every point of interest; collecting information from the oldest inhabitants - many relics of the revolution - and soliciting subscriptions for his book.* He engraved over two hundred cuts for the Connecticut, published in 1837, making his own drawings which were very crude, but evidently fair representations. The "Massachusetts" followed (1844) and was equally successful. He engraved all of the illustrations for the entire series and as they number ~~into the~~ nearly one thousand they must have occupied his entire

* This probably inspired Lossing to start his travels which resulted in "The Field Book of the Revolution".

time up to 1856 when he began "The past and present of the United States" for which he engraved some four hundred cuts, occupying ~~his entire~~ him until 1861. He was still living in 1881 at the age of 83. There was a sameness in his work which is remarkable considering that it extended over thirty years, the cuts in the "Ohio" being no better in quality of drawing and engraving than those of "Connecticut." His penchant seemed to have been for epitaphs, with which his books are liberally interlarded. I have spoken of his "collections" as invaluable, because they are mostly out of print, and because they represent the appearance of the cities and towns depicted at an early stage of their existence, thus forming a record which can be found nowhere else.

Let us now turn to Boston where Abel Bowen had introduced the art in 1804 and in which city it had developed more rapidly than elsewhere. Like Anderson Bowen copied Bewick's cuts, and many of his first works were simple reproductions of the latter, and as there were no draughtsmen to produce original designs the publishers of that time had to ~~reproduce~~ use illustrations of English books, the engravers reproducing them on black and wood in the manner described in the foot-note p 5 This process was followed for many years by all the American engravers.

Bowen had as apprentices Hartwell, W. Croome, Minot, Worcester, the brothers Devereux, Childs, Crossman, Geo. F. Brown & Hammatt Billings, Mallory, Kilburn, and others. Each of these seem to have been ambitious men, and the supply at once increased the demand for better and original work. Croome continued to engrave for some time, and then devoted himself to drawing, making rapid advances until he designed for the Bank note Engravers which is considered the highest branch of the art.

refer to Bewick

Geo L. Brown, Devereaux, and Hammatt Billings developed into draughtsmen and the last two worked on Gleason's Pictorial at the same time that I did, in 1851. Kidder was another of whom I know little. D. C. Johnson was an erratic genius whose style partook so largely of his comic vein as to render some of his historical subjects ridiculous. About 1830 he published the first comic serial in this country. It was in the form of four sheets with a cover, ~~and~~ was issued spasmodically, and was filled with genuine humor. I think there were only four numbers ~~published~~ issued. A Miss Perry – the first female ~~draughtsman~~ illustrator did some work on wood in 1829, but I know nothing of her. Besides those I have named Alden, Chandler and Champney were engravers but the work of most of these parties I have named was commercial until ~~S~~ S. G. Goodrich started his Peter Parley's magazine for children in 1828 and gave employment to a large proportion of them for several years.

John F. E. Worcester, who was known in his later ~~years as~~ years by the sobriquet of "General" or "Uncle John", was an apprentice of Abel Bowen and started in business in 1831. He engraved mostly picture work and was a prominent ~~engraver~~ man in his line in Boston until 1851 when he took charge of the art department of Gleason's Pictorial, but was supplanted by Frank Leslie in 1853. He was afterwards in my employ as Superintendant of my art department in the "Bureau of Illustration" at Buffalo, and ~~remained~~ he remained in that position until his powers failed him in 1881 and he ~~remained~~ was an invalid until his death in 1885. From him I received a Scrapbook of nearly one hundred and fifty pages, in which are innumerable proofs of the work of all the men above named from Abel Bowen in 1804 to 1840 besides others of later date, Anderson, Adams, Chapman, Darley,

Frank Leslie, Wallin, J. & N. Orr, Roberts, Kimmerley Childs Whitney, Harland, and even some of my own feeble beginnings. It is in itself a history of the progress of the art of wood engraving in this country from its infancy with Anderson to its present virile manhood. "Uncle John" also furnished me with much valuable information regarding the early Artists and engravers, and as he was an apprentice of Bowen, that information may be justly accredited as direct from the opening of the last century.

Among Worcester's numerous apprentices was David B. Gulick who worked on Gleason's Pictorial under Leslie, and when the latter ~~became started his~~ became a successful publisher Gulick was made the head of his Art department, and subsequently his business manager, in which position he remained until Leslie's death. Gulick afterwards became my partner in business and remained so for several years.

Among other ~~draughtsman~~ artists on Gleasons paper was F. H. Manning, who, like Johnson was an erratic genius and a very bad draughtsman. He subsequently illustrated David Crockett's almanac in which the drawings were so grotesque as to excite derision. He was of a bibulous nature and died early in life.

Carter Andrews & Co. was a firm of engravers established in 1829 and having a large plant at Lancaster Mass. They employed ~~many~~ several of the leading engravers and had Croome as draughtsman. ~~It is a singular coincidence that they should bear the names of a concern who, nearly 20 years afterwards, fled to this country and introduced themselves as Frank Leslie and John Travers, their proper names being Henry Carter and John Andrew.~~

Bowen Dartwell and Crossman formed the American Engraving & Printing Co. about 1830 but were subsequently ~~obtained~~ chartered as the Boston Bewick Co. The establishment and success of the London Penny magazine persuaded the publishers on this side of the water to attempt similar enterprises, and the above concern started the American Magazine which they continued for some time, but they were burned out in 1836 and failed. Redfield in New York published the Family magazine for two or three years, and there was I believe another in Philadelphia.

Chap 2 = 1 by Jno R. Chapin

In the year ~~of our Lord one thousand eight hundred and thirty~~ 1830 the city of New York was as devoid of art-culture as the Mojave desert is of foliage, and it was not until ~~the~~ near the close of that decade that the ~~first~~ tender shoots of the tree of knowledge of art which has since overshadowed the land began to show themselves. Let us first consider the sequence of the causes which have irrigated the barren soil and eventuated in making it to bloom and blossom as the rose.

About the year 1831, my father, (somewhat of an amateur in art himself) had imported some lithographs, and finding no market for them in the North, he travelled through the South where he disposed of them at prices that realised him very handsome profits. Finding a higher appreciation of art among the Southern people, he resolved to cater to it, and he imported from Baltimore George Endicott with his artists, presses and paraphernalia and set up a lithographic establishment in the attic of our home at 325 Broadway N.Y. This was the first establishment of the kind in New York - others soon followed. Boston had in 1834 the Pendleton Lithographic Co, and the New England Bank Note Co. These with Anderson's feeble efforts on wood and the pictures on Bank notes moistend the soil; but it was not until the flood of immigration set in in the 30° that there was any perceptable growth in taste or desire to irrigate the great desert of which I have spoken. The establishment of the Sunday Morning News; the Sunday Mercury and the Sunday Times, supplemented by many other attempts to float pictorial papers and magazines from 1838 to '40, may be considered the preliminary steps to what followed.

~~I have in my possession a scrap book of nearly one hundred and fifty pages presented to me by "Uncle" John Worcester in which are innumerable proofs of the work of all these men (contributed by them), dating from 1804 to 1840 besides others of later date, Anderson, Chapman, Adams, Darley, Wallis, Timpersley, Roberts, Childs, Whiting, Tompkins and John & Nathaniel Orr, and even some of my own feeble beginnings.~~

~~It is in itself a history of the progress of the art of wood engraving in this country from its infancy with Anderson to its present vital manhood.~~

Jos. Alexander Adams. To this man we owe the renaissance of wood engraving which set in about 1838-39. Previous to this period Bewick had been followed and had "set the pace" for all wood engravers on this side the water. ~~He~~ Adams was born in New Germantown, Hunterdon County, N.J. in 1803. and was apprenticed to a printer. He came to New York about 1824 and worked at his trade for several years. The foreman of the shop at one time wanted a cut of a boot and attempted to manufacture such an article but meeting with ~~poor~~ no success Adams tried his hand at it, and with his jack knife succeeded in executing a fair result which set him to thinking, and, realising the need of such work he turned his attention to engraving. With some rudely made tools and such pictures as he found at hand, ~~he~~ but without any knowledge whatever, he labored in the dark until a publisher suggested he should see Dr Anderson. After much hesitation and with a great deal of diffidence he called on the Doctor and to his surprise found him very amiable and willing to give him all the aid in his power. From him he learned to make his drawings on the wood, to transfer foreign cuts to the block, to produce tints by various white lines, and many other essential points in his art. In 1831 he went to England and spent four months in visiting among the engravers who had advanced beyond the Bewick methods

and on his return to his native country he struck out boldly in a new line which soon won him a name and steady employment. One of his first efforts was a frontispiece to the Treasury of Knowledge, a most remarkable piece of work, exceeding in fineness, in freedom of line and in vigor of handling anything that had been produced in the old country, and certainly beyond anything dreamed of in this.

In 1837 he engraved a master-piece entitled "The last arrow" for Morris' Journal, which was however used in the Family Magazine. The drawing was made on the wood by J. G. Chapman then coming into notice as an artist on wood and who stood at the head of the profession until Darley supplanted him. He had however won a competence with which he retired to Florence Italy, where he spent the remainder of his life.*

These two masterpieces of the art produced a complete revolution in the methods of engraving, and the publishers, led by the American Tract society - began to demand, and the engravers to supply a far more artistic and elevated style of work. Draughtsmen hastened to imitate Chapman and engravers to engrave his fac simile drawings which were the very opposite of the white line process which had theretofore prevailed.

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* Chapman was a painter of ~~figure~~ genre subjects and was a member of the Academy of Design, but owing to the dearth of patrons was easily persuaded to turn his attention to drawing on wood. The Last Arrow was I think his first effort in that direction, and such was the success of that remarkable piece of work that he at once became popular and was much sought after. Adams had coached him as to the requirements of the wood engraver and

he readily fell into the facsimile style which became characteristic of him. He drew a thousand or more of the cuts for Adams' bible and Redfield, the publisher, persuaded him to get up a drawing book which, as it was really the first serious attempt in that direction became a standard, was introduced ~~introduced~~ into the public schools, and notwithstanding the work was facsimile, hard and wiry in the extreme, its sale yeilded such profitable returns that he was enabled to retire. In 1879 Lossing wrote me that he had returned to this country very poor and very deaf at 72 years of age.

In 1837 Adams began his work upon ~~his bible~~ the illustrated bible, which was published by the Harpers in It was an elaborate and expensive enterprise, but was so far in advance of anything that had preceded it that it became at once immensely popular and Adams' profits enabled him to retire with a competency.

At this period (space of the years between 1840 and '48) the engravers were supreme. It was they who solicited and took orders from the publishers, who had no knowledge of the artists and draughtsmen who in turn had to solicit work from them. The supply of first class men was not equal to the demand and the engravers sought among the painters for art work. Chapman was the only one whose work could be engraved. I remember to have seen a drawing by Thos Cole ~~the~~ whose "Voyage of Life" had won him fame, but it was so weak and ~~unmanageable to~~ obliterated under the burin that it was never engraved.

The American Tract Society was the first to break away from this condition of things, for finding a dearth of ~~the~~

capable artists on this side the water, sent to England and had many drawings made by John Gilbert and Birket Foster who were then the leading draughtsmen in wood in the Mother country. Benjn. F. Childs (of whom I have spoken elsewhere) had been installed as chief of their art Department and to his remarkable good taste, his ambition to advance the condition of his chosen art (he had been a leading engraver) and his unflinching determination, is due the rapid advancement of that renaissance which had its origin in J. A. Adams.

Whitney, Jocelyn and Amin were apprentices of Childs and the former was subsequently a partner. When the latter was given charge of the Tract Soc'y Whitney and Jocelyn formed a partnership to which was added Amin later on. E. F. J. Whitney was a remarkably able and consciencious engraver and turned his attention to drawing, closly following Darley's style. He became Childs successor at the Tract house, where he remained for many years. Jocelyn and Amin did not distinguish themselves, although the latter produced some excellent work in which he judiciously used a scratchy line which was very effective.

William and ~~John~~ Joseph Howland was a firm who did a large portion of the work for publishing houses during this period and did it well. They had as apprentices Landgridge and Felter who did great credit to their instructors. All of the above named were christian gentlemen with whom it was a pleasure to deal, and my recollections of them are among the most pleasing of my professional life.

Early in this period, about 1843 J.W. & N. Orr came to New York from Buffalo where they had done some very creditable work, and established themselves at 75 Nassau St and confined themselves mostly to first class commercial work until about 1848, when they separated and Nathaniel devoted himself to picture work in which line he ~~was very successful~~ made an enviable name. William H Richardson, another Buffalo man soon followed them and became quite successful. Nathaniel Orr made money and eventually retired to a farm in upper New Jersey, while his brother John, after conducting a profitable business for many years, entered into unfortunate speculations and died in comparitive poverty. Besides those I have named there were in the early forties A. Kimmersly (with whom I served an apprenticeship) Bookhout, ~~J.H. Butler~~, Dr. Anderson Lansing and his son and B. F. White in New York; Bowen and his apprentices in Boston, and Gilbert in Philadelphia. Lansing and Morse worked on mahogany and pine for show work, for Thos. W Strong who entered upon the tapis in New York about this time. As artists and draughtsmen there were Chapman Brother, Stryper Manning, ~~another~~ Purcell and myself. H W Herrick was an english engraver who afterward turned his attention to drawing but was lost sight of soon after Darley came to New York. The ~~remarkable~~ increasing interest in art matters and the demands of the publishing house, soon made the metropolis a Mecca ~~to~~ which attracted engravers and draughtsmen, and notwithstanding the rapid graduation of apprentices and the developement of self taught artists, the supply was not equal to the requirements. Besides many engravers of lesser note there were before the close of the period of which I

have written ~~these men~~ J. H. Butler, Bobbett and Edmends both Englishmen, Hewit William Roberts - pupil of Butler; Sam'l D avery (since so widely known as an Art Connoisseur and dealer) R. Teneyck and numerous others whose specialty was machinery and commercial work.

Thos W. Strong was also an engraver of this period, who, talented and ambitious, became a publisher and exerted a wide and abiding influence on illustrative art. He first essayed poster work for the theatrical and circus trade and Lansing and Morse worked for him until they started out for themselves. Next followed the Valentine business which eventually made him very wealthy as he had a virtual monopoly of that line for many years and he was the first to produce the comic valentine. Three different comic papers, "Diogenes", "Yankee Notions" and "John Donkey" were started by him at different times during the forties" but all failed of success and were abandoned. In aid of various other publications Strong imported at different times George Thomas and — Thwaites two English artists who were close imitators of Gilbert, and they exerted quite an influence upon the atmosphere of the art illustrative for a time. They subsequently returned to their english homes.

There had been many spasmodic efforts to establish illustrated serials, from the "New England Magazine" Boston 1833 to ~~Strong~~ the International Magazine of 1848. All of these were close imitations of English publications, two only having claims to originality. These were Peter Parley's of Boston and Montgomery's Magazine in New York. Peter Parley (S. G. Goodrich) wrote exclusively for children and had a long and successful run. Montgomery

collapsed after a few months, and so did two attempts, one in Boston and one in New York to imitate the London Penny Magazine. The "Family Magazine", backed by Davis Bruce and published by Redfield, which deserved success, failed to find an appreciative audience and succumbed. In 1844 Chevalier Wyckoff an Englishman, with a great flourish of trumpets started the "New York Illustrated News" a servile imitation of the London Illustrated News. His leading artist was D. C. Hitchcock a young and aspiring ~~artist~~ negro who did some very good work but being of a bibulous nature eventually drank himself to death. Wyckoff's effort lasted long enough to produce, I think, six numbers when he gave it up, and this, I think, was the last attempt to publish an illustrated paper until Gleason's successful "Pictorial" in 1851. Between 1848 and '49 Stringer & Townsend, who had a News agency under the American Museum started the "International Magazine" which was a reproduction of "Bently's Mag." of London. William Harrison Ainsworth was writing a series of stories of English history (Tower of London, Guy Fawkes &c &c) which were running through "Bentleys", the illustrations being etchings by George Cruikshank. These Stringer & Townsend had reproduced on wood, and I remember that there was great rivalry among the engravers to obtain the work notwithstanding the translating of the style of work was so difficult. The cover of the International was an exact reproduction of Bently's and in design can be seen on Harper's New Monthly of to day. In 1850 the Harpers bought the International of Stringer & Townsend, and, changing the name have run the Bently cover ever since.*

* Since writing the above they have adopted an original design for the cover.

Notes for Chap 1.

Jos Alex. Adams. - self taught - first tool jack knife. bold one so. b. at New Germantown, Hunterdon Co N.J. 1803. appr tee to a printer. c to N.Y. at 21 worked at printing. cut of a boot. advised by Wood a pub to see under-son. did so to his great advantage. learned of drawings being made on block wh was a revelation: followed it ever after. went to Eng. 1831 & spent 4 mos - spurred to higher efforts. Prent to Treasy of Knowledge (which see) many blocks and all his proofs dest by fire 1835. The last Arrow ent 37 for mons and subseqtly pub in Family Mag. Drawn by Chapman. First engrav to reach higher plane. His work most minute and precise. His Bible, Dropped by Chapman, project in 37. publ in 1843. His appes were Robert Roberts, John Gordon, gave Bible work to Childs, Howland Whitney and others. Had to "make ready" his own cuts for Bible, Harpers took hold of it. and it was a great success. 1400 designs in it by Chapman. His (Adams) profits enabled him to travel abroad, and attain a competence. Gave up engraving & retired to his home in N.J. He was the first to make use of transferring - I doubt this as I used to transfer. I may have learned it of him.

Lossing began in 1838. worked in Family Mag. & sometime edited it. Peter Parley at the time about 1828.

Carter Andrews 1824 quite a large plant at Lancaster Mass. employed Hall, Atherton Mallory Minot, Mutting, O'Brien Worcester. Crowne as draughtsman.

Bowen Hartwell and Crossman formed the Am. Eng & Print Co obt charter as Boston Benrick Co. started Am. Magazine imitat. of Penny Mag. some 500 cuts. Burned out in 36 & failed. Lossing says that in 1839 there was only Dr Anderson, Lansing and his son, Adams ~~and~~ Childs, and B F White in N.Y. & Bowen and his apprentices in Boston. and Gilbert in Phila

Tom Strong came on the stage about this time, Lansing & Mase worked

Notes No 2

for him on mahogany, & the latter on pine. Strong imported Geo. Thomas an english artist. Engraving at a very low ebb, there was little demand except for labels, new inventions &c. About this time I came upon the tapis.

Jos Alex. Adams. b New Germantown, Hunterdon Co N.J. in 1803. Self-taught — as he told me. First appl'n to printer cuts with jack knife, making a boot. Saint Wood advis' him to see Anderson who gave him hints & show' him how in the wood. In 1831 went to England. Ret aft 4 mos instructed and ambition. On ret'n engrav' title p of Treas' of knowledge. a piece of work wh Linton says was equalled by best done in Eng'd. Cut of Camute very fine, dw. by Chapman Last Arrow, also dw by Chapman for Fam'd Mag. consid a very remarkable piece of work at the time. In 37 project' the Bible, pub by Harpers. drawings by Chapman. Enlarged as he went along. grew as he went along. profits enabled him to retire with a fortune

J.G. Chapman, his work so hard & tiring. his work on Bible. Drawing Bk published by R. Redfield from this time rise of w Eng in this country.

1843

Ben. F. Childs was pupil of Bowen. est'd in New York.

1843 the leading engravers in N.Y. were, besides Anderson & Adams, Childs Bookhout, A Kimmersley, Wm. & Jos. Howland Irwin & Orr, from Buffalo about this time. Richardson also came from B. There were Strother Baker & Stripe, Manning and ~~one other~~ Purcell draughtsmen beside myself, Horick was engraver turned to draughtsmen, Bobbitt & Edmonds, Bill Roberts Tract Society. Whitney Jocelyn & Annin, Bogert. Bross. "Childs papers" of J. So. began in 1852 Childs took charge in 1850 Peace & War engraved by Whitney & Annin. Childs born in 1814 began in NY 1838 began on Darley's work at 1850. Gilbert drew for Tract Soc at Whitney's work I highly pleased

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Tom W. Strong came on the stage about this time. Lansing & Mase worked and Gilbert in Phila

Notes for Chap 3.

Abt 1848. Stringer & Townsend - Internation^l Magazine. Harpers bot them out in 1850 & it became the Harpers New Monthly Mag.

Shimly illus^d - by Lossing & Barritt.

In 51 J.W. Strong started first illustrated paper. mistake of Linton's

Chas^r Nyctoff started the first abt 1844

Tract Soc^y got Gilbert (Sir John) to make some drawg^s for them, admir^ly well engraved by Whitney, Howland and others - rage for that style now

Tom Strong. Geo Thomas. Thwaites. Billings. Walter myself imitators.

Chapman & his Drawg Book pub^d 1847 by Redfield Then Darley who had imitators in Dallas. Mc Lellan. Knick^r N.Y. by Darley 1855 Hist of Napoleon by Abbott pub^d Harpers. C.E. Doepler. The N.Y. Nap^n first illust^d book in Am^a a revelation.

Fam^y Mag. apr^l 1833 by Redfield, New^s Mirror 1828. earliest American Magazine, and two reprod^n of London Penny Mag b. 1833 & '40.

First illust^d papers N.Y. Atlas illus with port^s & N.Y. Sunday Mirror News father 1842. Sunday Mercury followed with cuts. Very ill^d papers at that time. Bro. Jonathan '42 by Day.

Harpers Mag June 1850 (first No) 7th June '57 Strong pub^d Illus^d Am. News, the draughtsmen were Geo Thomas Wallin Hopkins. Bellew & Hitchcock. Eug^e Strong Anthony (his pupil) D.W. & N.W. Leslie Andrew & others

Bonner rev^d it in 1853 - ran ~~cuts~~ for abt six months. Strong tried Diogenes - then Yankee Notions, successful, comic. ran

Frank Leslies started in Dec 1855 & Harpers weekly Jan. 3. in 57. Gleason in 51. Winslow Homer Hennessy. Jewett. Perkins Stephens Gaston Nast.

Every Sat^y Boston. Our Young Folks Boston. Scribners May 1871

Linton & his white line. - Eng school for women, est^d by Peter Cooper 1859

A.R. Waud, Mombeigen Mix. (the designer of Uncle Sam?) C. Guildemeister Bill Waud Sol.

Since my virtual retirement from the practice of my profession. I have been urged and "almost persuaded" by many friends to write the history of illustrative art in this country during the nineteenth century, as I am now the oldest living illustrator ~~in~~ this continent ~~if not~~ and so far as I know – in Europe – having followed the profession since 1838. Among the most urgent of my friends was the late Benson J. Lossing with ~~with~~ whom I was on intimate terms and who knew that my memory extended back to 1830 and that I possessed a scrap-book containing proofs & prints & sketches by various artists and engravers extending back to 1804.

My object in writing you is to ascertain if you desire to avail yourself of such an article (or series of articles) illustrated by reproductions of the work of artists & engravers from Abel Bowen in 1804 to the close of the nineteenth century.

I could also furnish you personal recollections of Sam'l F. B. Morse, The Harper Bros. Frank Leslie, Walter Hunt – the inventor of the sewing machine and the Winchester rifle – Geo P. Gordon – the inventor of the Gordon press – F. O. C. Darley. H. L. Stephens, and many other Artists Engravers & Publishers with whom I have been on terms of close intimacy.

Awaiting your reply I am
Very Respectfully
Jno R. Chapin

Minnesota
Wisconsin Massachusetts

John R. Chapin

The Development of Illustrative Art in the United States

Chapter 1.

The progress of art in this country has been so rapid - especially of illustrative art - that its whole scope may be almost embraced within the memory of a single individual. A century has scarcely elapsed since a condition of society existed in which every influence was antagonistic to aesthetic feeling. Art was a luxury in which the early and poverty stricken settlers of this country had neither the time nor the inclination to indulge. Moreover, the people of two large sections were religiously, nay fanatically, opposed to everything pertaining to what they considered the idolatry of pictorial representation, and it was not until the last half of the 19th century that this haven of the Puritans of New England and the Quakers of Pennsylvania was entirely eliminated from among their descendants through the influence of the imported art of the old world.

The artists of the early part of the last century had hard digging in their efforts to irrigate the great American art desert, and those who could hied them away to other and older countries for the advantages which they could not find in their own.

It is not my purpose to write the history of Art on this continent, however interesting it might be to pursue the incidents in the struggles of the early painters who are known to us only by tradition or the very few pictures which bear their names. Let me rather tell the story of the rise and progress of illustrative art with which I am more or less familiar and in which I have borne a part as a pioneer.

The close of the 18th century witnessed the advent of several Englishmen who can scarcely be classed as artists or engravers, as they were merely chasers of buttons, spoons, etc. Some of them, however, ventured to try pictorial art and were more or less successful. Nathaniel Hurd was the first of whom we have any note, for according to the New England Magazine, he engraved a miniature portrait of Rev. Dr. Sewall of the Old South Church in Boston in 1764. He was the engraver of the caricatures and broadsides of the period, which was the extent of the practice of his graver, for he died December 17, 1777, in his forty-eighth year.

Paul Revere, of revolutionary fame, was a goldsmith but turned his attention to engraving on copper when, in 1770, the Provincial Congress sitting at Wartertown employed him to engrave the plates and print the paper money ordered by them. He also engraved several small historical pictures of exciting incidents, notably the landing of the British troops in Boston, the massacre in King Street, etc; but soon after being appointed Major of Artillery he went through the war, and at its close he resumed his trade as goldsmith.

