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 – Kneller, Sir Godfrey
- **Inclusive Dates:** 1721
- **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.
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Biographical Note:
Sir Godfrey Kneller (1646-1723) was a well-known British portraitist.

Scope and Content Note:
Receipt of 30 guineas to Mrs. Townshend "for the Honourable Mr. Townshend's picture in half length." Kneller did two portraits of Charles Townshend 2nd Viscount, circa 1690 and 1704, which are now in the National Portrait Gallery, London, and one of Charles Townshend 3rd Viscount, circa 1705-10 (location unknown). The National Portrait Gallery also has a portrait of the 2nd Viscount by an unidentified painter after Godfrey Kneller of about 1715-20.

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 5	Folder 1	Autographed Receipt to Lady Townsend	May 17, 1721

Sr Godfry Kneller
May 5th 1721
31-18-00

May 9th 17: 1721

Rec.d of the Right Honourable
the Lady Townshend, Thirty Guineas
For the Hon:ble Mr. Townshend's
picture in half Length.

Rec.d by Me

G Kneller

£ S d
31:10:0

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kohn, Misch
- **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.
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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Misch Kohn (1916-2002) was an American painter and printmaker. He was the recipient of a Guggenheim fellowship and taught in France for a year.

Scope and Content Note:
Misch Kohn accepts the commission for an edition in Maurice Bloch's fall exhibition and wants to know his reaction to the prints that he saw at Weyhe. He plans to do the UCLA print while in Paris during the summer, and to work on a number of other plates and stories there.

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 5	Folder 2	A.L.S. to Maurice Bloch	Jun. 6, nd

Misch Kohn
1200 E. Madison Park
Chicago, Illinois 60615

E. Maurice Bloch
Department of Art,
University of California, Los Angeles

Dear Mr Bloch:

Thank you very much for your letter of May 21. I would like very much to do an edition as you have outlined and I accept the commission with pleasure. I will be telephoning you because one week from tomorrow, June 14th, we are leaving for Paris and will return Sept 28. It will be possible for me to do the UCLA print in Paris. There I would work with a printer and would be working on a number of plates and stones all summer. I have also a new plate which I have just proofed which I will print here in early october. It depends on the time ~~[illegible]~~ the ~~[illegible]~~ edition is due whether it would be possible to use this new plate or not.

Misch Kohn
1200 E. Madison Park
Chicago, Illinois 60615

I would like to know the approximate size you would prefer.

My address in Paris is:

17 Rue de l'Estrapade
Paris 5 me

If the time of your fall exhibition is before our return to the States I could air express it from Paris.

I would like to know which of my prints that you have seen at Weeks that you find the most interesting. I am curious about reaction to my most recent prints.

Hoping to hear from you

Sincerely

Misch Kohn

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kuhn, Walt
- **Inclusive Dates:** 1936
- **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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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Walt Kuhn (1880-1949) was an American painter and organizer of the Armory Show of 1913.

Scope and Content Note:
1) Conservator's identification note
2) Autographed greeting card, painted, with envelope addressed to Mr. and Mrs. Henry G. Keller.

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 5	Folder 3	Conservator's identification note	nd
Box 5	Folder 3	Autographed greeting card with envelope addressed to Mr. and Mrs. Henry G. Keller	[Postmarked Dec. 28, 1936]

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

Greetings!

FROM
WALT KUHN
112 E. 18 ST.
N.Y. CITY

MADISON SQ. STA. N.Y.
DEC 28
8-PM
1936

E
CHRISTMAS

Mr. and Mrs. Henry G. Keller
1381 Addison Road
Cleveland
Ohio

Conservator of Artistic & Historic Works on Paper
255 Clearview Place Felton, California 95018
408 335-3035
Debra D. Fox

IDENTIFICATION

1 May 1990

OBJECT:

One greeting card by Walt Kuhn of dancers 1936
image is located at top half of rag paper, "Greetings is located at bottom half

MEDIUM:

Watercolor and ink

This greeting card has been examined with the aid of a microscope with magnification up to 50 x s in both direct and raking light. It has been found to be an original work of art based upon the following facts:

Watercolor:
1. Watercolor appears as a solution with random pigment particles throughout but concentrated in tide line areas. Intermediate (or secondary) colors are a true solution rather than a mix of separate colors.
2. Card exhibits some moisture damage which has caused some sinking of water sensitive colors
3. An extremely thin film of watercolor travels over inked lines in various areas in a way uncharacteristic of printed ink

Ink:
1. Topographically, ink is more concentrated in pits and lower texture of paper, whereas uppermost fibres show lighter inking
2. A very shallow trough formed by the nib of a pen is evident in raking light
3. Inked lines consistently maintain their vitality under microscopic vision

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lachaise, Gaston
- **Inclusive Dates:** 1926
- **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:
Gaston Lachaise (1882-1935) was an American sculptor of French birth.

Scope and Content Note:
Gaston Lachaise writes to "Werner" about working on a marble statue.

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 5	Folder 4	A.L.S. to "Werner"	Oct. 3, 1926

Georgetown
Oct 3 1926

Dear Werner
I am still working at that
marble statue it is taking
much more time than
I ever expected it will
take one month more
I hope you will not
find it to inconvenient
to wait for your money
I am quiet anxious
also to come back to
New York to start some
other work

I am enjoying to be
here even if I have very
little time to enjoy it
I have heard from Nagles
they both are happy
in Paris. I begin to
feel I would like to
be there for a little
myself.
I am reading Brunetière
Young at night at
present.
- Forward to see you
Sincerely G Lamaine

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – LaFarge, John
- **Inclusive Dates:** 1876-1909
- **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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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John LaFarge (1835-1910) was an American painter and stained glass artist. He was a student of William Rimmer and William Morris Hunt.

Scope and Content Note:
1) John LaFarge writes to an unidentified critic in regards to several of his own paintings.
2) John LaFarge writes to Charles Eliot Norton about viewing some of his own work.
3) LaFarge attempts to set up a meeting time with Norton to view some work.
4) LaFarge wants to get together with E.H. Horne, "but my busy season here has become a carnival of work. I have had almost every evening filled and every day...I am trying to get away for a long pull, far from 'Art' and things that aggravate me…"
5) John LaFarge writes to Charles Warren Stoddard regarding an upcoming show.
6) LaFarge declines the invitation of Miss Maude Lancaster with an explanation about his poor health.
7) LaFarge asks James Huneker to remind him of the name of a certain French paper.
8) Discussing "window the most important technically I have ever made and I think the most important but one ever so made anywhere." Also citing (in words illegible to this cataloguer) "Nietsche & Stendhal" and "Balzac & Ste. Beuve" in relation to his art.

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Detailed Description of Collection (Container List):

Box5	Folder 5	A.L.S. to an	nd

		unidentified man	
Box 5	Folder 5	A.L.S. to Charles Eliot Norton	Nov. 3, [1876]
Box 5	Folder 5	A.L.S. to Charles Eliot Norton	Dec. 31, 1876
Box 5	Folder 5	A.L.S. to E.H. Horne	Aug. 13, 1890
Box 5	Folder 5	T.L.S. to Charles Warren Stoddard	Feb. 15, 1895
Box 5	Folder 5	T.L.S. to Miss. Maude Lancaster	Oct. 31, 1906
Box 5	Folder 5	T.L.S. to James Huneker	Jul. 31, 1909
Box 5	Folder 5	A.L.S. to James Huneker	Nov. 4, 1909

Dec

THE BRUNSWICK BOSTON.

Dear Mr Norton

Should you happen to be in town Monday or Tuesday, I should again be pleased if you felt inclined to look in upon us. Some of the upper scaffolding is down for these two days preparatory to the completion of the figure work, and the general appearance of the church can be very well made out.

Of course there is a great deal of detail to be corrected or continued & the gaps are very evident but the progress is very great since you saw them with Mr Lowell. Should

you come with you be kind enough to use this letter as a passport, for we may perhaps be just at the moment not open to visitors, and if you do not come, you must do me the favor to come at least once before the entire completion of the work, bringing if convenient with you any one you think might be interested in the question, of decoration or its mechanism.

I hope to get a day for my home and to have the pleasure of calling upon you, and when I come I shall bring the Japanese lady I spoke of if you will remember.

I am very truly yours

Jno La Farge

Dec 31st 1876.

at these pictures. I shall have them Tuesday, Wednesday & Thursday of next week at my studio, # 374 6th Avenue. Bowles B.G. corner 23d St & 6th Ave — upstairs.

With the hope of a visit,
I am Dear Sir
Very truly yrs
Jno La Farge

Saturday. 18th

John La Farge
Amer. Artist

Dear Sir,

You will probably be the critic of the Nation, for the Nat. Academy Exhibition of this spring. Should you be so, I wish to call yr attention to pictures of mine which have been rejected by the Academy and which I have then no means of showing. If it seems proper to you, & is not asking too much, I should wish to ask of you to look

concerning which I can get few questions answered.
But I am tied down absolutely to the spot, the ordinary working detail being heavy upon me; Sunday is the best of days as we have no noise & no work going on, and Sunday afternoon is the best time of day.
If you would let me know you were coming, I should be there, and be much obliged

Yrs very sincerely
Jno Latané

To/ Chas. E Norton Esq

Studio. 57. West 10th St
May 13. 1890

My dear Mr Howe

I fear that you will think that I have neglected you & Miss Roto, or that I am forgetful, or cooled by distance: but it is not so. I am the distance has made my possible visit an affair to be planned: and that, as the summer is a busy season with me, I have put off taking an after-noon, or with the excuse of going also to the Museum, a thing I like to do now, that they have tables & good carts. But my busy season has become a carnival of work, I have had almost every evening filled, and every day, because especially I am trying to get away for a long rest, far from "Art" & things that aggravate me, (because my views & opinions are continually being made prominent to myself, as they are not in Italy for instance, — nor in Japan.) I am going to Hawaii, and if I can find time to Samoa and Fiji & as far as time will allow, and I hope to find you at, I return, as have as well as I have seen you on better if possible. I have had news of you from my boy who has interviewed his friends, & I have understood that you were improving, but I should have liked to have seen it for myself & to have seen how Miss Roto looked. Had it not been that you were just moving those two days, I should have accepted to bring my wife to see Miss Roto, for I supposed that to able of her to take & find her, was acting to much just then. Mrs Lafarge was anxious to make her acquaintance, & I had promised to arrange it when I received news that you were just going. I hope the next years the will be more fortunate. I write all this to you for Miss Roto, because my days are numbered: Do not forget me in my absence, & believe me

very truly yours
Jno Lafarge

To E H Howe Esq.

Lafange John Aug 13-1890

Albemarle Hotel
Madison Square, West,
New York.

ALEXANDER MACDONALD, MANAGER

November 14
09

Dear Mr Huneker
I have to thank you for your
kind note in acknowledgment of
mine. I should have written
you at once for I hear you always
in mind. Our French literature
keeps revolving about people
we have cared for in some way
or other & my last lines were
here about Nietzsche & Stendhal
You see the little battle of
proofs of Balzac & St Beuve?

But to come to the
special reason of this letter:
It is this I have for "Exhibition"
a window the most important
technically I have ever made
and I think the most important
but one ever so made any
where. It has at length
been completed – after a long
pull. It is for a private
home: never is might by
some little while before I
could take you there if ever
But the

Albemarle Hotel
Madison Square, West
New York.

ALEXANDER MACDONALD, MANAGER

windows for show at the rooms I have 46 South Washington Square! Friday & Saturday practically all day. The room is small being the special one for the particular window & I have tried to ask few people Bring or send any one you are interested in I may be there if I can I am only just up from my three months of bed & comes & digs yet at the queer sensations of being better

Yours sincerely
Jno Tatage

Fax Stuneker Esq

John La Farge

Sep 1 73
5.

JOHN LA FARGE,
No. 51 West Tenth Street,
New York.

February 15, 1895.

Dear Mr. Stoddard:-

You must forgive this beastly type-writing. I take to it because ~~it is a~~ at the end of the day my hand has become tired with other forms of expression, and I write my letters worse and worse. And then I might delay for some more convenient moment, which moment might also delay.

By some chance I received the copy of Kate Field's paper before your letter, so that I had read the words about Stevenson before knowing that you had sent them, and I wished to write to you at once to tell you how much I was affected by what you had written and how much again, it was like yourself.

Now that you ask me, I wish to state that I agree very thoroughly with you in everything. I might hesitate myself about referring again to that hound of a missionary, who seems to me to have been so punished that I should like almost to forget the chastisement. I think that our conduct down there in Samoa has been blamable and that you were quite right in your reference to the matter. Those are the serious points.

I was charmed with the explanation of our dear South Sea friends' view of the relative importance of brains and legs. I think myself that they are quite right, but it is too late for some of us to go back and choose. That is all I wish to say, because the remainder of what I

JOHN LA FARGE,
No. 51 WEST TENTH STREET,
NEW YORK.

Mr. C. W. Stoddard. February 15, 1895.

might say would mean nothing more than that I feel it all very much. I suppose that Stevenson went as he wished to go, and I have long suspected that he was, I shall not say discontented, but that he thought of home.

I should much like to see you when you come to New York, and if I am here you will let me know where you are.. I am undecided as to the date of my going to Europe. I expect to go and wish to go sometime this spring, perhaps in April, because I am to have a big show of my pictures, almost all of them South Sea souvenirs, in Paris, at the Salon of the Champ de Mars, which opens sometime in April. The French artists of the Association have asked me to make this show, which is a great compliment, so that besides so doing, I ought to be there to thank them and make my duty bow. I shall exhibit them here in New York between the 25th of this month and the 4th of March, and I am very sorry that you cannot be here.

I hope that you will be able to write something for Claxton; he seemed to be very desirous of getting you to do so. You must write, and you must keep well; you are the last of the line of South Sea men.

I am,

Very sincerely, Jno La Farge

Mr. Charles Warren Stoddard,
Washington, D. C.

P. S. Do you know anything of Strong, the painter? I say—you to me Strong. I am interested in knowing if Strong is in the country yet?

JOHN LA FARGE
51 WEST TENTH STREET NEW YORK

CABLE SAMOA
NEW YORK

July 31, 1909

Dear Mr. Huneker:-

This is not the letter I wish to write you; it is a question which shows how impossibly bad my memory is. The point however is so interesting that I lose my sense of shame and I ask you to give me the name of the French painter (Gauguin) whose pictures I saw and some of whose published letters I have somewhere and also a catalogue of his paintings. I cannot remember who it was that abandoned Paris and went to Tahiti with the idea of being closer to what he thought was Nature. My reason for asking this is not exactly for me. The Geographical Society here is making out a catalogue of books and papers on the South Sea and I am helping them in every way that a very busy man can arrange. They have already a very large list, and if our friend the painter has referred to anybody else, let me know it. Of

JOHN LA FARGE
51 WEST TENTH STREET NEW YORK

CABLE SAMOA
NEW YORK

course I have Loti and I have a few accounts of the Frenchmen who have been to Tahiti, besides the proper writers and official reporters, but still there may be somebody.

You will forgive this; perhaps you may even like it.

Yours very truly,

John La Farge

Sep '73
5.

Sunnyside Place,

Newport, R. I.

Miss Maude Lancaster,

368 East Merrimac Street,

Lowell, Mass.

Dear Miss Lancaster,

I had to delay an answer to you because I had to send your letter to New York to my Secretary there, to find out about engagements.

I am told that there is an engagement at Worcester after the Boston lectures, though perhaps not exactly settled. I am very much averse to that and all lectures and I only accepted the lectures at the Museum because I thought there might be some wish to have me stop a gap or help the gentlemen managing. I think that others might do as well or better, and my health is so uncertain that any previous engagement is a serious matter because it is likely to come upon one of my intermittent attacks of illness and I have to remember that physical fatigue may bring these on and especially travel and travel by rail. It is very annoying and stands in the way of my vacations and pleasures as much as in the way of my duties or business.

I have also to be very careful of my physical condition because in my art of painting and drawing I am like a singer or a jockey and I depend on my physical condition being sufficient for the purpose of the work.

I go into all this explanation because it pains me to feel

Jno La Farge
Mrs Parish
cat 65 & 10

that I ought to decline your kind invitation. It is a great annoyance to me and especially as I hoped that I should be much improved in health this winter. The climate of our very excellent and intellectual New England is not always of the kind that protects the weak from danger.

If at any time I can oblige you otherwise I should be most happy to do so.

October 21. 1908.

Yours very truly
John La Farge

at these pictures. I shall have them Tuesday, Wednesday & Thursday of next week at my studio, # 374 6th Avenue. Bowtin B.G. corner 23d St & 6th Ave — upstairs.

With the hope of a visit,
I am Dear Sir
Very truly yours
Jno La Farge

Saturday. 18th

John La Farge
Amer. artist

1.

Dear Sir,

You will probably be the critic of the Nation, for the Nat. Academy Exhibition of this spring: Should you so be, I wish to call yr attention to pictures of mine which have been rejected by the Academy and which I have thus no means of showing. If it seems proper to you, & is not asking too much, I should wish to ask of you to look

that I ought to decline your kind invitation. It is a great annoyance to me and especially as I hoped that I should be much improved in health this winter. The climate of our very excellent and intellectual New England is not always of the kind that protects the weak from danger.

If at any time I can oblige you otherwise I should be most happy to do so.

October 31, 1906.

Yours very truly
Jno Lasatage

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lambdin, George Cochran
- **Inclusive Dates:** 1861-1886
- **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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Biographical Note:
George Cochran Lambdin (1830-1896) was an American portrait, genre, and flower painter.

Scope and Content Note:
1) George Cochran Lambdin writes to John. Bohler. He is sorry that he was not at his studio when Bohler came to visit. "I regretted it the more as Mr. Avery had written me of a visit you and Mrs. Bohler had paid him in Brooklyn...All who have seen...[the picture that I am finishing] pronounce it the best I have done."
2) Noting that he had been to a meeting about the proposed art club the previous week, Lambdin admits that he "found more interest in the subject than I had expected," and agrees to be active on condition that "no appearance even of opposition to the academy be permitted."

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 5	Folder 6	A.L.S. to John Bohler	Apr. 3, 1861
Box 5	Folder 6	A.L.S. to [Charles Henry] Hart	Apr. 18, 1886

George Cochran Lambdin - Amer. portrait, glass - flower painter.

1520 Chestnut St.
April 18th 1886.

My dear Mr. Hunt:

I promised long ago to advise you whenever I knew anything definitely about the proposed Art club. When you spoke to me about it, I knew nothing whatever, but I went to the meeting held last week, & I found more interest in the subject than I expected. There was the usual random talk, amounting to little, until a proposition was made that some sort of a junction be made if possible with the ~~Art club.~~ Penn Club. This proposition was well received, and a committee was appointed for its further consideration. The chairman of that committee Mr. Button, called on me yesterday and asked me to give my active interest to the scheme.

this I agreed to do, on one or two conditions, the principal of which was, that no appearance even of opposition to the Academy be permitted. Authorized by Dr. Packard, I urged that the use of the Lecture room, be applied for, for which to hold the next meeting & such an application will doubtless be made.

The gentlemen chiefly interested in this movement, outside the artists are just those whom we wish to interest in Art matters, & they showed an excellent spirit, while most of them acknowledged themselves very ignorant.

The "Art for all" man used your name very freely. I should like to know something about him before I contribute further.

Yours very truly

Geo. C. Lambdin

Dear Sir:

I was very sorry I did not see you when you called at the studio. I regretted it the more as Mr. Avery had written me of a visit you and Mrs. Bohlen had paid him in Brooklyn. I am now finishing a picture which I should be glad to have you see as all who have seen it pronounce it the best I have done. I study for it made for a friend of Mr. Averys was thought by that gentleman to be "next to Lazy Bones" my best.

If you have time to call at the studio on Thursday or Friday I should be glad to show it you.

Very respectfully yours

Geo. C. Lambdin

John Bohlen Esq

April 3rd 1861.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lambdin, James Reid
- **Inclusive Dates:** 1862
- **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 Reid Lambdin (1807-1889) was an American painter. He is famous for his portraits of U.S. presidents.

Scope and Content Note:
Lambdin writes to Mr. Wylie that he would like to have the portraits of "Bishop Bowman" and "Commodore Du Pont" sent to 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 5	Folder 7	A.L.S. to Mr. Wylie, Academy of Fine Arts	Sept. 22, 1862

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Dear Sir

I would like to have the portraits of Bishop Bowman and Commodore DuPont sent to my Studio at your convenience.

G R Lambdin

Mr Coyle
Acad of Fine Arts.

No 1 N 15th St.
Sept 22. /62

1862 - PAFA #115, 141

352

Lambdin
Portr. Coll. etc.

Lambdin, Geo. R.
Sept 22, 62

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lang, Louis
- **Inclusive Dates:** 1867
- **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:
Louis Lang (1814-1893) was an American portrait, miniature, and genre painter.

Scope and Content Note:
Louis Lang writes the widow of Aug.us Russell Street regarding the opening of Yale College Art Institute which had been funded by her husband. "I am told that the new school or its defenders, the so-called 'Pre-Raphaelites,' are trying very hard to have the control of teaching their own established nation, and I can only hope that you with your excellent sense for beauty will only allow a moderate influence of this new gospel."

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 5	Folder 8	A.L.S. to Mrs. Street	Jul. 15, 1867

New York. July 15. 1867.

Mrs Street

Dear Lady!

You will perhaps be surprised to hear from me after so many years that elapsed since we met at the Waverly House

I perused an act of the opening of Yale College Art Institute and felt pleased that an old but now deceased friend Mr N. H. Street had the magnanimity to erect such a splendid edifice for the

Artist

use of fine text. and letters
may the good work reflect
gratefully for centuries
to the projector.

I could have liked
to be at the opening of
the Building but was
prevented. I sent how-
ever 2 of my pictures
to the exhibition and
hope they will please

I am told that the
new school or its de-
fenders the so called
"Pre-Raphaelites" are
trying very hard to
have the control of
teaching their own
established notions and
I can only hope that
you with your equal-
lent sense for beauty
will only allow a mo-
derate influence
of this new gospel

Wishing again suc-
ess and very happi-
ness to yourself, I
remain most obed.
your servant

Louis Lang

Broadway 1193
between 28 & 29

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lanman, Charles
- **Inclusive Dates:** 1853-1961
- **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:
Charles Lanman (1819-1895) was an American artist, author, critic and writer.

Scope and Content Note:
1) Typed content notes highlighting biographical information about Charles Lanman and his correspondence.
2) Typed content note entitled, "The Papers of and About Charles Lanman."
3) Folded handwritten biographical summary of the life of Charles Christopher Trowbridge, a resident of Michigan.
4) Letter to Charles Lanman from an unidentified man regarding the sale of Hon. R McClelland's home for 2,500 dollars.
5) Letter to Messrs. Gould and Lincoln in Boston sending and outline of his latent manuscript for publication. "A few of the articles were not printed in the Intelligences and among them is the Last one specified, which will appear in the April or May number of the "Atlantic Monthly."
6) Letter to Charles Lanman from F. Russell of the Executive Office of the State of Michigan regarding a speech made by Mr. Hooper. Russell states that "amongst the pamphlets mailed to you, [...], I mailed a speech of Mr. Hooper made lately in Congress upon the Mormon or polygamy questions."
7) Letter to Charles Lanman from A.B. Palmer in which Palmer highlights his biographical history.
8) Letter to Charles Lanman giving the history of some of the first residents of Monroe, Michigan. Signed by "Lawrence."
9) Letter to Charles Lanman from Alpheus S. Williams regarding biographical information.
10) Letter to Charles Lanman from an unidentified man regarding biographical information.

11) Letter to Charles Lanman from Theodore Romeyn, a prominent citizen and lawyer in Detroit, regarding biographical information.
12) Letter to Charles Lanman from John J. Adam a former Auditor in the State of Michigan regarding a correction to his biographical information in Lanman's famed "Red Book."
13) Typed copy of Lanman's "A Family Monologue."
14) Typed letter from "UCLA Librarian" highlighting the recent events, acquisitions and notes from the library.
15) Typed copy of the libraries collections listing a variety of items on file.
16) Published work entitled, "Charles Lanman: Landscapes and Nature Studies." by the Morris Museum of Arts and Sciences.

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 5	Folder 9	Typed content note	nd
Box 5	Folder 9	Typed content note	nd
Box 5	Folder 9	Biographical summary of Charles Trowbridge's life	nd
Box 5	Folder 9	A.L.S. to Charles Lanman	Apr 1, 1853
Box 5	Folder 9	A.L.S. to Charles Lanman	Mar. 15,1860
Box 5	Folder 9	A.L.S. to Charles Lanman	May 12, 1870
Box 5	Folder 9	A.L.S. to Charles Lanman	July 25, 1870
Box 5	Folder 9	A.L.S. to Charles Lanman	Aug. 2, 1870
Box 5	Folder 9	A.L.S. to Charles Lanman	Sept. 24, 1870
Box 5	Folder 9	A.L.S. to Charles Lanman	Oct. 12, 1870
Box 5	Folder 9	A.L.S. to Charles Lanman	Dec. 28, 1870
Box 5	Folder 9	A.L.S. to Charles Lanman	Jan 16, 1871
Box 5	Folder 9	Typed copy of Lanman's "A Family Monologue"	nd
Box 5	Folder 9	UCLA Librarian Newsletter	Jan. 27, 1961
Box 5	Folder 9	UCLA Special Collections Log	nd
Box 5	Folder 9	"Charles Lanman: Landscapes and	1983

		Nature Studies”	

Monroe Mich
Apl 1 1853

Chas Lanman Esq
Washington D.C.
Dr Sir

In compliance with your request I paid R Meyers Spears & Mason the publishers of the Monroe Commercial the cent you paid me for which I herewith enclose their receipt & directed them to send you the paper in future —

You thought when I last saw you of making an investment in Monroe if you still desire to do so, you can make a very advantageous purchase of the residence of Hon R McClelland, which is in a fine state of repair fine furniture &c You must remember the location on the north side of the River. I think he will sell for $2,500

Truly Yours
Talcott.

Sheboygan. Wis. Aug 2.
1870

Mr Chas Lanman -

Dr Sir. I recd Your letter today and send You what information I can. My Sister Mrs Welch is with us for a few days and will give me what facts in regard to Father she can. She recollects Your father well and thinks that he lived in Monroe at the time You were born. One of Mothers letters speaks of Father and other forming the town of Lenawa & Your father was with them at that time as I see by his obituary. Father was born in Berkshire Co Mass in 1786. Studied for the law and ~~was~~ in Pittsfield with Mr Bissel and removed to Monroe in 1816. His daughter Mrs L. W. Welch was the first american child born in Monroe in

that was in 1817. They were 3 weeks in the journey by vessel from Buffalo to Monroe. I have heard that father & Mr Bacon put up the first frame house there. He was at one time a member of the legislature, was an elder in the presbyterian Church in Monroe and died in Apl 1843. He had 12 children 8 of whom are now alive. There is a Mr Edwards here a son of Major Edwards who was in the legislature the same time that father was and was a freind of his. I believe the Mr Bidwell of the Eclectic and Gov Briggs were School mates of fathers in Pittsfield. Mr Kelch can give You many more facts than I can and I hope he will write You. My Sister Mr Kelch & Julia send their regards — I sent the letters yesterday. Yours truly

L. Lawrence

Detroit 28th Oct
1870.

Chas Lanman Esq.
Washington. D.C.

My dear Sir.

I wrote a long letter to day directed to you; which, from its contents, you will readily see was supposed by me to be to Mr Chas J. Lanman — my old friend — you will make allowances for this misunderstanding — which met my observation from a remark by our common friend, Freeman McClelland.

The desultory character of much of what I wrote arose from the my conviction that I was writing to one who knew the man & things of which we may term a past generation. Pardon me for the infliction on you — & allow me to express to you the assurances of friendly regard & my hope to see you in person.

Sincerely Yours
Thos. Romeyn

to the U.S. in 1828, was connected with a newspaper, as assistant editor, until in 1831, I came to Michigan, to become a 'farmer by profession.'

Yours Truly,

John J. Adam.

P.S. – My home & P.O. address (except for the present session,) is at Tecumseh, Mich.

J. J. A.

State of Michigan.

Hall of Representatives

Lansing, Mich. Jan. 16, 1871.

Chas. Lanman, Esq.

Dear Sir: – In your "Red Book" of Michigan, p. 416 (?415) in your notice of myself, you state that I was 'a lawyer by profession.' Others have made the same mistake; but I was never a practising lawyer, and never asked, or intended to ask, for admission to the bar. Whilst writing, allow me to give you a few particulars in addition to those stated by you in the 'Red Book,' not for present publication of course; – but if a new edition of the Book should hereafter be wanted, for such use as you may think fit.

In 1835, I was a member of the Convention to form the first State Constitution; in 1836, '37 and '38, I was Secretary of the Senate; in 1839, a member of the House of Representatives; in 1840 & '41, a member of the Senate* In 1842, I was elected by the legislature as State Treasurer; resigned in 1845, to become Auditor-Genl. In 1847, was again elected to the House of Representatives, and helped to locate the Capital at Lansing; — for my sins in that matter, had to consent in the spring of 1848 to become Auditor-General again, and take care of that office, &c. whilst Lansing was in the woods, remaining in that position until Jan. '51.

From 1852 to 1868, I was connected with the M. S. R.R., or as it became in 1855, the M.S. & N. I. R.R., as Construction Agent first, then Paymaster a short time, and for the last ten years as Auditor of the consolidated Company. Last fall, without my knowledge or consent, I was nominated for the House of Representatives, of which I am now a member.

Before I came to Michigan in 1831, my history in brief would be — that I was born in Paisley, Scotland, Oct. 30, 1807; graduated at the University of Glasgow in 1826, soon after which, in the same year, I came to the U. States. Through the kindness of Dr. Bruce, of the Western Univ. of Pa., at Pittsburgh, I got the situation of Principal of the Meadville Academy. In 1827, had to return to Scotland on business; and after my return

* Being the 'noted Democrat,' who led off for Wm. Woodbridge in 1841, for U. S. Senator, as mentioned in your notice of J. Wright Gordon.

University of Michigan.

DEPARTMENT of MEDICINE & SURGERY.

Ann. Arbor July 25th 1870

Charles Lanman Esq.

Dear Sir –

Your note of the 15th inst is at hand, asking for the "leading facts and dates of my life" for a forthcoming history of Mich. I am glad such a history is to appear as it is time the facts of our history should be brought together and saved from oblivion and brought before the people. I can hardly conceive that the facts of my life uneventful excepting in the great works of my profession can enrich your work or be of interest except to my friends. But as you claim it, I will give you a brief sketch. As it is entirely about myself it will of necessity be egotistical. You will of course select use of such facts and such only as you choose. My life in this state will be the only part that will be of use to you.

I was born Oct. 6th 1815 in Richfield Otsego Co. N.Y. the youngest of a family of 9 children. My father, Benjamin Palmer was a farmer in moderate but comfortable circumstances, who by an accident upon the farm lost his sight about four years before my birth and consequently never saw me; but from

my infancy until I was (9) years old when he died. I was almost constantly with him — very often acting as his guide in his walks and rides, accompanying him in his visits to his friends, to his Church (Baptist) and other places. He was a man of but ordinary education of the farmers of his time, but of active mind, and unusual conversational powers, and spent much of his time which often from his inability to do business would otherwise have hung heavily upon him in conversation on a variety of subjects with his family, and particularly with me though so young, suggesting thoughts not commonly entertained by children of my age — and to this fact — the great instruction of my Father, and the drawing out and cultivation of thought and expression — serious and logical thought, I attribute much of what little intellectual success I have obtained. My education after my Father's death and after leaving the common School was received in various Select Schools and Academic institutions, paying my way for the most part by teaching winters; and when at the homestead with my Mother and Older brother, during Summer vacations, working in the harvest field.

I taught my degree in Medicine in the College of Physicians and Surgeons of the Western District of the State of New York, after having attended three courses of lectures at Fairfield Med. College.

professional acquaintances –

In 1861 when Sumpter was fired upon, I was spending a few days of vacation at Tecumseh, and the day the news arrived, I wrote a letter to Governor Blair offering my services in any capacity I could best serve in the field, and in order to accustom myself to camp life, ~~that night~~ slept or tried to sleep most of the night upon the floor. I soon after was appointed Surgeon of the Mich. 2d. of which ~~Gen~~ Israel Richardson was Col. was with the ordnance at Bluehermans Ford, dressing the first wounded carried by the enemy in the Army of the Potomac. a private in the regular army who was in charge of artillery horses during the "artillery duel" on the 18th July. I was then acting Surgeon of Richardson's Brigade –

I remained in the service until

In the Summer of 1838 I came west seeking a field of practice and located in Tecumseh. Lenawee Co. Mich. I immediately went into practice ~~at~~ among the Malarial diseases that were very prevalent, and the next Spring formed a partnership with Dr. M. A. Patterson one of the first and most skillful practitioners of the country or the State, and remained there for 12 years very actively engaged in the various departments of the profession –

While at Tecumseh I joined a debating Club, the leading members of which were, Dr. Patterson, Judge C. A. Stacy, Peter Morey, Andrew Harvie, Wilson and William Gray – B. L. Baxter, T. M. Cooley & and during the General years it was continued, what powers

I became of expressing my thoughts upon my feet was developed. The winter of 1847-48 I spent in the city of New York, in attendance upon the Medical Schools and Hospitals — and again in 1849-50 I spent the winter in Philadelphia in attendance upon the institutions there — making the acquaintance and learning the methods of the principal Medical men in both these cities.

In the Spring of 1850 I went to Chicago, entering into partnership with Prof. N. S. Davis of that city in the practice of the profession — and in the winter commenced teaching a private class of students in Surgery and other departments of the profession. In a few months after I opened an office alone and continued in Practice there for 7 years, excepting that during a part of the year after 1854 I spent in lecturing in the Medical Department of the University — which first in the Chair of "Materia Medica, Therapeutics and Diseases of Women and Children" and later there in the present time in the Chair of "Pathology and Practice of Medicine."

For seven years commencing in 1852 or 3 I was engaged as one of the Editors of the "Peninsular Journal of Medicine" and the "Peninsular and Independent Medical Journal".

In the Spring of 1859 I went to Europe where I remained for 9 months devoting myself largely to professional matters in London, Dublin, Edinburgh, Paris &c — forming valuable professional

pamphlet on the subject — dwelling particularly upon treatment — which has passed through three editions — Dr. Willard Parker of N. York in a note to me said he thought it the best Brochure on the subject he had seen —

I made with others (I write it) a Report of an Epidemic of Typhoid Fever at Mapleswood, Young Ladies Seminary, Pittsfield Mass — which has been reported as an important contribution to Sanitary Science — and has been ~~extensively~~ quoted and referred to — &c

P.S. —

I have regularly abstained from all Alcoholic Stimulants, Tobacco and even Coffee and Tea all my active life. I think I can write the letter for A. Abstained in the Army during Cholera. in Europe — everywhere —

were the time for commencement of lectures in the University when I was obliged ~~to~~ ~~leave~~ to postpone my duties there — I visited the army nearly every summer during the war rendering service as Volunteer Surgeon — looking after the Sanitary condition of our men — visiting them in the Military hospitals &c — was at Harrison's Landing after the Battle before Richmond — at Fredericksburgh after the Battle of the Wilderness &c.

In 1864 I was appointed Prof. of Pathology and Practice of Medicine in Berkshire Medical College Pittsfield Mass. and lectured there for ~~four~~ ~~years~~ sessions during the vacation of the University — I was next Prof. of Path. & Practice in the Medical School of Maine,

pamphlet on the subject — dwelling particularly upon treatment — which has passed through three editions — Dr. Willard Parker of N. York in a note to me said he thought it the best Brochure on the subject he had seen —

I made with others (I write X) a Report of an Epidemic of Typhoid Fever at Mapleswood, Young Ladies Seminary, Pittsfield Mass — which has been reported as an important contribution to Sanitary Science — and has been ~~[illegible]~~ generally quoted and referred to — &c

P.

P.S. 2 —

I have rigorously abstained from all Alcoholic Stimulants, Tobacco and even Coffee and Tea all my active life. I think I can make the letter for X. Abstained in the Army during Cholera. in Europe — every where —

never the time for commencement of Lectures in the University when I was obliged to resign to perform my duties there — I visited the army nearly every Summer during the war rendering service as Volunteer Surgeon — looking after the Sanitary condition of our men — visiting them in the Military hospitals &c — Was at Harrison's Landing after the Battles before Richmond — at Fredericksburgh after the Battles of the Wilderness &c.

In 1864 I was appointed Prof. of Pathology and Practice of Medicine in Berkshire Medical College Pittsfield Mass. and lectured there for ~~four years~~ six years during the vacation of the University — I was now Prof. of Path. & Practice in the Medical School of Maine,

Georgetown D.C. March 15. 1860

Gentlemen,

I send you the outline of my last Book which I should be pleased to have you publish. A few of the articles were not printed in the Intelligencer, and among them is the last one specified, which will appear in the April or May number of the "Atlantic Monthly". The articles on Washington Irving and Arctic Explorations are accompanied by original letters from Mr Irving & Dr Kane, - the first paper having been re-published in "Once a Week".

Are you disposed to make an arrangement? 100.

With high regard
Your obt servant
Charles Lanman

Messrs Gould & Lincoln
Boston

The following letter will explain itself; - but I can not let it go from me without saying that the writer was not only a ~~most~~ highly gifted painter, but one of the most amiable and accomplished gentlemen I ever knew:

[Charles Lanman]

State of Michigan

EXECUTIVE OFFICE

~~Lansing~~ Detroit May 12, 1870.

Charles Lanman Esq
Georgetown,
Michigan.

Dear Sir:

By mistake this morning, amongst other pamphlets mailed to you by direction of Governor Baldwin, I mailed a speech of Mr Hooper made lately in Congress upon the Mormon or polygamy question. Please do me the kindness to return the same on receipt of this.

The Supt of Public Instruction has been directed to transmit to you copies of reports as requested.

Very truly Yours,
F. G. Russell.
Priv Secy

Detroit Oct. 12. '70

Chas Lanman Esq.
Georgetown DC

Dear Sir

Your letter of July 24 came to hand just at the moment of my departure for the East quite an invalid, in search of health and recuperation, which my journeying I am happy to say accomplished. In the death of your father I feel the loss of an esteemed, genial and always welcome friend.

As to the information you desire I shall take pleasure in furnishing it so far as my ~~ref~~ knowledge extends. When do you want it. I shall be much occupied until December after which I expect some leisure. I am little accustomed to literary venturing, and least of

all biographical sketches but I can furnish you a fair amount of material and you can shape it to your fancy.