Amos Doolittle and Smithers of Philadelphia were contemporaries of Hurd and Revere and together were the only engravers in this country. The former engraved in 1775 several prints of historical incidents relating to the fights at Lexington and Concord which were drawn by a Mr. Earl, an English portrait painter, and were very spirited and correct drawings. Doolittle died in 1832, aged 78 years, after following his profession for more than half a century. Smithers, an Englishman who had been a gun engraver in the Tower of London, came to Philadelphia in 1773; and being the only engraver in that city was employed by Congress to execute the plates for the continental money, which anyone who has seen the money will recognize as the work of a tyro. He remained in Philadelphia when the British took possession of that city and was employed by them to counterfeit the continental bills; and when they evacuated the place, he went with them to New York and subsequently to England.

Another Englishman named Jennings came to this country at the beginning of the trouble with the colonies, locating at Boston, but he soon returned to England. He was said to have engraved a head of Nathaniel Hurd, after a portrait by Copley.

Henry Dawkins, who also was an Englishman, came here in 1774 and worked at anything that offered. Dr. Anderson says that he engraved bill-heads, coats-of-arms for books, and some of the poor portraits extant at that period.

Abraham Goodwin was born in Patterson, New Jersey, in 1763. He was placed with his brother in Fishkill, New York, to study law; but both joined the revolutionary army; and after the war was over he paid for instruction in engraving, to which art he had shown a preference in his youth. He soon found that he had outstripped his master and set up for himself. Some of the plates in Brown's Bible are by him, and he also engraved heads of certificates of various societies. He was alive in 1834, but engraved only occasionally, rather for pleasure than profit.

Peter R. Maverick, the first of the name, was originally a silversmith. He took up engraving and set up a press in his workshop, where he printed his own plates. Several of these were for Brown's Bible and there is little doubt but that he was remuneratively employed. His son and grandson, who both bore his patronymic, followed his business and the latter was well known in recent years.

About 1789, William Rollinson, who like Dawson was a chaser of buttons, came to this country from England and settled in New York City, where he was soon afterwards employed by General Knox, the first Secretary of War, to chase the arms of the U.S. upon a set of gilt buttons for the coat worn by General Washington on the day of his inauguration as President. He is said to have refused payment for his work, as he deemed the honor sufficient reward. He was also a chaser of metal and was employed by silversmiths until 1791, when he made his first attempt at engraving on copper, the subject being a portrait of Washington. He continued his efforts - among his other portraits being one of Alexander Hamilton after Archibald Robertson and another of James Lawrence, U.S. Navy, after G. Stuart - and was liberally employed by the publishers of the day. Brown's Family Bible published in _____ contains several plates by him. He must have been a man of remarkable ability for he was very successful although entirely self-taught. He invented a machine for ruling waved lines on copper, which introduced him to the bank note people, and he at once stepped into a lucrative business. He took his son Charles into partnership with him and they worked together until the death of the latter in 1828. His grandson William was taken as an apprentice, but as he grew to manhood displayed a religious turn of mind, studied for the ministry and was ordained pastor of the First Baptist church of Rahway, New Jersey in 1843. It was my happy privilege to own the intimate friendship of the latter for nearly forty years. The grandfather lived until 1842 - his eighty-second year - and was buried in the old cemetery on Hudson Street, New York.

There was another and an erratic genius by the name of John Roberts - also an Englishman - who was said to have practiced the art of wood engraving toward the close of the 18th Century, but there is little in evidence of his work, except perhaps the cuts of runaway slaves, stagecoaches, etc. for advertisements in the newspapers of the period. He brought the first knowledge of the use of boxwood for engraving* to this country. Previous to his advent all relief cuts were engraved on soft metal. It is probable

that the illustrative cuts in Poor Richard's Almanac were so engraved by Franklin himself.

*Turkey boxwood, the only material in use for the finer class of wood-cuts, is indigenous to the Meditterainian and more particularly to the shores of the Caspian and Black Seas. It is of very fine grain and consequently of slow growth. It is cut in slabs across the grain and the engraving is done on the end thereof. It is used extensively for the manufacture of musical instruments and hence its value has increased to such an extent that strenuous efforts have been made to find a substitute. Pearwood was used to some considerable extent by the early engravers in this country and so was mahogany.

I have myself made many trials of other materials but without success. A friend returning from California in 1850 was wrecked in the Straits of Magellan, and being a ship carpenter by trade, sought for wood on the coast of Patagonia to repair his vessel. He found a tree whose grain resembled the box, and knowing my desire he brought me slabs of it, which upon experiment proved to be an excellent substitute for boxwood, but the difficult of getting it settled the question of its use.

Looking Glass of the Mind" and "Birds and Quadrupeds of England". The first of these fell accidentally into the hands of Anderson; and learning from Roberts, or Rollinson perhaps, the material used, he adopted wood (pearwood) and in 1800 he had devoted himself entirely to wood engraving. His skill and reputation as a physician was such that he had been appointed to the responsible position of resident physician at Bellevue Hospital; but the practice of medicine being repugnant to him, he started a bookstore, where he published some small books illustrated by his own handiwork. In 1798, the yellow fever swept away his father, mother, brother, wife, son, mother-in-law, and sister-in-law; and utterly desolate, he gave up his business and went to the West Indies, where he spent three months with an uncle on the Island of St. Vincents, devoting himself to the study of botany.

On his return, Dr. Anderson devoted himself almost exclusively to his engraving on wood, only occasionally executing work on copper for some publications of his own, as well as for David Longworth and other publishers. After 1812, he seems to have devoted himself exclusively to wood, which he practiced up to the year of his death in 1870. He had two daughters by his second wife who learned of their father and helped him in his art and carried on his business in his later years and for some little time after his death. His other pupils were Garret Lansing of Albany, J. H. Hall of the same city, and William Morgan of New York.

Dr. Anderson, like many other illustrators of his day, was self-taught, and his earlier attempts were very crude and lacking in all the elements of art. He seemed to have no knowledge of perspective; but as most of his work was copied from Bewick, we must ascribe that fault to his originals. As the process of transferring* was then unknown, he undoubtedly worked on the black block - a method extensively used by the early engravers - and tracing his copies, laid them down on that surface, to be drawn by the graver as the work proceeded. As he was the only engraver on wood in the city of New York, he was much sought after; and as he acquired greater skill and knowledge of his art, he became popular, which popularity lasted throughout his lifetime. His style (copied from Bewick) which was the white line - the opposite of the black line of copper and steel engraving - was the necessity of his processes and, as brought to perfection by later engravers, has been the means of prpducing some remarkable work.

*Transferring consists in soaking the original print in a solution of

The introduction of stereotyping enabled the engravers of relief cuts to reproduce any number of copies of their work. It was not in general use, however, for many years, the metal and woodcuts being set up with the type and printed in the same form. The process of stereotyping was a very simple one of taking an impression from the cut in plaster of Paris and pouring soft metal into the matrix so made.

There is little question but that Dr. Alex. Anderson was the first wood engraver who exercised the art permanently in this country. He was born in 1775 and although he early displayed his taste for engraving, his father, who was a Scotchman and a printer with a canny appreciation of the requirements for a life business, apprenticed him to a Doctor. The boy had undoubtedly seen some of Rollinson's work on copper which excited his ambition, and he got some copper cents rolled out and with a tool made from the back-spring of an old pocket knife sharpened to a point, made his first attempt on copper. A blacksmith afterwards made him some tools, and he was soon earning money; and during the five years that he spent with Dr. Young he occupied all his leisure time in engraving everything from a dog-collar to a frontispiece. At eighteen, when he had served his apprenticeship and was a full-fledged Doctor, he was employed by many of the publishers (?) of the day. His work was done on copper and type metal - the latter in relief after the manner of wood - and for the stereotyper's stock-cuts. As late as 1840, when I was in the publishing business for a time, we used Dr. Anderson's stock cuts for our cheaper illustrated books.

As the child looks to its mother for its early instruction and learns to imitate the prattle which it hears and to follow the example set before it, so the colonies and the incipient states looked to the mother country for instruction in everything pertaining to their welfare, physical as well as moral. In relation to wood engraving, the parent had but just emerged from obscurity to a glimmer of light in the work of Thos. Bewick (pronounced Beewick), who subsequently attained a well earned fame and pecuniary reward in the invention and introduction of what is termed the white-line process of engraving in wood.

Among the earliest of the books illustrated by Bewick was "The

potash to soften the ink, laying it down on the semi-white prepared surface of the block and then, by pressure either of a flat press or rubbing with a folder, the image of the print is transferred to the block, reversed of course. By this process, the outline and all essential features of the original were drawn on a transparent tissue laid upon the print with a soft pencil, which drawing was then laid down on the prepared black block, face down (which reversed it); and then with a stylus, the outline was traced, leaving a faint pencil mark which was followed with the graver. The block was first scraped and polished (being 15/16th of an inch thick to make it "typehigh") and then surfaced with India ink or printer's ink, dried and polished; and on this surface the work progressed, the color of the wood showing through as it was cut away.

Lansing, Anderson's first apprentice, was born in Albany and received his instructions in 1804; and, according to Lossing in his memorial of Dr. Anderson published in 1872, he was the "second wood engraver in America". This, I think, is a mistake as Worcester, who was contemporary with Bowen in 1830 and was very intimate with him, told me that Bowen was at work in Boston in 1804 and furnished me proofs of his engravings of that date, which I now have in my possession. Lansing married a wealthy woman, went to Boston, but not meeting with success there returned to New York, where he was mostly employed in engraving machinery.

Morgan devoted his energies to drawing and was Anderson's favorite draughtsman, although there is no evidence of his work to be found. He probably made drawings of machinery for Lansing and most of those small cuts for newspaper advertisements which were extant at that time and on which there was neither room or inducement to put an imprint.

According to John Fernando Edward Worcester, who was subsequently known as "General" and "Uncle John", Abel Bowen was the <u>second</u> wood engraver in America. He was born in Greenbush, opposite Albany, and served an apprenticeship at the printing business in Hudson, N.Y. He then went to Boston to start an establishment there; but finding the field covered, he took up wood engraving, at which he made a success, as he was the first in that city. His work shows that he had more natural talent that even Dr. Anderson, for proofs of his early engravings - although he was entirely self-taught - indicate a pretty thorough knowledge of the use of the graver. He engraved on copper also and published some works with his own illustrations, notably the <u>Naval Monument</u> in 1816 with one hundred and twenty-five cuts, all by his own hand. Others were guide books and history of Boston; and in 1830 he published an American edition of the <u>Young Ladies Book</u>, a most pretentious effort for it contained over seven hundred cuts after Thompson, S. Williams, Bonner, and other English engravers, all of them in an advanced stage of the art.

Nathaniel Dearborn was another early engraver in Boston. It is said that he brought wood engraving to that city in 1811; but Uncle John Worcester says that he was a printer and stationer (occasionally doing work on copper) until that period. He turned his attention to letter engraving and publishing. In 1814 he projected the <u>Boston Notions</u> an illustrated sheet, partly published in 1817 and again

published in 1848. It contained many of his early engravings on wood, so Lossing says.

John H. Hall, another of Anderson's pupils, was born at Cooperstown, N.Y. and began business as a wood engraver in Albany, whence he must have gone for a time to Boston, for Worcester told me that he executed the cut shown on page ___ for a publishing house in Boston but it was not used. It was a reduced copy of a large steel engraving and was so exceptionally fine and so far in advance of anything that had been done up to that time that the engravers of Boston paid Hall one dollar each for proofs of it, and so many were taken with the folder that the finer lines were crushed and the cut spoiled. He was for a time in the employ of Carter, Andrews & Co.* and was an exceedingly careful and conscientious engraver; and much of his work, especially that in A Manual of the Ornithology of the United States and Canada, published by Hilliard Gray & Co. of Boston about 1833, can scarcely be excelled at the present day. He was employed by the Smithsonian Institute for a time and was the first, I believe, to introduce the practice of lowering the portions of the blocks which it was desired to print light, as is shown in the cut of the swan on page 55.** Hall was of a bibulous nature and somewhat unreliable in consequence. He went to California in 1849 and died there.

Philadelphia is indebted to Wm. Mason for the introduction of the art in that city in 1810. He had a pupil named Gilbert who succeeded him. William James Linton, in his History of Wood Engraving names Horton in Baltimore, Fairchild in Hartford, and Barber in New Haven, Connecticut, and I presume there were others in the larger cities; but as their efforts were confined to commercial work their names are lost. Mason was an apprentice to Abner Reid, who had an establishment for bank note engraving at East Windsor, Connecticut, a strange place for such a plant.

John Warner Barber was born at Windsor, Connecticut in 1798 and was a farmer's boy. Left the sole support of the family by the death of his father, he worked the farm until near his majority, when he was apprenticed to Reid to learn the art of engraving. When 25 years of age, he went to New Haven in 1823 and took an office. Like most of the earlier engravers, he became a publisher of his own works.

*It is a singular coincidence that these were the names of two English engravers who came to this country in 1848 and commenced business as Frank Leslie and John Raimey.(?)

**The wood blocks were used at that time in the form with the type

as the processes of stereotyping, electrotyping and overlaying were unknown.

He was an author, draughtsman, engraver and publisher in one person and was successful in each branch. His most noted works, which are now invaluable, were "Historical Collections" of several states - Connecticut, Massachusetts, New York, New Jersey, Ohio, and, I think, Virginia. The first two were by himself alone. In the others he was assisted by Henry Howe, who subsequently published the "Collections" of other states. Barber travelled in a one horse shay into every portion of the state, sketching the cities, towns, villages and every point of interest, collecting information from the oldest inhabitants and many relics of the revolution and soliciting subscriptions for his book.* He engraved over two hundred cuts for the Connecticut book, published in 1837, making his own drawings, which were very crude but evidently fair representations. The "Massachusetts" followed (1844) and was equally successful. He engraved all of the illustrations for the entire series; and as they number nearly one thousand, they must have occupied his entire time up to 1856, when he began "The Past and Present of the United States" for which he engraved some four hundred cuts, occupying him until 1861. He was still living in 1881 at the age of 83. There was a sameness in his work which is remarkable considering that it extended over thirty years, the cuts in the "Ohio" being no better in quality of drawing and engraving than those of "Connecticut". His penchant seems to have been for epitaphs, with which his books are liberally interlarded. I have spoken of his "collections" as invaluable because they are mostly out of print and because they represent the appearance of the cities and towns depicted at an early stage of their existence, thus forming a record which can be found nowhere else.

Let us now turn to Boston, where Abel Bowen had introduced the art in 1804 and which city it had developed more rapidly than elsewhere.

Like Anderson, Bowen copied Bewick"s cuts, and many of his first works were simple reproductions of the latter; and as there were no draughtsmen to produce original designs, the publishers of that time had to use illustrations of English books, the engravers reproducing them on blackened wood in the manner described in the footnote page 4. This process was followed for many years by all the American engravers.

*This probably inspired Lossing to start his travels which resulted in "The Field Book of the Revolution".

(Refer to Enlick)

Bowen had as apprentices Hartwell, W. Croome, Minot, Worcester, Mallory, Wilburn, the brothers Devereux, Childs, Crossman, George L. Brown, Hammatt Billings, and others. Each of these seem to have been ambitious men, and the supply at once increased the demand for better and original work. Croome continued to engrave for some time and then devoted himself to drawing, making rapid advances until he designed for the bank note engravers, which is considered the highest branch of the designer's art.

George L. Brown, Devereaux, and Hammatt Billings developed into draughtsmen; and the last two worked on Gleason's Pictorial at the same time that I did, in 1851.

Kidder was another of whom I know little. D. C. Johnson was an erratic genius whose style partook solargely of his comic vein as to render some of his historical subjects ridiculous. About 1830 he published the first comic serial in this country. It was in the form of four sheets with a cover, was issued spasmodically, and was filled with genuine humor. I think there were only four numbers issued. A Miss Perry, the first female illustrator, did some work on wood in 1829, but I know nothing of her. Besides those I have named, Alden, Chandler and Champney were engravers, but the work of most of these parties I have named was commercial until S. G. Goodrich started his Peter Parley's Magazine for Children in 1828 and gave employment to a large proportion of them for several years.

John F. E. Worcester, who was known in his later years by the sobriquet of "General" or "Uncle John", was an apprentice of Abel Bowen and started in business in 1831. He engraved mostly picture work and was a prominent man in his line in Boston until 1851, when he took charge of the art department of Gleason's Pictorial, but was supplanted

by Frank Leslie in 1853. He was afterwards in my employ as superintendant of my art department in the Bureau of Illustration at Buffalo and he remained in that position until his powers failed him in 1881 and he was an invalid until his death in 1885. From him I received a scrap book of nearly one hundred and fifty pages, in which are innumerable proofs of the work of all the men above named from Abel Bowen in 1804 to 1840, besides others of later date - Anderson, Adams, Chapman, Darley, Frank Leslie, Wallin, J.W. and N. Orr, Roberts, Kinnersley, Childs, Whitney, Howland and even some of my own feeble beginnings. It is in itself a history of the progress of the art of wood engraving in this country from its infancy with Anderson to its present virile manhood. "Uncle John" also furnished me with much valuable information regarding the early artists and engravers; and as he was an apprentice of Bowen, that information may be justly accredited as direct from the opening of the last century.

Among Worcester's numerous apprentices was David B. Gulick, who worked on Gleason's Pictorial under Leslie; and when the latter became a successful publisher, Gulick was made the head of his art department and subsequently his business manager, in which position he remained until Leslie's death. Gulick afterwards became my partner in business and remained so for several years.

Among other artists on Gleason's paper was I. H. Manning, who, like Johnson, was an erratic genius and a very bad draughtsman. He subsequently illustrated David Crockett's Almanac, in which the drawings were so grotesque as to excite derision. He was of a bibulous nature and died early in life.

Carter, Andrews & Co. was a firm of engravers established in 1829 and having a large plant at Lancaster, Mass. They employed several of the leading engravers and had Croome as draughtsman.

Bowen, Hartwell and Crossman formed the American Engraving & Printing Co. about 1830, but were subsequently chartered as the Boston Bewick Co. The establishment and success of the London Penny magazine persuaded the publishers on this side of the water to attempt similar enterprises, and the above concern started the American Magazine, which they continued for some time, but they were burned out in 1836 and failed.

Redfield in Newport published the Family Magazine for two or three

years, and there was, I believe, another in Philadelphia.

Chapter 2

In the year 1830 the city of New York was as devoid of art culture as the Mojave desert is of foliage, and it was not until near the close of that decade that the tender shoots of the tree of knowledge of art which has since overshadowed the land began to show themselves. Let us first consider the sequence of the causes which have irrigated the barren soil and eventuated in making it to bloom and blossom as the rose.

About the year 1831, my father, somewhat of an amateur in art himself, had imported some lithographs; and finding no market for them in the North, he travelled through the South where he disposed of them at prices that realized him very handsome profits. Finding a higher appreciation of art among the Southern people, he resolved to cater to it, and he imported from Baltimore George Endicott with his artists, presses and paraphernalia and set up a lithographic establishment in the attic of our home at 325 Broadway, N.Y. This was the first establishment of the kind in New York. Others soon followed. Boston had in 1834 the Pendleton Lithographic Co. and the New England Bank Note Co. These, with Anderson's feeble efforts on wood and the pictures on bank notes, moistened the soil; but it was not until the flood of immigration set in, in the thirties, that there was any perceptible growth in taste or desire to irrigate the great desert of which I have spoken. The establishment of the Sunday Morning News, the Sunday Mercury and the Sunday Times, supplemented by many other attempts to float pictorial papers and magazines from 1838 to 1840, may be considered the preliminary steps to what followed.

To Joseph Alexander Adams we owe the renaissance of wood engraving which set in about 1838-39. Previous to this period Bewick had been followed and had set the pace for all wood engravers on this side of the water. Adams was born in New Germantown, Hunterdon County, New Jersey, in 1803, and was apprenticed to a printer. He came to New York about 1824 and worked at his trade for several years. The foreman of the shop at one time wanted a cut of a boot and attempted to manufacture such an article, but meeting with no success; Adams tried his hand at it and with his jack knife succeeded in executing a fair result, which set him to thinking and realizing the need for such work, he turned his attention to engraving. With some rudely made tools and such pictures as he found at hand, but without any knowledge what-

ever, he labored in the dark until a publisher suggested he should see Dr. Anderson. After much hesitation and with a great deal of diffidence, he called on the Doctor and to his surprise, found him very amiable and willing to give him all the aid in his power. From him he learned to make his drawings on the wood, to transfer foreign cuts to the block, to produce tints by various white lines, and many other essential points in his art. In 1831, he went to England and spent four months in visiting among the engravers who had advanced beyond the Bewick methods; and on his return to his native country he struck out boldly in a new line which soon won him a name and steady employment. One of his first efforts was a frontispiece to the Treasury of Knowledge, a most remarkable piece of work, exceeding in fineness, in freedom of line and in vigor of handling anything that had been produced in the old country and certainly beyond anything dreamed of in this.

In 1837 he engraved a masterpiece entitled "The Last Arrow" for Morris' Journal which was, however, used in the Family Magazine. The drawing was made on the wood by J. G. Chapman, then coming into notice as an artist on wood and who stood at the head of the profession until Darley supplanted him. He had, however, won a competence with which he retired to Florence, Italy, where he spent the remainder of his life.*

These two masterpieces of the art produced a complete revolution in the methods of engraving; and the publishers, led by the American Tract Society, began to demand, and the engravers to supply, a far more artistic and elevated style of work. Draughtsmen hastened to imitate Chapman and engravers to engrave his facsimile drawings which were the very opposite of the white line process which had theretofore prevailed.

*Chapman was a painter of genre subjects and was a member of the Academy of Design, but owing to the dearth of patrons was easily persuaded to turn his attention to drawing on wood. "The Last Arrow" was, I think, his first effort in that direction, and such was the success of that remarkable piece of work thathe at once became popular and was much sought after. Adams had coached him as to the requirements of the wood engraver and he readily fell into the facsimile style which became characteristic of him. He drew a thousand or more of the cuts for Adams' bible; and Redfield, the publisher, persuaded him to get up a drawing book which, as it was really the first serious attempt

in that direction, became a standard, was introduced into the public schools, and notwithstanding the work was facsimile, hard and ___?___ in the extreme, its sale yielded such profitable returns that he was enabled to retire. In 1879, Lossing wrote me that he had returned to this country very poor and deaf at 72 years of age.

In 1837 Adams began his work upon the illustrated bible which was published by the Harpers in _____. It was an elaborate and expensive enterprise, but was so far in advance of anything that had preceded it that it became at once immensely popular, and Adams' profit enabled him to retire with a competence.

At this period (I write of the years between 1840 and 1848) the engravers were supreme. It was they who solicited and took orders from the publishers, who had no knowledge of the artists and draughtsmen who in turn had to solicit work from them. The supply of first class men was not equal to the demand and the engravers sought among the painters for art work. Chapman was the only one whose work could be engraved. I remember to have seen a drawing by Thos. Cole, whose "Voyage of Life" had won him fame, but it was so weak and obdurate under the burn that it was never engraved.

The American Tract Society was the first to break away from this condition of things; for finding a dearth of capable artists on this side of the water, sent to England and had many drawings made by John Gilbert and Birket Foster, who were then the leading draughtsmen in wood in the Mother Country. Benjamin F. Childs, of whom I have spoken elsewhere, had been installed as chief of their art department; and to his remarkable good taste, his ambition to advance the condition of his chosen art (he had been a leading engraver) and his unflinching determination is due the rapid advancement of that renaissance which had its origin in J. A. Adams.

Whitney, Jocelyn and Annin were apprentices of Childs, and the former was subsequently a partner. When the latter was given charge of the Tract Society, Whitney and Jocelyn formed a partnership to which was added Annin later on. E. F. J. Whitney was a remarkably able and conscientious engraver and turned his attention to drawing, closely following Darley's style. He became Childs' successor at the Tract house, where he remained for many years. Jocelyn and Annin did not distinguish themselves, although the latter produced some excellent work in which he judiciously used a scratchy line which was very effective.

William and Joseph Howland was a firm who did a large portion of the work for publishing houses during this period and did it well. They had as apprentices Landgridge and Felter, who did great credit to their instructors. All of the above named were Christian gentlemen with whom it was a pleasure to deal, and my recollections of them are

among the most pleasing of my professional life.

Early in this period, about 1843, J. W. and N. Orr came to New York from Buffalo, where they had done some very creditable work, and established themselves at 75 Nassau Street and confined themselves mostly to first class commercial work until about 1848, when they separated and Nathaniel devoted himself to picture work, in which line he made an enviable name.

William H. Richardson, another Buffalo man, soon followed them and became quite successful. Nathaniel Orr made money and eventually retired to a farm in upper New Jersey, while his brother John, after conducting a profitable business for many years, entered into unfortunate speculations and died in comparative poverty. Besides those I have named, there were in the early forties A. Kinnersley (with whom I served an apprenticeship), Bookhout, Dr. Anderson, Lansing and his son and B. F. White in New York; Bowen and his apprentices in Boston, and Gilbert in Philadelphia. Lansing and Morse worked on mahogany and pine for show work, for Thos. W. Strong, who entered upon the _____ in New York about this time. As artists and draughtsmen there were Chapman, Strother, Strype, Manning, Purcell, and myself. H. W. Herrick was an English engraver who afterward turned his attention to drawing but was lost sight of soon after Darley came to New York. The increasing interest in art matters and the demands of the publishing houses soon made the metropolis a Mecca which attracted engravers and draughtsmen, and notwithstanding the rapid graduation of apprentices and the development of self-taught artists, the supply was not equal to the requirements. Besides many engravers of lesser note there were before the close of the period of which I have written I.H. Butler, Bobbett and Edmends, both Englishmen, Hewit, William Roberts - pupil of Butler - Samuel D. Avery (since so widely known as an art connoisseur and dealer), R. Teneyck and numerous others whose specialty was machinery and commercial work.

Thos. W. Strong was also an engraver of this period who, talented and ambitious, became a publisher and exerted a wide and abiding influence on illustrative art. He first essayed poster work for the theatrical and circus trade, and Lansing and Morse worked for him until they started out for themselves. Next followed the Valentine business, which eventually made him very wealthy as he had a virtual monopoly of that line for many years and he was the first to produce the comic Valentine. Three different comic papers, "Diogenes","Yankee Notions", and "John Donkey" were started by him at different times

during the forties, but all failed of success and were abandoned. In aid of various other publications, Strong at different times imported George Thomas and _____ Thwaites, two English artists who were close imitators of Gilbert; and they exerted quite an influence upon the atmosphere of the art illustrative for a time. They subsequently returned to their English homes.

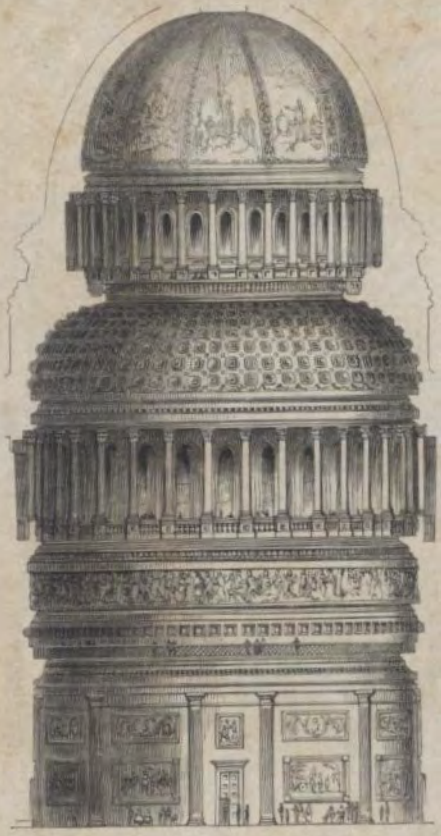
There had been many spasmodic efforts to establish illustrated serials from the "New England Magazine" (Boston, 1833) to the "International Magazine" of 1848. All of them were close imitations of English publications, two only having claims to originality. These were Peter Parley's of Boston and Montgomery"s Magazine in New York. Peter Parley (S. G. Goodrich) wrote exclusively for children and had a long and successful run. Montgomery collapsed after a few months and so did two attempts, one in Boston and one in New York, to imitate the London Penny Magazine. The "Family Magazine", backed by David Bruce and published by Redfield, which deserved success, failed to find an appreciative audience and succumbed. In 1844 Chevalier Wyckoff, an Englishman, with a great flourish of trumpets started the "New York Illustrated News", a servile imitation of the London Illustrated News. His leading artist was D. C. Hitchcock, a young and aspiring man who did some very good work, but being of a bibulous nature eventually drank himself to death. Wyckoff's effort lasted long enough to produce six numbers, when he gave it up; and this, I think, was the last attempt to publish an illustrated paper until Gleason's successful "Pictorial" in 1851. Between 1848 and 1849 Stringer & Townsend, who had a news agency under the American Museum, started the "International Magazine", which was a reproduction of "Bentley"s Magazine"of London. William Harrison Ainsworth was writing a series of stories of English history (Tower of London, Guy Fawkes, etc.) which was running through Bentleys, the illustrations being etchings by George Cruickshank. These Stringer & Townsend had reproduced on wood, and I remember that there was great rivalry among the engravers to obtain the work notwithstanding the translating of the style of work was so difficult. The cover of the International was an exact reproduction of Bentley"s and in design can be seen on Harper's New Monthly of today. In 1850 the Harpers bought the International of Stringer & Townsend and, changing the name, have run the Bentley cover ever since.*

*Since writing the above, they have adopted an original design for the cover.

JOHN R. CHAPIN Papers

Examples of Chapin's work: 13. Various sizes of woodcuts and engravings.

Pencil sketch of trees and rocks by John R. Chapin, 6-3/4" by 4". At base: "From under the bridge/Jamaica Vt. Aug 27'86."



Pub for M. S. Mag. 53

Interior Dome of Capitol

Senator's Retiring Room
U.S. Capitol

PROGRESS.

British American Bank Note Co. Montreal

201

steel Engraving from drawing by Jno R. Chapin

Original 11 Times the size From a pen drawing by Jno R. Chapin

Pen & ink reproduction from drawing by Jno R. Chapin

Inn under the bridge
Jamaica Vt. Aug 27 '86 Pencil Sketch by Jno R. Chapin

From drawing by Jno R. Chapin

From pen drawing by Jno R. Chapin 1889

PETERS' MONTHLY GLEE HIVE

From The ILLUSTRATED BUFFALO EXPRESS.

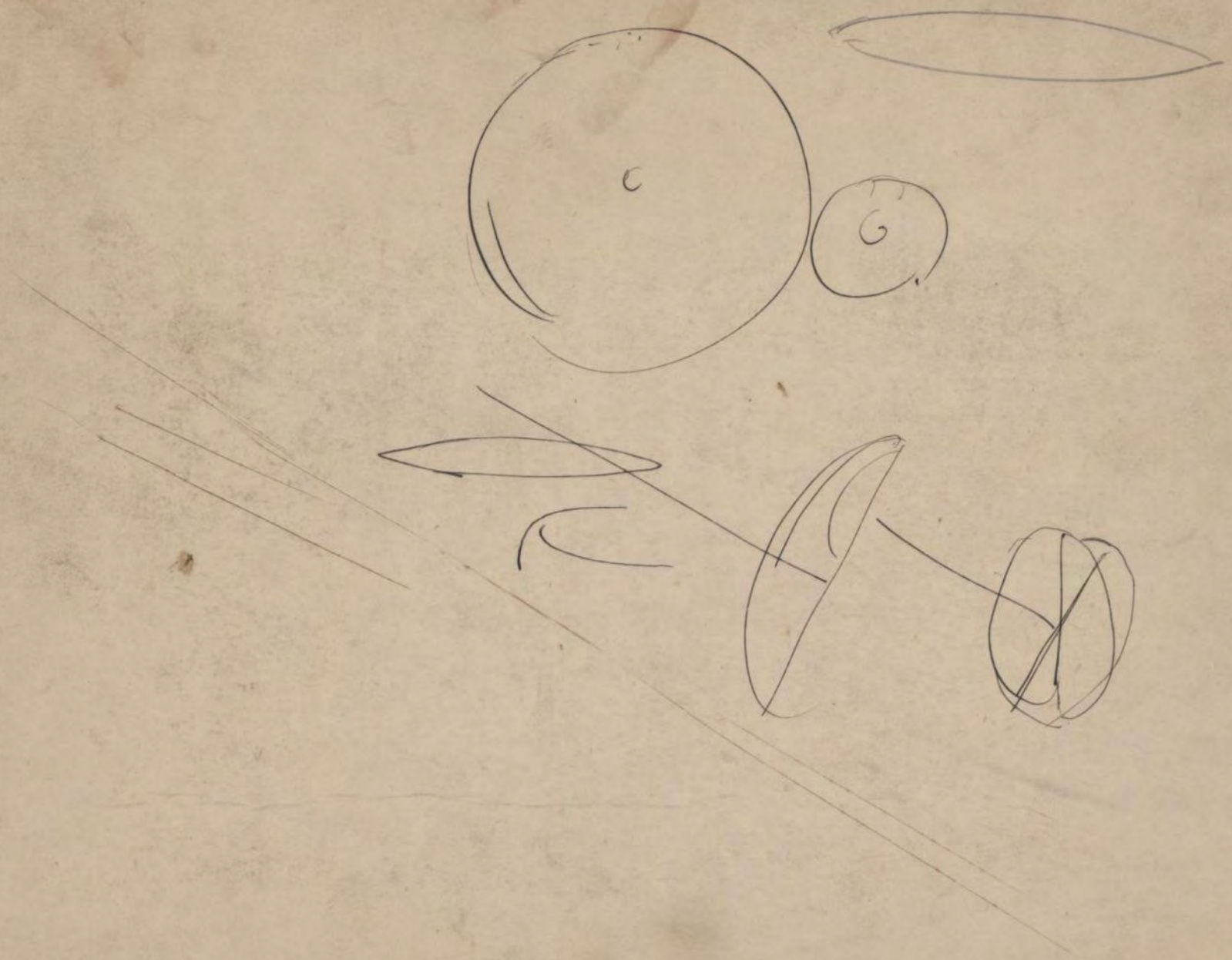
Sweeping for the enemy's guns

"Forward! trot out! charge!!!" from a painting in B&W white 20x26 in by J.P. Clelland


UNITED STATES MAGAZINE
NEW SERIES.
ONWARD!
J. M. EMERSON & Co.
NEW YORK.
DES. by F. HENINGER
ON WOOD. by GHAIN.
ENG. by J. H. ORR N.Y.

From a drawing by Tho. R. Chapin - 1876

This is a drawing of the interior of the National Carwheel works photographed from the original drawing trace the dim
and is remarkable for its multiplicity of elbows, [illegible]



Artist

Rahway Jany 4th 1860

Benson J. Lossing Esq

Dr Sir.

Mr Cummins called upon me to day and wished me to write you in regard to a vignette for your "Life of Washington", saying that if he remembered rightly you had proposed Washington presiding at the first Congress as the subject. Will you be kind enough to give me your ideas on the subject, and if possible a rough sketch that I may fully enter into your conception.

If you will allow me to suggest however, I should say that an interior with many figures is not a very good subject for a vignette, and if you can select some other, I should be apt to please you better perhaps

My office is now at 22 John St and when you are in the City I should be pleased to meet you.

I am Very Respectfully

Yours &c Jno R Chapin.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Chapman, John Gadsby
- **Inclusive Dates:** 1848-1887
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Gadsby Chapman (1808-1889) was an American landscape, historical and portrait painter. He was also a printmaker and illustrator. He was the student of Charles Bird King.

Scope and Content Note:
1) Letter to Mr. Wise stating that he is in poor spirits, having buried his youngest boy a month earlier.
2) Letter to Charles Henry Hart in which Chapman asks Hart to describe the subjects of the proofs that had been damaged in a shipment from Rome so that he may replace them.
3) Letter to Benson J. Lossing in which Chapman encloses a copy of a letter regarding the identification and provenance of a portrait of the mother of Washington.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 15	A.L.S. to Mr. Wise	March 4, 1848
Box 2	Folder 15	A.L.S. to Charles Henry Hart	Feb. 26, 1885
Box 2	Folder 15	A.L.S. to Benson J. Lossing	May 10, 1887

more – Remember us most kindly to Mr Nice and your children – Mary has been sadly afflicted by the loss of our darling boy – but is now reviving from the blow – and cheerfully engaged in preparation for our going abroad – Jack has grown a tall boy – poor fellow he is doomed to his father's trade and it's no use attempting to make anything else of him – Your namesake is a hearty fellow and our little Mary just three years and a half old now, is a gentle little beauty – I hope to give them strength and stamina by the voyage and the changes they will experience – as well as their mother who has endured her share of the battle with the world I have passed through. Tell me about yourselves, and believe me old friend.

Ever & faithfully Yours

Jno. G. Chapman.

Can you give or get me a letter to Mr Rush and I should like to know in Paris Mr De Bacourt –

Mar 22 – G.

New York 62 White St.
March 4. 1848.

My dear Miss.

I send you herewith a book I have been about and should have welcomed you back before had I known where to find you – When shall we meet again old friend, for now I am going abroad; wife, children and all – Affliction has again visited us and a month ago I buried my youngest boy – I am worn out and wasted, mentally and physically by over exertion in my business – I can no longer endure the fatigue of intense application and if I do not make an effort to renovate my strength I feel that I shall "fall in my harness" In April or May we sail for Havre and I expect to reach Italy in the course of the summer – How long to remain, I cannot tell, but I hope to remain long enough to do something nearer the point of my ambition than I have yet achieved – I have already received commissions to occupy me a year or two and have others in anticipation and during my stay abroad I hope to be able to visit Germany as well as the cities of France & Italy – Write to me old friend – and let me see the print of your hand once

213. Quincy St. Brooklyn. N.Y.
Feby 26. 1885.

Charles H. Hart Esq.
Phila.

Dear Sir— I take pleasure in greeting you again on this side— with probability of remaining

Your last received favor, informing of injured condition— in which you received some proofs which I sent from Rome— I have unfortunately mislaid— and have to ask the favor of you— to inform me of their subjects.

Having recently received here— all my plates from Rome— and elsewhere (with exception of the Campagna series)— with fair proofs of many of them, and my working equipment— it will afford me much satisfaction to be allowed opportunity— of cancelling such, as may have sustained accidental injury— by replacing them— which I can do very readily— and most likely at once— remaining—

Dear Sir. Yours very truly
John G. Chapman.

213. Quincy St Brooklyn

May 15. 1887

Benson J. Lossing Esq.

Dover Plains

Esteemed Friend — Please accept apology for delayed reply to your favor of 9th — by accidental misplacement, until yesterday discovered, of the document required — and herewith enclosed — deciding its reception to have been made directly from Mr Feild, while I was on a visit to England in 1837 — with views of collecting historical and technical material for the picture of the "Baptism of Pocohontas" — in the Capitol at Washington — My visits to Mr Feild while in London were frequent — of which I retain most agreeable recollections — in every respect — and least to be forgotten — the cordial sentiments of esteem he so often expressed towards our artist-countrymen — Alston, Leslie, Morse, Sully and others whom he had known in England — with warmest expression of retained friendly interest in their professional success — and well being —

— As to the portrait in question — Mr Feild — time and again — frankly expressed — conviction of deficiency of documentary — or other unquestionable au=

thenticity of its identity — as "Mother of Washington" than it presented — chiefly in very obvious and remarkable assimilation — not alone in feature — but also in general characteristics — to the family type of all the Washingtons I have ever known — and more or less traceable even in remote branches —

It would be a most serious and, most likely — unappreciated undertaking — to attempt disentanglement of mystifications that have accumulated about the picture — better, until some more reliable starting point may in time be discovered — to rest satisfied — in assurance of its safe possession — beyond reach of mercenary quackery — in any way — where it may be hoped that it may remain —

I saw my old and valued friend Morse here — in 1859 — (being on a flying visit from Rome) and retain distinct recollection of conversation had with him in reference to this picture — in association with Field — in course of which coinciding in the opinion that it ought to be secured to more proper hands, in his quiet meaning way, he said "It may be done yet" — and I heard nothing further of the matter — until you told me the other day what had become of it — very much to my satisfaction, having very clear impression that Mr Morse had purchased the picture upon his own judgement — and bestowed it in the most creditable manner that could be — in every sense

(Allusion to a letter to Judge Washington — of Novr 3 1824 — may be considered answer to enquiry of mine if any communication had been made to the Washington family on the subject — and his remark to me in placing the paper in my hands — "You now know — Quite as much about the matter as I do"

(Copy) – of Mem^da of Mr George Feild – of Lyn Hill Park, Isleworth – in relation to a portrait, in his possession – supposed to be that of the Mother of Washington

Some time – about 1787. – when I was a boy – an uncle of mine took me to Cookham – in Berkshire and pointed out to me a pretty little country retreat which he informed me was the last residence of the family of Gen. Washington in this country – from which it finally removed to America –

At the same time – he took me to a Mrs Ann Moser who had been in the employment of my family (whose maiden name was (I believe) Taylor) and whose mother accompanied the family to America, and was the Nurse of Washington – Such was some of the particulars she told me – and at the same time with becoming pride, – showed me several relics – articles of dress and furniture – which belonged to the Washingtons – and I well remember the high value in which she held a work-bag – made from a dress of Mrs Washington – but that which most particularly interested me was her portrait – painted in oil – in the manner of Kneller – had been, as a child, an especial favorite of this woman, who had no children of her own – and she often promised – to leave me this portrait, when she died –

It happened that many years after that – being in the neighborhood of Cookham – I was induced to pay

Mrs Moser a visit – when she again showed me her treasures – and informed me that two American Gentlemen had found her out – by desire of General Washington, and had presented her with some money –

Finally about 1812-13 – Hannah Taylor, a niece of Mrs Taylor informed us of her aunt's decease – and of the intended sale of all her effects by auction – I, therefore, forwarded a request to Hannah's mother to purchase the picture – which was done accordingly

(Extract from letter of Mr Feild to Judge Washington Nov 3. 1824) –

If upon further examination of business correspondence with Mr Field I find allusion to the picture likely to interest I will advise you thereof.

You are misinformed as to my having the honor to have been one of the original founders of the Academy — It being founded full ten years previous to my admission to academic membership — I think Gen Cummings is the only one left of its original founders.

As for any agency of mine in founding the Century Club — it extended no farther than assisting — as thought desirable, in the professional branch of its organization — and in bringing its consideration before the Sketch Club in which it originated

With cordial greeting

I remain

Yours very truly

John G. Chapman

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Chase, William Merritt
- **Inclusive Dates:** 1873, 1874
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Merritt Chase (1849-1916) was an American painter of portraits and still lifes. He was a teacher at the Art Students League of NY and formed the Chase School of Art in 1896. By the time of his death he taught over one hundred known artists.

Scope and Content Note:
1) Letter to Samuel Coale about seeing the drawings by Kaulbach, Piloty and Folty
2) Letter to Samuel Coale stating, "I received first prize of my class and am still working hard improving every moment."
3) Letter to Samuel Coale about the sketches of artists he recommends.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 16	A.L.S. to Samuel Coale	Mar. 26, 1873
Oversize Box 1	Item 9	A.L.S. to Samuel Coale	May 15, 1873
Box 2	Folder 16	A.L.S. to Samuel Coale	Jan. 20, 1874

Grützners pictures. He paints this style of subject altogether. He was at one time a Piloty pupil, is a young man yet, and is rising in the profession very fast. He has a large reputation here now as a painter of that choice of subject. His pictures are generally small in size, and as yet, are not very high in price. I bought a small landscape by Skell, yesterday, from a man who is "hard up" It is a very good picture, I will send it to you, and should you not want it yourself, you can let some friend have it, the picture only cost me 20 Fl. equal to $10.00 in money. You certainly have made some choice

München Mar. 27th

Friend Neale

Your letter reached me several days ago. I should have answered it sooner, but I have been looking around to see what I could get for you, from those men you desire sketches from.

I find I can get sketches from Hauptback for you, at any price from 5 up to 40 fl. of course they are dif-

=ferent in size. I should say, for twenty dollars, you can get a very good drawing from him. Most all picture dealers here keep sketches by the different artists for sale. I have visited every place looking for something from Piloty. I have found one, a pencil sketch. It is charming! The price is 175 Fl. Fleishman the owner says I can have it for 150 Fl. That is what it will cost you providing you want it. I shall not charge you a cent more than what they would let me have it for. I am acquainted with quite a number of Pilotys pupils. Rasenthall, one of his best pupils says it would be impossible to get any thing direct from him at present. He is very busily engaged now on an immense painting he is endeavoring to get ready for the "Vienna Exposition" If you want this sketch by Piloty please write one at once. Fleishman has promised to keep it unexposed untill I hear from you. There is nothing to be had here at present by Prof. Knaus. I would recommend to you, Foltry, the animal painter. He makes beautiful drawing finely finished. For 75 fl. you can get a charming drawing by him. Mulvany can give you information about him. I send you a photograph from one of

painter living. I am satisfied if Mulvaney had stayed here a short time longer he could have gone with him. Mulvaney is spoken quite highly of by all who seen him here. I have the good for=tune to be acquainted with both Piloty and Kaul=bach. Piloty has asked me to bring him my work now and then and he would criticise it for me.

Write me as soon as you get this and let me if you want the sketch by Piloty. And how much to pay for a Kaulbach.

Yours Sincerely

Will. M. Chase

P.S. The subject of Piloty's sketch is from one of Goethes Poems Faust. It represents a young lady sea=ted on a bank looking up ward. It is most car=efully done.

Yours Will M. C.

~~Address to K. B. Kunst~~

~~Akademie~~

Address me

Will. M. Chase

K. B. Kunst Akademie

München

Bavaria

Europe

additions to your collect-
-ion since I left. I am
glad you are bringing such
good pictures to St. Louis.
By the way, I saw a num-
-ber of Corot's pictures
when I was in Paris, and
I truly think the one
you have is the best
I ~~have~~ ~~seen~~ from him.
You say you have a
picture by Paul Martin.
He is a München man.
I am hard at work
in the Academy. not loos-
-ing a moments time. am
encouraged by all who
know me. You are right
I could not have better
tutalage any where than
here. I shall try and be-
come a pupil of Pilotys.
I think him the greatest

Crystal Bridges Artists' Letters and Manuscripts

Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Chase, William Merritt

Letter to Samuel Coale stating, "I received the first prize of my class and am still working hard improving every moment."

Item Date:

May 15, 1873

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

years time. Fleishmann has a very fine one, which I imagine is about the size you want, being about 10 x 12 inches in size. He wants 675:00 Gouldens for it, that being 25% less than the price they have had on it.

I think it rather dubious about any being able to get any thing from Max now, as I understand he is busily engaged painting commissions. I will see him however and see what can be done. There could not be a better time to buy pictures than now, because, the dealers are stocked with pictures that they expected to sell during the Vienna Exposition, having sold but few, and not selling many now they are not buying any, therefore most of the things are "hard up". I think I can get you a small Willems cheap, I see a number of his pictures on exhibition, I will see Seitz and Mixous and see what I can get from them and for what price.

As to Carl Geyel, if I was you I wouldn't buy any thing from him. He paints a very inferior picture and is but little known.

One of the best men you could buy of just now would be Prof. Schleich. (of course I mean when I say of Prof Schleich I mean to buy one of his pictures) He died last week with the cholera, was a celebrated man, a Landscape painter. He painted

-ter Mr. Coale I wish you would tell me more about how you was pleased with those sketches I sent, I presume you had written all that I would like to know in the letter which I never received. I am very sorry Mr. Joyes was not pleased with those I bought for him. I have tried ever since I sent those sketches, to get him two small sketches by Hautback, but have not succeeded as yet. You said no-thing about the small "Schell" How was you pleased with it? You must enjoy your collection immensely now, I take great pride and pleasure in speaking of you as the picture collector of our city, and the man who owns so many superb pictures by good names. Hoping to hear from you soon in reference to those pictures I am

Yours sincerely

Will M. Chase

K. B. Kunst Akademie
München
Bavaria.

P.S. "I understand Harding has a new place of business. Is it so?"

C.

more in the style of Troyon than any one else here. I know of a picture by him that can be bought for 300,00 Souldus and it is very cheap at that, the picture is about 20x30 in in size and is a superb thing. I wish you would take it should not you be pleased with the picture. I would gladly take it at the price and cost of shipping - after I come home, there is another picture I would advise you to buy, that is a superb sketch by Albert Keller, I would by it my self on speculation if I had the money to spare. The sketch can be bought for 250,00 Gld, I know you would be charmed with it. Should you think of buying either

Munchen Bavaria
Jan 20th 1874

Friend Cole

Yours of the 24 Dec was recieved by me yesterday. I called on Fleishmann this morning and enquired after sketches by Meyer Von Bremen, He says they have none here at present, but thinks their agents in Berlin have. He will write and acertain.

It will be impossibly for me to obtain any thing direct from Volz, as he has more commissions than he can execute in two

or both of these pictures by Prof.Ölich and Keller. Let me know immediately because I have asked the owners to hold them until I hear from you. I would also advise you to buy something from either Heity of or some one of his pupils, I will write you soon again and send you photographs of some of Heity's pictures. He paints fold dutch subjects altogether.

I am diligently at work in the Academy except three days of each week. I spend in working on a head which I am painting under the correction of Piloty. He has promised me a place with him as soon as possible.

In your next let-

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cheffetz, Asa
- **Inclusive Dates:** 1944
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Asa Cheffetz (1896-1965) was an American printmaker.

Scope and Content Note:
In a letter to Captain Malter, Cheffetz states that his autograph would be of no use as his work is "confined solely to the graphic arts."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 17	A.L.S. to Capt. Malter	May 13, 1944

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182 State Street
Springfield, Mass.
May 13, 1944

Dear Capt. Malter -

In your letter you indicate your interest in the signatures of "men in the world of painting" - and this should rightly exclude me, because my work is confined solely to the graphic arts, more specifically wood-engraving. However, this note will at least acknowledge your letter.

Sincerely,
Asa Cheffetz

Asa Cheffetz
noted Amer
wood carver

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cheney, Seth Wells
- **Inclusive Dates:** 1853
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Seth Wells Cheney (1810-1856) was an American printmaker and engraver. He was the teacher of John Cheney.

Scope and Content Note:
Bill for a portrait to Mr. Huntington for a total value of 33 dollars.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 18	Bill to Mr. Huntington	1853

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Seth Cheney.

Mr. Huntington Dr. to S. W. Cheney

To engraving portrait of Mrs. Sargent — 25 —

" frame — — — 8

$33 —

Boston August 1873 Rd pt

S. W. Cheney

9-170

Seth W. Cheney

Am Artist (Engraver & Artist)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Christy, Howard Chandler
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Howard Chandler Christy (1873-1952) was an American illustrator and painter.

Scope and Content Note:
Letter to Mr. Eddy in which Christy states that he sent a drawing and a manuscript titled "The Battle of Santiago" and the next morning he will send two more drawings.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 19	A.L.S. to Mr. Eddy	nd

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Thursday

Dear Mr Ridley 1752

I am sending you one completed drawing and manuscript for the large drawing "The Waltz of Sandingo". I have two ~~two~~ other drawings and will send them down tomorrow morning. as now they are not yet completed.

Yours always
Howard P. Chinley
76 Cogs.

Have you a proof of the large drawing, which you could send me.

Thursday 1752 Nov

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Church, Frederic Edwin
- **Inclusive Dates:** 1863-1899
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Frederic Edwin Church (1826-1900) was an American landscape painter and one of the painters of the Hudson River School.