Upon another point I can give you interesting and important information. In 1846 being a member of the Leg. I inaugurated and carried successfully thro' the Bill for the sale of our public credit and the charter of the Mobile & Central and Mobile & Southern Rail Roads, which in two years resulted in raising our State Credit from the lowest point of depression to that of first class States.

I hope your proposed History may prove and ornament to our State and authorship to yourself. Very truly Yrs, Geo. E. Hand.

Detroit Sept 24 1870

My Dear Sir -

I returned to Detroit some ten days since and immediately sought out a brother of Mr John Bagg dec^d, who referred me to Mr Logan Chipman - who promised me a sketch of Mr Bagg's life -

I have now a promise from Mrs Bagg for Monday next. To day Mr Walker of the Tribune promised to give me the points for Gov Barry's biography - I hope to send you both of these by Tuesday next - They should have been sent before if

promise has been kept

Should you need information of other old residents, I think H. D. Walker of the Freeholder would cheerfully aid you — especially respecting the old Democratic politicians & public men and W. Brower of the Tribune & Ad[vertiser] — looking those of the other party

Of the dead of both political parties obituaries were published — generally pretty tolerable —

I shall leave this next week to be absent a month — but shall not fail to send you letters of Barry & Bagg before leaving

Freeman Journ[al] Very Truly

C. F. Williams

Chas. Lawrence Esq

THE PAPERS OF AND ABOUT CHARLES LANMAN

A collection of unpublished manuscripts, notes and biographical material by and about Charles Lanman (1819-1895), art critic, artist and collector of works of art; and Maurice Bloch's research on Lanman. ~~0.8 linear ft.~~

Charles Lanman, a talented landscape and character painter in his own right, wrote extensively about many major New York artists and political figures of the early - mid 19th century with whom he was associated. Unpublished manuscript drafts in this collection, ca. 1889, describe his recollections of New York, of artists, and of his artistic, literary and newspaper careers. Particulary notable are his essays on friends and colleagues: John James Audobon, George S. Brown, George Catlin, Frederick E. Church, Thomas Cole, John Cranch, Asher B. Durand, Seth Eastman, Francis W. Edmonds, Regis Gignoux, George Harvey, Daniel Huntington, J. A. Oertel, John F. E. Prud'homme, T. Addison Richards, William R. Rowzee, J. M. Stanley and William T. Walters. Bloch research reveals that these recollections may have been intended for a second series of essays titled, Haphazard Personalities.

These Lanman manuscripts of personal recollections reveal a common documentary approach to his artistic and literary careers. One of the first travellers to use a birch bark canoe, Lanman recorded his adventures on the rivers east of the Rocky Mountains from the Gulf of Mexico to Canada through both words and images. His 700 pencil sketches, 1000 studies in oil, 33 books and numerous newspaper articles share a directness and

honesty that appealed to the American public. "In all my contributions to the press," he wrote, "I have endeavored to depict with faithfulness the scenery and curious characters of the United States and Canada, cementing my narratives with such ferronal (?) adventures as I have experienced." In his effort to document the uniqueness and diversity of the American landscape, people and wildlife, this artist-explorer shared the objectives of Church, Bierstadt, Audobon and Catlin. Lanman's recollections are rich with insightful observations on the objectives, personalities and works of these and other mid 19th-century artists.

Lanman's youth and family history are well documented in this collection which contains his wills of 1870 and 1889, an appraisal of his wife's estate in 1914, geneological information, and Lanman's essay "A Family Monologue" which describes his childhood in "a Frenchtown territory" in Michigan. There are notes on sales of sketches from his collection in 1858, a list of "official positions" held between 1839-1888, a list of "Books Cast Aside," and a photograph of Mr. and Mrs. Charles Lanman with Mrs. Mary Dodge Marbury (?) seated in front of his home (?) in Georgetown, DC.

Maurice Bloch's correspondence with Lanman's descendants, his transriptions of and notes on Lanman's letters and writings, and his thorough compilation of the artist's collections of drawings, paintings and manuscripts throughout the country enhance the contents and significance of the Charles Lanman papers.

Charles Lanman, 1819-1895

Collection of papers relating to Charles Lanman, 1870-1985

Biographical Material, 1870-1917

Wills, 12 Jan 1870, 14 June 1889

Documents concerning transfer of estate to Lanman's wife,
Adeline, 25 May 1895

Appraisal of Adeline Lanman's Estate and related documents compiled by
H.H. Dodge, Administrator, 1914-1917
including lists of works by Lanman, unsigned paper in Adeline
Lanman's hand designating certain articles to certain persons,
correspondence and receipts

Geneological information including
Family geneology, 10 p.
"Pedigree," 1 p.
One unidentified photograph (foxing),
Copy of will of Richard Dodge, 14 Sept 1670.

Writings, undated and 1858-ca. 1889

23 unpublished manuscript drafts of personal recollections and recollections on artists.

"A Family Monologue," [ca. 1889], 1 item (25 leaves).
"Artistic Recollections," [ca. 1889], 1 item (37 leaves).
"Literary Recollections," [ca. 1889], 1 item (27 leaves).
"Newspaper Recollections," [ca. 1889], 1 item (21 leaves).
"Recollections of New York," [ca. 1889], 1 item (60 leaves).
"John James Audobon"
"George S. Brown"
"George Catlin"
"Frederick E. Church"
"Thomas Cole"
"John Cranch"
"Asher B. Durand"
"Seth Eastman"
"Francis W. Edmonds"
"Regis Gignoux"
"George Harvey"

"Daniel Huntington"
"J. A. Oertel"
"John F. E. Prud'homme"
"T. Addison Richards"
"William M. Rowzee"
"J. M. Stanley"
"William T. Walters"

Bill of sale listing some names appearing in his recollections on artists, undated

Notes on sales of sketches, 1858.

List of "official positions" held between 1839-1888 (2 cc.)

List of "Books Cast Aside," after 1883.

Printed Material, undated and 1845

Newspaper clippings about Daniel Webster

poor copy of Letters from a Landscape Painter (Boston: James Munroe & Co., 1845)

Photograph, undated

Mrs. and Mrs. Charles Lanman and Mrs. Mary Dodge Marbury (?), 3033 (?) P. Street. Georgetown, DC

Research files on Lanman compiled by Bloch, 1968-1985

Research files on Charles Lanman

Correspondence

"Lanman Family Correspondence"

Bloch correspondence with Mrs. J. Stewart (Dorothy) McNeilly and Mrs. Dorethe H. Parmly, 1968-1985

"Lanman Correspondence"

Bloch correspondence on Lanman, 1968-1977

Notes

Biographical Notes

"Charles Lanman - Chronology"

containing chronology, biographical sketch by Dorothy McNeilly, geneological notes, notes on Lanman's recollections of artists and their works, bibliographical notes

"Charles Lanman"

correspondence with libraries, notes, reviews on Lanman, lists of books, partial contents of Lanman collection at UCLA

Notes on Lanman's letters

"Lanman - letters from artists, various collections"

xerox and typewritten copies of letters preceeded by list of correspondents with dates

"Lanman - letters other than artists or concerning art"

xerox and typewritten copies of letters and of 1973 sale of collection of autographs

Unlabelled folder

notes on letters, bibliographical notes

Notes on Lanman's collections

"Lanman Drawing Collection"

lists of works in various Lanman collections, includes list of Argosy Collection which has since been deassembled.

typewritten excerpts of descriptions of the collection from letters and printed material

"Lanman sale 1915"

copy of sale catalogue from the Merwin Galleries, New York (18-19 Feb 1915)

Letter from Dorothy McNeilly with descriptive list of her paintings by Charles Lanman.

Notes on collections of Lanman manuscripts

Unlabelled folder

printed description and notes on contents of UCLA library collection on Lanman, including xeroxes of "Artistic Recollections," "Newspaper Recollections," and recollections on Edmonds and Easton

Unlabelled folder

letters about and from David Sherman papers relating to Lanman

lists of newspapers, magazines and artists in Lanman collection and Lanman manuscripts at UCLA

"Lanman on Haphazard Personalities and Proposed Work on American Artists"

xerox copies of two letters, possibly relating to draft of recollections on artists

Lanman to S. Austin Allibone, 26 Jan 1886, proposes a second series of Haphazard Personalities.

Lanman to Thomas P. Rossiter?, 12 Feb 1857 requesting information on works for a publication on American painters of the present day

Notes on Lanman's writings

"Lanman - typed mss."

typewritten excerpts from Lanman's articles in the Daily Cinncinati Chronicle, New York Evnening Express, and Southern Literary Messenger, 1846-1850

Unlabelled folder

lists of chapters in Lanman books and information on their original publication

brief notes from drafts of recollections

Printed Material

"Lanman Articles - Magazines and Newspapers"

xeroxes of published articles and catalogues by Lanman and of a typescript by his wife titled, "A Tour Down the River St. Lawrence"

"Lanman Catalogue - Corcoran Collection"

xerox copy of a "Catalogue of W.W. Corcoran's Private Gallery" prepared by Charles Lanman, Washington, 1857.

"Lanman Exhibition, Morris Museum, 1985"

letter, exhibition announcement and catalogue from an exhibition at the Morris Museum, 1985

Photographs of work

"Lanman photographs"

Charles C. Trowbridge:— Still surviving, among the earlier settlers of the State, Mr. Trowbridge stands prominent. He was born in Albany, N. Y. on the 29th of December 1800. His father, Luther Trowbridge was a native of Framingham, Mass:, and a descendant of Thomas Trowbridge, who came from England to Dorchester, Mass: in 1636. Luther Trowbridge was in the Revolutionary Army until the peace of 1783, and at the close of the war retired as Captain, and took up his residence in Albany. He died in February 1802, leaving a widow with six children, of whom Mr. Charles C. Trowbridge was the youngest. The family were then in reduced circumstances dependent upon their own exertions; and, when Mr. Trowbridge was about twelve years of age he was regularly bound as an apprentice with Major Horatio Ross, a merchant of Oneco, N. Y., — where he remained until August 1819 when he came to Detroit, since which time for Fifty One Years, he has been a resident of this City, largely identified with its enterprises and interests, financial, asthetic, benevolent and religious.

From 1819 to 1825, Mr. Trowbridge was actively engaged, first under Major Thomas Rowland and afterwards under General Cass, in various positions of trust and importance, not only, in the Civil affairs and Government of the Territory with which he became thoroughly familiar — and, as to which he was charged with much responsibility; — but, in many negotiations of moment, with the Indians scattered over the North West, he was aided by General Cass with large discretion; and, having become from long experience, quite conversant with Indian Dialects, manners and customs, his services in arranging and settling the terms of treaties, and in general dealing with the Indians, were of the highest value to the Government.

From this time forward Genl. Cass and Mr. Trowbridge became intimate

and confidential friends and so always remained until the career of the General was closed by death.

So great was his confidence in Mr. Trowbridge that when he was appointed Secretary of War by General Jackson, he urged Mr. Trowbridge to accept the position of Chief of that Bureau, but the invitation was declined by him, as he then and always since has sought to eschew all such connection with Politics as involved the holding of public Offices under any party.

In 1825, Mr. Trowbridge was appointed Cashier of the Bank of Michigan, then the only Bank nearer than Cincinnatti on the one side and Rochester on the other. He occupied this position until 1835 when he resigned and gave attention to his personal interests which for several years engaged his time and energies — only intermitted by his temporary acceptance of the Mayoralty of Detroit during the year 1834 when the City was under the then fearful scourge of the Cholera — and when the duties of that Office required the most self denying services.

In 1837 he was the Whig Candidate for Governor of the State but was defeated by a small majority.

In 1839 he was called to the Presidency of the Bank of Michigan and so continued during its corporate existence.

In 1844 he became President of the Michigan State Bank and acted as such until its charter expired in 1854.

In September 1853 Mr. Trowbridge became the Secretary, Treasurer & Resident Director of the Detroit and Milwaukee Railroad Company; and, in 1863 he was elected the President of that Company — which position he still holds. —

As respect to Mr. Trowbridge's activities in prospecting, promoting and

pushing forward works of public interest, of charity, benevolence, and of religious importance, it may not now be fitting to bear testimony in public records. It is sufficient to say that when he shall have finished his course here his life-long works will follow him.

12477

[Lanman, Charles]: EIGHT AUTOGRAPH LETTERS, SIGNED, TO CHARLES LANMAN, AND A MANUSCRIPT. [Various places. 1853-1871]. Various lengths, from 1 to 10pp. Sizes range from octavo to folio. Folded for mailing. Very good.

The manuscript and six of the letters pertain to Lanman's planned publication of RED BOOK OF MICHIGAN, and contain biographical and autobiographical material concerning a number of Michigan residents. Of special interest is a letter from Dr. Alonzo Benjamin Palmer, professor of medicine at the University of Michigan, who provides an extensive autobiography. A letter from John J. Adam offers corrections for his own biographical entry in the RED BOOK, which was published in 1871. A nice collection, dated variously April, 1853; May, July, August, September, and October (two), 1870; and January, 1871. The manuscript is undated.

MI, MID, MSS

(MICHIGAN).

LANMAN, Charles (1819-1895). American writer, ~~amateur explorer~~, artist, and historian of Michigan. 8 A.L.S., addressed to Lanman, and an A.Ms. Most (6 A.L.S. and A.Ms.) pertain to the writer's planned publication of Red Book of Michigan (1871) and contain autobiographical and biographical information on several Michigan residents. Especially noteworthy is a letter from Dr. Alonzo Benjamin Palmer, professor of medicine at the University of Michigan, who provides an extensive autobiography. Another letter, from John J. Adam, offers corrections on his own biographical entry in the just published Red Book. 40pp. (12 blank), 8vo, 4to, and folio, some on printed stationery. Sheboygan, Wisconsin; Monroe, Detroit, Lansing and Ann Arbor, Michigan. April 1, 1853,

UCLA.

Charles Lanman - Mss. relating to autobiography

A Family Monologue 14 pp.

The vital event of my life occurred on the 14th of June 1819, in Frenchtown Territory of Michigan, on the banks of the River Raisin, and in the shadow of a primeval forest. When told, by those who are learned in such things, that my paternal name, originally signified "the man of the launde" or the "dweller at the forest clearing," I felt that I had a perfect right to the inheritance. The home which first sheltered me was a cottage, flanked by a large barn and other outhouses, at the front of a farm which my father had purchased of one Francois Lasselle, a kinsman of the great explorer, bearing the same name, and it was there that I spent my earliest boyhood. Whether a star fell from the skies, or an old tree to the ground, on the day of my birth, I cannot tell, but I do know that from my earliest years, the works of nature have ever been preeminently dear to my heart. My mother was the daughter of a Frenchman named Antoine Gui and of Liquette Bourdoux whose families were from the banks of the Seine; and although it is true that the name of Gui or Guy was associated with one of the earlier Popes of Rome, my mother lived and died a faithful Protestant. Her name was Mary, and I have heard it whispered that she was a very beautiful girl; but one thing is certain that a more noble, purehearted and devoted wife and mother, never lived to fill her home with sunshine. As a girl she witnessed the Indian Massacre on what Henry Clay called "the Disastrus field of the river Raisin," and her life was saved by being sheltered in the very cottage where I was born, under the care of the original owner who was her kinsman.

Besides the Lasselle Farm, there were two others on the River Raisin which fell into the possession of my father, viz the Stuart Farm, near the mouth of the River, and the Agnew Farm, at the western extremity of the village, - each one teeming with delightful associations. With the first I always associate a thunder storm, when the lighting(sic) struck a very large barn,

which caused a bonfire I have never seen equalled in sublimity; it was there also that I received my first present of oranges from a visiting aunt whose house was in Cincinnati; and I also remember to have had a long talk with a very old man by the road side, who told me that he was travelling around the world with his knapsack and staff, and whom I never recall without feeling that he was the veritable Wandering Jew of the olden times. With the second of these early homes are associated the little cover where I kept my bark canoe, the first shot gun that I ever owned, a matchless orchard with its wealth of apples pears and cherries, and a multitude of doves which seemed to have entire possession of the farm. As to my third home, I never recall its manifold charms without thinking of a stable, filled with handsome horses, of a field with a brace of tame deer, of two beautiful islands in the river, covered with trees and vines where with my dog Rover, I sported with the fairies, and of a grand old Kentucky negro, named Tom who was my protector, companion and friend. These memories of my early years are of little consequence, I know, and yet thus help me to appreciate the words of the poet Wordsworth, when he says:

"O joy that in our embers, is something that doth live,
That nature still remembers, what was so fugitive!"

To all of the half sacred places which I have mentioned, my fancy is forever winging its affectionate flight, all of them hallowed by the sunshine of my mother's love. Of that mother, I may further remark that she spent the later years of her life in Connecticut, had nine children, and died at East Orange in New Jersey February 5, 1879, aged seventy eight years, and her remains were placed in the family graveyard at Norwich in Connecticut.

My father, Charles James Lanman, was the son of James Lanman, (formerly a Judge and Senator in Congress) and born in Norwich, Connecticut, June 5, 1795. He graduated with honors at Yale College in 1814; studied law with his kinsman, Roger Griswold, as well as with his father; and was admitted to the bar in 1817 in New London. Soon afterwards he was invited by Henry Clay to settle in Kentucky, but decided to seek his fortune in the Territory of Michigan, on the in-

vitation of his friends, Wm. Woodbridge and Lewis Cass. He made the journey from Buffalo to Detroit chiefly on horse back. Joining Mr. Woodbridge in his law office, he began the practice of his profession, and while riding the circuit, he visited Frenchtown, on the River Raisin, (now called Monroe,) where he married and permanently settled. In that place he held many local positions, such as Attorney for the Territory, Judge of Probate, Colonel of Militia, and he was also Inspector of Customs, and Postmaster of Frenchtown. In 1823 President Monroe appointed him Receiver of Public Moneys for the District of Michigan, and he was re-appointed by President Adams, holding the office eight years. In thos early days specie was the only currency in vogue, and the receipts of silver alone, in one year amounted to a hundred thousand dollars, which had to be transmitted to Detroit, through the wilderness, on pack horses; and it is worth mentioning, that when he visited Washington twenty-five years afterwards, he was officially informed that there was a handsome balance of money due him by the United States Treasury on account of his services as Receiver. He was one of the founders of Tecumseh, Michigan; was a Commissioner to locate the county seats of many of the leading counties in the State, including Ionia, Kent, and Clinton; was the Surveyor, and once the sole owner of the land where now stands the city of Grand Rapids; while the same is true of several other flourishing towns in the State. Although not a practical farmer, at one period of his life, he indulged his agricultural tastes by carrying on one or two farms, and he was among the very first to introduce into Michigan, from Kentucky and Virginia, the best breeds of blooded horses. In 1835, from family considerations, he returned to Norwich. During the financial revulsion of 1837 he lost the bulk of his property, all of which was located in Michigan; and in 1838 he was elected Mayor of Norwich; was subsequently President of the Norwich Water-Power Company; and after the conclusion of that service he lived chiefly in retirement. In 1862, lured by early recollections, and because of his intense love of the scenery and air of the ocean, he went to New London to reside; died in that city July 25. 1870; and was buried among his kindred in Norwich.