Scope and Content Note:
1) Letter to Mr. Hoppin declining Hoppin's request to furnish sketches for an album although he is sympathetic to the object of the charity.
2) Letter to Thomas A. Janvier stating an interest in Janvier's trip to Morelia. Church encourages Janvier to visit Mexico again.
3) Letter to Thomas A. Janvier to inform him of Mr. Charles O. Warner's request for an outline of a certain picture to illustrate his article on Mexico.
4) Letter to Samuel A. Coale clarifying that Church has not yet completed a painting for Coale's exhibition and will not be able to work on it for some time since his studio is under construction.
5) Letter to Mr. Baxter stating that a Mr. Noyes will be, in time, a successful artist.
6) Letter to Sylvester Baxter stating an interest in Baxter's book on Mexican architecture and a potential planned trip with one another to Mexico.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 20	A.L.S. to Mr. Hoppin	Nov. 19, 1863
Box 2	Folder 20	A.L.S. to Thomas A. Janvier	May 31, 1885
Box 2	Folder 20	A.L.S. to Thomas A. Janvier	Oct. 27, 1886
Box 2	Folder 20	A.L.S. to Samuel A. Coale	Jul. 23, 1891
Box 2	Folder 20	A.L.S. to Sylvester Baxter	April 27, 1898
Box 2	Folder 20	A.L.S. to Sylvester Baxter	Jul. 18, 1899

myself - that the more you knew Mr. Purdy the better you liked him.

We shall be greatly interested to hear about your trip to Morelia and other places. How we would like to join you -

Mrs. Church has not yet recovered the full use of her left arm. Nor is she quite as well generally as when we returned from Mexico last season, but she is gaining -

She told me to day that I had not looked so well for two years as now - This was very gratifying - Still I think I would prefer to have some one else look well and let me feel well -

We were glad to learn that you would soon come home and also that you expected to revisit Mexico next winter - If all goes well we too hope to make another visit to the land which is so full of interest - Probably making Uruapan our resting point -

You see that no matter how persistantly the young, sound and energetic overtrack our footsteps, we still assume the position of Pioneers -

You will let us know as soon as you return home? -

Mr. Leeper recently wrote us a pleasant letter in which he quietly announced his engagement to a young lady - he neither gave us her name or any particular - but as we soon expect a visit from him I rely upon my Wife and Mother in-law to extract the "points" -

I believe that our recently appointed Minister to Mexico - Gen Jackson has sailed - I heard that Mr. Brandt the Artist was commissioned to select

this habit of smothering
sketches in an album is not
in my opinion a judicious method
of disposing of the pictures. I have
known an album to sell for no
more than one of the sketches
contained in it would fetch alone
if framed.
To give you an idea of the
calls I have - I will mention
that since I received your note
I have had no less than four
applications to furnish sketches
for charitable purposes.
Miss Whitwell's request could
not have had more effect than coming
through you - but as I have repeatedly
declined furnishing sketches for
albums I could not do otherwise
than decline no matter how ungraceful
the act may seem

Yours sincerely
Frederic E. Church

No 15 Tenth st
Nov 19th 1863

My dear Mr Hagen

I have been going into Jersey City and the hurry and confusion of settling - have prevented me from answering your note very promptly.

I had previously received the same request through Mr John Appleton of Boston. I was obliged to decline making a sketch as I had repeatedly declined making sketches for a similar purpose - I found ~~that~~ the applications were increasing alarmingly and that indeed I should soon be a subject of charity myself if I attended to them. it was too severe a tax. An artist can occasionally throw off rapidly a clever sketch - but on compulsion his effort is labored and unsatisfactory.

With the object of the Fair I am sympathetic heart and soul and as I wrote to Appleton I will gladly do anything but paint a picture. Another thing,

furniture, Horses and Carriages &c. for him - Apparently the appointments for an "Open House" will be liberal -

I have rather meanly headed off Mrs. Church by writing to you today for she said this morning that she would write to Mrs. Lanier -

But you can testify that I have given you little news - I leave details to her more generous pen -

When you can spare five minutes from your Photographic work. Please write me a model letter. I need one - for an example -

We join heartily in kind regards and best wishes for you both

Sincerely yours

F. E. Church

Hudson May 31st/85

My dear Mr. Lanier

Here we are - at home - settled - enjoying our pleasant surroundings quite as much as if we had not just returned from the enchanted ground of Mexico -

Mrs. Lanier's most entertaining and welcome letter to Mrs. Church was received yesterday. She wields both pen and pencil with equal facility -

I was delighted to learn that the strained relations between you and the National R.R. had eased into an amicable understanding - that the "Special Trip" was all arranged and that you found - like

published – to us the other day and then reminded me ~~that~~ I had promised him an outline I have of the picture for reproduction ~~when~~ to illustrate his article –
He speaks with great enthusiasm of the picture – We went to see it you know –
It is not at all likely that I shall ever purchase the picture – Isolated and apparently forgotten yet there must have been many efforts made to purchase it –
I now remember ~~that~~ I was told that the Arch Bishop of Mexico had in vain endeavored to buy it – Of course the picture will not long remain in its present secluded home –
Attention will be drawn to it and efforts made to purchase it.
I fear that in some revolution it will be removed by force – or that some other unscrupulous or dishonest means will be resorted to to gain possession of it –
When you & Mrs. Garnier come to town pray come to see us –
We join in best regards to you & Etta

Sincerely yours
F. E. Schenck

From Mr Church
Titian at Zacatecas
Mexican Guide

Thomas A. Janvier Esq
C/o Mr. Seeger
Narragansett Pier
Rhode Island

NEW YORK
OCT 27
10 PM
D

36

myself - that the more you knew Mr. Purdy the better you liked him.

We shall be greatly interested to hear about your trip to Morelia and other places. How we would like to join you -

Mrs. Church has not yet recovered the full use of her left arm. Nor is she quite as well generally as when we returned from Mexico last season, but she is gaining -

She told me to day that I had not looked so well for two years as now - This was very gratifying - Still I think I would prefer to have some one else look well and let me feel well -

We were glad to learn that you would soon come home and also that you expected to revisit Mexico next winter - If all goes well we too hope to make another visit to the land which is so full of interest - Probably making Uruapan our resting point -

You see that no matter how persistantly the young, sound and energetic overtrack our footsteps, we still assume the position of Pioneers -

You will let us know as soon as you return home? -

Mr. Leeper recently wrote us a pleasant letter in which he quietly announced his engagement to a young lady - He neither gave us her name nor any particular - but as we soon expect a visit from him I rely upon my wife and Mother in-law to extract the "points" -

I believe that our recently appointed Minister to Mexico - Gen Jackson has sailed - I heard that Mr. Brandt the Artist was commissioned to select

time of the year removed from the city, are averse to having them removed from their walls.

The last application I made to secure one for an Exhibition was about ten years ago. As the owner made it a condition that I should replace it by painting a duplicate in case of mishap. I decided not to make any more applications personally.

I felt an interest in having the picture now on my easel go to your Exhibition because with the exception of two or three very small works I have painted nothing for a number of years owing to ill health.

It is needless to say that I shall be pleased if you succeed in securing one of my pictures.

Yours truly

F. E. Church

Hudson July 23 1871

Mr. L. A. Coale Jr

Dear Sir

I very much regret that the picture I hoped to have ready for your exhibition is not yet completed. I shall not be able to work on it again for some time as my Studio is in disorder being in the hands of workmen who are making improvements.

I regret my failure to complete it last Spring, the more, because I do not know of any other of my better works which are available. My best pictures in New York City have been exhibited several times and the owners, who are all at this

succeeded decidedly in catching the general expression of the subjects he selected - His studies of the poor down trodden burro were remarkably successful in that direction -

Great Artists are never imitators and I trust that in time he will stand on his own feet -

I am sorry not to be able to see more of him in Quemahca than I did but I was much afflicted most of the time by a nervous trouble - I could not ~~talk~~ long at a sitting - besides I retired very early and as he was at work all day there was barely time for him to get in my room to bid me good night -

In spite of my nervous trouble I gained in several ways markedly and hope to be better in all respects this season -

Mrs. Church spent the winter at Palm Beach Florida and found the climate and other conditions there more favorable for her health than any place she has ever visited -

I hope that you and Mrs. Baxter are well and am not fearful that ~~the~~ Spain will bombard Boston -

I have little doubt that the Gov will force a shot me without much bloodshed -

Sincerely yours

Frederic E. Church

Hudson April 27th/98

Dear Mr. Baxter

I intended to write to you before returning home but as Mr. Noyes heard that you expected to visit Mexico this season I anticipated the pleasure of meeting you personally there -

I must again thank you for securing me the companionship of Mr. Noyes who has I believe a decided talent for Art and will in time show that he possesses originality which will assert itself when he shakes off the shackles of the so called Impressionist School - He was greatly delighted with the subjects which characterize Guanajuato and worked constantly - wasting no time -

What he needs is a closer study of Nature to learn her methods.

His attempts to picture the striking mountain effects were not a success because atmosphere, tone and color - not Colors - are essential to reproduce them - but he worked in various directions and finally settled down to the study of figures in the Market Place and he

go at the same time. I expect to leave two or three weeks earlier than usual so as to avoid cold weather which certainly does not agree with me.

Please give my best regards to Mrs. Baxter.

Yours sincerely

F. E. Church.

Hudson. July 18th 1899

Dear Mr. Baxter

I am still interested in your Work on Mexican Architecture and will be glad to hear how it progresses. I am also interested to know how you and Mrs. Baxter are.

Have we not had unprecedented weather this summer? - Many weeks of cloudy, gloomy skies, the air saturated with moisture most of the time alternating with short spells of heat. but in the main it has been cool.

We had a scarcity of rain for a while but now the earth is saturated.

How is Mr. Noyes? - I hope he has been successful in disposing of his pictures. My best regards to him when you see him.

Do you contemplate visiting Mexico the coming winter, if so when will you start. I wish we could

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Church, Frederick Stuart
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Frederick Stuart Church (1842-1924) was an American illustrator and painter.

Scope and Content Note:
1) Fragmentary letter to an unidentified person stating his opinion of Clark's work
2) Sketch of a frog with a sketch of a girl at the seashore on the verso

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 21	A.L.S. to unidentified person	nd
Box 2	Folder 21	Sketch	nd

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Part of autograph letter signed "Fred" of F. S. Church a New York artist of note; a sketch of whose life & work & a portrait are given in Harper's Magazine for Dec. 1888.

The article is quite interesting & the part of the letter enclosed is eminently characteristic of the man.

A. W. Clark.

I also put in a little sketch of his - I have two others somewhere, but cannot find them now. If they turn up, I will send them to you.

Would be pleased to give you opinion on young Clarkes work. It is a hard thing to do - as Winslow Homer says it will "come out" if it is in him encouragement or not. The old motto "nothing brings out a man's genius like a hole in the seat of his pants" is a true one. any best work is done under such circumstances.

Yours Fred (Church)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Clarke, Sarah Ann
- **Inclusive Dates:** 1863
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Sarah Ann Freeman Clarke (1808-1888) was an American artist.

Scope and Content Note:
In a letter to The Pennsylvania Academy of Fine Arts, Clarke asks those addressed to deliver her picture of "Twilight in the Appian Way" to Maria Mott.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 22	A.L.S. to The Pennsylvania Academy of Fine Arts	Nov. 14, 1863

To the Pennsylvania Academy of Fine Arts -

Please deliver my picture of Twilight on the Appian Way to Mrs Mariana Mott, who has bought the same & paid for it -

Sarah A. Clarke -

Boston, 7 Florence St, Nov 14th 1863

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Clarke, Thomas Shields
- **Inclusive Dates:** 1860
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Thomas Shields Clarke (1860-1920) was an American painter and sculptor.

Scope and Content Note:
Letter to an unidentified catalogue detailing autobiographical information.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 23	A.L.S. to unidentified catalogue	nd

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"Beaux Arts" in the atelier of Gérome.

Regular exhibitor in the Paris Salon and the exhibitions of Berlin & London.

Received "Mention Honorable" at the International Art Exhibition of Berlin 1891. Reside in Paris 20 rue Clément-Marot.

for catalogue

Thomas Shields Clarke

born Pittsburgh Pa.
April 25th 1860.
~~Stud~~ Graduate of
Princeton University.
First studied art
in New York at the
art Students League;
afterward for four
years in Italy at
Florence, Rome, and
Venice; and for
five years in Paris
~~in the~~ under Dagnan-
-Bouveret and Jules
Lefebvre and at the

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Clevenger, Shobal Vail
- **Inclusive Dates:** 1840
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Shobal Vail Clevenger (1812-1843) was an American sculptor.

Scope and Content Note:
1) Newspaper clipping detailing the life of Shobal Clevenger
2) In a letter to an unidentified gentleman, Shobal introduces a botanist traveling to the West to Nicholas Longworth.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 24	Newspaper obituaries	nd
Box 2	Folder 24	A.L.S. to unidentified man N. Longworth	Aug 1, 1840

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26 SHOBAL [illegible]V. CLEVENGER. A. L. S. 1 p., 4to, 1840. Famous for his busts and bas reliefs. Cuttings containing 2 poems to him, 1 by Edward Everett, and the other by Henry B. Tuckerman.

CLEVENGER, THE SCULPTOR.—We well knew this great artist, whose sun has so suddenly gone down in the very morning of his days. He was a true genius, and a most amiable and accomplished man. His guileless, affectionate, confiding, gentle spirit, sunk beneath the pressure of his misfortunes. Pecuniary embarrassments produced despondency, which finally terminated in fatal illness. The sad story is not badly written in the following lines addressed to him four years ago :—

To S. V. Clevenger.

Time, care and sickness bend the frame
Back to the dust from whence it came.
The blooming cheek, the sparkling eye
In mournful ruins soon must lie.
The pride of form, the charm of grace
Must fade away, nor leave a trace.

They shall not fade ; for art can raise
A counterpart which ne'er decays ;
Time, care, and sickness strive in vain
This power of genius to restrain.

Thus, Clevenger, from lifeless clay,
Canst mould what ne'er shall fade away ;
Fashion, in stone that cannot die,
The breathing lip and sparkling eye ;
And, while frail nature sinks to dust,
Create the all but living bust.

And who wrote these lines? Why, Mr. Edward Everett—himself, once on a day, a youthful, struggling genius, but who married into a very rich family, and has now thousands of thousands at his command. And the rich man metes out to the poor child of genius twenty lines of poetry, when he should have given him a check on his banker for a thousand dollars! And now they call meetings to deplore the untimely death of the artist, and pass long resolutions filled with unexceptionable panegyric, and send beautifully written letters of condolence to the young heart-broken widow—whilst in life, he now so lamented, was suffered to struggle, and pine, and wear away his proud spirit in "comfortless despair." Alas! thus it is ever with suffering genius and with the world. The sympathy of the world is like that of Sterne, who wept over a dead ass, whilst he refused a groat to a starving mother. x

To S. V. Clevenger.

BY EDWARD EVERETT.

Time, care and sickness, bend the frame
Back to the dust from whence it came.—
The blooming cheek, the sparkling eye,
In mournful ruins soon must lie.
The pride of form, the charm of grace,
Must fade away and leave no trace.

They shall not fade ;—for art can raise
A counterpart which ne'er destroys ;
Time, care and sickness strive in vain
The power of genius to restrain.

Thou, Clevenger, from lifeless clay
Cans't mould what ne'er shall fade away ;
Fashion in stone that cannot die,
The breathing lip and sparkling eye ;
And while frail nature sinks to dust
Create the all but living dust.

BOSTON, December 21, 1839.

Mr. Clevinger, a native Sculptor of great promise at Cincinnati, *fifteen months* since worked as a stone cutter in that city. His busts and bas reliefs are pronounced by the Cincinnati Post and Louisville Journal beautiful specimens of the art.

Clevenger the Sculptor.

It will be gratifying to the citizens of Cincinnati, to learn that their young townsman, Clevenger, has met with great success in New York, Boston, and Salem, in the prosecution of his profession. He has executed likenesses in clay, of a number of individuals in these places, who are so much pleased with them, that they have engaged the artist to proceed to Italy, that he may cut them in marble. This is a high tribute to the merit of Mr. Clevenger, who is now making preparations to join another of our Cincinnati artists, Powers, in Florence.

A friend in this city has shown us in manuscript the following poetical tributes to the genius of Clevenger. Without consultation with either the artist or the authors of these pieces, we have taken the liberty of placing them in our columns for the gratification of the friends of Mr. Clevenger, as well as the public at large.

TO T V CLEVENGER.

BY EDWARD EVERETT.

Time, care and sickness bend the frame
Back to the dust from whence it came.
The blooming cheek, the sparkling eye,
In mournful ruins soon must lie.
The pride of form, the charm of grace,
Must fade away and leave no trace.
They shall not fade; for Art can raise
A counterpart which ne'er decays;
Time, care and sickness strive in vain
The power of genius to restrain.
Thou, Clevenger, from lifeless clay,
Can'st mould what ne'er shall fade away;
Fashion in stone that cannot die,
The breathing lip and speaking eye;
And while frail nature sinks to dust
Create the all but living bust.

Boston, 21 December, 1839.

On Clevenger's Bust of Webster.

BY HENRY P. TUCKERMAN.

There is a Roman grandeur in that brow,
And lofty thoughts within it seem enshrined,
As calmly it expands before me now—
Nature's assurance of a noble mind.
A stern serenity broods o'er the face,
Most eloquent of a determined soul;
Will, softened by the lines of mental grace,
Yet firm of purpose—strong in self control.
How glorious the art that can subdue
The senseless marble to such forms of truth,
And mould the 'semblance of Earth's chosen few
To an enduring shape and second youth—
Bequeath his features whose emphatic page
Will nerve the spirit of a future age!

x James G. Bennett, Herald Nov. 1843.

Mr N. Longworth
Esq.
Cincinnati

Mr. Mersch

S O Clevinger
Shobal Vail Clevenger
1812-1813
Am. Saulsbury
Del Lucky Clay, Everett & Wilcox

New York Aug 1st 1870

My Dear Sir[9]

I take great pleasure in introducing my Friend Professor Marsh[10] to your acquaintance who visits the West for the purpose of seeing that part of the country He is one of the most scientific men in the Country and he is particularly interested in Botany he is also a very great Friend of Mr Wards family. I think he will be very much pleased with your colection of plants. I should like you to tell him the most interesting places to visit in the West and any attention you may be pleased to show him will be gratefully acknowledged on my part

Yours Truly

S. V. Clevenger

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Clinedinst, Benjamin West
- **Inclusive Dates:** 1897
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Benjamin West Clinedinst (1859-1931) was an American painter.

Scope and Content Note:
In a letter to Mr. W.P. Sears, Clinedinst states that he can do the picture Sears requested for 150 dollars but suggests that it be larger than proposed. Two portraits of Clinedinst included

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 25	A.L.S. to W.P. Sears with two portrait photographs	Aug. 11, 1897

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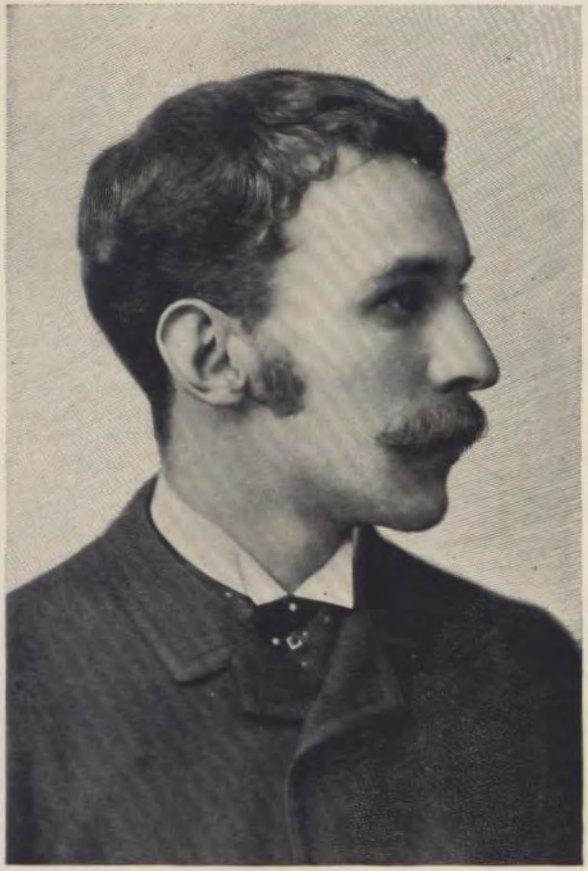
B. WEST CLINEDINST.
Copyright, 1896, by J. D. Willis.



Benjamin West Clinedinst.

From a photograph by Clinedinst, Baltimore.

Mr W. P. Seer
Bridgeport Conn.

My dear Sir.

In reply to your favor of Aug 5th I beg to say that I can do the picture you suggest; the price will be $100.00. I would ~~suggest~~ propose making the picture somewhat larger than you suggest.

Yours very truly
B. West Clinedinst

Summer address

c/o Mrs C. E. Cooper
Suffern N.Y.

Aug 11th 1897

artist

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Clover, Lewis
- **Inclusive Dates:** 1874
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Lewis Clover (1819-1896) was an American painter and engraver.

Scope and Content Note:
Letter to Benson J. Lossing in which Clover sends Lossing a little drawing "of objects which cannot fail to be of interest historically."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 26	A.L.S. to Benson J. Lossing	Feb 23, 1874

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your service should you
wish to leave it.

Yours very truly,
Lewis D Clover.

Albany Feby 23rd 1874

Benson J Lossing Esq

My Dear Sir

About two years since I saw in one of the public libraries of Albany a publication of yours the precise title of which I cannot recall - It was made up how-ever of interesting historical incidents and sketches.

In looking over my Port Folio this evening I found a little drawing which I made near Mansfield Va some 25 yrs since of objects which cannot fail to be of interest historically. As the publication to which I refer is still continued the drawing is at

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Clymer, George
- **Inclusive Dates:** 1810
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
George Clymer (1739-1813) was a founding father and politician. Clymer was the first president of the Pennsylvania Academy of Fine Arts.

Scope and Content Note:
1) Description and transcription of Clymer's letter entitled "Notes and Documents" but most likely from a larger volume of work.
2) Letter to Robert Fulton describing the debate over the purchase and acquisition of a collection of Benjamin West's paintings. The Academy of Fine Arts did not purchase a single work of West's until 1836.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 27	Description and transcription of Clymer's letter to Robert Fulton	nd
Box 2	Folder 27	A.L.S. to Robert Fulton	April 14, 1810

bear marks of
of Granada's homilies, might ~~have~~ the
informities of age — The language is
~~language~~ but from myself, and you will best
know how to think of it —

G. C —

Phila^a April 14. 1810

Mr Poulton — Mt Holly —

1810

G. C. to
Mr. Fulton

Have rec.d your letter, of the 12th and shall commence with such of our monies, as may be the most warm hearted & the project it contains, before I commit it to the society at large. Working well with myself, I am yet afraid you have carried too much upon our publick spirit. Perhaps there is not at the disposition here, to the extent that could be desired, and it is possible that unless the waters taken, they may not be to make of our good town, rather Amsterdam ~~with~~ than an Athens. A greater dependence is to be had upon our pocket than on our taste, and the scheme should be tried — The attempt would be honourable, and if it fails Baltimore will console us —

"Dare on noble project or tombe noblement"

But in running over Mr. West's catalogue I find ten only of the paintings in a public academy — The perfecting of the arts depending on some natural contingencies, and even our settlement life and health left for it, and as highly as I think of his genius, it is possible, in some years, that Mr. West's paintings, like the Architect.

George Clymer to Robert Fulton
COLLECTOR, no 7, 1966

NOTES AND DOCUMENTS

The Pennsylvania Academy's Early Days: A Letter of George Clymer to Robert Fulton

THE initial meeting of the founders of the Pennsylvania Academy of the Fine Arts was held in Independence Hall on December 26, 1805. There in the same room where twenty-nine years earlier he had signed the Declaration of Independence, George Clymer was elected the first president of the organization. He and seventy other signers of the compact sought to "promote the cultivation of the Fine Arts, in the United States of America, by introducing correct and elegant copies from works of the first masters in sculpture and painting and by thus facilitating the access to such standards, and also by occasionally conferring moderate but honourable premiums, and otherwise assisting the studies and exciting the efforts of the artists gradually to unfold, enlighten and invigorate the talents of our countrymen."[1]

On July 1, 1806, the distinguished Pennsylvania-born President of the Royal Academy, Benjamin West, a few years earlier cut off from royal patronage by the insanity of George III, was elected an honorary member of the new academy, and the timely compliment seems to have moved him deeply. In a letter of acceptance, he anticipated that an "Athens of the Western World" would spring up in Philadelphia. He urged that America should fill her galleries with works of native rather than foreign painters, and noted that two of his own works from the old Boydell Collection of London, illustrations to Shakespeare, were on loan with the Academy; they were the property of Robert Fulton, the painter and inventor, then living in New York. Indeed, Fulton, another native son, was the second honorary member named by the Academy after West himself, and surely his generous

[1] The major source for this note is Helen W. Henderson, *The Pennsylvania Academy of the Fine Arts and other Collections of Philadelphia* (Boston, 1911), 1–32. The writer is also indebted to Miss Louise Wallman, Registrar of the Academy, who has supplied further information from the Academy's archives.

Clymer

NOTES AND DOCUMENTS

The Pennsylvania Academy's Early Days: A Letter of George Clymer to Robert Fulton

that could be desired, and it is possible that were the votes taken, they might be to make of our good town rather an Amsterdam than an Athens. A greater dependance is to be had upon our pride than on our taste, and the scheme should be tried. The attempt would be honourable, and if it fails Boileau will console us—"*Dans un noble projet on tombe noblement*"

But in running over Mr. West's catalogue I find ten only of the paintings in a present readiness—the perfecting of the rest depending on some natural contingencies, and even more sufficient life and health left for it, and as highly as I think of his genius, it is possible, in some years, that Mr. West's paintings, like the Archbishop of Granada's homilies, might bear marks of the infirmities of age. This however is but from myself, and you will best know how to think of it.

G. C.

Philada April 14, 1810
Mr Fulton, N York

(or convenient?) lending of pictures was also in part repaid by this gesture.

On November 18, 1807, Fulton wrote to the Academy recommending that its members make a collection of the finest works of Benjamin West. By that time the need for exhibits must have been fully recognized, as Benjamin Henry Latrobe's neoclassic home for the organization had been in use for nearly a year. Only a trickle of donated works was coming into the collection, which ranged from a silver medal to plaster casts and an antique mosaic. Shortage of High Art was a major problem.

Possibly as an agent for the elderly West, his friend and former teacher, Fulton wrote again in April, 1810, proposing a plan by which the Academy might purchase twenty-five of West's paintings for the sum of $32,888. The money was to be raised by the sale of shares in the amount of $50 each. No doubt George Clymer did "converse" with the other academicians, "wishing well" to the project, but his true (and private) feelings were expressed in his witty reply to Fulton. He had been elected to head the Academy, surely, as an energetic executive, a patriot, and a prosperous businessman, but Clymer also reveals himself here as no mean critic of the arts. His attitude toward West's painting is very close to the tolerant amusement with which it is still seen by students of the period. That nothing was ever done about the proposed purchase we know from the fact that no work by West was acquired for the collection until 1836. An explanation for this deficiency may lie in the following document.

The manuscript of the Clymer letter was discovered by the writer in the New York autograph market. It has been transcribed exactly as to paragraphing and spelling, and is clearly a hastily written draft signed with initials.

Vanderbilt University THOMAS B. BRUMBAUGH

I have r'd your letter of the 12th, and shall converse with such of our members, as may be the most warm hearted towards the project it contains, before I converse with the society at large. Wishing well to it myself, I am yet afraid you have counted too much upon our publick spirit. Perhaps there is not all the disposition here, to the arts

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Coffin, William Anderson
- **Inclusive Dates:** 1888, 1892
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Anderson Coffin (1855-1925) was an American painter.

Scope and Content Note:
1) Letter to Charles Henry Hart requesting a copy of a circular used for the "Exhibition of Historical Portraits" in Philadelphia the year prior. Coffin is planning an exhibition at the Metropolitan Opera to commemorate the centenary of Washington's inauguration.
2) Coffin informs Charles Henry Hart that he has forwarded his letter to Philip Martiny and that he no longer works for any newspaper.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 28	A.L.S. to Charles Henry Hart	Nov. 17, 1888
Box 2	Folder 28	A.L.S. to Charles Henry Hart	May 27, 1892

138 West 55th street, N.Y.
17 Nov. 88

Charles Henry Hart, Esq.

Dear Sir,

I was yesterday appointed Manager of the Exhibition to be held at the Metropolitan Opera House next Spring in connection with the general celebration of the centenary of Washington's Inauguration. I have not yet, of course, been able to lay out any plan but I should be greatly obliged to you if you would send me a copy of the circular issued by you when the Exhibition of Historical Portraits was held in Philad.a last year and any other information that you as a member of the Committee in charge of that Exhibition may think proper and useful to us in getting out our circular.

138 West 55th street. N.Y.
17 Nov. 88

Charles Henry Hart. Esq.

Dear Sir.

I was yesterday appointed Manager of the Exhibition to be held at the Metropolitan Opera House next Spring in connection with the general celebration of the centenary of Washington's Inauguration. I have not yet, of course, been able to lay out any plan but I should be greatly obliged to you if you would send me a copy of the circular used by you when the Exhibition of Historical Portraits was held in Philad.a last year and any other information that you as a member of the Committee in charge of that Exhibition may think proper and useful to us in getting out our circular.

138 West 55th Street. New York.
27th May 1892

My dear Mr. Hart:

I received your letter and the one enclosed for Martiny, last week on my return from Washington where I went to attend an Art Congress. I got the "swamp fever" as a reward for my pains and have been laid up. I forwarded the letter to Martiny and no doubt you have heard from him, or will hear from him. His work is very good indeed and I recommend him strongly.

I gave up my work on the Post and the Nation last Spring ('91) and am not connected with any of the papers now.

Very truly yours

W. H. Coffin

Charles Henry Hart Esqre
534 Chestnut Street
Philadelphia

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cole, Alphaeus Philemon
- **Inclusive Dates:** 1958
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Alphaeus Philemon Cole (1876-1976) was an American author, painter and sculptor.

Scope and Content Note:
In a letter to Maurice Bloch, Cole offers information on his brother, Walter, because Bloch had mentioned that he owned a painting by him. With postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 29	A.L.S. to Maurice Bloch with postmarked envelope addressed to Maurice Bloch	Nov. 22, 1958 ; [Nov. 22, 1958]

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ALPHAEUS P COLE
360 W 22ND ST
NEW YORK N Y

Mr E. Maurice Bloch
Assistant Professor.
Dept. of Art.
University of California
Los Angeles 24,
California

360 West 22nd St
New York 11
N. Y.

Nov. 22nd 1958

Mr E. Maurice Bloch.
Assistant Professor
Dept. of Art.
University of California

Dear Mr. Bloch;

I am sorry not to have been able to answer your letter before this.

I have just come out of the hospital where I had to have an operation on the breast, therefore my silence.

I was interested to hear you had acquired a portrait by my brother Walter. He studied painting in Paris. I do not know the portrait you have, but he painted one of my father with a beard, which was presented to the National Academy of Design.

My brother was a very able wood-engraver. He abandoned wood-engraving and got interested in color etching before he died in ~~1913~~ 1913, in New Jersey.

When I feel well enough, I will send you a print of John Evans' wood-engraving after my portrait of my father at work. It was painted shortly before he died. The engraving was made for the book "Timothy Cole Wood-engraver."

Yours sincerely

Theodore V. Cole

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cole, Thomas
- **Inclusive Dates:** 1833-1844
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Thomas Cole (1801-1848) was an American painter, engraver and poet.

Scope and Content Note:
1) Steel engraved portrait of Thomas Cole
2) Framed letter to S. Croswell stating that Cole is willing to contribute his essay on American scenery to the "Northern Light."
3) Letter to Samuel Rogers introducing Theodore Sedgwick of New York.
4) Letter to George Washington Greene urging Greene to visit or meet in Boston.
5) Letter to Isaiah Townsend stating that he is sending a painting to Townsend.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 30	Portrait of Thomas Cole	nd
Oversize Box 7	Item 1	Framed A.L.S. to S. Croswell	nd
Box 2	Folder 30	A.L.S. to Samuel Rogers	May 21, 1833
Box 2	Folder 30	A.L.S. to George Washington Greene	Aug. 10, 1843
Box 2	Folder 30	A.L.S. to Isaiah	Sept. 30, 1844

		Townsend	

Crystal Bridges Artists' Letters and Manuscripts

Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _7_

Item Note: Cole, Thomas

Framed letter to S. Croswell stating that Cole is willing to contribute his essay on American scenery to the "Northern Light."

Item Date:

nd

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

THOMAS COLE. N. A.

From a Portrait by A. B. Durand, Pres National Academy of Design.

Samuel Rogers Esq
St James Place
London

N York May 21st 1833 —

My dear Sir,

Will you allow me to introduce to you Mr Theodore Ledyoick of New York, who has crossed the Atlantic with the design to see the distinguished of the Old World & like every intelligent American looks towards Europe as a land of Romance — Mr Ledyoick is of a family much respected — the nephew of Miss Ledyoick the Authoress — & himself has gained some credit in the field of literature —

If you will extend towards Mr L any portion of such kindness as I received from you — I am sure he will be gratified, & I shall be more deeply indebted than ever —

Having something more to communicate than the necessary business of an introductory letter will allow — I have written another that Mr L will favour me by delivering — In the hope that you enjoy health — I remain

Yours very respectfully
Thomas Cole —

I shall take the "Voyage of Life" with me &
& a large picture just completed. this latter
work I shall be disappointed if you do not
see. I assure you that I am great-
ly rejoiced at the thought of seeing you soon
& I hope to have a few pleasant rambles
with you on the banks of the Kaatskill.
You say nothing of Mrs Green & I infer that
she is not with you. I wish she were.
If Canina I will speak when I see you.
Hoping to see you soon.
I remain Yours truly
Thomas Cole.

45-

Catskill Augt 10th 1843

My dear Grace,

I am both surprised & delighted to learn that you are here & much gratified to find that amidst the congratulations & society of earlier friends you have not forgotten me.

I shall be happy to see you - must see you & here if possible, & Mrs Cole expects to see you.

I would urge you to come immediately; but we are in the daily expectation of a small addition being made to our family, and a business arrangement requires me to be in Boston about the 18th Inst. I shall remain there ~~in Boston~~ about 10 days, in all probability.

After my return from Boston I shall be at home & free, & shall be much gratified by a visit from you. Let me know when to expect you. Perhaps you may happen to be in Boston during my sojourn there - if you are look for me at the Tremont House.

1-75

Freight. Bills
Capt Bigelow

Isaiah Townsend Esq
Albany.

Apr 30. 1844
Office Cat.

Dear Sir

Absence from home has prevented me from answering yours of the 25th Inst before this time. It is my intention to send the picture in the Steamer Hope to-morrow morning. I am sorry that I cannot accompany it, but yet if my health will permit I promise myself the pleasure of accepting your proffered kindness. At present I am afraid to venture from home. I did so last week & find that my recovery has been retarded by it.

I shall be anxious to know how the picture strikes you & I wish it to be understood that it is painted rather to suit the peculiar light in which it is to be placed than a common light & the effect of the picture will depend somewhat on the light. The heavy frame which now holds the panel in its place ought to be retained. The bevelled part planed down and whatever gilt frame it may be thought proper to add may be attached to it, if evidence

than the present Frame it may overlay a few inches of the Bulk Head. The Bulk head should be so constructed that the present Frame shall slip into it & the face of the picture be flush with it and the Gilt frame only project beyond the Bulk head. I may have explained this matter very imperfectly, but I think what is required will be easily understood without any particular directions. If not, I will be more explicit.

In the hope of hearing that you have recovered from your indisposition & wishing to express my sense of of your hospitable invitation.

I remain

Yours very truly

Thomas Cole.

Catskill N.Y.
Sept 30 1844

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cole, Timothy
- **Inclusive Dates:** 1915-1931
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Timothy Cole (1851-1931) was an American printmaker, engraver and woodcutter who was born in London.

Scope and Content Note:
1) Letter to Beyer in which Timothy Cole states that Baker will make mats for the proofs of the President Wilson engraving and Cole will make an engraving of the President's signature.
2) Letter to Adam Pietz stating that he has not yet received a certain photograph of a work whose subject is Brennus. Postmarked envelope included
3) Letter to Adam Pietz stating that Cole has shown the photographs to Prof. Tonks and Tonks believes
"the restoring of the canvas ruined hat little good there may have been in the picture before."
4) Letter from Mrs. Cole for Timothy Cole explaining that because Timothy has been ill, he has not yet responded to Pietz's request for a portrait photograph. Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 31	A.L.S. to Beyer	Jul. 23, 1915
Box 2	Folder 31	A.L.S. to Adam Pietz	April 11, 1928 ;

		with postmarked envelope addressed to Adam Pietz	[April 12, 1928]
Box 2	Folder 31	A.L.S. to Adam Pietz with postmarked envelope to Adam PIetz and U.S. Mint envelope	Jun. 7, 1928 ; [Jun. 7, 1928]
Box 2	Folder 31	A.L.S. to Adam Pietz	nd ; [Jan 22, 1931]

re. President Wilson engraving

VF

119 Cannon St. Poughkeepsie N.Y.

July 23rd 1915

My dear Beyer

The package will be here probably tomorrow morning. Baker will then go ahead with them at once, making hinged mats for them, I am expecting every day an answer from Tumulty and possibly the Presidents signature which I will immediately make an engraving of and affix it neatly to the proofs. and they will be returned at the earliest possible moment. The descriptive matter will also be forthcoming as soon as I hear from Tumulty.

Very Sincerely Yours

Timothy Cole

After 5 days, return to

T. Cole

Ferris Lane

POUGHKEEPSIE, N. Y.

POUGHKEEPSIE
APR 12
3 PM
1928
N. Y.

UNITED STATES POSTAGE
2 CENTS 2

Information about Brennus on Pavesi painting

Mr Adam Pietz

7825 Lincoln ave.

Philadelphia

Pa

Ferris Lane. Poughkeepsie. N.Y. Apr 11th 1928

My Dear Mr Pietz

I have your letter of Mar. 26th and have delayed acknowledging it expecting to receive the photo you mentioned would be sent "in a few days", but to date nothing has come to hand. I find in my Encyclopedia Britannica that Brennus was a Celtic Gaul — not a Roman. I shall be glad to tell you what I can about your photograph.

Very sincerely yours Timothy Cole

FENTON LABEL CO., INC., PHILA., PA.

FOR Mr. Adam Pietz

FOR U. S. Mint

Philadelphia, Pa.

FENTON LABEL CO., INC., PHILA., PA.

From J. Cole
Ferris Lane
Pokeepsie N.Y.

POUGHKEEPSIE
JUN 7
8 PM
1928

Mr. Adam Pietz
7025 Lincoln Drive
Philadelphia
Pa.

in with the manner borrowed from another. There is one such here in the possession of a medical doctor who bought it as old junk and had it cleaned and restored and it clearly showed the work of Rembrandt (copied) with that of Ribera.
Dr. Jonks said that the restoring of your canvas ruined what little good there may have been in the picture before. He further added that now in its retouched condition you would not get 25 dollars for it.
I am sorry I cannot offer you a better report.
I am returning the photographs.

Very sincerely yours

Timothy Cole

From T. Cole,
Ferris Lane
Pokeepsie
N. Y.

Ferris Lane. Pokeepsie. N.Y. June 7th 1928

My Dear Pietz

I have been longer in writing to you than I had expected, but the fact is I was waiting for Prof. Jonks to say when we could call on him to dine with the family. We realized he was busy with the examinations, as Commencement Day was drawing near, so we waited and waited until there was only three days before the professor and his family would be leaving for the country, so we reminded him by 'phone of his promise, which met with a hearty response and many apoligies. We went right off taking the photo's you sent with us. He confirmed all I had said about them, adding that he thought there was an indication of Poussin in the management of the background, and that the dramatic action in the composition reminded him of Benjamin West.

I have seen doubtful old pictures that seemed to be concoctions of two or more old masters of repute; as though the compilor of them had copied the manner of one master and worked it

Mr Adam Pietz

Dear Sir.

Mr. Cole would have responded to your request for a photograph of himself, side view and holding the tool, but he has been sick for many weeks and is not yet able to be up. He will attent to the matter when he is about again, he thinks your idea is a very good one. But he begs you will have

From F. Cole
Ferris Lane
Poughkeepsie
N. Y.

POUGHKEEPSIE
JAN 22
9 PM
1931

UNITED STATES POSTAGE
2 CENTS

Mr. Adam Pietz
U. S. Mint
Philadelphia
Pa.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Colman, Samuel
- **Inclusive Dates:** 1918
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Samuel Colman (1832-1920) was an American painter and printmaker who grew up in New York. His father ran a bookstore on Broadway that became a meeting place for artists. This bookstore allowed Colman to meet many of the Hudson River School painters.

Scope and Content Note:
In a letter to Dr. and Mrs. Terry, Colman thanks them for the charming etching stating that it brings back memories of their marriage.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 32	A.L.S. to Samuel Colman	Dec. 21, 1918

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

320 CENTRAL PARK WEST

Dec 21st 1918.

My dear Dr and Mrs Terry.

Many thanks for the charming Etching you so kindly sent me for Christmas. It brings back many pleasant moments especially your marriage there.

With a Merry Christmas and a Happy New Year.

I remain,

Your Old friend.

Saml Colman.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Comegys, George
- **Inclusive Dates:** 1838
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
George Comegys (1811-1852) was an American genre, portrait and historical painter.

Scope and Content Note:
Comegy's asks for Thomas Suly's opinion as to whether his "sufficiently advanced in the Art to reap immediate advantage from study in Europe."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 33	A.L.S. to Thomas Sully	Nov. 6, 1838

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Thos. Sully Esqr.

Phil.a Nov. 6. 1838.

Sir

You will favour me very much, if you will have the kindness to examine my picture, and inform me if it is your opinion, that I am sufficiently advanced in the Art to reap immediate advantage from study in Europe — and also what course you would recommend for the study of Historical painting the necessary length of time and expense likely to be incurred. —

Your leisure permitting, be pleased to give me a written reply, this afternoon. —

Mr Thos Sully

Yours very respectfully
G. H. Comegys

P.S. I will call again at 4 O'clock.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cook, Howard Norton
- **Inclusive Dates:** 1959
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Howard Norton Cook (1901-1980) was an American painter and engraver.

Scope and Content Note:
1) Letter to Maurice Bloch apologizing for the delay in sending Mrs. Higgins two wartime drawings.
2) Letter to Maurice Bloch in which Cook explains the unique nature of his paintings and mentions a series of enclosed sepia ink photographs (not present).
3) Letter to Howard Cook from Maurice Bloch thanking him for his interest in assisting Bloch with his show on war artists.
4) Letter to Howard Cook from Maurice Bloch thanking him for sending his photographs and stating his interest in displaying Cook's work at another exhibition.
5) Letter to Maurice Bloch from Howard Cook stating his gratitude toward Bloch in showing interest in his work and a price of 75 dollars for both works. Postmarked envelope included.
6) Letter to Leonard Bloch from Howard Cook thanking him for his letter and confirming the airmail he received from his son Maurice. Postmarked envelope included.
7) Letter to Leonard Bloch from Howard Cook thanking him for his second letter and apologizing for own anxiety over the drawings.
8) Letter to Maurice Bloch from Howard Cook apologizing for his delay in responding to Bloch. Undated envelope included.
9) Letter to "Dowie" from Maurice Bloch voicing Bloch's challenge in selecting a drawing.
10) Letter to Maurice Bloch from Howard Cook thanking him for his letter from Amsterdam and thanking Maurice's father, Howard, for assisting in finding the two missing drawings. Postmarked envelope included.

11) Letter to Maurice Bloch from Howard Cook thanking him for his two letters and the first check of 20 dollars. Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 34	A.L.S. to Maurice Bloch	April 8, 1959
Box 2	Folder 34	T.L.S. to Howard Cook	April 19, 1959
Box 2	Folder 34	A.L.S. to Maurice Bloch	April 23, 1959
Box 2	Folder 34	T.L.S. to Howard Cook	May 10, 1959
Box 2	Folder 34	A.L.S. to Maurice Bloch with postmarked envelope addressed to Maurice Bloch	May 14, 1959 ; [May 15, 1959]
Box 2	Folder 34	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Aug. 19, 1959
Box 2	Folder 34	A.L.S. to Leonard Bloch	Aug. 20, 1959
Box 2	Folder 34	A.L.S. to Maurice Bloch together with undated envelope addressed to Maurice Bloch	nd ; [nd]
Box 2	Folder 34	A.L.S. to “Dowie”	nd
Box 2	Folder 34	A.L.S. to Maurice Bloch together with postmarked envelope addressed to Maurice Bloch	Sept. 18, 1959 ; [Sept. 19, 1959
Box 2	Folder 34	A.L.S. to Maurice Bloch together with postmarked envelope addressed to Maurice Bloch	Oct. 8, 1959 ; [Oct. 9, 1959]

600 Museum Way Bentonville, Arkansas 72712 T 479.418.5700 F 479.418.5701 **CrystalBridges.org**

AIR

AIR MAIL-POSTAL CARD

RANCH
APR
8
1959
N. M.

Dr. E. Maurice Bloch.
Dept. of Art.
U. C. L. A.
Westwood.
California.

4-8-59.

Dear Dr. Bloch:

I apologize for the unavoidable delay regarding the request of Mrs. Winifred Higgins to send to you two of my war-time drawings for exhibit. If you could let me know if it is not too late to do so, I will be glad to send them on.

Sincerely,

Howard Cook

RANCHOS DE TAOS. NEW MEXICO.

April 19, 1959

Mr. Howard Cook
Ranchos de Taos
New Mexico

Dear Mr. Cook:

Thank you for your kind note advising me about your interest in assisting us in connection with our little show of the war artists. We had looked forward to having a representation of your work in the exhibition, but time ran out and the material was already installed at the time your card arrived. I do hope that we can count on your help on another occasion.

It was indeed a stimulating experience for my Seminar group to encounter, in an initial museological experience of this kind, so much interest and cooperation from artists and collectors and museums. Both Abbott Laboratories and Life sent us material from their collections - enough to install a supplementary show along with the original historical one planned and researched by the students. I was pleased to see this experiment develop so successfully and especially appreciative of the generous assistance offered and given by many of the artist correspondents like yourself.

In noting that you have a number of your war drawings still in your collection, perhaps this may be the moment to inquire whether any of them might be available for purchase and, if so, whether they would be within the limited budget a teacher must necessarily set for himself! I have been an admirer of your work for many years, and since I am also much interested in developing a small collection of the drawings of the war correspondents of the recent past, this may perhaps, in your case, be a chance to satisfy my hopes in two directions!

Thanking you again, and with allbbest wishes,

Sincerely,

E. Maurice Bloch
Assistant Professor
Department of Art

P.S. –

Perhaps you will be amused to see these photos, indicative of a small part of my drawings. The sepia drawings of which these are examples were done immediately after coming back by plane from our landing under fire in the New Georgia Islands, up north of Guadalcanal, after a warming-up session on that island (which I found fascinating in itself much to the disgust of those who were stuck there). Consequently, these drawings came right out of the experience, and I believe reflect the intensity of emotional involvement to a high degree since I was consumed uninterruptedly with their doing for weeks. → to NOUMÉA NEW CALEDONIA

A large group of the pen drawings, mostly "genre" subjects of the ship-board transport life, has not been photographed.

First series shown in Baltimore Museum of Art; National Gallery in Wash. D.C.; at Kennedy Galleries and Frank K. M. Rehn Galleries in New York, years ago.

Wouldn't believe I'd been there if it were not for these things.

Please return the photos at your convenience.

Hc

Ranchos de Taos. New Mexico.

E. Maurice Bloch.
Asst Prof. Dept. of Art.
U.C.L.A. - Los Angeles.

April 23. 1959.

Dear Professor Bloch:

Thanks very much for your good letter and the catalogue for the Special Artists. I'm very sorry to have missed the boat on this, and actually your students letter was a bit vague, so it's not too much my fault.

I could say, all temerity aside, that some few artists of great strength, in the War #II, were notably missing, meaning for one Fredenthal who was with me in the South Pacific.

My position as leader in the Guadalcanal and New Caledonia area was unique in that I maintained my independence by not going with Life afterward, (experience with Collier's remote and antiseptic) thus all the paintings in oil and watercolor, save for a few in the Pentagon and a group taken by Standard Oil - plus all of my drawings - lots of them - are in my possession.

Sample photos enclosed are from a large series in sepia ink - about 12" x 18" maybe 15 x 20, sell for $75. Many drawings - ink and pen - of intimate life on transport, smaller, for $25 or 35, theirs in nature of etching line, good too. Also a group of informal life under fire. Would be glad to send you a few for you to choose from if you wish. I don't expect to get rich from them!

Best regards -

Howard Cook

OVER

May 10, 1959

Mr. Howard Cook
Ranchos de Taos
New Mexico

Dear Mr. Cook:

Thank you for your most interesting letter, and for sending on the photographs of your war work. How I wish that we could plan to do another show soon - dor I know now how much we missed in not having you represented in our little exhibition!

Of course, we had scarcely enough space to do a really comprehensive show, especially of the World War II period. We did add a supplementary exhibition in our Gallery, in which drawings lent by Abbott Laboratories and Life were set up. These included examples by David Fredenthal and others whose work you missed in the printed catalogue.

I much appreciate having an opportunity to see the photographs of your work which you have available at this time. It would be indeed difficult to make a selection and the prices are certainly not on the expensive side. Unfortunately, the ones I admire and covet most, in the $75 range, are still somewhat above what a teacher's budget allows for such "extra-curricular" activities! Perhaps one day in the nottoo distant future I can manage to acquire one or more, but I fear not now... In case you are interested in knowing which of the drawings I particularly admired - they are "Rain and mud, Guadalcanal" and "Landing, Rendova."

I should like to hold on to your photographic material a bit longer, so that more of my students can see them - and I want to spend more time with them myself -

All best regards,

Sincerely,

E. Maurice Bloch
Assistant Professor
Department of Art

E. Maurice Bloch.
U.C.L.A. - Los Angeles.

May 14. 1959.

Dear Mr. Bloch.

Glad that the photographs interested you and my brief account of the times we had in the South Pacific area also. It was a bit rugged for some of us "oldsters" but due to the rushed nature of the program and our consequent complete unpreparedness for such a life there were some most annoying angles.

I think that the two drawings you mentioned were somewhat smaller and for a collector of war memorabilia you could have them both for $75, if you so wished. However, I would have to wait for the return of the photos for the titles were arbitrarily put on.

Regards -

Howard Cook.

RANCHOS DE TAOS.
NEW MEXICO.

Howard Cook.
Ranchos de Taos.
New Mexico

SANTA FE
MAY 15
10:30 AM
1959
N. MEX.