My grandfather James Lanman was born in Norwich Connecticut, June 14, 1769; graduated at Yale College, in 1788; studied law, and was admitted to the bar in 1791, and settled as a lawyer in his native town; he was a member of the Convention which formed the first Constitution of Connecticut in 1818; served two years in the Lower House of the Legislature in 1817 and 1832, and one year as a State Senator in 1819; and was for five years Attorney for the State, for New London County, from 1819 to 1825, during one Congress as Chairman of the Committees on Post Offices and Post Roads, and Contingent Expenses of the Senate, and voted with the South on the Missouri Compromise; during the Seventeenth Congress, he was at one time member of four committees, viz., of Commerce and Manufactures, the Militia, District of Columbia, and the Contingent Expenses of the Senate. He was one of those who could not use his political influence for private purposes, and his boldness as a Yankee on the Missouri question was followed by his advocacy of Wm. H. Crawford for President in 1824. And it was perhaps on account of his cosmopolite proclivities that he was more frequently called upon than any other man to represent the people at public meetings. He was appointed by the Governor, to a second term in the Senate, during the recess of the Legislature and before the vvacancy occurred, and, by a small majority, the Senate decided that the appointment was without authority of law. He was subsequently Judge of the Supreme and Superior Courts of Connecticut; for three years, from 1826 to 1829, and from 1831 to 1834 he was Mayor of Norwich, where he died August 7, 1841.

During the time that my grandfather was an attorney for the state, he brought to trial and had imprisoned for two years, a clergyman named Amy Rogers who had been guilty of immoral conduct. After his release this man hid himself in the interior of New York and published a book which was chiefly devoted to abusing the attorney who had caused him to be punished..His attorney, by the way was particularly distinguished for his eloquence at the bar and at public meetings. One of his orations is to be found among the archives of the New York Historical Society. He was by nature an aristocrat, with courtly and rather domineering manners; he wore knee

breeches and powdered his hair; he was fond of horses, and at home, as well as during his residence in Washington, he spent much of his time on horseback; he was also fond of entertaining his friends, and for many years before his death, had a family dinner on every Saturday. After voting with the South on the Missouri compromise, he was burnt in effigy in his native town; but his broad patriotism won for him many distinguished friends, among whom was Henry Clay and Thomas H. Benton. My second grand-father was Peter Lanman who was a conspicuous shipping merchant in Norwich for forty years, and married Sarah Spalding Coit of Preston. My third grand-father was James Lanman who came from England to Boston and married Joanna Boylston, daughter of Dr. Thomas Boylston and Mary Gardner; and my fourth grandfather was Thomas Lanman who lived in London England and there married Lucy Elton. They and their connections were all respectable people and I trust that no conduct of mine may ever throw a blot upon their name.

The wife of my grandfather James Lanman was Marian Griswold Chandler, grand daughter of Matthew Griswold and Ursula Wolcott, and niece of Roger Griswold, Governor of Connecticut. In that family circle there were twelve Governors of States, and thirty six Judges, (including such men as Roger and Oliver Wolcott, Roger Griswold, William W. Ellsworth, William Woodbridge and Morrison R. Waite). To be more explicit, Mrs. James Lanman was a direct descendant of Alice Carpenter, who was the first love, but second wife of William Bradford who came to Plymouth in the Mayflower. Her only son was Constant Southworth, who married Elizabeth Collier, whose daughter Alice married Benjamin Church, the famous Indian fighter, whose son Charles married Hannah Paine, while their daughter Dorothy married Samuel Chandler, and their son Charles Church Chandler married Marian Griswold and their daughter, Marian Griswold Chandler it was, who married James Lanman. The Mother of his wife was married three times, and when her third husband, Justin Ely, first offered her his hand, her reply was: "Oh! I cannot think of burying a third husband!" Her second husband was Ebenezer Lane, for many years a leading lawyer of Ohio.

Mrs. James Lanman had eight children, who survived their childhood, three sons

and five daughters, my father having been the eldest child. Her second son was James H. Lanman who was a lawyer and an author; her third son was George Lanman who was an emigrant to Florida, where he lost a fortune in business, the property of his father, and was never heard of afterwards. Her several daughters were married to Amost H. Hubbard a paper manufacturer; to L. F. S. Foster the Statesman; Daniel T. Cort, a physician of Boston; to Luther H. Angier a clergyman of Massachusetts; to Joab W. Piatt a lwayer of Ohio, but divorced, to Obadiah Penniman, a druggist of Ohio and to Josiah Harmer of Pennsylvania, son of General Josiah Harmer of Revolutionary fame. Some years after the death of his wife, my grandfather married Mrs. Mary Benjamin, the widow of Park Benjamin, a merchant of Demarara who was lost at sea, and she was the mother of Park Benjamin the poet and author, and also of the wives of Louis Stackpole a lawyer, and of John L. Moltey the historian, both of Massachusetts.

My grandfather's mother, as already stated was Sarah Gardner Coit, noted for her many Christian virtues; his Father, Peter Lanman, already mentioned was one of the earlier settlers of Connecticut and the mercantile house which he founded in Norwich continued business for seventy years, the same having been inherited by his son bearing the same name. The elder Peter also had a brother named William, whose grave is the oldest, with an inscription, to be found in the old cemetery of Norwich.

"Mrs. Sarah Lanman, daughter of Colonel Samuel and Mrs. Sarah Coit, was born in that part of Preston, now called Griswold in Connecticut. She was the seventh of ten children, and the eldest of two daughters, all of whom, except two who died in early life, were the parents of numerous families. Her paternal grandfather, the Reverend William Coit of Plainfield, was one of the first four who graduated from Yale College. At the age of twenty two she was married to Mr. Peter Lanman of Norwich, Connecticut, with whom she lived thirty seven years and became the mother of nine children, of whom only four survive her. In all the relative duties she exhibited uncommon faithfulness. Possessed of an ardent temperament, a noble soul, and expansive views, added to a fervent and cheerful piety, she was the attached

friend of youth, the sympathizing and judicious counsellor, the affectionate and faithful reprover, exemplifying the precept to "speak the truth in love." She had strong mental powers, which were cultivated by the perusal of the best authors, such as Henry, Edwards, and Bulamy, and, above all, of the Holy Scriptures. Originality and fixedness of thought characterized her mind, and during the wakeful hours of the night, and the busy employments of the day, she would select some passage of Scripture, for the subject of a connected train of meditation. The important and trying events of the American Revolution had no small influence in the modification of her character. As it was a period in which were discussed the principles of Christian and civil liberty, she became from that time their admirer and advocate. She took great delight in watching the operations of divine providence, throughout the world, and attentively perused the periodicals which furnished intelligence respecting our own and distant lands. Although eminently practical in her character, and accessible to all the minute details of common life, her spirit mingled feelingly in scenes which were transpiring in the remotest parts of the earth, and she rejoiced in the belief that all things were conspiring to glorify God and to advance His kingdom. She was truly remarkable for the prayerfulness of her spirit, which operated not only at stated seasons, but during every hour of the day. One of her numerous grand-children once requesting her prayers, she made this reply, - "Not a day passes in which I do not bear upon my mind, before God, the interests of each one of my descendants." To this spirit of prayer, which comprized temporal and spiritual wants, may be attributed much of the efficiency of her life. Social prayer was a source of great enjoyment to her benevolent and devotional mind. During the Revolutionary War, a few pious females from Newport, among whom was the late Miss Susan Anthony, resorted to this town for safety, when a female weekly prayer meeting was established, of which the subject of this sketch was an original member, and which was continued regularly for nearly fifty years. It is rare to find talents so good, a heart so expanded and benevolent, habits so methodical, industry so constant, charity so catholic, humility so submissive, faith so fixed, hope so animated with a sense of duty, both temporal and spiritual, so predominant,

as illustrated in the character and long life of this excellent woman."

P. S. Among the subjects which greatly interested this good great grandmother of mine, was the condition of the Indian tribes, and for many years before her death the Mohegans who lived in the valley of the Thames were wont to visit her in Norwich, for the purpose of manifesting their regard. On one occasion, very many years after her death, while the wedding of one of my sisters was progressing a mysterious coin was thrown at her feet; and the fact was subsequently divulged that the act was performed by a Mohegan Indian, who, in this manner desired to compliment the descendant of the woman who had befriended their people in the olden times.

James Lanman had several sisters who, with himself, were allied to the honored New England names of Tucker, Backus, Chase, Frink & Ely as well as those of Lane, Church Wolcott, Woodbridge and Huntington. One of them was the mother of Sarah Lanman Huntington who distinguished herself as a missionary in Syria, where she died, while another who, became blind from an accident, was universally beloved in Norwich, as a woman of rare culture and Christian benevolence. His brother, Peter Lanman was a prominent merchant in New York and London as well as Norwich, at the commencement of the Century, but spent the later years of his life in retirement. His wife was a grand niece of John Trumbull the celebrated artist. He had two daughters, one of whom married Frederick Bull of New York, while the other, who never married, inherited the property of John Trumbull. Mr. Peter Lanman also had four sons, - David T. a South American Merchant and Druggist in New York, Peter Jr., a manufacturer, Joseph the well known Admiral in the Navy and John T. who like his cousin and my brother became a wanderer over the coast in the Atlantic found a grave in the Pacific Ocean.

With these remarks, I leave my family tree to the mercy of the storms of life, which have long torn away many of its fairest and most prominent branches; and those of my readers who have the famous American weakness, and also an abundance of time may find very fully set forth an account of the Lanman tree in the remarkable publication of Rueben H. Walworth about his own family, and in an account

of the Griswold family prepared by Ebenezer Lane of Chicago and grand son of Judge Lane of Ohio, as well as in the Notes on New York and New England families, compiled by S. V. Talcott of Albany, New York.

UCLA Librarian

UNIVERSITY OF CALIFORNIA LIBRARY · LOS ANGELES 24

Volume 14, Number 8 January 27, 1961

From the Librarian

Following the meeting in San Francisco last Friday of the CLA Executive Board, I will go to Chicago tomorrow for the ALA Midwinter meeting at which I shall represent CLA at Council. Sunday's meeting of the Association of Research Libraries will be the last I shall attend, as Mr. Vosper will represent UCLA at the next meeting at Cleveland in July.

Mr. Lubetzky will also meet with the ARL, and Mr. Moore will be attending the ALA meetings in several capacities.

Last week I presented a fifteen year service pin to Mrs. Barbara Kelly.

I am glad to announce that Barbara Boyd, of the School of Library Service faculty, will assume the editorship of the CLA's Newsletter. William Eshelman will continue to edit the *California Librarian.*

L.C.P.

Personnel Notes

Mrs. Ann Adams, newly employed in the Biomedical Library as a Senior Library Assistant, earned her Bachelor's degree in Theater Arts at UCLA. She has worked for a short time in the Circulation Department.

Carolyn Urquhart has been employed as Principal Library Assistant in the Reference Department. Miss Urquhart received her Bachelor's degree in English Literature from Brown University in 1957, and has since undertaken graduate study at the University of London and at UCLA. During the last year, she has served as a Research Assistant to Ada B. Nisbet, Associate Professor of English.

Mrs. Rosemary Fabey, Senior Library Assistant in the Catalog Department, and *Mrs. Kim Dodge,* Senior Library Assistant in the Circulation Department, have submitted their resignations, and *Mrs. Cynthia Parish,* Senior Account Clerk in the Order Section of the Acquisitions Department, has applied for a leave of absence. All will remain home to await the birth of their babies.

Visitors to Special Collections

Visitors to the Department of Special Collections last week included *Warren Roberts,* bibliographer of the University of Texas Library and editor of D. H. Lawrence's poems, and *Lew D. Feldman,* antiquarian bookseller of New York, proprietor of the House of El Dieff.

The Twins Are Here

Sid and Peggy Vander Weide are the parents of twin boys, Kent and Kevin, who were born on January 14. Peggy served as Senior Typist-Clerk in the Librarian's Office until Christmas.

Branch Libraries Display Translated Russian Journals

"Foreign Science Literature," an exhibit prepared by the National Science Foundation, will be displayed in the Biomedical, Engineering, and Physics Libraries during the next several weeks. Featured in the display are Russian scientific and technical journals which are now available to scholars in English translations. The exhibit also provides information on translation depository libraries, and on bibliographical periodicals which list and abstract Russian scientific literature.

The exhibit will be shown in the Biomedical Library until February 6, in the Engineering Library from February 6 to 15, and in the Physics Library from February 15 to 24. A pamphlet prepared by the Foundation, *List of Russian Scientific Journals Available in English,* may be had at the exhibit without charge.

Continental Congress Papers Acquired on Film

The Library has received 158 rolls of microfilm, the first of three shipments to be sent, reproducing the hitherto unpublished papers of the American Continental Congress. Letters, reports, and other official documents for the years 1774 to 1789 are included in the set, which has been made available by the National Archives and Records Service, in Washington, D. C. It will be housed with other microfilmed materials in the cage on the fifth level of the main bookstack.

Staff Activities

James R. Cox has been appointed to the board of consultants recently established by the H. W. Wilson Company for its *Essay and General Literature Index.*

Charlotte Georgi spoke to a group of staff members of the School of Business Administration on January 13 about the Business Administration Library.

Louise Darling, Dora Gerard, and Donald Read attended the meeting of the Medical Library Group of Southern California held at the Memorial Hospital of Long Beach on January 11. Miss Darling took part in a panel discussion and described the place of the medical librarian in the hospital organization. Following the meeting, the group toured the magnificent new Memorial Hospital, referred to as the "first space-age hospital."

Richard O'Brien spoke on "Blanket Purchasing" at the meeting of the Technical Processes Group of Southern California on January 21.

Conference on Patent Searching Facilities

Hilda Gray represented the Library at a meeting on January 16 at the Los Angeles Public Library to consider proposals of the U. S. Patent Office for establishment of patent searching centers in areas remote from Washington, D. C. Maurice A. Crews, Assistant Commissioner of Patents, presented the plan for depositing in several areas complete microform copies of records which would provide documentation comparable to that available in the Public Search Room of the Patent Office in Washington. These would be established in existing patent copy libraries, of which the Los Angeles Public Library is one of the most outstanding in the United States. City Librarian Harold Hamill and Mrs. Elizabeth Schlegel, Science and Technology Librarian of the LAPL, led the discussion of problems connected with development of the new facility.

Charles Lanman and the "Dictionary of Congress"

A collection of thirty-five manuscripts of Charles Lanman (1819-1895), writer, amateur explorer, and artist, was recently purchased for the Department of Special Collections with the assistance of E. Maurice Bloch of the Department of Art. Included are manuscripts of many of Lanman's published works, all with revisions for editions that were never published, and a number of unpublished drafts. Of special note are the unpublished manuscripts of "My Ships of Thought; or a Booklover's Monologue" and his "Autobiography and Reminiscences."

Drawing of Lanman by John F. Crampton

Lanman also worked as a journalist, publisher, librarian, and government officeholder. The collection focuses primarily on the period of his life when he was exploring little-known and inaccessible regions of the eastern United States. He depended mainly on his canoe, and he is said to be one of the first to use this means of transport purely for pleasure. From these experiences he wrote essays describing regions which have since become popular vacation resorts. His writings were well received both in England and in the United States and won him the appreciation of Washington Irving, who described him as "the picturesque explorer of our country."

Lanman is perhaps best known as the pioneer publisher of the *Dictionary of Congress,* first issued in 1859, revised at frequent intervals, and finally taken over by the Government and published as a document. As publisher of the *Dictionary* Lanman received one dollar royalty on each copy sold until Congress deprived him of these rights under the copyright law. Reminiscing in his "Ships of Thought," written in his later years, Lanman remained bitter about the *Dictionary* episode: "The Printing Committee which took the lead in trampling my rights as an American Citizen, denied my right to take out a copyright for my protection in writing a volume of biographies and statistical information, and at the same time proceeded to secure copyright for their own protection, for a work of precisely the same character. And is this what the dictionaries call equity and law?"

But it seems that Lanman did receive some remuneration for his efforts, and this from an unexpected quarter. In speaking of the "twenty large quarto volumes of correspondence" which came into his possession while editing the *Dictionary,* he recalls, "I naturally placed a high value on this mass of biographical information, very much of which did not come within the scope of my plan of publication, but when the Congress of the United States so demeaned itself as to rob me of my literary property, consisting in a well devised plan for a useful book of reference, and I had found their action fatal to my interests, I concluded to abandon my work and was glad to dispose of my manuscripts. The purchaser, as it strangely happened, was the son of an Ex-Congressman, who had casually seen, among my *Dictionary* letters, one from his own father, filled with information some of which was entirely unknown to his family. That friend was Mr. Jay Cooke, the celebrated financier, and after his failure in 1873 the collection was sold for $5,000, and I believe is now in one of the great libraries of England."

	1959/60	1958/59	1957/58	1956/57	1955/56
1	Harvard 6,697,111	Harvard 6,492,124	Harvard 6,350,227	Harvard 6,225,447	Harvard 6,085,761
2	Yale 4,394,988	Yale 4,309,882	Yale 4,215,909	Yale 4,139,047	Yale 4,073,946
3	Illinois 3,288,158	Illinois 3,209,404	Illinois 3,125,882	Illinois 3,049,741	Illinois 2,978,597
4	Columbia 2,875,761	Columbia 2,730,732	Michigan 2,624,468	Michigan 2,532,849	Michigan 2,411,628
5	Michigan 2,818,341	Michigan 2,690,313	Calif. Berkeley 2,305,121	Calif. Berkeley 2,226,359	Columbia 2,164,652
6	Calif. Berkeley 2,503,060	Calif. Berkeley 2,397,117	Columbia 2,274,586	Columbia 2,218,641	Calif. Berkeley 2,142,801
7	Cornell 2,116,230	Chicago 2,044,335	Chicago 1,988,700	Chicago 1,952,374	Chicago 1,925,754
8	Chicago 2,094,824	Cornell 2,043,026	Cornell 1,967,599	Cornell 1,870,728	Minnesota 1,841,437
9	Minnesota 1,968,101	Minnesota 1,937,495	Minnesota 1,905,678	Minnesota 1,868,566	Cornell 1,812,826
10	Pennsylvania 1,665,114	Pennsylvania 1,593,824	Pennsylvania 1,570,009	Pennsylvania 1,543,234	Pennsylvania 1,501,586
11	Princeton 1,626,537	Princeton 1,569,825	Princeton 1,508,240	Princeton 1,457,173	Princeton 1,407,179
12	Stanford 1,592,287	Northwestern 1,465,228	Stanford 1,355,715	Stanford 1,414,611	Stanford 1,366,627
13	Calif. L. A. 1,464,308	Stanford 1,448,080	Duke 1,343,768	Duke 1,292,448	Duke 1,244,880
14	Duke 1,435,164	Duke 1,390,544	Northwestern 1,339,218	Northwestern 1,268,084	Northwestern 1,224,720
15	Northwestern 1,429,431	Calif. L. A. 1,375,262	Calif. L. A. 1,301,075	Calif. L. A. 1,229,572	Texas 1,166,295
16	Wisconsin 1,384,222	Wisconsin 1,327,425	Wisconsin 1,276,217	Wisconsin 1,227,335	Calif. L. A. 1,159,728
17	Ohio State 1,369,348	Ohio State 1,312,786	Ohio State 1,252,819	Texas 1,208,265	Ohio State 1,148,346
18	Texas 1,350,671	Texas 1,299,217	Texas 1,248,265	Ohio State 1,198,757	Johns Hopkins 1,076,266
19	Indiana 1,317,269	Indiana 1,258,038	Indiana 1,190,566	Indiana 1,106,299	New York Univ. 1,066,333
20	Johns Hopkins 1,159,747	Johns Hopkins 1,140,867	Johns Hopkins 1,118,438	Johns Hopkins 1,095,674	Wisconsin 1,065,940

Total volumes in the first twenty university libraries, 1956-1960

Now Thirteenth

After three years in fifteenth place among university libraries in the United States, in number of volumes, UCLA moved to thirteenth place in the fiscal year 1959/60, according to "Statistics for College and University Libraries," collected by the Princeton University Library. We moved ahead of Duke and Northwestern during the year, and, because Stanford displaced Northwestern for twelfth place, we find ourselves immediately behind her.