PRAY
FOR
PEACE

Mr. E. Maurice Bloch.
Assistant Professor. Dept. of Art,
University of California.
Los Angeles 24 -
California

Howard Cook
Ranchos de Taos -
New Mexico.

Mr. Leonard Block
10815 Lindbrook Drive
Los Angeles 24.
California

Mr. Leonard Bloch-
10815 Lindbrook Dr.
Los Angeles.

August 19. 1959

Dear Mr. Bloch:

Thank you for the kindness of your letter. Yesterday I received an airmail from your son abroad.

With appreciative wishes.

Sincerely.

Howard Cook

Ranchos de Taos.
New Mexico.

THIS SIDE OF CARD IS FOR ADDRESS

RANCHES OF TAOS
AUG
21
1958
N. MEX.

Mr. LEONARD BLOCH
10815 LINDROOK DR.
LOS ANGELES 24.
CALIFORNIA.

Ranchos de Taos. New Mexico.

Dear Mr. Bloch:

Thank you again for your second letter. This will be a P.S. to my letter of yesterday to say that I am sorry that my anxiety over the arrival of the drawings caused so much trouble.

Sincerely.

Howard Cook

8. 20. 59

Howard Cook
Ranchos de Taos -
New Mexico

AIR-MAIL

Mr. E. MAURICE BLOCH
DEPARTMENT OF ART
UNIVERSITY OF CAL.
LOS ANGELES 24.
CALIFORNIA

E. Maurice Bloch -
UCLA - Los Angeles -

Dear Mr. Bloch:

Please forgive me - I have just ~~today~~ returned from a two week emergency trip to the East. I will send the drawings right on - pay as you wish.

Sincerely, and in haste -

Howard Cook

So glad!

I like it every not as much, and a little sure, than the others — I was shaken tod me the Bishop selected — will tell you about it

Drane

Dorothy Brown

UNIVERSITY OF CALIFORNIA
LOS ANGELES 24

Dear Dorie –

You are far too generous, and have set me an almost impossible task! But I still am in love with that very vital drawing of San Marco – and if I may have that one, I know that I shall be happy and appreciative – I only hope that you will agree that it is representative enough of your work –

– Maurice

Dr. Maurice Bloch.
University of California.
Los Angeles.

September 18. 1959.

Dear Dr. Bloch.

This is late to thank you for your letter from Amsterdam but it seemed awkward to find you while travelling.

Your father was very kind indeed for writing his two notes and in the end the whole affair of the missing drawings must have been magnified. Hope that you found them in good order on your arrival.

Sincerely.

Howard Cook

RANCHOS DE TAOS. NEW MEXICO.

Dr. Maurice Bloch-
University of California,
Los Angeles 24.
California

Department of Art

Dr. Maurice Bloch -
Dept. of Art.
University of California
405 Hilgard Ave.
Los Angeles 24. Cal.

Dear Dr. Bloch.

Thank you for your two letters and the first check for $20. Since we do quite a business in our gallery in Taos on the payment plan I assume that this will be a monthly arrangement.

Glad that you like the drawings.

With taste. sincerely.

Howard Cook

Ranchos de Taos. New Mex.
October 8. 1959.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Copley, John Singleton
- **Inclusive Dates:** 1783, 1787
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Singleton Copley (1738-1815) was an American painter and a student of Benjamin West. He was later a teacher of Henry Sargent.

Scope and Content Note:
1) Typed note describing the publisher of Copley's note to an unidentified lord.
2) Letter to an unidentified lord about Copley's attitude toward the history of paintings that he was in the process of creating.
3) Handwritten copy, in a different hand, of Copley's letter to an unidentified lord.
4) Signed receipt addressed to Mr. Baker signed by John Singleton Copley for the delivery of the work "Siege and Relief of Gibraltar." Portrait of John Singleton Copley included within the framed receipt.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 35	Typed note	nd
Box 2	Folder 35	Handwritten copy of A.L.S. to an unidentified lord	nd
Box 2	Folder 35	A.L.S. to an unidentified lord	Aug. 21, 1783

Oversize Box 6	Item 2	Framed receipt with portrait	Mar. 31, 1787

John Singleton Copley, ALS, to an unidentified Irish nobleman, 1783.

First published in part by Cunningham, Eminent Painters, IV, p. 151; Prown, John Singleton Copley, II, p. 297.

doubt the Noble Knights of this Illustrious Order will so far Countenance a Work which will afford so much satisfaction to posterity as to honor me by Sitting for there portraits, and as the Original portraits will give a stamp of peculiar Value to the picture and print, the prospect I look forward to, as the source from whence I may hope to draw a Recompence Adequate to so great a Work, and as your Lordship must be sensible that such a work must be attended with great Labour and Expence, if therefore any other Artist should be permitted to take the portraits with a view to Anticipate the Subject, it will defeat my purpose, but if I can be assured that no such permission will be allowed by the Illustrious Knights I shall enter on the Work with Ardour, and shall hope that the performance will prove no discredit to myself or the Noble Personages whose portraits will appear in it, —— I am happy to inform your Lordship that I have waited on the King and laid before him my intended Plan, which his Majesty was Pleased to honor with his Royall Approbation and Most Graciously said, whenever you are ready Prince Edward you may be assured shall sit for his

My Lord

Being fully perswaded that modern Subjects are the properest for the exercise of the pencil and far more Interesting to the present Age then those taken from Ancient History I have as much as possible employed myself on Events that have happened in my own time and intend pursuing the same Idea and shall think myself happy in Adding to those I have already done, a Picture of the Installation of the Illustrious Order of St Patrick, I think it a most Magnificent subject for painting; and my desire is to treat it in an Historical Stile and make it a Companion to the picture of Lord Chatham, and the English House of Peers, filling the Group with the portraits of the Illustrious Knights and other great Characters; the Idea Originated with myself, and I mean to paint it on my own Account, and to publish a print from it of the same size with that now Engraving for me by Bartolozzi of Lord Chatham, From this sketch of my Plan your Lordship will see the Magnitude of the undertaking, and I Cannot

From this sketch of my plan, Your Lordship will see the Magnitude of the undertaking, and I cannot doubt, the Honorable Knights of this Illustrious Order, will so far countenance a work, that will afford so much satisfaction to Posterity, as to honor me by sitting for their Portraits; and as the Original Portraits will give a stamp of peculiar value to the Picture, and Print; the prospect I look forward to, as the source from whence I may draw a recompence adequate to so great a Work; Your Lordship must be sensible, that such an undertaking will be attended with great Labour and Expence to my self, and therefore if any other Artist should be permitted to take the Portraits with a View to anticipate the Subject it will defeat my purpose, but if I can be assured that no such permission will be allowed by the Illustrious Knights, I shall then enter on the Work with ardour, and shall hope, the performance will prove no discredit either to my self, or the Illustrious Personages whose Portraits will appear in it.

I am happy to inform Your Lordship, that I have waited on the King, and laid before him my intended plan which His Majesty was pleased to honor with His Royal approbation, and most graciously said "Whenever you are ready Prince Edward you may be assured shall sit for his Portrait in that Picture."

Permit me, my Lord, to request the same indulgence from you, and to hope from your love of the Liberal Arts, that Your Lordship will, as opportunity may offer represent my plan to the Knights of St. Patrick in that view which may interest them in favor of it: I shall write to each of them soon, in order to be assured, that there will be no impediment to obstruct the prosecution of my design, before I engage in so large a part of the work, as making the Composition, and taking a Sketch of St. Patrick, which I propose to do, for the more conveniently executing the Portraits.

I have the honor to be

My Lord,

Your Lordship's most Obed.
and most humble Servt

J. Copley

George Street
Hanover Square

Aug. 21. 1783.

My Lord

Being fully persuaded, that Modern Subjects are the properest for the exercise of the Pencil, and for more interesting to the present Age, than those taken from ancient History, I have as much as possible employed my self on events of my own time, and intend to pursue the same Idea, by adding to those already done, a Picture of the Installation of the Illustrious Order of St. Patrick.

This, I think, is a magnificent Subject for painting, and my design is to treat it in an Historical stile, and make it a companion to the Picture of Lord Chatham, and the English House of Peers, filling the Group with the Portraits of the Illustrious Knights, and other great Characters.

The Idea originated with my self, and I mean to paint it on my own account, and to publish a Print from it of the same size of that now engraving for me by Bartolozzi, of Lord Chatham.

From

Earl Temple

Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _6_

Item Note: Copley, John Singleton

Signed receipt addressed to Mr. Baker signed by John Singleton Copley for the delivery of the work "Siege and Relief of Gibraltar." Portrait of John Singleton Copley included within the framed receipt.

Item Date:

Mar. 31, 1787

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Copley, John Singleton, Baron Lyndhurst
- **Inclusive Dates:** 1859
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Singleton Copley, Baron Lyndhurst (1772-1863) was a British politician and the son of John Singleton Copley the painter.

Scope and Content Note:
1) Statement of receipt signed by Lord Lyndhurst at a value of 1500 pounds for the painting entitled "Charles I Demanding in the House of Commons the Five Impeached Members." The painting, painted by Lyndhurst's father John Singleton Copley, was signed over to the city of Boston.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 36	Receipt signed by Lord Lyndhurst	May 5, 1859

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Lord Lyndhurst
5th May 1859.—

John Singleton Copley
son of the painter. (1772-1863)
Lord Chancellor of England
Bill of sale in hand of
Josiah Quincy, Pres of
Harvard, for his father's
King Chas I

10th Duplicate, For Josiah Bradlee Esq.

London, May 5th 1859

Sold to Josiah Quincy - David Sears - Frederic Tudor - Peter C. Brooks - Charles F. Adams - Joseph Coolidge - Nathaniel J. Bowditch - Nathaniel Thayer - Miss Sara Greene - The Executors of Thomas H. Perkins - Josiah Bradlee, & Amos A Lawrence, - A Picture by John Singleton Copley a native of Boston, Mass: The Subject, - "King Charles the 1st demanding of the House of Commons the five impeached members." -

Received, London 6th May 1859 of George Peabody & Co. a Bill of Exchange for Fifteen hundred pounds in full payment for the above. —

Lyon Heard

346

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Corbett, Harvey Wiley
- **Inclusive Dates:** 1929
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Harvey Wiley Corbett (1873-1954) was an American architect and writer. His partner was Frederick John Kiesler.

Scope and Content Note:
In a letter to Glen Blodgett, Corbett states that he is frequently in Washington on Business and would love to see Blodgett's collection.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 37	T.L.S. to Glen Walton Blodgett	Feb. 28, 1929

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FRANK J. HELMLE
HARVEY WILEY CORBETT
W. K. HARRISON
WM. H. MAC MURRAY
ALBERT E. FLANAGAN
CHARLES F. GARLICHS

HELMLE · CORBETT AND
HARRISON · ARCHITECTS
ONE HVNDRED AND THIRTY
WEST FORTY SECOND STREET
BVSH BVILDING NEW YORK CITY

February 18, 1929.

Mr. Glen Walton Blodgett,
1110 L Street, N. W.,
Washington, D. C.

Dear Mr. Blodgett:

Replying to your letter of the 13th, I am very proud to be included in a list of such notable men as those whose signatures you already have.

I am frequently in Washington in connection with architectural work we are carrying on there and shall try to avail myself of your kind invitation to call upon you and see your interesting collection.

Very sincerely yours,

Harvey Wiley Corbett

Harvey Wiley Corbett

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Corcoran, William Wilson
- **Inclusive Dates:** 1874
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Wilson Corcoran (1798-1888) was an American banker, philanthropist and art collector who was the founder of the Corcoran Art Gallery.

Scope and Content Note:
In a letter to William Pinkney Whyte, Corcoran commends Whyte on his favorable notice of Mr. L.M.D. Guillaume who has painted several portraits for Corcoran.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 38	A.L.S. to William Pinkney Whyte	April 8, 1874

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cornell, Joseph
- **Inclusive Dates:** 1960, 1962
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Joseph Cornell (1903-1972) was an American surrealist sculptor, filmmaker and writer best known for his production of shadow boxes.

Scope and Content Note:
1) Biographical note and content note about Joseph Cornell and the included manuscripts
2) Letter to Mrs. Ribicoff stating, "I am calling in my stock from Stable Gallery and having a kind of spiritual and physical inventory. Going on with the boxes is not taken for granted."
3) Letter to Bell Krasne Ribicoff stating that he is very busy and inquiring whether Ribicoff would know of a summer helper possibly at Vassar. Postmarked envelope included

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 39	Biographical/Content Note	nd
Box 2	Folder 39	T.L.S. to Mrs. Ribicoff	Jan. 7, 1960
Box 2	Folder 39	A.L.S. to Belle Krasne Ribicoff	nd ; [Jan. 8, 1962]

Washington 8th April '74

My dear Sir

It gives me pleasure to commend to your favorable notice, Mr. L. M. D. Guillaume, an accomplished Artist, of this City.

Mr. Guillaume has painted several Portraits for me, to my entire satisfaction, and I have no doubt he can render you acceptable service, if you need his professional aid.

Very truly Yr

W. W. Corcoran

Gov. Wm. Rickney Whyte

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Costigan, John E
- **Inclusive Dates:** 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John E. Costigan(1888-1972) was an American painter.

Scope and Content Note:
1) Black and white outdoor portrait photograph of John Costigan. Signed by John Costigan to Bette Smith.
2) Letter to Leonard Bloch stating that he could send him two potential drawings from which to choose, the smaller priced at 20 and the larger at 25 dollars. Postmarked envelope included.
3) Letter to John Costigan from Leonard Bloch stating his continued interest and ability to afford at least one of Costigan's drawings.
4) Letter to Leonard Bloch from Costigan describing the two drawing he sent. Postmarked envelope included.
5) Letter to John Costigan from Leonard Bloch confirming the receipt of the various drawings sent by Costigan. Bloch states that he has selected the drawing "Susie" for 25 dollars and encloses a check. Bloch asks for background information about "Susie."
6) Letter to Leonard Bloch from John Costigan detailing the background information of "Susie." Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 40	Photograph of John Costigan	nd
Box 2	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Feb. 27, 1954 ; [Feb. 27, 1954]
Box 2	Folder 40	T.L.S. to John Costigan	March 5, 1954
Box 2	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	March 8, 1954 ; [March 8, 1954]
Box 2	Folder 40	T.L.S. to John Costigan with an enclosed check to John E. Costigan for 25 dollars	nd ; [March 11, 1954]
Box 2	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	March 17, 1954 ; [March 17, 1954]

To Miss Bettie Smith
with kindest regards, and best
wishes for your quick recovery,

John E. Costigan

Ann Pounder
1892 –

John L. C

FROM
J. E. COSTIGAN
ORANGEBURG
NEW YORK

ORANGEBURG
FEB 27
3 3 PM
1954
N. Y.

MR. L. BLOCH
405 WEST. 57th ST.
NEWYORK-19-N.Y.

Orangeburg. N.Y.
Feb. 27. 1954

Dear Mr. Bloch..

Thanks for your very kind letter of Feb. 23rd and your interest in my work.

I could send you in several drawings from which you could make a choice the prices would be $20. on the smaller one $25. on several of the others this is about one half the price I put on them in an exhibition or dealers Galleries

If you dont care for any one of them just mail them back to me Parcel Post

Thanking you again and with kindest regards

I am

Sincerely yours
John E. Costigan

FROM
J. E. COSTIGAN
ORANGEBURG
NEW YORK

LEONARD BLOCH
405 WEST 57th ST
NEW YORK-19-N-Y.

3/5/54

Dear Mr. Costigan:

I greatly appreciated hearing from you and knowing of your desire to assist me in my idea of forming a collection of drawings by the most distinguished American artists of our time.

I am quite sure that I can manage the prices you quoted and shall look forward to seeing the drawings you suggest as most representative of your work. I do hope that it will be possible for you to include examples xxx of your watercolors. I have always ~~xxxxxxx~~ especially admired your accomplishment in that medium.

With best wishes,

Mr. John E. Costigan
Orangeburg, New York

From:405 West 57th St.

Orangeburg, N. Y.
March 8th 1954

Dear Mr. Block:-

Thanks for your kind letter of March 5th. I'm mailing to you today seven drawings from which you may make a choice, the price is marked on each one. there is one priced at $20. the others are $25., there are drawings & make for my Water colors and Etchings.

You wrote in your letter that you would like me to include examples of my Water Colors, I didn't send any with this package of drawings.

As you know Water colors would be much higher in price and larger than the drawings in size, the best price I could give you on the Water Colors would be $125, Matted but not framed They are priced at the Dealers Galleries and Exh. at 175 to $250.

I'd be glad to send in a couple if you are interested

Thanking you I am

Sincerely
John E. Costigan

PAY TO THE ORDER OF ANY
BANK, BANKER OR TRUST CO.
OR THROUGH THE
NEW YORK CLEARING HOUSE
PRIOR ENDORSEMENTS GUARANTEED

NEWARK CLEARING HOUSE
PRIOR ENDORSEMENTS GUARANTEED

MAR 15 54 6914

IRVING TRUST COMPANY
NEW YORK 1-67

FIDELITY UNION TRUST COMPANY
Newark, New Jersey
55-9

FIRST NATIONAL BANK & TRUST CO
PEARL RIVER, N.Y.
50-940

John E. Cortijan

NEWARK, N.J. Mar [redacted] 19 54 No.

Fidelity Union Trust Company

55-9
212

PAY TO THE ORDER OF John E. Costegan $ 25 00/xx

Twenty five 00/100 DOLLARS

Leonard Plok

Dear Mr. Costigan:

I have received your package of drawings, and very much appreciate your sending me such a varied and fine selection. It was a difficult choice, but I could not resist "Susie", a delightful and powerful portrait, I think. I do hope that you ~~are content to have this drawing~~ find my choice a good one for this small, yet representative collection. ~~Enclosed is my check for twenty-five dollars~~

The remaining drawings were mailed off to you ~~today~~ yesterday. Enclosed is my check for twenty-five dollars.

I would very much enjoy having any further data you can send me regarding the drawing. ~~Was~~ For instance, was this done as a study for a watercolor - and who is Susie?

Of course, I realize that your large watercolors must be priced accordingly, and my only regret is that my budget will not permit me to proceed in that direction. I do very much appreciate your willingness to cooperate, but I fear that I must continue to admire your watercolors on walls other than my own!

With best wishes,

Sincerely,

Mr. John E. Costigan, Orangeburg, NY.

NY Address

From
L. E. Costigan
Orangeburg
N. Y.

ORANGEBURG
MAR 17
3 PM
1954
N. Y.

Mr. L. Bloch
405 West 57 St.
New York 19 N. Y.

Grangeburg, N. Y.
March 17, 1954

Dear Mr. Block:

Thanks you for your letter and the enclosed check for $25.00 which you sent me in payment for the drawing "Susie"

Susie is my granddaughter and she is living here with Mars Costigan and myself and three of our own children.

I do a great many drawing of Susie, and of course at her age children don't sit still long enough to do a careful drawing or painting so I do these drawings from memory I study her and then go down stairs where I do my painting and try to carry the drawing out.

I think you made the best choice in choosing the drawing of "Susie"

Again thanking you

I am

Sincerely
John E. Costigan

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Couse, Eanger Irving
- **Inclusive Dates:** 1921
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Eanger Irving Couse (1866-1936) was an American painter.

Scope and Content Note:
In a letter to Mr. Primer, Couse encloses a short biography and generally describes the subjects of his three pictures of the Pueblo Indian in the present exhibit.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 41	A.L.S. to Mr. Primer	Dec. 20, 1921

I am ignorant as to who the buyers are. Those who I do know & are available I have included in the list I sent you

This I believe would also cover your (fourth)

I shall hope to be present at the meeting on Fri at 1.30. & wish to express my regret for not attending the opening on Sunday which was due to the fact that I did not get in from my week end in the country in time.

Wishing you success

Very truly

Ethring Couse N.A.

as walled towns before the existance of our own city of New York. Being away from the railroad these indians still are primitive & wear their native costumes & are in a great degree unspoiled by contact with the white man, have their own government & are still children of nature. In Anbush has been exhibited at the Carnegie Institute while the other two were painted last summer & have never been exhibited.

Third - I have many hundreds of pictures in homes in this country & abroad as well as in museums. Most of these have been sold through dealers & in many cases

a

58 West 57th. St.
New York.
Dec 20' 21

My dear Mrs Prince.

First I enclose herewith that biography which I hope will meet your needs.

Second.

My thin pickings in the present exhibit were painted at Taos New Mexico & represent types of the Pueblo Indians of whom there are now about 600 living as they have for generations in the Taos Pueblo consisting of two pyramidal groups of houses one five & the other seven stories in height located on either side of the Taos ~~pueblo~~ river. These buildings are called the first skyscrapers of America & were in existance

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cox, Kenyon
- **Inclusive Dates:** 1897, 1913
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Kenyon Cox (1856-1919) was an American painter, illustrator and writer.

Scope and Content Note:
1) Letter to Dwight W. Tryon regarding the representation of Simmons' work in a report of the Municipal Art Society.
2) Letter to George Bancroft Duren for his autograph collection.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 41	A.L.S. to Dwight W. Tryson	May 7, 1897
Box 2	Folder 41	Autographed note to George Bancroft Duren	March 25, 1913

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March 25th, 1913.

Mr. Geo. Bancroft Dunn,

Dear Sir:

In compliance with your request I send you this autograph.

Yours truly,

Kenyon Cox.

Kenyon Cox to D. W. Tryon (Cox 1856-1919) Am. painter

75 West 55th St. May 7th, 1897.

Dear Mr. Tryon:

I called on Mr. Simmons yesterday and had a long talk with him - He is desirous of meeting the views of the Municipal Art Society in every way possible and consents to either of two plans that we may prefer.

1st: The reproduction, in our report, of his original sketches from the plates made by Harper + Bros.

2nd: The reproduction of a photograph of the whole end of the room.

He would prefer the second plan and I think it would also suit us better than any other. Such a photograph has been taken by Mr. Breese. Mr. Simmons considers it admirable and has given me the enclosed letter to Mr. Breese which, as you will see, gives us carte blanche to make what use we like of the plate.

What arrangements you can make with Mr. Breese it remains, of course, to be seen, but I think I have succeeded in removing any obstacle from Mr. Simmons himself to our doing what we wish.

Yours very truly

Kenyon Cox.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cozzens, Abraham M.
- **Inclusive Dates:** 1843
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Abraham M. Cozzens (1811-1868) was an American art collector and the president of the American Art Union.

Scope and Content Note:
In a letter to Daniel Huntington, Cozzens states that he and Mr. Carey have thought it best to wait until the arrival of the Great Western before sending Huntington the 300 dollar remittance. Cozzens has endeavored to sell Huntington's picture of early Christians, title I to his friend, Mr. Appleton, who is willing to pay 500 dollars.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Oversize Box 1	Item 10	A.L.S. to Daniel Huntington	Aug. 13, 1843

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Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Cozzens, Abraham M.

In a letter to Daniel Huntington, Cozzens states that he and Mr. Carey have thought it best to wait until the arrival of the Great Western before sending Huntington the 300-dollar remittance. Cozzens has endeavored to sell Huntington's picture of early Christians, title I to his friend, Mr. Appleton, who is willing to pay 500 dollars.

Item Date:

August 15, 1843

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Craig, Isaac Eugene
- **Inclusive Dates:** 1885
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Isaac Eugene Craig (1830-1912) was an American religious and genre painter.

Scope and Content Note:
1) Biographical newspaper clipping about Isaac Eugene
2) Letter to Mrs. Edwin T. Waters stating Craig's hope that she received the picture. He comments on her translation of a book, "Doria's Daughter," and warns her against the temptation to write a companion volume.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 43	Newspaper clipping	nd
Box 2	Folder 43	A.L.S. to Mrs. Edwin T. Waters	Dec. 19, 1885

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have translated a book in thirteen days - in Florence - Has the original of Donald Jerrold been published. or is it to appear at the same time as yr translation? I always look at sequels to unexcepted works with apprehension. An artist who has painted an exceedingly worthy is often tempted to paint a "companion" - It is nearly always a failure. Of course it is different when an artist conceives a subject in several pictures - and a writer may do the same -

I am glad to hear that you think of Florence with longing and to hope that it may not be so very long before we have the pleasure of seeing you here again. And in the meantime - if there is anything that I can do for you here - I hope you will not hesitate to command me -

as anything that I can do I will do with pleasure -

I congratulate you on the marriage of yr son and wish him every happiness -

Please remember me to Mr Thornton.

Mrs Craig sends her kind regards

Yours truly

Grace Luzon Craig

Mrs Edwin D. Yates

Boston

U.S.A.

106 via di Serragli - Florence
Dec 19th 85

My dear Mrs Waters

I have rec'd your letter of the 3rd inst. enclosing bill on London for £15. for wh please accept my thanks. I hope that by this time you have rec'd the picture, and that it has not disappointed you - I tried in working from nature, to get the same qualities in the first study had i now far I succeeded I cannot judge - It is hard after the lapse of two or more years to see anything with the same eyes. And I set out to make another picture of the Boica without having the first study by me. The result wld - most likely - have been something very different from the first, though I ought have worked from the same point and at the same hour. It might be better or it might be worse --

What is there in the American climate that drives everyone on to work at such a rate? I do not think you wld

470

His nephew, **Isaac Eugene**, artist, b. near Pittsburg, Pa., about 1830. After studying art in Pittsburg and Philadelphia, he went to Europe in 1853, intending to devote himself to the German school, but changed his mind after spending a few days in the Louvre, and remained in Paris for study. He returned to the United States in 1855, but went to Europe again in 1862, and finally settled in Florence. His works have rarely been exhibited in public. They include "Saul and David"; "The Emigrant's Grave"; "Daughter of Jairus"; "The Brazen Serpent"; "Pygmalion"; "Shylock Signing the Bond"; "Peace"; "Easter Hymn"; and "Venus and Cupid." He has also painted a portrait of Joel T. Hart, the Kentucky sculptor, and some characteristic and striking views of Venice.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cranch, Christopher Pearse
- **Inclusive Dates:** 1882
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Christopher Pearse Cranch 1813-1892) was an American painter.

Scope and Content Note:
1) Reproduction portrait of C.P. Cranch
2) Letter to F.M. Steele for his autograph collection
3) Letter to Mrs. Ella F. Pratt stating, "Your rejection of my verse... was attended with a compliment which entices me to send something else. The enclosed lines seem to be simple and serious enough for your young readers."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 44	Portrait of C.P. Cranch	nd
Box 2	Folder 44	A.L.S. to F.M. Steele	March 16, 1882
Box 2	Folder 44	A.L.S. to Ella F. Pratt	Oct. 30, 1882

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Paris March. 16. 1882

83 Av. de Villiers

Dear Sir

I only recieved your letter a few days ago, and in reply to your request for my autograph send the enclosed sonnet. With thanks for your kind appreciation I am

Very truly yours

Christopher P. Cranch.

Mr F. M. Steele

Cambridge Oct. 30. 1882

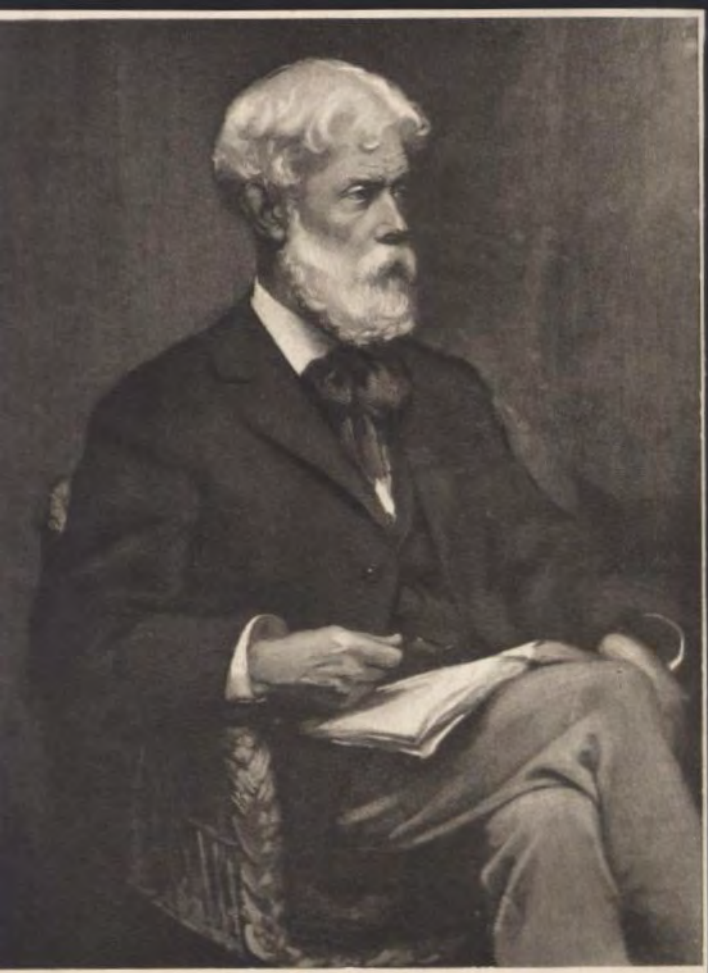
Mrs Ella F. Pratt

Dear Madam

Your rejection of my verses (your reasons for which I can appreciate) was attended with a compliment which entices me to send you something else. The enclosed lines seem to me simple and serious enough for your young readers — and yet I am ignorant of the average age among them which should be addressed by an old gentleman like

Yours very truly

C. P. Cranch



C. P. Cranch

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Crawford, Thomas
- **Inclusive Dates:** 1845
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Thomas Crawford (1814-1857) was an American sculptor and painter well known for his equestrian "George Washington" and "Armed Liberty."

Scope and Content Note:
Letter to George W. Greene stating that the American artists "seem to be getting tired of Rome!"

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Oversize Box 1	Item 11	A.L.S. to George W. Greene	Sept. 21, 1845

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Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Crawford, Thomas

Letter to George W. Greene stating that the American artists "seem to be getting tired of Rome!"

Item Date:

Sept. 21, 1845

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cret, Paul Philippe
- **Inclusive Dates:** 1929
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Paul Philippe Cret (1876-1945) was a French born American citizen and an architect. He was the teacher of Louis Isidore Kahn and Lionel H. Pries and a professor in design at the University of Pennsylvania

Scope and Content Note:
1) Handwritten biographical note about Paul Cret written by the artist himself.
2) Letter to Mr. Blodgett for his autograph collection. Cret's last work in Blodgett's city was the Pan American Union Building of 1908.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 46	Biographical note	nd
Box 2	Folder 46	A.L.S. to Mr. Blodgett	Jun. 9, 1929

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516 WOODLAND TERRACE

Dear Mr. Blodgett.

Your request comes at the time I am preparing studies for two buildings to be erected in your city. I had not had such an opportunity since the Pan-American Union Building in 1908. I believe that my architecture has changed a good deal since then.

Is it for better or worse? This will be for you to say.

Very sincerely yours.

Paul P. Cret.

June 9th 1929.

Paul P. Cret

architect –

author of: Pan American Union Washington

Folger Shakespeare Library, do

Federal Reserve Board do

Detroit Institute of Arts

Indianapolis Library

Hartford County Bldg etc.

Chateau Thierry war memorial etc!

Fellow A.I.A.

Sc. D.

Member Am. Philosophical Society

Institute of Arts and Letters

Assoc. Nat'l Academy of Design

Professor Univ. of Pennsylvania.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Cropsey, Jasper Francis
- **Inclusive Dates:** 1858
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Jasper Francis Cropsey (1823-1900) was an American artist, painter and architect. Cropsey was the student of Joseph Trench and the teacher of Benjamin Bellows Grant Stone.

Scope and Content Note:
Letter to Richardson about "Mr. Huntington of New York, a member of our Academy there, and one of the best artists in the figure."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 47	A.L.S. to Richardson	Feb. 11, 1858

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2 Kensington Gate
Hyde Park, South
W

Feb 11th, 1858

My dear Mr Richardson

I saw my friends, Mr & Mrs Huntington, last evening, and we arranged to come to you on Saturday Evening next. 13th. If you will allow us, and you have no Engagement in the way.

Mr Huntington is an Artist of New York, a member of our Academy there, and one of our best Artists in the figure. I think you will find them very pleasant people - at least if you will allow us to see your sketches, we shall feel quite happy. With Mrs C.'s and my regards to Mrs Richardson

Very truly yours
J. F. Crosby

— Richardson Esq

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dabo, Leon
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Leon Dabo (1868-1960) was an American landscapist and muralist. Leon Dabo was a member of the National Academy of Drawing in New York as well as the National Art Club.

Scope and Content Note:
Letter to Florence Levy, editor of "American Art Annual," in which Dabo invites Levy to visit.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 48	A.L.S. to Florence Levy	nd

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Weir Bramhall Conn
June 3, '52
N.Y. Sept. 9, 96

25 E. 14th St.

Dear Miss Leary-

Very glad to hear from you, and now to with prospect of seeing you, Monday Tuesday Wed. in fact any old day- at 3, 30, or at your convenience

cordially
Jean Delany

Sat. 1909?

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Davies, Arthur Bowen
- **Inclusive Dates:** 1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Arthur Bowen Davies (1862-1928) was an American painter and illustrator.

Scope and Content Note:
In a letter to Mr. Peckham, Davies refers Peckham to a Mr. Macbeth, explaining that he has been busy with large pictures and has none similar to the one he requests. He invites Peckham and his friends to visit his studio.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 49	A.L.S. to Mr. Peckham	Dec. 22, 1896

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by me, on sale. but I shall be pleased to have you call with any friends, when you find it convenient to do so, I am

Very sincerely yours

Arthur B. Davies

237 Fifth Ave
4th floor

A. B. Davies

Dec 22d 1896

Dear Mr Peckham;

Your note of Dec. 17th has just been received from Mr Bell. As I have been busy on larger pictures, I have nothing in my studio similar to the one you have, and it is with pleasure I write that I have recently sold at $150-$200.-$250. pictures of same size and kind. Mr Macbeth, on the ground floor in this building, has a few small things

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Deering, Elihu
- **Inclusive Dates:** 1795
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Biographical information not available

Scope and Content Note:
Receipt for 32 pounds from John Quiqly for a figurehead and ornamenting done on the ship, "Rising States."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 50	Receipt	Jan. 19, 1795

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Colm Dearing
Rec in full

Portland Jany 12th 1795

Rec^d of Mr John Quincy thirty two pounds in full for head & Ornamenting & all Extra work done on Ship Rising States

£32.0.0

Esther Deering

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Delaney, Beauford
- **Inclusive Dates:** 1953-1970
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Beauford Delaney (1901-1979) was an African-American painter and portraitist. As an abstract artist, Delaney spent the majority of his later years in Paris, France.

Scope and Content Note:
1) Note detailing the contents of correspondence between Beauford and Joseph Delaney, Palmer Hayden and Ellis Wilson.
2) Seven letters from Beauford Delaney to Joseph Delaney
3) Ten postcards from Palmer Hayden to Joseph Delaney
4) Letter from Joseph Delaney to Beauford Delaney

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 51	Content Note	nd
Box 2	Folder 51	Eight A.L.S. to Joseph Delaney with postmarked and undated envelopes addressed to Joseph Delaney	nd; Dec. 19, 1953-Jan. 13, 1970
Box 2	Folder 51	Ten postcards to	nd ; Jul. 25 1958-

		Joseph Delaney	Jun. 26, 1967
Box 2	Folder 51	A.L.S. to Beauford Delaney with postmarked envelope addressed to Beauford Delaney	Jan. 8, 1969 ; [Jan 8, 1969]

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Delaney, Beauford
- **Inclusive Dates:** 1953-1970
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Beauford Delaney (1901-1979) was an African-American painter and portraitist. As an abstract artist, Delaney spent the majority of his later years in Paris, France.

Scope and Content Note:
1) Note detailing the contents of correspondence between Beauford and Joseph Delaney, Palmer Hayden and Ellis Wilson.
2) Seven letters from Beauford Delaney to Joseph Delaney
3) Ten postcards from Palmer Hayden to Joseph Delaney
4) Letter from Joseph Delaney to Beauford Delaney

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 51	Content Note	nd
Box 2	Folder 51	Eight A.L.S. to Joseph Delaney with postmarked and undated envelopes addressed to Joseph Delaney	nd; Dec. 19, 1953-Jan. 13, 1970
Box 2	Folder 51	Ten postcards to	nd ; Jul. 25 1958-

		Joseph Delaney	Jun. 26, 1967
Box 2	Folder 51	A.L.S. to Beauford Delaney with postmarked envelope addressed to Beauford Delaney	Jan. 8, 1969 ; [Jan 8, 1969]

SOLD at cost + 10%

BB Estate + 10%

[Art] Correspondence file relating to the artists Beauford and Joseph Delaney, Palmer Hayden, and Ellis Wilson.

The group is comprised of nineteen letters and postcards, eighteen of which are addressed to Joseph Delaney. The group includes:

7 letters from Beauford Delaney to Joseph Delaney

9 postcards from Palmer Hayden to Joseph Delaney

(at least one of these is in the hand of his wife, Miriam)

1 postcard from Ellis Wilson to Joseph Delaney

1 letter from Joseph Delaney to Beauford Delaney

1 letter from an identified member of the Delaney family (possibly sister Imogene) to Joseph Delaney

The correspondence date from Beauford Delaney's years in Paris--1953 to 1969. Most of the letters from Beauford to Joseph were written on special occasions--Christmas and New Years--a fact that leads us to believe that their correspondence during this time may have been limited to these holidays, and that consequently, this archive is unique.

Beauford's background as a preacher's son is well-illumined in his letters. Written in a style that reflects his piety and sincerity, his letters are filled with praises for his brother's work, and prayers for his soul. Beauford was known for giving away his paintings to whomever admired them, and a number of the letters reflect his consequent financial difficulties. An example of one of his letters is appended.

Palmer Hayden's postcards are notable for their colloquial good humor and gossipy intimacy. In the example that follows, the "daggers" refer to the two naked women pictured on the card; besides Beauford, the people Hayden mentions in the card are Ellis Wilson, and Mary Brady, an important patron of African American artists and the principal organizer of the Harmon Gallery shows.

DES HÔP

Mr Joseph Wehaney
704 - 6th avenue
New York City
United States
of America

B. Delaney
american
Paris 7 rue

Mr Joseph Delaney
704 — 6th avenue
New York City
United States
of american

PAR AVION

Beauford Delaney
53 rue Vercingetorix
Paris 14eme France

Mr Joseph Dehaney
704 - 6th avenue
New York City, N.Y.
United States
of America

PAR AVION
VIA AIR MAIL
LUFTPOST

46 rue de Courcelles
PARIS 8

CLIMAT TROPICAL

Mr J Delaney
704 6th Ave
New York City
U S A

PAR AVION
AIR MAIL

The wisdom and faith of all those dear people with the faith and prayers keeps us alive, so dont forget you have had and still have much love and, that you are still loved and respected by those who still love. Hold on and keep your sense of humor and laughter laugh. Patience and work with love accomplishes everything.

Painting goes along with me and life which is mainly difficult is also remarkably wonderful. great changes continue to take place, and lets face it we inherited a century and late life so diffrent than our youth that we are reliving a new youth. God bless you and keep on the good work Love Beaufort

53 rue Vellingelorix

Dear Gol Paris aug Sunday

So happy to have your wonderful philosophical letter full of good happy wisdom, love to you and thanks for the money its not ever the amount, always the spirit. your remark about our knowing all about the Cross is the best yet. We must save our own souls "smile" My love to all the Saints. Palmer and Mariam are here for a while and I have seen them twice each time we mention you of course we well see each other some time somewhere either here or in N.Y. so it dont worth a damn as Josh says. I know you are a true dedicated artist and great human being We have had some hard times with here and there bits of sweetness. God loves us and our blessed Childhood though difficult prepared us for a long and strange journey.

American Express
Paris Dec 19. 1953

Dear Gol: How goes the way of life in 23rd St and you I imagine it goes well and flourishing. Have you heard from home and is there anything very interesting to write back to Paris about. This is the mysterious yule season and there are many divine and spiritual manifestations about always at this time. The experience of living in Paris is very interesting and trying in innumerable ways I enjoy it but am very homesick to come home now and plan to effect it as soon as possible. There is so much to say that I will wait until I see you. Have a drink with Cloyd and any of our mutual friends and think of me. Keep up the work and the spirit and faith Best to Hayden and Rideout a happy Christmas with Lods blessings

Beaufort

B. Dehaney
American Express
Paris France

(7)

PARIS 110
10 IX 59 16
R. DUFOUR

FRANÇAISE
*085F
POSTES
PR 140

Mr Joseph Dehaney
704 – 6th avenue
New York City N. Y.
United States
of America

PAR AVION

been quite a while since I had gotten off a letter to him. Also the Smith brothers are here and say how well you are and are doing. Had a letter some time ago from Ellis Wilson saying he was going down to Haiti for the summer. As for me I work and work and it seems to be the whole of my life. There are of course some occasional instances of a more personal distraction and comfort but mostly my life is occupied with work. Love to you and all but its wonderful that at this time in our lives we find the spiritual power to keep the faith and continue

all best Beaufort

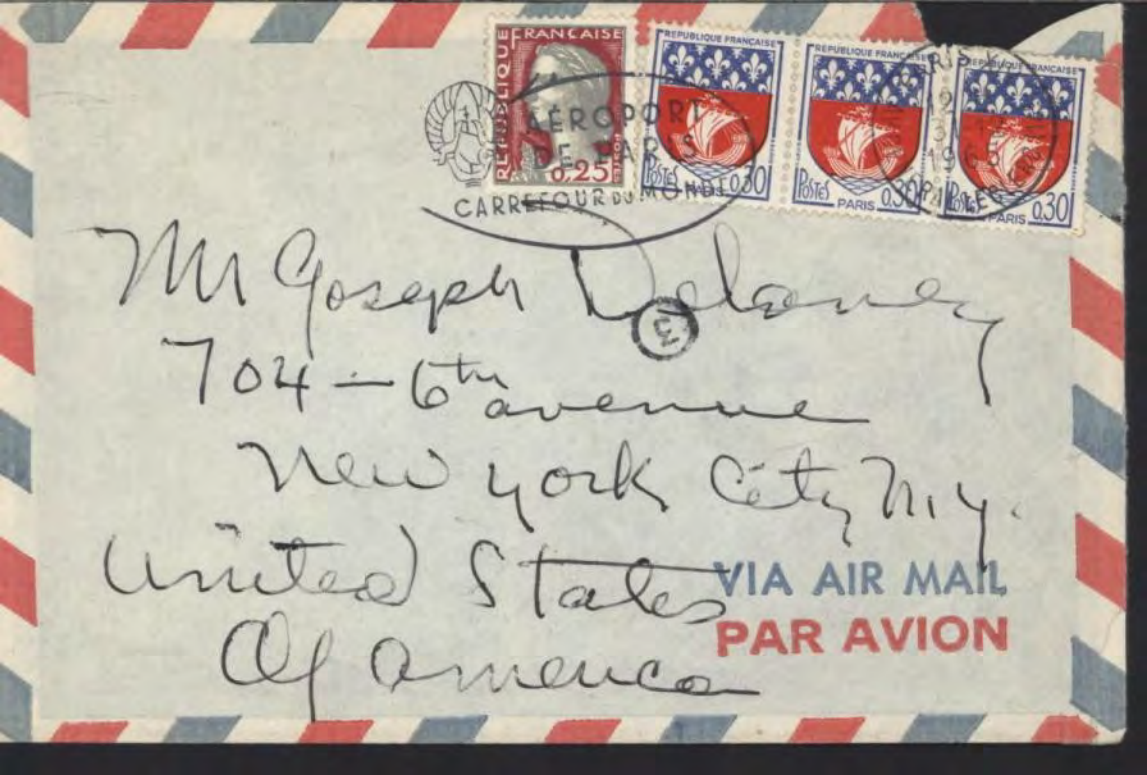
Paris August 11, 1959

Dear Joe: You have been in my thoughts constantly and somehow its been impossible to get a letter off to you before. Love to you and I hope you have been able to have a happy vacation time Palmer and Mariam Hayden have been visiting here in Paris and we have seen a bit of each other, went to the races with them and they came to my place for lunch a couple of times they are fine and told me encouraging things about you that you are well and in the pink of condition and also that you have your life well arranged. It brought you very near and made me think of old times. Yesterday I wrote Emery it has

Dear Pol, Paris Sept 14, 1959

It was wonderful hearing from you and knowing you were again in Canada remember you were there before and enjoyed it and made paintings which were excellent. Have not been on a vacation this year but feel one would be very much appreciated by me somehow have managed to work hard and feel sort of tired and Stuffy would like to go south to the Sun and sea will try to manage it. you of course know that Palmer and Marian Hayden are here in Paris it has been very pleasant to hear first hand about you and N.Y. (and the other saints they have travelled much and have many things to tell you and show you. Also you know that Emery took a trip to Detroit to visit Alquist and her family and to see her Doctor how wonderful it is for him to get away from home for a bit, he told me he had to take Sam with him so God bless the Delaney family. Had a long and interesting letter from Emogene and she is as you know doing fine in life and with her educational career. Trust you will have a wonderful season and that your life and work will be happy and fullfilled. Love to you

Beanford


REPUBLIQUE FRANCAISE
0,25
AÉROPORT DE PARIS
CARREFOUR DU MONDE
REPUBLIQUE FRANCAISE
POSTES 0,30
REPUBLIQUE FRANCAISE
POSTES PARIS 0,30
REPUBLIQUE FRANCAISE
POSTES PARIS 0,30
Mr Joseph Delaney
704 – 6th avenue
New York City N.Y.
United States
of America
VIA AIR MAIL
PAR AVION

am very thankful and hope this continues. Imogene wrote that you had telephoned them and that they all enjoyed a happy talk how wonderful to have a telephone. God keeps you well and happy and may this be the brightest year of your career. Always your loving brother Beauford

53 rue Vercingetorix
Paris 14e Jan 1, 1965

Dear Joe; So delighted to have a message of love and blessings I send mine to you straight out of my heart, also thanks for the announcement of your exhibition at the Community Church enfoge all the news also May 1965 be a year of peace and prosperity for all of us. Often people coming from N.Y. speak of your work with highest praise May God keep you well and your vision and crown your effort with the success you so deserve and have earned.

Today is beautiful could be spring. Am staying at home trying to catch up on letter writing as you know its difficult but necessary. My health is better and I am working more normal

had much experience
Carry on and God bless you
this 1965 has been a hard
and difficult year for me
but I have painted a
few pictures that I feel
are worthy and have some
thing to say of my experiences.
God bless and keep and
pray for me I pray for
you and send all my
love, Beanford

-2 While I see friends and lead
a very brief social life my
greatest relaxing experience
is work. The apprenticeship
is long and difficult as you
know, and all this about success
is unimportant the main
thing is to make one's work
a way of life and then one
can be occupied and find
ways and means of doing
something that lives its
own life, all we do comes
of of the life we live and
the experience of our heritage
Keep working hard God and
give your whole feeling to
what you do you are a
fine artist and have

53 rue Vercingetorix

Dear Gol; Dec 30, 1965

Its an hour and 15 minutes after my birthday that is to say 1.30 Friday morning I send you all my love and prayers for a wonderful happy new year. I do hope you enjoyed a merry Xmas for me it was bearable but not overwhelming however am thankful to still be here. Somehow work occupies me more and is a deeper source of my responsibilities and when I pause it is mostly to gather strength for the next beginning, while things happen slowly my chief joy is continuity

Ballatimani Cadirisar
16 Rhomeliffi
Instanbul Turkey

Mr. Joseph Delaney
704-6th avenue New York City
United States
of American

Dear Pol: Am here in Turkey, Instanbul Turkey
July 30. 1966
Visiting my friend Jimmy Baldwin Came up to Turkey on
out to Turkey by Auto and was overwhelmed with the Variety
and beauty of many countries and the differences and sameness
of many people the distance is 1800 miles and we were traveling abo-
ut five days. This city is large and devided into the part of Europe
and the other ends in Asia its divided by the Bosphorus Sea.
Cannot yet say what I feel about the people except I love them
much stimulates my desire to work but I will have to endure
my excitement and wait until some calm and order takes
over. I trust you and all the Saints are enjoying yourselves,
and doing good work each day I feel so inadquate to the
responsibilities to work and mankind and finally to
myself in our Century and although physically I am
an old man I know that so far as maturity and love and
fairness is concerned that I am an ignorant and stupid
baby, but even with this realization of my stupid limitations
I will keep tramping and doing my feeble attemps to at least
feel with all my strength and vision to embrace with my
heart and soul all I have had to realize and apprentice
give my love to Emery and family when you write I
write in haste as there is little time another longer
letter soon God bless you and love

Beauford

DE Laney
1935 Dandridge
Knoxville, Tenn.
37915

KNOXVILLE, TN
PM
17 JAN
1970
28

THE UNI
TEN
175TH ANN

Box 383
10010

Mr. Joseph DE Laney
704 Sixth Avenue
New York 10, New York

AIR MAIL

1-13-70

Dear Joe,

We had one merry-go-round from Xmas Eve through Thurs. past. It was busy, and actually we planned calling you, writing, or any means of communication, the place so busy No One Responsible. I was in and out of school because of bad ice and snow - 6°-0°- and the like. We forgot all - and by the help of the Good Lord managed to make home what it should be.

Mom + Pop knocked out - but keeping up with it all.

Ogust came New Year's Day at 6:40 - We all met her at the airport - She left Wed. past and Beaufort Thurs. Through snow we took them both to the port.

Must go now + buy snow tires - out today because of

Weather. Mom going in town. Pa settling down. He went to shop yesterday pipes frozen & Ice on floor — So cold + bad I didn't go over. We kept saying Sunday we'd make a fire — I never budged. Something to fire furnace here — I always do — and it is a job. Today he got cab.

Will write again.

Your letter came to Beauf yesterday — And writing Ogust a note. She left Jess & Mike. They called several times. 12 in. snow in Detroit — So she had to check so Jess could meet her. They are well + send love.

Beauf visited Mrs. Daily — thrilled over your painting. We didn't go — Rev. Tyler took him the Sat after Xmas — they left at 12:00 and returned at 7:00 — We had Company — and were trying to dismantle Xmas tree — (I went to Rock Town — took a friend and cut the tree — There

are & others on back porch. I got one for Pa's shop & another for upstairs — just see where they are.

Never did get your and Aunt Ruth's gift. I will.

You will scream. When Beauf came — had on his back his clothes — lost bag — said he rode around in Knoxville — confused. Pa kept questioning him — if you could have heard the excuse — "I went in some place & the children were having Santa Claus".

It is late, and I realized this letter was here. I dare not forward it — you may have a change of mind.

Will write you more.

A lady came to invite you & Beauf to give an art showing at U.T. this spring. (Let him tell you). Idea great. Maybe? Ha!

I am beat now — How late. Junior sober 8 months — Lost Job Drinking 2 weeks Friday past. Been doing well.

We stayed up so late, I'm still feeling it — all — Mom & Pop, too — They are sports, but feel it later. 18° this A.M. If I had not shoveled 4 tubs of frozen ice on back I could not

I have gotten out today.

Take care – Writing on my lap – School work piled high on table.

Bye Now

Love

All

at

Home

Beaux better than he was when we visited him. He was a nervous person. Still nervous!

There is more I'll write.