Ten years ago, in 1949/50, UCLA, with 762,366 volumes, was in twenty-first place, immediately behind Wisconsin, with 777,491, and ahead of Brown, with 735,871.

The first six universities remained in their same positions in 1959/60, after several years of jockeying for fourth, fifth, and sixth places, as we noted in the *UCLA Librarian* for February 19, 1960. Cornell, though, skipped by Chicago to gain seventh place.

In volumes added in 1959/60 we again ranked fifth, with 90,706. Harvard was first, with 204,651, followed by California at Berkeley, 114,989, Michigan, 98,908, and Illinois, 93,908.

UCLA was sixth in the amount spent for books, periodicals, binding, and rebinding (compared with our fifth place for the previous year), with a total of $592,455. The first five were Texas, $987,978, Harvard, $903,630, Yale, $855,591, California at Berkeley, $771,070, and Illinois, $666,924.

Special Collections Discovers Bibliometry

If you have wondered at the buzz of adding machines and the slip and click of slide rules and abaci in the Department of Special Collections, the answer is *bibliometry*. This new science of evaluating research materials in terms of hard cash was recently developed in Germany as a simple economic guide for aesthetic investors and, where our interest comes in, for research students preparing dissertations for the Ph.D.

Nicolas Barker has an article on the new science in the Winter Number of *The Book Collector*. Using the formula on Norman Douglas, an author in whom we specialize, the results are as follows, expressed in British pounds:

$$V = £\,\frac{5\cdot 25 \times 551\,\left(\frac{16}{3\cdot 742}\right) \times 10}{\cdot 3 \times 1500\,(4\cdot 51)} = 60\cdot 08$$

(In contrast, Gibbon comes out with a figure of 297.5, and Scott 307.)

To this date 877 subjects remain to be calculated before we will know where we stand. Figures are being checked and rechecked, and at the end we hope we will not have to make the rather shameful confession of Mr. Barker that "no responsibility can be undertaken by the author . . . for the accuracy of the facts or the conclusions . . . the mathematics in particular cannot be guaranteed with any confidence."

Grants for School and Children's Librarians

Two fellowships of $1000 each are available from the California Congress of Parents and Teachers for library school students during the academic year 1961-62. Applicants must be preparing for careers as public school librarians, or as children's librarians in public libraries, and must agree to work as school or children's librarians for two years in California following graduation.

One award is available at each of the graduate library schools at SC and at Berkeley. Candidates for the fellowships should write to the Deans of these schools for application forms, which must be returned by April 15.

Machine Methods Symposium Held at Berkeley

"Automation seems to have little future in libraries, but we all need machines, and libraries are increasingly interested in mechanization," Robert S. Meyer, Librarian of the Radiation Laboratory on the Berkeley campus, told the Symposium on Library Machine Methods held at Berkeley on January 14. Donald Black and Richard O'Brien were there representing UCLA.

"Machines are literal-minded and not very bright," Mr. Meyer continued. "They can be very valuable for repetitive tasks, however, and since two-thirds of our library tasks are clerical, machines can be helpful if we realize their shortcomings."

But, he said, we must beware of expecting too much. Quite aside from the fact that they are expensive, and in spite of their speed of operation, machines have very definite limitations. One Univac, for example, can search the entire LC catalog in twenty hours, but Mr. Meyer pointed out that more than 8,000 Univacs would be required to take care of existing needs and would cost a most impressive sum.

Marjorie Griffin, Librarian of the IBM Research Library in San Jose, followed with a description of the IBM card and the procedures made possible by its use. The types of analysis possible through the use of IBM records were also discussed. The Los Angeles County Public Library's printed catalog and *New Serials Titles,* for example, are produced by the aid of IBM.

Jennette Hitchcock, Chief Librarian in the Catalog Division of the Stanford Library, in her witty discussion made the problems of producing catalog cards by Xerox process sound like a soap opera with a happy ending. After months of tribulation Stanford was able to reproduce catalog cards for less than the cost of LC printed cards. Stanford's experience with the Flexowriter was apparently less dramatic.

Russell Shank, Assistant Librarian at Berkeley, reminded us of the ingenuity and experimentation which are being invested all over the country in the production of catalog cards, and in the various microtechniques, including not only the now familiar Xerox Copyflo but other devices which promise cheaper and perhaps superior reproduction. Facsimile transmission and television, for all the progress made, are still in the experimental stage, but they promise to open up a new world of possibilities.

R. O'B.

Biomedical Library Will Provide Advanced Professional Training

The Biomedical Library has received a grant of $32,777 from the U. S. Public Health Service to support a training program in medical librarianship. One-year training for three participants will begin on July 1, and the program is to continue for five years. Three programs of this kind have been established, the others being at the National Library of Medicine, in Washington, D. C., and at Emory University, in Atlanta, Georgia.

The minimum requirements for participants are a Master's degree from a graduate library school, reading knowledge of two foreign languages, and at least 16 semester hours in physical and biological sciences. The program will consist of formal course work in languages, the biological sciences, history of science, or librarianship, and 25 to 30 hours of supervised work weekly in the Biomedical Library. Participants will be enrolled as graduate students in the School of Library Service.

Trainees will be awarded an annual stipend of $4740, and out-of-state and incidental fees will be paid from the grant. Prospective applicants should request further information from Louise Darling, Biomedical Librarian.

UCLA Librarian is issued every other Friday by the Librarian's Office, University of California, Los Angeles 24. *Editor:* Everett Moore. *Assistant Editor:* Richard Zumwinkle. *Contributors to this issue:* Nancy Bangert, Louise Darling, Sue Folz, Charlotte Georgi, Hilda Gray, James Mink, Richard O'Brien, Donald Read, Wilbur Smith.

not here

Haphazard Personalities - Ms. UCLA Special Collections

John Russell Bartlett

One vol. published 1886 "Revised" by Lanman, 3 vols. planned.

William Gilmore Simms

Charles Fenno Hoffman

George L. Perkins

James M. Lemoine (printed)

William Heine

Ebenezer Lane

John Thomas Wheat (printed)

Charles Hallock

Charles R. Weld

Thomas Lanier Clingman

Seba and Elizabeth Oakes Smith

"A noted pedestrian" (Robert W. Andrews)

Alfred Ely

Adolph Hall

Asahel Burrows

Louis Fitzgerald Tasistro (printed)

Paul Hamilton Hayne

James Booth Lockwood

John Neal

William Lukens Shoemaker

The Alumnus Quarterly Cook's College, etc. butcher

Edward P. Deacon (printed); from Our Alumnus Quarterly, April, 1875, v.1, no. 3, /93/-97. Ed. by M. L. Douw (Jervis) Mary Lanman Douw Jervis (1855-1926)
"From the Wilderness to a Palace"

m. 1879 Morris B. Jervis

Ben Perley Poore (m. Adeline Lanman's sister)

Alexander Dallas Bache

John C. Calhoun

Marushima Kinhoka and others

Emerson Etheridge

Spencer F. Baird

Samuel Sullivan Cox

Edward D. Mansfield

John G. Whittier

Henry Lytton Bulwer

Talbott E. Wing

William M. Evarts

Alpheus Felch

Oliver Wendell Holmes

William T. Walters

Henry D. Cooke

S. Austin Allibone

The Prime Brothers

Henry Hastings Sibley (printed)

Harrison Stephens (printed)

Alfred Lee

John H. C. Bonté

A. Frank Olmstead

Roger Griswold

Edward William Johnston

William Elliott

George Washington Parke Custis

"Pioneers of the River Raisin"

new

Lanman manuscripts - UCLA - Bloch research reserve

Artistic Recollections 728 bxl f.1.

Literary Recollections 728 bxl f.6.

Newspaper Recollections 728 bxl f.4.

Recollections of New York 728 bxl f.3.

A Family Monologue 728 bxl f.1.

Haphazard Personalities: Seth Eastman; Francis W. Edmonds; W.T. Walters

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Latrobe, Benjamin Henry
- **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:
Benjamin Henry Latrobe (1764-1820) was a British architect who emigrated to America in 1796 and later designed the White House and other significant east coast buildings.

Scope and Content Note:
1) Letter to J. Edgar concerning the sale of a lot in Washington which he had received from Col. John Vanness as "compensation as Architect to his house designed by me."

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 5	Folder 10	A.L.S. to J. Edgard	Dec. 16, 1816

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impeded or set aside, then I do hereby appoint the said Benj.n Grayson Orr, my true & lawful attorney, for his own, use, and on my behalf to receive or recover from said Genl. D.P. Jaunes all and every compensation, or monies otherwise due from him to me, untill the said sum & interest, or other expenses thereon shall be fully repaid.

Witness my hand this sixteenth day of Decr. 1816

Witness
J. Elgar

B Henry Latrobe

Washington city, Dec.r 16.th 1816.

For the sum of Five hundred dollars, the receipt of which I hereby acknowledge; I do hereby assign to B. Benj.n Grayson Esq.r Esq.r all my right, & title, to a certain Lot of Ground in the city of Washington, stipulated to be conveyed to me in the whole or in part by a certain Agreement bearing date the Sept.r 18.th 1816 (as per Mem.) made between me and John P. Varnell, for the purpose of ascertaining and securing my compensation as Architect to his house designed by me; and in case the said B. Grayson Esq.r should decline at the end of nine Months from this date, to receive the said Lot, then I promise to repay to said Benj.n Grayson Esq.r aforesaid, - the above sum of Five hundred dollars with interest thereon from this date, - he to possess the P. right and title to such Lot or part of a Lot as a collateral security for repayment of said sum of Five hundred dollars with interest thereon untill repaid; and in case of any dispute respect.g the said Lot, by which the ~~tate~~ conveyance thereof may

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Le Clear, Thomas
- **Inclusive Dates:** 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.
- **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 Le Clear (1818-1882) was an American genre and portrait painter.

Scope and Content Note:
In a letter to Mrs. Clement, Le Clear writes about two of his pictures, which are on display at the Royal Academy in 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 5	Folder 11	A.L.S. to Mrs. Clement	Oct. 26, 1878

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with an other. One paper said that the two pictures exhibited in a marked degree many of the "rare qualities of great portraiture".

I was born in Owego - State of New York 1818 - March 11th. Began to paint when I was five years old - at 10 years of age rec'd $1-50 - one dollar & fifty cents for heads.

Among the distinguished men I have painted - Prof. Henry of the Smithsonian Washington, Bancroft - Historian - Justice Miller of the Supreme Court, Washington - Pres. Barnard of Columbia College - Justice Daly of New York - The distinguished Dr. White of Buffalo.

Daniel S. Dickinson - Chief Justice Taney - William H. Seward. & the distinguished Dr. Otis of New York.

In great haste. The mail is about to leave, & I don't want to lose more time - Please let me hear from you - Truly Thos. Dickinson

Saturday Oct. 26th. 1878.

Direct Elmira N.Y.

My dear Mrs Clement:-

Your note of the 22nd inst just this moment reached me. It was sent to Buffalo from my Studio in New York - Left B- just before it arrived - It followed me here - to Elmira where I am staying - will be here some weeks yet - I regret exceedingly on your account as well as that of my own that it is not possible for me under the circumstances to get hold of the many fine critical papers that have been written from time to time on my works.

There is a sketch of me in Putnam's book of the Artists, but I don't quite know how much

there is of it, or of its quality.

If you have it by you, you will be enabled to get from it certain, main, or leading features of the matter. You ask me if I remember you - I not only remember you, but I can see you distinctly before me - Who can ever forget you after having once seen you? More especially after having been in your company day after day in the studio - trying to paint a thing, or an idea that we could 'ant see - I remember you Madame with expanding pleasure & have thot of you again & again when in the quiet studio - wishing your dear little presence would step in with all that beauty & noble dignity which always wore the hearts of all that came in your way.

Some of the leading points of my kind of ability as exhibited in England as well as in this country may be summed up in a very concise way - as follows.

I had two pictures in the Royal Academy, England, since I had the pleasure of meeting you, & the several of the daily papers - take them altogether, summed up their various merits, somewhat in this wise :- That they were "among the best" in the Academy" That, they were fine in color - graceful, pleasing in tone, with "great individuality", & a sense of oneness - caused by a subtle rendering of all the parts in their just relation, one thing

CHARLES LANMAN
Landscapes and Nature Studies

Morris Museum of Arts and Sciences

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – L'Enfant, Pierre Charles
- **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:
Pierre Charles L'Enfant (1754-1825) was a French born American architect responsible for the design of Washington D.C.

Scope and Content Note:
Official notarized form for the Commonwealth of Pennsylvania granting L'Enfant a sum of one thousand nine hundred eleven dollars and eighteen cents.

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 5	Folder 12	Notarized manuscript between Clement Biddle and Pierre Chales L'Enfant	Jul. 29, 1784

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KNOW ALL MEN by these Presents: That I Pierre Charles Le Enfant, late a Major in the Army of the United States do make, constitute and appoint John Kean Esquire of Philadelphia my true and lawful Attorney for me and in my Name to assign and transfer to any person or persons whatsoever, the sum of One thousand nine hundred, eleven dollars and eighteen ninetieths, due me by the United States, as will appear by a Certificate No. 89 issued by the Register of the Treasury dated the 29th day of July 1794. being Registered

Stock standing in my Name in the Books of the Treasury of the United States with Power also an Attorney or Attornies under him for that Purpose, to make and substitute; and to do all lawful Acts requisite for effecting the Premises; hereby ratifying and confirming all that my said Attorney, or Substitute or Substitutes shall do therein by Virtue hereof.

In Witness whereof I have hereunto set my Hand and Seal the Twentieth Day of July in the Year of our Lord One Thousand Seven Hundred and Ninety Two

Sealed and Delivered in the Presence of

Clement Biddle Not. Pub.

Thomas Biddle Clerk to C. Biddle

Pierre Charles L'Enfant

BE IT KNOWN that on the twentieth Day of July One Thousand Seven Hundred and Ninety Two before me Clement Biddle, Esquire, Notary Public for the Commonwealth of Pennsylvania, dwelling in the City of Philadelphia, came the above-named Pierre Charles L'Enfant and acknowledged the above Letter of Attorney to be his Act and Deed.

In Testimony whereof I have hereunto set my Hand and affixed my Notarial Seal the Day and Year last aforesaid.

Clement Biddle
Not. Pub.

Ft. No. 7

Transfer No. 21.

Major Le Enfant
to
Samuel Meredith
Treasurer of the United
States in trust for the
United States ——

Entd. D. pa. 335

GL

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Leslie, Charles Robert
- **Inclusive Dates:** 1816-1850
- **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.
- **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:
Charles Robert Leslie (1794-1859) was a British painter and writer.

Scope and Content Note:
1) In a letter to Charles M. Bancker, Leslie promises to attend to Bancker's request at Messrs. Longmans and discusses the manner of payment to Mr. Robertson for his services.
2) Letter to James McMurtrie in which Leslie has enclosed Taylor's receipt for the 18 pounds paid to him and tries to help McMurtrie identify an artist, Hilton, who had done a candlelight picture of an old woman and her daughter.
3) Letter to Jonathan Stone stating, "I don't know whether or not you are as great an admirer of Burns' poetry as I am, - but the enclosed lines appear to me to contain such excellent advice to any young man just entering the world, that I have been tempted to transcribe and send them to you. [...]"
4) Letter to Philip Hone in which Leslie cites Hone's account balances and informs him that he has completed the picture of Ann Page.
5) Letter to an unidentified man in which Leslie states that he cannot help the man's friend, Lieut. Linnard, obtain the position as assistant teacher of drawing, for it is filled by the man who held that position before Leslie's arrival. Despite the enthusiasm for his new position conveyed in this letter, Leslie resigned from his position of professor of drawing at the U.S. Military Academy after a few months and returned to England where he spend the rest of his life.
6) Letter to M.M. Holloway regarding a copy of Flaxman's outlines from Homer's Iliad and Odyssey. Leslie also mentions that Holloway should send proofs of the print of Uncle Toby published by Mr. Colnaghi to Constable, Alfred Chalon, J.J. Chalon and others.

7) Letter to Mrs. Henry C. Carey describing Leslie's stay at Petworh.
8) Letter to Edward Carey in which Leslie sends Carey five copper plate engravings at the request of his friend, Collins.
9) Letter to Sir William Newton in Boulogne Sur Mer apologizing for not visiting Newton and explaining that he had run into some friends. Leslie hopes they will meet in London.

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 5	Folder 13	A.L.S. to Charles N. Bancker	Jun. 19, 1816
Box 5	Folder 13	A.L.S. to James McMurtie	Oct. 5, 1820
Box 5	Folder 13	A.L.S. to Jonathan Stone	Nov. 14, 1824
Box 5	Folder 13	A.L.S. to Philip Hone	Oct. 1, 1825
Box 5	Folder 13	A.L.S. to an unidentified man	Nov. 20, 1833
Box 5	Folder 13	A.L.S. to M.M. Holloway	Dec. 21, 1833
Box 5	Folder 13	A.L.S. to Henry C. Carey	Oct. 6, 1834
Box 5	Folder 13	A.L.S. to Edward Carey	May 15, 1839
Box 5	Folder 13	A.L.S. to Sir William Newton	Oct. 7, 1850

West Point Nov. 20th 1853

My dear Sir/

I regret it is not in my power to be of any service to your friend Lieutenant Leonard, — the situation of assistant teacher of drawing being filled, (and very ably) by the gentleman who held it before my arrival.

Mrs Leslie joins me in thanks for your kind congratulations. — It is true I have made some sacrifices & she many more in making the change, but there is much, very much to compensate me for what I have left. — I enjoy here the society of a most estimable brother & if I am away from the great works of art which I have so long been accustomed to enjoy, I am surrounded by some of

the grandest works of nature & the result of my studies for 22 years in London is. I am happy to say an increased love for every thing natural. — The change or rest is so agreeable to me that I have not a wish to leave this beautiful spot & you will perhaps be surprised to hear that I do not even envy you your proposed visit to Italy although I have never been there. — I hope you will come here & see me before your departure for Europe and we will talk over matters of art more conveniently than we can by letter.

In this hope I shall therefore say good bye for the present

Yours very sincerely

C. R. Leslie.

Taught at West Point one year. Prof. C. R. Acad. Author

747

London June 19th 1816

Dear Sir/

I received your letter of March 7th some time ago, and am quite ashamed of myself for not having answered it sooner. I must rely on your goodness to excuse what is solely owing to a vile habit of procrastinating in every thing I do.

This morning your letter of May 10th came to hand —

I am extremely sorry to hear of the long confinement you have suffered but rejoice that you have completely recovered from the indis=position that occasioned it.

I shall endeavour to see Messrs Longmans in a day or two and Mr Skin when I will attend to all you request.

You can decide much better than it is possible for me in what

manner to make Mr Robertson a compensation for his trouble, but as you ask my advice, it is ~~that~~ to make him a present of some little elegant nick-knack or other in preference to a sum of money (for instance a watch). I offer this opinion with extreme reluctance as I can be no judge in this case & should be equally sorry either to under- or over-rate Mr R's services.

You enquire with kind solicitude what are my present prospects. — All my plans now tend towards my return to Philad^a which I hope to accomplish in another year. — I am engaged in portrait painting and shall undertake nothing of consequence until my return. — I have at present a large picture in Somerset house of "Clifford wandering Rutland" which I intend sending to Philad^a as soon as the exhibition closes.-

I feel truly grateful to you, my dear Sir for your exertions in my behalf with the Academy and am not at all disappointed by the result. For as I supposed their funds to be low I ~~am~~ had no expectation of receiving any thing at this time. It would certainly have been acceptable but as I made no calculation on it, the result ~~to~~ does not at all affect me.

I thank you heartily for the kind manner in which you always write to me. I regret that it is so little in my power to make you any return for your many acts of real friendship towards me. — I hope however you will take the will for the deed of

Your most sincere well-wisher & friend Chas R Leslie.

12 Pine Apple Place
Edgware Road
London May 15th 1839

Dear Sir/ I have taken the liberty, at the request of my friend Collins, to send you impressions of 5 Copper plate engravings from his pictures,—and he desires me to ask the favour of you to ascertain for him whether any publisher in Philadelphia will make him an offer for the plates and stock of impressions he has on hand of which the enclosed is a list. The selling prices of the prints to the public here, are

Nightmans departure —	£ 1.. 1.. 0
Nightmen on the look out —	0.. 12.. 0
Feeding Rabbits —	0.. 10.. 6
Searching the net —	0.. 7.. 6
Shrimp Catchers —	0.. 5.. 0

He had a brother in business as a print seller who sold them for him, but his died a few years ago, since when Collins

To/

Edward Carey Esq.

Philadelphia

Mr Spencer
372 Chestnut
Between Fourth &
Fifth St

has been unable to do any thing with them here, and as some of his subjects have been re-engraved in American Annuals he is inclined to hope there prints may be found sufficiently there, to induce a publisher to make him an offer which he would be willing to accept, if at all reasonable.

I have also taken the liberty to pack with them, some impressions of a plate from a picture of mine, as present to Eliza, Ann, Patty & my aunt Hayes, & a mezzotint from a picture of Constable, which I beg you will do me the favour to accept. This print, which I think you will agree with me is a very beautiful work of art, is not published, because the highest price that has been offered to the engraver (who undertook it on his own risk) is 20 £.

Will you remember Mrs Leslie & me very kindly to your father, and thank him for two of his little books he was so kind as to send us. Tell him we hope to profit by them. — Will you also thank your brother Henry for his last volumes sent to me. — I have not heard whether the drawing Cabinets made at his request for the Horticultural Society's Diploma, gave satisfaction. —

Pray give our kind regards to your sisters, and excuse the trouble I am giving you. — Accept our best wishes and believe me

Dear Sir

Yours very truly

C R Leslie

Should you write to Mr Collins, his address is No 20 Avenue Road Regents' Park.

London Octr 6th 1834

Dear Patty/ we returned to town a week ago after a most delightful visit of 5 weeks at Petworth. — I began and considerably advanced my picture of "Gulliver & the Queen of Brobdingnag" there, so that I have lost no time and gained much enjoyment. — During the last week of our visit I saw more of the surrounding country than I had ever seen before. — Lord Egremont had invited Constable, & finding him much delighted with the scenery he gave him the use of a barouche every day to drive to the different points of interest. — Warnet & I often went with him & as Constable made many sketches I received some of the best lessons in landscape painting I have had from one of its greatest masters. — The weather has been, with scarce a days interruption, perfectly delightful ever since our return to England. — The oldest people do not remember a finer summer & autumn. — We have a few strawberries/ a second crop/ now in our garden & Warnet picked one quite ripe, yesterday. — Our grapes and peaches are excellent & Lord Egremont is going to send us some young fig trees to plant against our southern & western walls. —

The children all enjoyed themselves greatly

improving in America & I hope the affair between the bank & the government is less felt as an evil, than when I left you [illegible] If Henry has time to write

Mrs Henry C. Carey
14 Walnut Street
Philadelphia

C R Leslie
artist to Lord Eng
Oct 14 1794
d May 5 1859.

a line or two on me I shall be glad to hear his present opinion on the subject

I am dear Patty yours affectionately
C R Leslie

Remember me kindly to all Philadelphia friends. – Particularly Mr Bonsteel's family.

London Oct. 5th 1820

Dear Sir/

I received about a month ago your favour of June 5th. I have since been a good deal out of town which has prevented my answering it sooner. — I now enclose you Taylor's receipt for the 18£ you directed me to pay him & which I should have done long ago but for my negligence in having mislaid your former letters. —

I feel greatly obliged by the very kind tone of your letter, so much more so than my former carelessness and inattention deserved from you.

You mention a candle light picture of an old woman & her daughter by Velton & ask me who he is. I know of but one artist of that name; the same that painted Lord Wellington's entry into Madrid; he is an Academician &

London Novr 14th 1824

Dear Jonathan/

I don't know whether or not you are as great an admirer of Burns's poetry as I am, — but the enclosed lines appear to me to contain such excellent advice to any young man just entering the world, that I have been tempted to transcribe and send them to you. — And this I do, not merely that you may admire them as a man of taste, but in the hope that you will treasure them in your memory as sound maxims to be acted upon under all circumstances; — and I doubt not but the older you grow, the more you will find by your own experience that they are founded on a true knowledge of the world.

I am most happy to hear from your brother and sisters that you are pleased with your new situation and most cordially do I wish you success, — health & happiness; — and if at any time you have leisure and inclination to write to me it will give great pleasure to

Yours very truly
and with much esteem
C R Leslie.

West Point Decr 21st 1833

377

Dear Marseilles/

I wrote to you a short time ago requesting you to procure for me Flaxman's outlines from Homer's Illiad & Odyssy, from Eschylus, Dante & Hesiod. I also requested Mr J. J. Chalon at the same time to send me some of his Lithographic drawings & told him that you would pack them for me with the Flaxman's books. — I will thank you to ask him for a memorandum of the amount of his drawings & when you have added it to the amount of Flaxman's works if (as I suppose) the whole is under 50 $ you will oblige me by adding the following. 2 or more prints (not proofs) of Wilkie's Errand Boy, 2 or more prints of his Jew's Harp, 2 or more prints of Cooper's Battle of the Standard engraved by Bromley in Mezzotint, some Lithographic drawings of Horses by Géricault & some prints of

Mr M. M. Holloway

at Messrs D. Colnaghi & Co's

Pall Mall East

London

16

PAID

WESTPORT
DEC
25
N.Y.

LIVERPOOL
SHIP LETTER

1833
Christmas

C. R Leslie artist.

London October 1st. 1825

Dear Sir/

I have at last completed the picture of Anne Page & Slender and I am afraid you will think I have been very dilatory in so doing. — Your past indulgence however disposes me to hope for your pardon when I say that I think & it is also the opinion of my friends that you will have a better picture than I could have painted at the time you gave me the commission.

Our account I believe will now stand thus. —

price of the picture 100 guineas —	£ 105	0	0
plain flat frame — —	1	2	6
Packing &c — —	0	12	0
	£ 106	14	6
Received on account —	50	0	0
Balance —	£ 56	14	6

which balance I will thank you to pay to my brother in-law Mr Henry C. Carey or his order — — The frame I had made as a protection to the picture & to show exactly how much of

the surface I wished covered — You can have it let into a moulding of any pattern you like — — Hoping it will reach you in safety and meet with your approbation

I remain Sir

Your much obliged
and obt Servt

C. R. Leslie —

Hotel Wagram Rue Rivoli
Paris.

Monday

Dear Sir Wm

You must have conducted not to see me again, after so much kind attention as you paid me at Boulogne. — The truth is I found my friends, and their plans being altered, changed mine, & I determined to come here, & so suddenly that I had but just time to pack up & be off. — I therefore write to explain to you & Lady Newton the apparent indecency of myself & my daughter. — Pray give an explanation to her, and to your daughter, and if we should not see you again on this side of the channel we hope to do so soon in London. —

I knew your house so well by sight that I forgot to write down the name of the street, & trust this may find you, addressed merely to Boulogne. What I may be sure she has, will

he so good as to drop me a single line in answer? —

I am, dear Sir Isaac,
Yours very truly
C. Leslie.

Sir Isaac Newton. —

Port paid.

Mr Leslie R.A.

Sir William Newton

Boulogne

Sur Mer

PARIS 7 OCT 50

29 16 6
18 14 6
10 10 6

Aug 22

(8)

Chas. M. Bancker Esq.
Philadelphia

per the Financier

1816
Office of Exchange
Charles & Lewis
New York

at Petworth except for a few days when they were ill with the chicken pox, or as Beaddy called it, "the Kilcken Fox," which they took of Mrs King's children. — With the exception of three days Robert & Harriet came regularly down to dessert & sometimes Cadge & Beaddy, with the other children. There were ten little folks at table on one occasion.

One night Lord Egremont employed some people to exhibit fire works in the park for the amusement of the children. The sky rockets were very fine, & as Cadge was watching one of the highest, she said to me, "Won't God be shot." — Bob slept in the most magnificent bed in the house. It had been fitted up in Queen Anne's time for the King of Spain who visited the Duke of Somerset at Petworth, and Cadge whose mistakes are very amusing called it the bed of the King of Spades. — As I know you like to hear of all their funny little blunders I must tell you that Beaddy christened the Turkey cocks, of which there are great numbers in an enclosure in the park, the "Cockle Turks." — While at Petworth I thought often of Maria Carey & how much she would have enjoyed a visit there. — Tell her Lord Egremont has the sword of Hotspur, no doubt the identical one he was leaning on when accosted by the fop. — The date on the blade corresponded with the time in which Hotspur lived. — Petworth anciently belonged to the Percies from whom Lord Egremont is descended by the female line. — Just before I went to Petworth I was at Penshurst the birth place of Sir Philip Sidney & which now belongs to a Sir Philip Sidney who married one of the present King's daughters, but who, from all I hear of him, possesses but little of the chivalric character of his great ancestor. — Should Maria ever come to England again she must visit these places. — Anne last letter gave me a very agreeable account of you all & I am anxiously looking for further intelligence from some of you. — I shall write to Fanny by the conveyance & should have done so before but for the daily expectation of a letter from her to answer. — Harriet writes with me in love & best wishes to you all. I am glad to hear commercial matters are

W. Allston
London Oct. 5. 1820

Dr

Chas. McMahon Esq.
Philadelphia

SHIP

WASHINGTON
OCT 21

Spoke 16 Oct. 1820 Found By
Your Obt. Svt.
[illegible]

Commr. of Navy

Comd. Ga. Ga.

ranks high in his profession as a painter of classical subjects.

Your account of the state of the Arts in America is deplorable indeed; I am truly sorry for poor Sully. — They are not in the most flourishing state here but still I have no other view for the present than that of remaining where I am. I am now painting a picture of May day in the time of Queen Elizabeth which if I can do any thing like justice to the subject will I think be interesting. I shall endeavour to give as close a representation of the manners of the time as I can.

Myers has not yet finished the engraving of Washington; he is very anxious to hear from Mr Delaplaine. If there is no hope of Delaplaine's paying him I believe he thinks of publishing it himself unless he could dispose of it to some American publisher. I will endeavour to get the miniature for you as soon as I can —

Yours very truly

C. R. Leslie.

C.R. Leslie

London Nov. 14. 1824

Jonathan Stone Esq.

Landscapes by Nicolo & Gaspar Poussin published by Pond 1742 & 43. — You will observe that I wish the whole amount including Mr Chalon's account not to exceed 50 £. — If you have still my card plate I will thank you to print me 200 cards leaving out the "Portman Place Edgware Road" & 200 of Mr Leslie's. — A friend of mine here wishes to have a copy of Mr Constable's English Landscape, & I will thank you to send me one for him. — This is only to be included in the above 50 £.

We are all very well, living in daily dread of cold weather but have not had much of it as yet. ~~The children~~ Pray remember us to your sister & to your aunt when you see or write to her. — Give my most sincere regards to Humphreys & when you write let me know if there is any prospect of his going on with the engraving of the Duchess. —

I will thank you also to remember me particularly to Mr Shepherd when you see him. — My wife desires to be kind regards to you & I am

Yours very truly
C. R. Leslie.

Direct to me at West Point
New York. —

I have just had a letter from Mr Danforth. He tells me the print of Uncle Toby is to be published by Mr Colnaghi, of ~~course he~~ means your Mr Colnaghi. He says also that I am to have 8 proofs. — I should like one to be sent to Mr Constable, 1 to Mr Alfred Chalon & 1 to Mr J. J. Chalon, & 1 to Mr Beard 42 Portman Place Edgware Road, & 2 to Mr Stone 41 Portman Place for Mr S. Stone & for Mr De Charms, & the 2 others to be sent to me here. If you see Mr Danforth tell him I will answer his letter by the next Packet. —

Philip Hone Esqr

New York —

C Radcliffe

Ottawa Jan 1. 1843

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Leutze, Emmanuel
- **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:
Emmanuel Leutze (1816-1868) was a German born American historical and portrait painter.

Scope and Content Note:
1) Letter to Mr. Walters requesting, "the best or necessary forms for the memorial you proposed that I should present to Congress."
2) Letter to Thomas Addison Richards stating, "The bearer is desirous to be admitted to the Antique School of the N.A. The drawing he presents, although good in outline, is, I fear, not sufficiently finished to be acceptable. –Will you please favor him with your advice."

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 5	Folder 14	A.L.S. to Mr. Walters	nd
Box 5	Folder 14	A.L.S. to Thomas Addison Richards	nd

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E. Leutze.

Mr Walters

Dear Sir!

My friend Mr John Minor of Va. who will present you this, is desirous of hearing from you the best or necessary forms for the memorial you propose that I should present to Congress truly yours

E. Leutze

Ger-Am Historical Painter 1816-68
"Washington crossing Delaware"

272/
Oct 6 70

nov
12 64

M. Addison Richards Esq

Dear Sir

The bearer is desirous to be admitted to the antique School of the N.A. The drawing he presents, although good in outline, is, I fear not sufficiently finished to be acceptable - Will you please favor him with your advice and oblige Your E. Leutze

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lewis, Edmund Darch
- **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.
- **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:
Edmund Darch Lewis (1835-1910) was an American painter.

Scope and Content Note:
Receipt for 35 dollars to Mr. Mott for an oil painting.

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 5	Folder 15	Receipt to Mr. Mott	March 21, 1859

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Mr Mott

Philadelphia March 21 - 1859

To Edm. D. Lewis Dr

Oil painting - View of an old Mill $35

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lewisohn, Ludwig
- **Inclusive Dates:** 1930
- **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:
Ludwig Lewisohn (1882-1955) was a German novelist and translator.

Scope and Content Note:
Framed card addressed to an unidentified person with a circular depiction of a dancing individual.

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 8	Item 1	Framed card	1930

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _8_

Item Note: Lewisohn, Ludwig

Framed card addressed to an unidentified person with a circular depiction of a dancing individual.

Item Date:

1930

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 – Low, Will Hicok
- **Inclusive Dates:** 1879-1913
- **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:
Will Hicok Low (1853-1933) was an American painter and illustrator.

Scope and Content Note:
1) Letter to Hartley thanking him for his book stating, "I am in principle rather opposed to the study of Anatomy, I should think that it would be a most useful book in the hands of a student desiring to study Artistic Anatomy."
2) Letter to Johnson discussing an unpublished article in Harpers entitled "The Story of a Lie" and the work of Kate Greenaway and Boutet de Monvel.
3) Letter to an unidentified woman for her autograph collection. Low jokes that his handwriting is practically illegible.
4) Letter to Watrous informing him that he contacted Blashfield, Cox, Reid and turner regarding their works. Backer has not packed "largely no doubt because he has the artistic temperament. I know something about that myself!" Low states that he may have to leave for Pittsburgh before Sunday.
5) Letter to Frank Crowninshield requesting the return of studies for a panel for the State Education Building in Albany.

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 5	Folder 17	A.L.S. to Hartley	Dec. 3, 1891
Box 5	Folder 17	A.L.S. to Johnson	May 7, 1895

Box 5	Folder 17	A.L.S. to an unidentified woman	Jul. 30, 1895
Box 5	Folder 17	A.L.S. to Watrous	April 29, 1904
Box 5	Folder 17	A.L.S. to Frank Crowninshield	Feb. 20, 1913

Hotel du Pas-de-Calais
Rue des Saints-Peres
Paris France 30th May, 1895

My Dear Miss ———

We have in common that our signatures are not very legible and I must trust to the superior intelligence of the postal authorities the safe delivery of the autograph for which you were so kind as to ask. Your note was forwarded from New-York to me here which will explain a delay in answering your request.

Therefore my dear Miss ———

I sign myself, with a laudable desire to be legible,

Very faithfully Yours

Will H. Low

or, as I sign my pictures

WILL H. LOW

Will Hicok Low
Am. Artist
1853–

LAWRENCE PARK,
BRONXVILLE, N.Y.

20 February 1913

My dear Mr. Cravinstield:—

It seems unpracious not to join in the general gift of the drawings to Drake, but mine is a tool of my trade, destined to serve me in the future production of the panel for which it was designed, and so I must request its return. As I wrote I am not happy at a sketchy topical design and from what some of the men have told me I fear that my evident life-study may seem too grave and somewhat protrusive for the occasion.

It was for that reason that I labelled it "Study for a decoration for the State Education Building;" so that it might be seen that it was simply a drawing, taken for a chance appropriateness, but not specially drawn for the purposes of the minute hand. You have thought it best to suppress this mention however and I acquiesce and am perfectly willing to be guided by your judgment. And I am sorry to "stay out" from the general gift to Drake, but I think I must. I hope my drawing is produced fairly well and would like to see a proof if you have one to send in returning my drawing.

Very sincerely yours

Will H. Low

1891

42 WEST FIFTEENTH STREET.

My Dear Hartley

3rd Dec. 1891

I have been absent from the city or I should have acknowledged the receipt of your book before this. I have looked it over and through, as may be observable in my work, I am on principle rather opposed to the study of Anatomy, I find it clearly and forcibly written and should think that it would be a most useful book in the hands of a student desiring to study Artistic Anatomy. For your kindly thought in sending it to me and for the pleasant words of the inscription on the fly-leaf I thank you most heartily. Hoping that the book may meet with success I am faithfully Yours

Will H. Low

N. A.

N. A.

Will Hacock Low
1853-1932
Am. Illustrator & painter

Story of a Life
by R L S
It first in New Quarterly Review,
Oct 1879

42 WEST FIFTEENTH STREET.

7th May, 1895

Dear Johnson

If it is to decide a bet and you have been betting on the Century you have lost. Harper's Bazar about '80 or '81 published "The Story of a Life" from which no one cared, which has never been brought out of obscurity and unpublished, but which nevertheless was a capital story.

As to Kate Greenaway's influence on Morris it counts little or nothing. Possibly the success of her books in England rendered possible an attempt at the same kind of thing in France on the part of the publishers but a glance at the two kinds of work shows no affinity between them and the difference between a man who

dun

Dances as though he knew what he was about and a woman who dances as though she didn't!