Hon. Delaney
Washington Ave
N.Y.C. 10

NEW YORK N.Y.
-PM
8 JAN
1970
BB

U.S. POSTAGE
6c

Mr Beauford Delaney
1935 Dandridge Ave
Knoxville Tennessee

ways.

Sorry not a homecoming in Europe, but we have found it good to be where we are. And we don't have much time to make a break.

You and Emry and everywhere made my Christmas fuller. Being back in the Bethlehem stable is so sacred until I won't comment on it.

It is a dear place when we are away from it also.

So have fun.

I might be out of town for a few days in the middle of the month, but definitely will be around from the 20th on.

Love to all in prayer and spirit

God willing!

JE.

Jan 8th 1969

Dear Beauford,

I have told a few people that you are back with us for a while. I met Ella's Christmas day and said I had talked with you. Also Ed Wakuta.

I am hoping that you will make some money on your most interesting stories about you being in Europe these last 16 years.

I am sure the home folk would be most excited to read a little of your story.

Forgive me for bringing this up, but every thing you do and say is for the record; I don't do these things but your experiences have been more extensive in many

July 25.

THIS SPACE FOR WRITING MESSAGES

Barlows Cabins
Booth bay Harbor Me.

Dear Ko Ko. Mo.
Miman. and I am up
here for a little vacation
and I am trying to do
some water colors
aint done nothing
much so far but hope
to get that swing in
a day or two Regards
from us to M. W. and
others with best wishes
Palmer

BOOTHBAY HARBOR
JUL 26 1958
2-PM

POST CARD

Mr Joe K. Delaney
704 Sixth Ave
New York
N.Y.
Studio.

View along the Waterfront, Boothbay Harbor, Maine

8

68 9 4'9

PORT-AU-PRINCE

Rice Vendor, Aux Cayes, Haiti, West Indies.

Kodachrome by Byron Coroneos

Hi Joe —
Greetings from Haiti
the country is exciting
the rum is fine
so I am living it
up — seeing a lot of
old friend and
making many trips
into the mountains
I trust you get this as I
bought the wrong address
book — have a good
Summer
Cheers — Ellis

Distributed by Byron Coroneos, Port-au-Prince, Haiti, W. I.
(Reproduction Interdite)
181015

Genuine Natural Color Made by DEXTER PRESS, Inc., West Nyack, N. Y.

via
avion

POST C

Mr —
Joseph Delaney
6th ave between
22ND + 23RD Street
New York,
N.Y.
U.S.A —

Zone 10

NOTRE

Florence - Galerie Uffizi - Tiziano - Vénus
Florence - Uffizi Gallery - Tiziano - Venus
Florenz - Uffizi Gallerie - Tiziano - Venus

Rome April 9th

Dear Jo
you see the girls over here eat plenty Spaghetti, just like our corn fed women in U.S.A.
Hope all is O.K. by you and yours
Marian joins me in Cheerio and best wishes
Palmer

1357 - Innocenti - Editori in Firenze

Vera fotografia Omniafoto Torino - Rip. vietata


Firenze - Galleria Uffizi - Tiziano - Venere

Paris August 25th
Dear Ko Ko M O
How do you like these
two "daggers" Thanks
for your card from
Montreal and the other
from Sullivan Street -
We got a long letter from
Miss Mary Brady when we
got back she told us of
Ellis going to the jungle
also got long note from
the Big shine in New Jersey
Come on over and look us
up at Hotel Jeanne d'Arc
59 rue Vaneau Paris 7th
leaving here Brownie
around the last of Sept.
In little old N.Y.C.

Gustave Coubet. Les Dormeuses.

Give our best love
to Marie and your
other good friends when
you see them
Expect to see Beaufort
tomorrow or next day
and have more sermons
in his Studio in the
jungles near Paris -
Look us up when
you get here if you
Come
May the good Lord
Bless and Keep you
till we meet again
Miriam & Palmer

June 17th 1959

PARIS
614 - Pointe de l'Ile Saint-Louis

Dear Ko Ko Mo
just a line to say that we have
met with Beauford and found
him looking happy and fat
He is not doing too badly we
had lunch with him yesterday
at one of his american friends
studio. I gave him a saw buck
and told him it was from you and
me in memory of our sermons
on the Rock in Central Park he
said he would write to you and
thank you. He talks a lot about
you and says he wish that you
could come over if only for a visit
Things are about the same here
as when I was here before" joints
jumping" etc whats new with
you in ? what you are doing?
Miriam joins me in best wishes
to you Marie and others
Keep having fun Palmer American Express Paris France

(7)

Monsieur Jo Delaney
704 Sixth Ave
New York 10
New York
U.S.A.

PAR AVION


Chantal

PARIS ET SES MERVEILLES
1063 - Place du Tertre - Jardins du Sacré-Coeur - Eglise Saint-Pierre - Basilique du Sacré-Coeur - Les peintres, Place du Tertre.

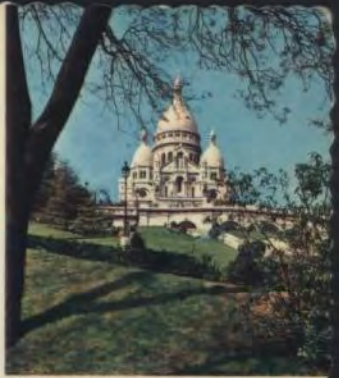
SA TOUR EIFFEL ses Monuments "chargés d'histoire"

André LEGANTE, 38, rue Sainte-Croix-de-la-Bretonnerie, Paris
Ed. d'Art «GUY» - Imprimé en Italie - Reprod. interdite

Paris 4 31 Octobre
Hello Ko. Ko.
Here we are again.
Saw Beaufort the
other day looks
well fed like he is
dirtying plenty of
plates. We will be heading
south for Spain soon and
expect to see Webster and
his latest Palmer Miriam
Hotel Jeanne D.ARC Paris 7
59 rue Vaneau France

M. Jo DELANEY
704 6th Ave
NEW YORK N.Y.
10010 U.S.A.


MONTMARTRE



PARIS... EN FLANANT

Notre-Dame de Paris
Détail de la façade - Chimère (le stryg
A gauche : la Tour Saint-Jacques

Editions d'Art Lapi 15, rue Mart
Fabrication Française - Reproduction int

On the other side
mean B. Snake
Sorry to be late for you
birth day
any way hope you had
a merry one and many
more for you and yours
from us both
Miriam and Palmer

B. 36 Sept 14th 1959

Mr. Jo Delaney
704 14th Ave
Apt 10
New York
New York
U.S.A.

S. S. UNITED STATES

Largest and most luxurious ship ever built in America and the world's fastest liner. 990 feet long, 101 feet 6 inches broad. 53,300 gross tons. She established new transatlantic speed records both eastbound and westbound on her maiden voyage from New York, July 3, 1952 and from Europe, July 10, 1952. This flagship of the United States Lines and her running mate, the beautiful S. S. AMERICA, maintain regular frequent sailings between New York and Europe.

PRICE FOR ONLY ESTABLISHED BY STEELOGRAPH CO., ONE BROADWAY, NEW YORK MADE IN U.S.A.

POST CARD

CHURCH STATION

ADDRESS

Mr. Jo. Delaney
704 6th Ave
New York 10
N.Y.

Dear Kokomo
Sorry we missed you at the boat but, due to heavy traffic in the street, Taxi moved slowly. Some oiles folks were there and we had something on the rocks. May get to see Beauty Cherio from Miriam & P American Express Co Paris France

S. S. UNITED STATES—WORLD'S FASTEST LINER

HOTEL JEANNE D'ARC
59 RUE VANEAU
PARIS 7e FRANCE

392 - Notre-Dame de Paris
Façade - Rosace Sud
Chimère - Les Bouquinistes

Editions Gaby, 18-20, Fg du Temple, Paris

Dear Joe - I did appreciate your good wishes at the time of my accident and your sending the church bulletin (which I have not received) & the news of your show at the church. We now hear from Allen that you are going to Nice - more power to you!

We have been in Paris or vicinity since the middle of June - did have a week in Switzerland. Lots of rain! Have seen Beaufort several times - to say we saw his last paintings & both him with us for a "pique nique" in the Bois de Boulogne. He looks fine & appears to be in good spirits. We will be coming home in about 2 weeks - Hope to see you then. Have stories! Will be seeing you! Kindest regards from Miriam & Palmer

MEXICHROME

PAR AVION

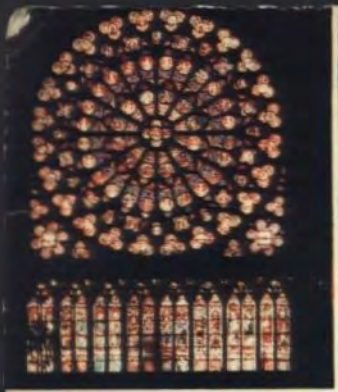
MR. JOSEPH DELANEY

704 AVENUE OF THE AMERICAS

NEW YORK

NEW YORK 10010

USA



NOTRE-DAME DE PARIS

expo67

MONTRÉAL, CANADA

6-26-67 PM

LES ATTRACTIONS DU PAVILLON DE L'ASSOCIATION DU TÉLÉPHONE DU CANADA comprendront cette "Forêt enchantée" captant si bien l'imagination des enfants, des objets qui retiendront toute l'attention des auditoires et un film captivant sur le Canada, réalisé selon la méthode de tournage dite "Circle-Vision 360°" (Walt Disney Productions).

THE TELEPHONE ASSOCIATION OF CANADA PAVILION attractions will include this imaginative children's "Enchanted Forest," challenging audience participation exhibits and an exciting film of Canada in Circle-Vision 360° (Walt Disney Productions).

Dear Jo, This is a great show. you should try and get up to see it. whole heap of people you'd like to see

Miriam an Palmer.

OFFICIAL POST CARD
LES MESSAGERIES DE PRESSE BENJAMIN LTÉE
BENJAMIN NEWS CO. LTD. MONTREAL 3, CANADA

Kodachrome OF CANADA

CARTE POSTALE
POST CARD

Jo Delaney
704 AVE of The Americas (6th Ave)
New York N.Y.
U.S.A.


expo67
PAVILLON DU TELEPHONE
TELEPHONE PAVILION
© 1963 Expo 67

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dewing, Thomas
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Thomas Dewing (1851-1938) was an American painter.

Scope and Content Note:
In a letter to Mr. Hartman, Dewing states, "I have grown utterly opposed to any writing about my work."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 52	A.L.S. to Mr. Hartman	Dec. 22, nd

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about it

Yours very truly,

E. W. Deming

Dec 22

Dear Mr Hartman

I am sorry to say that I have decided against an article such as we talked of. It is only that I have grown utterly averse to any writing about my work. It has become extremely repugnant to me. If you will call at my studio any day about 3-30 we can talk

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dickinson, Anson
- **Inclusive Dates:** 1805
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Anson Dickinson (1779-1852) was an American painter and the cousin of George Munger.

Scope and Content Note:
In a letter to Chancellor Kent of Albany, Theodore Sedgwick introduces Mr. Dickinson as "a miniature painter" stating that Mr. Dickinson is known to "posses considerable merit."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 53	A.L.S. to Chancellor Kent of Albany	Jul. 23, 1805

35th Sedgwick, Theodore, 1746-1813
(Art.) Emma Dickman

Stockbridge 23 July 1806

Dear Sir

The young gentleman Mr Dickinson who will deliver this to you, is a miniature painter. I have certainly little pretensions to taste in the fine arts & especially in this; but I believe him to possess considerable merit. In his behaviour he is perfectly correct – modest unassuming & ingenuous. He has been some time ~~in this~~ employed in this village & I think with good success.

I will, I know give you pleasure to afford to him such countenance as his merits may entitle him to —

I am with sincere regard & great esteem Dear Sir
your affectt friend & most obedt Servt
Theodore Sedgwick

Chancellor Kent

Father of Catherine M. Sedgwick.

Letter of Judge Sedgwick of Mass. to Chancellor Kent of Albany.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dodge, Mabel
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Mabel Dodge (1879-1962) was an American patron of the arts and was associated with the Taos art colony.

Scope and Content Note:
Letter to the "Art Group" urging them to come to a discussion of illustration held in New York City.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 54	A.L.S. to Art Group	nd

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Dear Art Young.

If you are in New York next Thursday evening please come to a discussion on the subject of illustration. Mr. Carl Hovey of the Metropolitan Magazine is going to introduce Mr. Will Bradley as the speaker of the evening & he will talk on the subject of "What editors & publishers want & why they want it—" and says Mr Hovey—"he will put out a radical contra proposition to the stock theory that we are all corruptors of artistic genius."—

I do hope you will be here.

237 fifth Ave.

Sincerely yours.
Mabel Dodge.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dolph, John Henry
- **Inclusive Dates:** 1891
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Henry Dolph (1835-1903) was an American painter.

Scope and Content Note:
In a letter to Arthur E. Blackmore, Dolph encloses the constitution and by-laws of the Kit Kat Club and lists the requirements to enter life classes.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 55	A.L.S. to Arthur E. Blackmore	April 28, 1891

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1835-1903

15

58 W 57th St N.Y.
April 28th 91

Arthur E. Blackmore Esq

My Dear Sir

Your of the 27th rec'd - I enclose you a constitution and by laws of the Kit Kat Club -
To enter the life classes it is necessary that you know something of freehand drawing and have made some study of the figure - Could you come to the club Thursday Evening 8.00 & bring me some drawings you have done from life or casts -

Yours Rapidly
J. H. Dolph

NOTED PAINTER OF CATS -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Doolittle, Amos
- **Inclusive Dates:** 1792
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Amos Doolittle (1754-1832) was an American engraver and silversmith.

Scope and Content Note:
In a letter to Isaiah Thomas, Doolittle addresses the subject of one of the plates he engraved for Thomas.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 56	A.L.S. to Isaiah Thomas	Jan 17, 1792

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Mr Isaiah Thomas

Printer

Worcester

Amos Bracklin

Jan 17. 1792

New haven Jany 17th 1792

Sir —

I herewith send you one of the plates I engaged to engrave for you with two impressions hope the work will answer your expectations — the other plate is not quite finished hope to have it done in a few days — I have been disenabled from work several days by means of the Rheumatism which is quite unfortunate for me — If you should want me to do any more work for you. should like to purchase one of your folio Bibles when they are finished —

Yours to serve

Mr Thomas. Amos Doolittle

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Doughty, Thomas
- **Inclusive Dates:** 1853
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Thomas Doughty (1793-1856) was an American painter.

Scope and Content Note:
In a letter to N. Lorian, Thomas writes about a "nearly finished" picture with dimensions of 14x20.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 57	A.L.S. N. Lorian	Feb. 8, 1853

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Owego. Tioga. Co. N. Y.
Feb. 8th 1853

Dear Sir

I have a picture nearly finished for you, size 14 x 20. will be done in a few days ~~for~~ ~~you~~. I wish you to inform me whether I had not best send it to you by express. as I think it will reach you more safely. please answer this at your earliest convenience.

Yours respectfully &c
Thomas Doughty

N. Levison Esq

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Du Bois, William Pene
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Pene Du Bois (1916-1993) was an American author and illustrator best known for his work "Twenty-one Balloons."

Scope and Content Note:
1) Biographical note detailing the life and career of William Pene Du Bois along with information about Du Bois' illustration entitled "It's Not Fair."
2) Original illustration designs for William Pene Du Bois' work, "It's Not Fair" along with several illustrations of other works by Du Bois.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 58	Biographical/Content Note	nd
Box 2	Folder 58	Illustrations for "It's Not Fair" and other works	nd

Missing Folder

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Du Simitiere, Pierre Eugene
- **Inclusive Dates:** 1771
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Pierre Eugene Du Simitiere (1736-1784) was a Swiss portrait painter and naturalist who was particularly active in Philadelphia. He was a curator at the American Philosophical Society.

Scope and Content Note:
Du Simitiere writes about a "parcel of silver medal and coins" deposited with William Smith of Burlington. List of the collection included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Oversize Box 1	Item 12	A.L.S. to an unidentified man	April 7, 1771

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Philad: Ap: 7. 1771.
Fr Savinicar

Philad^a. april 7th 1771

Sir

The favour of yours of the third instant came but yesterday to my hand, by which I see that your late father in law acquainted you with a parcel of Silver medals and coins I deposited with him at my returne from N York as a consideration for a Sum he was so generous as to lend me the year before, these coins which I delivered him in a paper dated and directed to himself were in number hundred and thirty five, collected during many years travels at no Small expena, many of whom being scarce costd me much more than their weight I gave him at the same time a catalogue of them which you'll no doubt will find among his papers. I am very confident that had providence continued him among us I should have had them again for the same Sum whenever it would have been convenient for me to have repaid it, but as it has pleased the almighty to dispose of him before [illegible]ould terminate that affair, I must now submit to part with them for ever as it is not at present in my power ~~to part with them for ever as it is not at present in my power~~ to repay that Sum to his executors. I acknowledge here with gratitude your Kindness for me in following so far the intentions of that very respectable gentleman in offering them to me upon the terms I had agreed with him and I find my self unfortunate in not being able to accept of your generous offer. I imagine however that they'll remain with you or some of his family at least for some time as well as his own collection which was considerable and would flatter my self that if they should ever come to be Sold, you or the rest of his executors would (in consideration of the friendship with which that worthy gentleman had honoured me for several years past) favour me with the first offer.

I have been for some time past looking for a more convenient appartment than that

I

I am now in, as soon as I have met with one I will do myself the pleasure to wait on you and at the same time disencumber your house from the lumber my late respected friend suffered so long in it. after presenting my respects to miss hannah I subscribe my self with consideration

Sir

Your most obedient humble servant
Du Simitiere

To
Mr William Dillwyn
at
Burlington
NJ

Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Du Simitiere, Pierre Eugene

Du Simitiere writes about a "parcel of silver medal and coins" deposited with William Smith of Burlington. List of the collection included.

Item Date:

April 7, 1771

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dunlap, William
- **Inclusive Dates:** 1782
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Dunlap (1766-1839) was an American dramatist, author, painter and playwright.

Scope and Content Note:
1) Autograph receipt of 2 pounds for William Tirrell for two pounds of tea. Addressed to Samuel Dunlap and signed by his son William Dunlap.
2) Letter to the President and Directors of the American Academy of Fine Arts regarding the display of a painting of "Christ rejected."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 60	Autographed receipt	March 9, 1782
Box 2	Folder 60	A.L.S. to "The American Academy of Fine Arts"	Nov. 1, 1824

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New York Nov. 1st 1824

To the president & Directors of the American Academy of Fine Arts —

Gentlemen

If it should appear to you that it could be made mutually beneficial to the Academy and to the subscriber, he is willing to Exhibit his picture of the Christ Rejected in the Gallery of the Academy for a few weeks previous to its going South, he either receiving a portion of the receits if exhibited under your direction, or paying a portion if the Gallery is placed under his direction.

Your answer is respectfully solicited, and, if it should be in favour of the proposition, the terms upon which it will be accepted.

Wm Dunlap

Saml Dunlap Rec^d
his Rec^t of W^m Wh^ite 1782

Mr. Thomas Farmer

Father

To Saml. Dunlap Dr.

For Cash paid Mr. Turrell for 2 ℔ Tea at 12/p/ £2..12.0

Recd. the above in full New York March 9th 1782
for Saml. Dunlap
Wm Dunlap

attest Cos. W. + Mark

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Durand, Asher Brown
- **Inclusive Dates:** 1824-1876
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Asher Brown Durand (1796-1886) was an American painter and engraver most well known as a principal member of the Hudson River School.

Scope and Content Note:
1) Portrait of Asher B. Durand
2) Letter to John R. Lambdin about securing "6 tubes of deep Naples Yellow from Kautz colorman in your city."
3) Extract from the minutes of a meeting for the National Academy of Design assembled at the news of the death of Henry Inman and signed by Asher B. Durand.
4) Letter to Charles Henry Hart regarding a bust of Benjamin West

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 61	Portrait of Asher B. Durand	nd
Box 2	Folder 61	A.L.S. to John R. Lambdin	Jun. 8, 1858
Oversize Box 1	Item 13	Meeting Minutes	Jan. 19, 1846
Box 2	Folder 61	A.L.S. to Charles Henry Hart	Jan. 25, 1876

South Orange N. J.
Jan. 25th 1876

My dear Sir

Yours of yesterday is rec'd. Your tracing throws new light on the subject.

I recognize at once an old acquaintance — It is the Bust of Benjn West Prest. of the Royal Academy & was in possession of the Old American Academy of this City —

Although I do not yet recollect engraving it there can be no doubt that such is the fact

So much for an old man's memory

Yours truly

A. B. Durand

Chas. Henry Hart Esqr

New York June 8th 1858

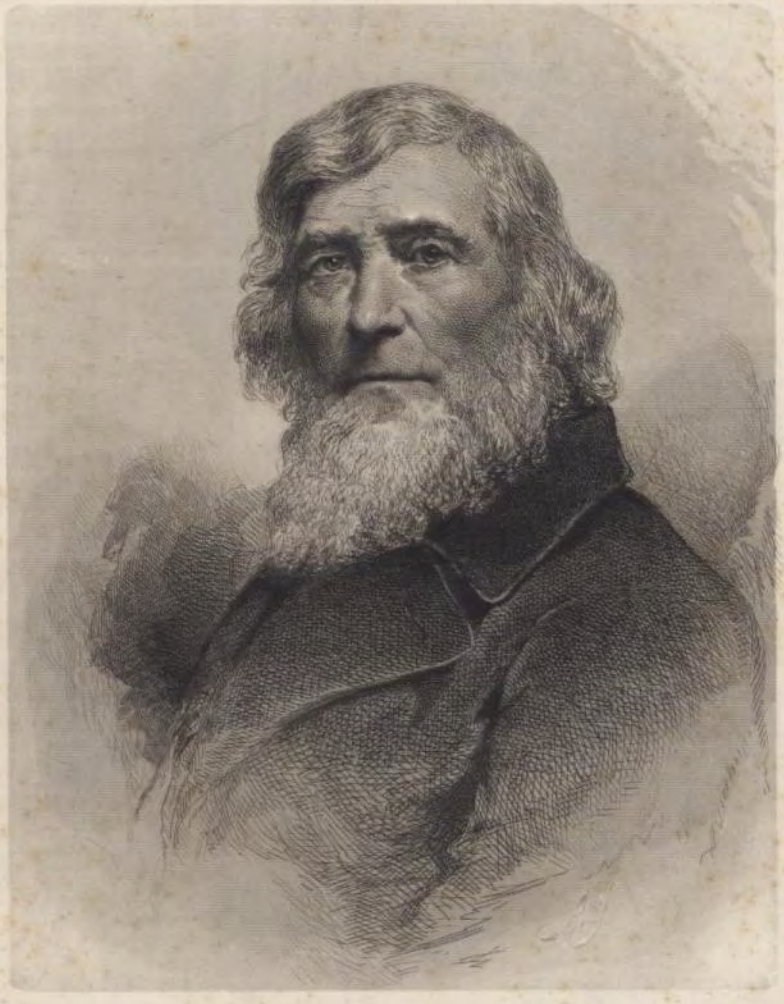
Dear Sir

Presuming that my son John will call on you on his return rail-road excursion (perhaps tomorrow) if so, will you please ask him to get 6 tubes deep Naples Yellow from Hautz colorman in your City and bring them with him. Not knowing how to get word to him otherwise I take this liberty to trouble you which please excuse

Very Respectfully Yours

A. B. Durand

J. R. Lambdin Esq



Alfred Jones

Portrait of A. B. Durand.

Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Durand, Asher B.

Extract from the minutes of a meeting for the National Academy of Design assembled at the news of the death of Henry Inman and signed by Asher B. Durand.

Item Date:

Jan. 19, 1846

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Durand & Co.
- **Inclusive Dates:** 1827
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
No biographical information available

Scope and Content Note:
Letter to John S. Hunn regarding a proof impression sent by the publishing company, which they engraved for the Bank of Newburgh (Engraving not present). At his request, they have delivered 4000 impressions of Newburgh Bank notes to Tradesmen's Bank.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 62	A.L.S. to John S. Hunn	Nov. 3, 1827

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Demands Wright & Co
3/6 Nov 27

amount 10.

50 c
DCR
card 183

aa176

New York Nov 3. 1827.

John S Hunn Esq Cash.r &c

Dear Sir,

Herewith you will receive a proof impression from the plate of 10.10.10.20 engraved for the Bank of Newburgh — We shall be pleased to attend to any suggestions you may think proper to make in relation to its execution; we suspend ~~[illegible]~~ of course, the printing of it till we hear from you —

agreeably to the instructions contained in your last letter, we have this morning left in the hands of Mr. Fales of the Tradesmens Bank four thousand impressions of your notes, viz 1000 - 1's 2's 1000. 2's 5's and 2000 - 1's 3's, the receipt of which, when they arrive, you will please to acknowledge —

Very Respectfully
Your Ob Serv.t
A B & D Nand Wright &c

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Durand, John
- **Inclusive Dates:** 1816
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Durand (1792-1820) was an American engraver and the younger brother of both Asher and Cyrus Durand.

Scope and Content Note:
In a letter to John W. Francis, Durand informs Francis of his election to the position of Professor of Anatomy at the "American Academy of the Arts."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 2	Folder 63	A.L.S. to John W. Francis	Aug. 28, 1816

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Doctor John W. Francis -

The American Academy of the Arts
New York Institution 20th. Sept.
1818.

Sir

You are hereby informed that you have been elected Professor of Anatomy of the Am. Academy of the Arts the 10th. inst.

You are requested to attend a Meeting of the Academy at the Wh. Institution on Monday 29th. inst. 5 o'clock P. M.

John Pintard. Secy.

John W. Francis M.D.

CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART

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