Heartily Sincerely

Will H Bower

Will Decoch Low
1853-1935
Am. Illustrator & painter

WORLD'S FAIR, ST. LOUIS
1904
COMMEMORATING THE ACQUISITION OF
The Louisiana Territory
FREDERICK J. V. SKIFF, DIRECTOR OF EXHIBITS

Department of Art
HALSEY C. IVES, CHIEF
CHARLES M. KURTZ, Assistant-Chief

29 April 1904

Dear Mr Watrous

I had a letter from Blashfield last evening which I answered by inviting him to send you list by Saturday morning. I wrote the same to Cox naming Saturday as last day and over the telephone Reid promised to do the same thing and at the same time procure (if possible) a panel by Simmons owned by the Lambs club. Then I telephoned Turner who promised to get at Base. I'm off to night to Lakewood and have a very full day on my return to-morrow so mural painting must take care of itself.

Bacher came in to see me this morning and said that he would write you. His things he had not been able to get packed partly because a carpenter is hard to get, partly because he has been very busy and largely as I doubt because he has the artistic temperament. I know something about that myself!

I may get over to the Century to-morrow evening or I may have to leave for Pittsburgh before Sunday. In any case I cannot be at the Council meeting on Monday.

Faithfully

W. H. Low

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lowell, Orson Byron
- **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.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Orson Byron Lowell (1871-1956) was an American illustrator and cartoonist best known for his social cartoons, drawings, paintings, and posters.

Scope and Content Note:
In a letter to the Metropolitan Magazine, Lowell states that the drawings for "Old Timesphere" will arrive no later than Oct. 10

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 5	Folder 18	A.L.S. to Metropolitan Magazine	nd

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not have his cake & eat it too
— he may, however, give his promise
& keep it, too! And I
hereby do give mine such.

Faithfully yours
Orson Lowell

The Metropolitan Magazine

17 September. Matteawan, Dutchess Co., New York

Orson Lowell
Illustrator, Painter, Designer & Illustrates

Gentlemen:

In reply to your inquiry of 15 September in regard to the drawings for "The Old Homestead" I wish say that these are to be in your hands not later than 10 October, as per your request of 27 July since according to my answers to it. Owing to my other commissions this is now, as then, the best I can promise. If good fortune should favor us it may be earlier by a few days but I do not promise. One may

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Lucioni, Luigi
- **Inclusive Dates:** 1981
- **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:
Luigi Lucioni (1900-1988) was an Italian born American still life painter.

Scope and Content Note:
1) Letter to Captain Maller regarding an autograph.
2) Letter to E.M. Bloch regarding his return to New York and the sale of a painting for 3000 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 5	Folder 19	A.L.S. to Captain Maller	Jun. 19, nd
Box 5	Folder 19	A.L.S. to E.M. Bloch together with postmarked envelope addressed to E.M. Bloch	Sept. 9, 1981 ; [Sept. 9, 1981]

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Luigi Lucioni

Itme Painter

very good

oil

LUIGI LUCIONI
MANCHESTER DEPOT
VERMONT

Dear Captain Walker –

Your letter was forwarded to me here – hence the delay in answering you –

I am more than delighted to send you my autograph, and I only wish I could present it to you in person –

Looking forward to the pleasure of meeting you some day & I hope to hear from you again & to learn more about you –

Very Sincerely

Luig. Lucioni

June 19th

LUIGI LUCIONI

33 West 10th St.
New York City
10011

Dear Mr. Block:

Your letter has just reached me. I returned to New York earlier this month because of domestic problems.

I was naturally interested in the sale of my painting and I feel pleased that it brought $3000.00. I hope the buyer will not be sorry. I remember doing the painting when I was still in Washington Square South. That's a long time back and I can't say I remember too clearly. You must write your friend and I am glad that you felt I recommend you.

E. M. Block Esq.
Dept of Art
University of California
405 Hilgard Ave
Los Angeles
90024
Calif.

LUIGI LUCIONI
33 WEST 10th STREET
NEW YORK, N. Y. 10011

graciously.

Now with the flower under the bridge and there and I can now go a hoping to hell it - But we can stop two minds of this -

I am sorry to say that I do not have any drawings available - I have done very rough drawing - but he kept about need them - but thanks just for your interest -

Give my thanks for your letter and I hope that our paths will cross -

Best personal regards.

Very sincerely

Luigi Lucioni

Lgl/gl

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Luks, George Benjamin
- **Inclusive Dates:** 1919, 1927
- **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 Benjamin Luks (1867-1933) was an American artist and illustrator.

Scope and Content Note:
1) Letter to Howes Norris Junior regarding his autograph collection.
2) Letter to an unidentified person mentioning "painting Tunney" and another work "with Weimar decoration colors."

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 5	Folder 20	A.L.S. to Howes Norris Junior	Jan. 29, 1919
Box 5	Folder 20	A.L.S. to an unidentified person	Jun. 19, 1927

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144 E. 57
New York
June 19 27

Dear Irene:

They say "no news, is good news" we'll spot it in order and consider you've enjoying yourself and painting lots of good stuff. I am getting on quite nicely and if I take all the precaution suggested to me by my physician I expect to be some stoic. By the way, did you forget about my gun - you know I want take any chances occupying that farm of mine and be without it. Lord knows what those rascals up there would do if they knew that I were unarmed. Send it along old sport

lock the case and forward the key to Same by mail. I do hope the ~~whole~~ family are enjoying the best of health and I want you to present my compliments to the whole clan. I wish I could come down but it seems out of the question. What with painting Turney and then the decoration — By the way, do you still feel inclined to help me on Same? I am going to paint it with Weimar decoration colors which ~~[illegible]~~ dry out perfectly and leave no gloss whatsoever

yours always

Serge (Luks)

Newcastle — Jan 29-19

Was Mr Norris?

I believe in both theory and practice – always eliminating the weak spots from my mind. Force is of as much importance to a painter as emotional wonder } the two proportionately combined? molecularly i.e. artistically

make excellent pictures.

Yrs

Augustus John

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – MacDonald-Wright, Stanton
- **Inclusive Dates:** 1967
- **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:
Stanton MacDonald-Wright (1890-1973) was an American artist and one of the co-founders of the style known as synchronism.

Scope and Content Note:
Letter to Mauric Bloch regarding a kinetic color machine invented by MacDonald-Wright. The Synchrome Kineidoscope could be used to translate shapes and colors of any modern work into the purity of color-saturated light.

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 5	Folder 21	A.L.S. to Maurice Bloch	Jul. 26, 1967

Dear Dr Bloch: Thanks for your letter – I am very sorry to hear of the illness in your home – & trust by this time any threats have dissipated. I think there were a few people who with David Scott found interest in the synchrome Kneedoscope & a few others found it amusing but on the whole it was a 'bust' – something new does not fit well into 'peeples' idea boxes until those boxes have been shaped by a lot of conditioning – The whole thing for me was a corvée & if it should happen again it would 'serve me right'.

By all means get Jan to bring you down some p.m. about four & we can cuss our dislikes unrestrainedly –

Sincerely

Smacdonald-Cowright

26 July 67

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – MacLeod, Alexander Samuel
- **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:
Alexander Samuel MacLeod (1888-1975) was a Canadian born American landscape painter and graphic artist.

Scope and Content Note:
1) Typed letter to MacLeod from Leonard Bloch regarding Bloch's collection and desire to have some of MacLeod's works added to it.
2) Letter to Bloch from MacLeod stating that all of his drawings have already been purchased although two lithographs remain. Postmarked envelope included.
3) Letter to MacLeod from Bloch stating his happiness that all of the drawings are in "public hands" and that his collection does not include prints therefore he has no interest in the lithographs.

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 5	Folder 22	T.L.S. to MacLeod	nd
Box 5	Folder 22	A.L.S. to Leonard Bloch with postmarked envelope to Leonard	April 15, 1954 ; [April 16, 1954]

		Bloch	
Box 5	Folder 22	T.L.S. to MacLeod	April 27, 1954

Mr. Leonard Bloch
405 W. 57th St.
New York 19, N.Y.

A. S. MACLEOD
2174 MAKIKI ROUND TOP DRIVE
HONOLULU 14, HAWAII

April 15th 1959

Dear Mr. Bloch:

Nearly all the paintings and drawings in my book were given by me to the University of Hawaii War Memorial Depository. Of the others two were donated to the Book and Authors Club during the war and given to the Newark Public Library. Another was purchased by the U.S. Government and is in the National Gallery Collection in Washington, D.C. I have only the two lithographs No. 18. 19. which are priced at $15.- each and the water color No. 55. priced at $40.-

I have prints and drawings of World War I made while I was in France in 1918.

Yours Sincerely
A S MacLeod

353/Z57VTABLE YELL INL
TABLE

3-1-56 Chair 4+W Chrs
1- 56a Ch.

NH Pl 105

405W.57St.

Mr. A. S. MacLeod
2174 Makiki Round Top Drive
Honolulu 14, Hawaii

4/27/54

Dear Mr. MacLeod:

It was indeed good to hear from you, and to know about the war drawings used in your book "The Spirit of Hawaii." Of course, I was disappointed to learn that all had been dispersed, although the fact that they are now in public collections is gratifying.

I am not including prints in this little collection, but any on-the-spot sketches, not produced in your book, would be of interest, such as those relating to the Pearl Harbor attack. And I would be much interested in those drawings you produced in France during World War I.

Many thanks again for writing, and let me hear further from you on the above.

Mr. Alexander S. MacLeod
2174 Makiki Round Top Drive
Honolulu 14, Hawaii

Dear Mr. MacLeod:

Within the past few months I have started a small collection of drawings by distinguished American artists, concentrating chiefly on war subjects by artist-war-correspondents and illustrators. I am happy to say that almost everyone I have reached has been most cooperative and very generously made available drawings produced during the war years, this despite the fact that I am somewhat confined by a limited budget in this effort.

Of course, I am very familiar with your splendid series reproduced in your book - "The Spirit of Hawaii" - and am writing now to discover whether any of the drawings you produced for that volume, or sketches related to them, are still in your hands. I have nothing as yet of the period directly after Pearl Harbor, and would much like to fill that gap, if at all possible. Especially important ~~are~~ is the drawing depicting the action of December 7th(no.39), and I also very much admire others like nos 28,36,41, 54,47.

I do hope that you ~~can find something in your portfolio~~ a ~~drawing for my series~~ will be able to assist me, and that you ~~you~~ may still have something in your portfolio that can add to my historic series.

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

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – MacMonnies, Frederick William
- **Inclusive Dates:** 1891-1906
- **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 William MacMonnies (1863-1937) was an American sculptor and member of the Beaux arts school.

Scope and Content Note:
1) Biographical questionnaire for "The Artist's Year Book."
2) Contract for "The World's Columbian Exposition" for designing and building "The completed formal fountain for the central court at Jackson Park, Chicago." Envelope included.
3) Letter to Stanford White regarding the work he is doing for White including the Slocum statue. MacMonnies inquires about St. Gaudens as well.
4) Letter to Sadakichi Hartmann stating that MacMonnies is flatter but cannot spare his studies of heads and nudes made at the Munich and Paris academies for a permanent collection of drawings at the Carnegie.

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 5	Folder 23	Biographical questionnaire for “The Artist’s Yearbook”	nd
Box 5	Folder 23	Contract for “The World’s Columbian Exposition” with an included envelope	Jun. 29, 1891
Box 5	Folder 23	A.L.S. to Stanford White	Nov. 22, 1900
Box 5	Folder 23	A.L.S. to Sadakichi Hartmann	Jul. 30, 1906

If the collection were not permanent, I would be glad to have them for a period.

Believe me Sincerely yours

Richard Montbonnet

GIVERNY PAR VERNON. EURE

July 30th 1906

Dear Mr Hartman

I have your letter of July 27 on my return to Giverny - in regard to a permanent collection of drawings for the Carnegie Gallery.

I am very much pleased at Mr Dreyfus flattering mention of my studies of heads & figures made in the academies of Munich & Paris, but I regret to say I would not sell them under any circumstances.

Sadakichi Hartmann Esq
Pittsburg

Frederick MacMonnies American Sculptor

you would just give me a
purple for the Mordwinov Medal
you will recollect I asked you
for it just before you left
& in the hurry of getting away you must have forgotten it.
Shall I send you a tracing
of the monogram as it stands
or have you it still -

As soon as I get word
from you I will begin to
enlarge the Slocum -
I was rather anxious about
settling on the size as the
Sieur Squier spoke about
is rather dim in my memory

Cable address Macmonnies WESTERUN Paris
GIVERNY PAR VERNON. EURE

84 Bd Gouvion
22 Nov 1900

My dear Stanford -

I called on you the other
day to ask if a foot would
do for Slocum Statue, after
you had seen the ~~size~~ site -
if you thought another size
would be better, I imagine
you are away or you have
not had time to attend to it
So I just write in case
the cable miscarried -

Also if you can I wish

I was afraid until you said it that it might
and ~~the man~~ need a bigger slater than
~~I~~ I feel

CHANLER

Robert Chanler and Mrs Chanler
are in some secluded place near
Munich, with the little girl to set
her arm arranged - by a great specialist
Hessing - poor Robert wrote me a dismal
letter the other day complaining of the deformed
people & the impolitenesses and the bad food &
general dampness -

When you write don't fail
to give me news of St Gaudens - I have nothing
but rumors & vagaries.

Affy

ARTHUR N. HOSKING

Rush==Important

Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book** which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. **Write Plainly**

The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.

Name (In full give surname first) Mac-Monnies Frederick

Specialty (State here your special medium and work) Sculptor & Painter.

Born (place) Brooklyn N. Y. Date 1865, 28th Sept. Year

Parents' names William -- Juliana Eudora West

Educated (State here what schools and masters) First in Brooklyn Public schools - afterwards Nat'l Academy of Design Studio of Aug. St. Gaudens, N. Y.; Ecole des Beaux Arts (Falguiere) Paris -

Married (If so, give date and person) 1888, Miss Mary Fairchild of St. Louis Mo.

Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.) Paris Salons since 1888 - Munich Venice London St. Petersburg New York - Philadelphia Chicago Buffalo Atlanta Boston etc - etc - etc

Medals, prizes and honors received 1st medal academy of Design N. Y. Gold 1st prizes atelier Falguiere Paris for sculpture - Hon. Mention Salon 1888. 2nd Cl. Gold medal 1889 - Cross Chevalier Legion of Honor 1896 Grand Prize, Medal of honor Universal Exp. Paris 1900 - Chevalier order of St. Michael, Munich 1st medals Boston Philadelphia Atlanta Buffalo Cincinnati etc - etc For painting, Hon Mention Paris Salon 1902 - 3rd Class Gold Medal 1904.

In what permanent collections represented, (if any) Luxembourg Museum Paris - Metropolitan Museum N. Y. - Brooklyn Inst. of Arts & Sciences Boston Public Library - Congressional Library Wash'n -

~~What special books illustrated, (if any)~~

General Remarks Principal Works Columbian Fountain Chicago 1893 Nathan Hale Statue N. Y. Bacchante Metr. Museum & Luxembourg Strawhan Statue & quadriga, bas-reliefs & eagles, groupes of horses & riders, Prospect Park Brooklyn - Equestr. Statue of Gen'l Slocum in Brooklyn - Bronze doors & Shakespeare statue, Congress'l Library Washington - Victory Arch Monument at Military academy West Point. Sir Harry Vane & a group in marble, bust, bas-reliefs etc - etc - etc fountains, medallions, Venus & Adonis, Boston Public Library - Wrong, Par Vernon, Eure, France.

Author (Of what articles or books, if any)

Members of what clubs and associations

Addresses (Give home and summer addresses) antique marble in Brooklyn Inst. of Arts & Sciences

NOTE: In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Jones, Arthur Henry.

Giverny

Over

Contract No 47

THIS AGREEMENT, made this Twenty Ninth Day of June, 1891, BY and BETWEEN the WORLD'S COLUMBIAN EXPOSITION, a Corporation of the State of Illinois, party of the first part, and FREDERICK Mac MONNIES, of Brooklyn, New York, party of the second part WITNESSETH THAT:

The said Mac Monnies agrees for said WORLD'S COLUMBIAN EXPOSITION, to design and build in plaster, water proofed, and complete in place on the grounds, all the Figures, Ship, Animals & decorations of back rim, in fact, the completed formal fountain for the Central Court at Jackson Park Chicago, and to finish same in every detail, on or before May first, 1893. Said Mac Monnies is not to furnish foundations under the figures and ship, or to furnish the basin, or architectural front of basin, or the Plumbing; all of which ~~ex~~cepted parts are to be done by the World's Columbian Exposition, at their own expense.

Said Mac Monnies guarantees the perfection of the work, as against wind, storm, and frost, till the 1st. day of November, 1893.

The said Mac Monnies agrees to send photographs of the models to D. H. Burnham, Chief of Construction, on, or before January 1st. 1892, and unless then accepted by him, to make such changes as he shall suggest.

IN CONSIDERATION of the above AGREEMENTS to be kept and performed by the said party of the second part, the said party of the first part agrees to pay the said Mac Monnies the sum of FIFTY THOUSAND DOLLARS, ($50,000) as follows, TO WIT:

Five thousand dollars, ($5,000) cash. One thousand dollars($1,000) more on the first day of each of the months of August, September, October, November and December, 1891,; and Two thousand dollars, ($2,000) more on each first day of the following seventeen months thereafter, commencing the two thousand a month patments on January first, 1892, and ending May first, 1893; the remaining Six thousand dollars ($6,000) to be paid when the work shall have been delivered free of liens, or possible claims, and accepted in place by the said Chief of Construction, or his successor.

IN WITNESS WHEREOF, the parties have hereunto set their hands and seals, the day and year first above written.

The Worlds Columbian Exposition

Wm J Baker President

D Kingwell Asst Secretary

Frederick Mac Monnies (Seal)

FOR and IN CONSIDERATION of One dollar ($1,00) in hand paid, receipt of which is hereby acknowledged, we the undersigned guarantee the faithful performance of above contract by said Frederick Mac Monnies, to said Worlds Columbian Exposition

SEAL Augustus St Gaudens (Seal)

SEAL W M R Beaman (Seal)

MacMonnies + St Gaudens

contract for World Expo fountain

Van Dorodt

Works in Painting: —

Many portraits, decorative designs for walls and tapestries, landscapes & historical compositions.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Man Ray
- **Inclusive Dates:** 1946
- **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:
Man Ray (1890-1976) was an American modern artist who emigrated to France early in his professional career. Man Ray adopted his nickname early on and was born with the name Emmanuel Radnitsky.

Scope and Content Note:
Letter to James Thrall Soby stating that he has 1400 copies of his photographs are at his disposal. Man Ray speaks to the difficulties of shipping in a war-torn European nation.

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 5	Folder 24	T.L.S. to James Thrall Soby	Jun. 10, 1946

600

1245 VINE STREET
HOLLYWOOD, CALIF.

June 10 1946

My dear Soby,

I received recently word from Paris that some 1400 copies of my book of photographs were intact and at my disposal. I immediately ordered them transferred to my agent in Paris who is holding them for further orders.

Shipping is difficult now, but I have asked to get a couple of hundred copies over, if possible. Have you any ideas about handling these or do you wish to leave it up to me to try and dispose of them?

I remember having taken over a number of copies for myself and paying you a dollar apiece for them. If this is still satisfactory to you, I shall try and make some arrangement for disposing of this edition within the next few months.

I hope to get over to Paris in the near future, but beyond this my plans are not definite.

Hope you and Mrs. Soby are well. Will probably see you before the year is out.

Sincerely,

Man Ray

MAN RAY

Perrose coming later Wants to see Tanguy here

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Manger, Heinrich
- **Inclusive Dates:** 1867
- **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:
Heinrich Manger (1833-1896) was a German sculptor

Scope and Content Note:
Letter to Mr. John asking that John deliver to the bearer the bust of Lincoln, which was exhibited at the Pennsylvania Academy.

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 5	Folder 25	A.L.S. to Mr. John	Jul. 11, 1867

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Phla. July 11th 1867

Mr. Sohn

Dear Sir

Please delivre to bearer the bust of A. Liniolu which I have exhibited at the Academy of fine Arts and oblige

Yours Respectfully

H Manger

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Marsh, Reginald
- **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:
Reginald Marsh (1898-1954) was a French born American artist.

Scope and Content Note:
In a letter to Tom, Marsh states that he is completing zoo drawings and "100 for Pantheon."

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 5	Folder 26	A.L.S. to Reginald Marsh	March 19, 1954

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March 1954

REGINALD MARSH
ONE UNION SQUARE
NEW YORK CITY

Dear Tom:

Thanks very so much for your nice letter of congratulation -

I will be compelled to make a 2 minute speech in the May ceremonial - in which I may quote masters on the beauties of the drawing art -

I'm doing 200 drawings for The Am. Tragedy. (Geo Macy.) and 100 for Pantheon (Leatherstocking Tales) a portrait of Pres of Moravian college - saw London, Amsterdam & Paris so painting is in a close - Do lets get together when you come down. Everyrs Reg.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Martelly, John Stockton
- **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:
John Stockton Martelly (1903-1979) was an American lithographer, etcher, painter and teacher.

Scope and Content Note:
Letter to Captain Maller regarding an 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 5	Folder 27	A.L.S. to Captain Maller	nd

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John S. de Martelly
Painter

and even will ring true whatever thus burden.

Please accept my signature even though it may be two yrs late I am flattered you wish to include me among the outstanding ones in my work.

John S. de Martelly 44

The "S." is for Stockton my mothers family - The scraping side and a weakness for sail boats & the U.S. Navy. The other scraping side is well balanced by my fathers mother who was Irish.

Thus I explain the turbulence of myself.

I wish you win the Best of Luck

Sincerely John ~~S. de Martelly~~

Dear Capt. Waller -

If I truly recognize the name you wrote me a most embarrassing time prior to Pearl Harbor when patriotism was a question of political plank plastered by the gleaming trumpets of the America First and they cant do that to us - well it seems as though they did and we hear little from the Silver Trumpets on that score now. Times indeed like these not only swell our hearts, even, I know some are saddened but are even staunch

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Martin, Homer Dodge
- **Inclusive Dates:** 1877, 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:
Homer Dodge Martin (1836-1897) was an American landscape artist.

Scope and Content Note:
1) Letter to Lears sending the painter William John Hennessy's address in Calvados.
2) Letter to Clark stating that the three pictures he has painted can be shipped by the 27th or 28th.

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 5	Folder 28	A.L.S. to Lears	April 13, 1877
Box5	Folder 28	A.L.S. to Clark	Aug. 22, 1896

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No. 5 & W. 10th St
April 13. 77.

Dear Lear.

Le Manoir, Pennedepie.
Canton d' Honfleur,
Calvados. France, is
Bennett's address and
this information comes
from me at Homer's
request partly because
I have it and, I imagine,
partly because he hates
to write letters, as we all
do for that matter.

I saw Hennessy in London last December. He has taken this French place for ten years and proposes coming to London only in "the season". When you acknowledge this, which, not having to write, you will do at once, please tell me if in your estimation it would be foolish for me to contribute to Davis & Haney's Sale of N.Y. pictures in Phil. which is to occur in the last of this month.

I have only seen the Barn once twice since I came back which was late in dec. I would be disliked had to see you then & did write to Hennessy instead of me — now that I begin to think more of that feel I am not to cure that dis-graceful fear one writes of well. I have, with perhaps hilarious accuracy. Yours

H.R. Martin

P.S.

Of course I hope that Mr Babbitt may run here on opportunity to see the pictures and be able to take one of them.

Homer D Martin
Famous American Painter
St Contents

St. Paul.
567 Dos Sole St.
Aug. 22d 96

My dear Clark.

One of the three pictures to come is done and signed and the other two are so near that I am safe I think in promising that they can all be shipped by the 27th or 28th of this month = in my long struggles with a hard lifetime and poverty I have hugged the remark in your secretary's letter that you had waited for the coming of these other pictures and I hope you will believe me that it is not merely for the éclat of having it known that you handle my pictures that I still hope that these pictures will confirm or increase your good opinion of scale of my work as gets above a certain mark.

As I have mentioned several times one of the two 28 x 40s

already carrying on aught to be a much more successful expression of brilliant color than anything that I have yet done, as I have, in my own way, learned some methods of making color stay as it is put, that, if I had been more expert I would have learned twenty years ago.

If you will kindly save my membership at the Club and charge it to the picture account it will of course be a vital service to me, and that reminds me that I fear that I often receive favors in an apparently some chalant manner when in my heart I am having the keenest delight over the fact of being held in such friendly regard.

I trying to recall my references and rather challenging letters to

---

you, it has seemed to me that when I said that it seems to be quite important I ought to seem a certain degree, I might fairly have assumed to mitigate that, it would be a proper caper for you to do the same terms; and, if I were in similar an that.

Some of the methods of work which I have learned came to me when there last winter when for advanced to help them manfully in practice.

If you can do anything under the pictures I shall be most anxious to learn and I need not say again that if you can take an hour of your time yourself I shall be delighted with a refund and go on with the other pictures

Yours sincerely
W. D. McCracken

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Martiny, Philip
- **Inclusive Dates:** ca. 1890
- **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:
Philip Martiny (1858-1927) was a French born American sculptor.

Scope and Content Note:
1) Newspaper article detailing the life of Philip Martiny
2) Letter to the honorable members of the Ericsson Monument Committee stating that "the said monument must be severe in treatment and classic in architecture." Martiny goes on to further describe the details of the Ericsson Monument.

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 5	Folder 29	Newspaper obituary	nd
Box 5	Folder 29	A.L.S. to Philip Martiny	ca. 1890

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PHILIP MARTINY, SCULPTOR,
Studio, 121 EAST SEVENTEENTH STREET, NEAR IRVING PLACE.

I

NEW YORK, 189

To the Honorable Members,
Ericsson Monument Committee.

Gentlemen:

I herewith submit to your careful consideration a half size Study Sketch, in competition for the proposed Ericsson Monument.

After serious consideration and much thought, the Sketch Model, herewith presented, ~~evolved~~ evolved itself in my mind, realizing the difficulty to design a monument which would be a fitting tribute to the great genius of Ericsson, I arrived at the conclusion that the said monument must be severe in treatment and classic in architecture.

PHILIP MARTINY, SCULPTOR,
Studio, 121 EAST SEVENTEENTH STREET, NEAR IRVING PLACE.

NEW YORK, ... 189

As you will perceive, the figure of Ericsson is placed in a sitting position as though absorbed in deep thought, placing him in this position was to convey the characteristics of the man, catching him at a moment when he was evolving one of his great problems.

In his left hand he holds a sketch pad which he has just used. in his right hand. (which has fallen carelessly to his side, a compas, showing him trying to overcome a difficulty that has at that moment presented itself to him.

On the front of the pedestal will be a figure of Genius, in one hand holding the model of the Monitor, and in the uplifted hand she holds the olive branch of peace—

PHILIP MARTINY, SCULPTOR,
Studio, 121 EAST SEVENTEENTH STREET, NEAR IRVING PLACE.

NEW YORK, ... 189

To convey the idea that Ericsson was not alone foremost in inventions for war, but was also prominent in inventing appliances which were conducive to the great benefit of the human race.

The pedestal is to be built of Westerly Granite of a warm tone that will harmonize with the bronze.

The Granite work will be finely cut so as to do justice to the classic design of the pedestal.

Gentlemen if the commission to build this Monument is intrusted by your Honorable Board to me, I shall endeavor to do my utmost to execute it in the most artistic manner in my power.

Knowing positively that I can build a monument same as per sketch —

— for the sum of $10.000 dollars.

I have received accurate estimates as to the cost of the granite work, also the casting of the bronze.

For reference as to my ability and standing, I would name the following, Artists and Architects.

August St Gaudens, with whom I acted in the capacity of assistant for a number of years.

Carrere & Hastings, for whom I am modeling the Mail & Express Caryatids.

Mc Kim, Mead, & White, from whom I have number of commissions for the World's Fair exhibits.

Jas. H. Duncan, from whom I became the Brooklyn Arch.

I am Yours Respectfully
Philip Martiny
121. E. 17th St.

NOTED SCULPTOR, P. MARTINY, DIES

Pupil of Saint-Gaudens Victim of Paralysis—Previous Stroke in 1921 Ended Career.

Died ~~June 26,~~ 1927.

LEAVES MANY MONUMENTS

Doughboy's Statue in Greenwich Village and McKinley Memorial, Springfield, His Works.

Philip Martiny, sculptor of the World War monument in Greenwich Village, the McKinley Memorial at Springfield, Mass., and the statue of Vice President Garret A. Hobart at Paterson, N. J., died yesterday in the Montefiore Hospital, having suffered a stroke of paralysis on Saturday afternoon. He had been an invalid for six years as the result of a previous stroke and had been unable to practice his profession during that time. He leaves a widow and eight children. Plans for the funeral had not been made last night.

Mr. Martiny was by birth a Frenchman, having been born in Alsace on May 19, 1858, when that province was a part of France. Fascinated as a boy by the skill with which a sculptor, François, treated drapery, he asked how it was done. François plucked a silk handkerchief from the boy's pocket and tossed it on the table, and together they examined its folds. After working with François and in the studio of Eugene Dock, Martiny, at 20, came to New York.

Here he started as a decorator at $6 a day. Some of his work chanced to catch the eye of Saint-Gaudens, who at once sent for him, with the result that Martiny spent five happy years in the studio of Saint-Gaudens, aiding in several of the famous works of that master. And in later years Martiny told with pride of how Saint-Gaudens seized him by the shoulders to express his elation over the manner in which Martiny had treated part of the drapery of the famous statue of "The Puritan."

Establishing his own studio, which was long situated in Macdougal Alley, Martiny received many commissions. He did the figures on the Agricultural and Fine Arts Buildings at the Chicago World's Fair; the Soldiers and Sailors' Monument, "Peace," in front of the City Hall, Jersey City; twenty-four statues on the Hall of Records, Manhattan; the group called "The Allies," which attracted much attention during the World War, when it stood in front of the Flatiron Building; the bronze statue of a doughboy in Abingdon Square and another war memorial in Chelsea Square.

One morning in 1921 he woke to find his right arm and right leg paralyzed.

The sculptor lived at 103 State Street, Flushing, L. I. He was a member of the Architectural League, the National Sculpture Society and the National Arts Club.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Mayer, Constant
- **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:
Constant Mayer (1832-1911) was a French born American genre and portrait painter.

Scope and Content Note:
Letter to an unidentified man stating, "I reached New York Saturday after a very stormy voyage."

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 5	Folder 30	A.L.S. to an unidentified man	nd

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1298 Broadway
Oct 26

My Dear friend

Thanks for your kind welcome, I reached New York Saturday afternoon, after a very stormy voyage –

Remember me to your mother and also to Mrs Clement.

Sincerely yours
Constant Mayer

44

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Mayer, Frank Blackwell
- **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:
Frank Blackwell Mayer (1827-1899) was an American genre painter.

Scope and Content Note:
Letter to John Bohler thanking him for his check of 100 dollars in payment for his picture, "The Fiddle."

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 5	Folder 31	A.L.S. to John Bohler	Nov. 9, 1860

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Baltimore 9 Nov 1860.

My dear Sir,

It gives me great pleasure to acknowledge the receipt, through Mr Coale, of the check for $110 in payment of my picture of "The Middle" and to return you many thanks for it —

The picture only awaits the completion of a suitable frame which is promised me next week when I will send it to your address pr Express —

Pray presents my regards to Mrs Bohlen and to your sister and believe me

your friend,
H B Mayer Jr

John Bohlen Esq
Philadelphia.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – McConkey, Benjamin M.
- **Inclusive Dates:** 1846-1851
- **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:
Benjamin M. McConkey (1821-1852) was an American painter

Scope and Content Note:
1) Letter to Frederic Church regarding the vacation in the Adirondacks. Postscript signed by Thomas Cole mentioning a work entitled "Prosperine" and "The Mountain Ford."
2) Letter to McConkey's wife detailing the recent outbcreak of cholera in Paris. McConkey's friend, Whitridge, was supposed to arrive from Cincinnati on the 10th of May, therefore McConkey must delay his plans. McConkey also states that he is disappointed with the landscapes he has seen in Europe thus far.
3) Letter to McConkey's wife stating that he has met an American who speaks French and German who will accompany him to Switzerland instead of Whitridge
4) In a letter to his wife, McConkey describes the peculiarities of Paris namely the houses and apartments, the marriage customs, balls and garden parties.
5) Letter to McConkey's wife describing his trip over the mountains and landscape around Geneva, Chamonix, Mount Blanc, the Mer de Glace and Martiny.
6) Letter to Mrs. McConkey detailing his travles and the landscape from Grindelwald to Meiringen to Brienz to Berne to Thun. McConkey's enchantment with Switzerland begins to dim.
7) Letter to McConkey's wife stating his will to make a living while in the United States, although he considers that impossible. He also details what became of Whitridge, who has made Brussels his headquarters.
8) "The expense of living-want of confidence in the disposition of Frenchmen to fulfill their contracts punctually – a dislike of the French style of landscape painting generally, and the want of a good school in which to study have induced me to decide upon going to

Düsseldorf which I plan to do next week." McConkey describes his visits to Pere Lachaise, St. Denis, Napoleon's tomb, Sevres and the Palais de Luxembourg. War is pending between Austria, Russia and Turkey.
9) McConkey describes the Carnival before Lent and the consequences of a flood on the Rhine.
10) McConkey describes the prisons in Paris, the weather and his life in Düsseldorf. "To anybody used to the comforts of America the manner of living in Germany must be very offensive."
11) McConkey has sent four pictures to the Cincinnati Art Museum that week. He also describes a dinner he attended on the fourth of Jul. with a group of Americans.
12) Letter to McConkey's wife informing her of his schedule for his passage home.

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 5	Folder 32	A.L.S. to Frederic Edwin Church	Nov. 12, 1846
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Jun. 12, 1849
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Jun. 28, 1849
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Jun. 31, 1849
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Jul. 14, 1849
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Aug. 18, 1849
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Sept. 3, 1849
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Oct. 2, 1849
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Feb. 16, 1850
Box 5	Folder 32	A.L.S. to Mrs. McConkey	March 18, 1850
Box 5	Folder 32	A.L.S. to Mrs. McConkey	Jul. 13, 1850
Box 5	Folder 32	A.L.S. to Mrs. McConkey	May 23, 1851

Catskill Nov. 12 1846

My dear Church

You expressed a desire in your letter to Mr Cole to hear from me, and at the joint request of the family here I shall visit you with a page or so — The summer passed here very unpleasantly to me as sketcher on account of the great heat and I had done very little indeed when the fall arrived — During the month of August Sidney made a tour through the Adirondacks of about 3 weeks duration and on his return gave us so glowing an account of the beauty and sublimity of the scenery in those regions that Mr Cole Mr Noble & my self determined to go up and see the land ourselves

We made but a short visit, only 2 weeks part of which the weather was very unfavorable for sketching — We satisfied ourselves however of the great claims of the scenery upon artists in our department

Its chief features are, the numerous beautiful lakes of which there are about 100 in all this region varying in size from 1 to 20 miles in length, the lofty and picturesquely shaped mountains, and the undisturbed forests teeming with the accumulated solitary grandeur of all the ages — We had only 3 or 4 days of fine weather, to devote to this great storehouse of beauty, where the last man, that is

'46
McConkey
Cole

5

CATSKILL
NOV
13
N.Y.

F. Church Esq
Hartford
Connecticut

Thomas Cole
Am artist
1801–1856

Comballe Aug 18. 1849

My dear Sister My last letter was written or dispatched to you I believe from Grindelwald about the 2d of August since which time I have been almost constantly on the go - I meant to have written to you before but it has been impossible to find the time - from Grindelwald my route took me to Meyringen visiting the Glacier of Rosenlaui en passant - I particularize the trip because you can then follow it by the aid of Bartlett - The valley in which Meyringen lies is one of the finest I have seen, (that is of the small valleys), which is not however saying very much for it - I find them generally sufficiently uninteresting - In its neighborhood is the fall of the Reichenbach, one of the most celebrated in Switzerland, but not in the least comparable to the Katerskill - To complete the interest of a waterfall it should occur in a wild and picturesque glen, a thing which one scarcely ever sees here - From Meyringen I visited Brienz on the lake of that name - The lakes are all beautiful, but are totally destitute of islands which make the great charm of our lakes - From Brienz I passed to Lake Thun which is considered the finest of them all - and I think justly It is about 25 miles long and its shores offer every variety of scenery - Shores rising with gentle acclivity and covered with luxuriant copses from which peer the white cottages with the red-tiled roofs - secluded nooks where quiet hamlets sleep in the late dawn and the shaded noon and the early twilight - while throughout much of its course the great mountains rise perpendicularly thousands of feet out of the lake, so abruptly as to leave no shore -

the Dukes of Savoy and often served as a prison. We went into the bed room of the Duke & Duchess and saw part of the bedstead on which the Duke slept, the posts were quite modern in design - The floors of large rough boards - The walls were plastered about as nicely as our "first coat" - and from the construction of the large fire place I suspect the Duke had to wipe the tears from his eyes very often, nor did the Duchess fare much better - The dining room was also the kitchen and is now stored with some cannon - We saw a trap door down the steps leading from which imprudent individuals who dreamed of liberty were invited to descend - there were only a few steps however, and then the rest of the descent consisted of a fall of about 50 feet - Had the pleasure of seeing a beam from which some were hanged - a post to which others were tied and then burned with hot irons, the post still exhibits the marks of the burnings. We descended into the dungeon deep and dark, where Bonivard was confined (Prisoner of Chillon) There were the "seven pillars of Gothic mould" in one - opposite is the ring to which he was chained by a chain 4 feet long, he could only take 3 steps forward and then backward, and there are the 4 foot prints worn in the solid rock - There also out in the lake were the little isle with its 3 tall trees - Upon the whole the most interesting place I have seen yet - Now I am 3 days from Paris where I hope I shall be rejoiced by getting letters from you - You and the dear children have scarcely been out of my mind day or night for weeks past - A few nights ago I dreamed that Willie was very ill, and the dream has been haunting me ever since - I learn by the papers here that the cholera has abated in America but I have yet to learn who have been the victims - Love to all at home and all friends - I shall write you as soon as I get to Paris -

Your affectionate husband B. W. Wells

Turned -

Comballe New-York & Norwalk bills-
Aug 18th 29.

GRINDELWALD

Aug 18th

686

PAID
LIVERPOOL
AUG 18 1858

5

Mrs B. M. Conkey.

10th Letter
B...

Cincinnati

Etats-Unis
d'Amerique

Pr. Liverpool
Angleterre

Cambelle

Steamer

abundantly dispensed was of a high order I am unable to say not being sufficiently au fait in the german to appreciate it – All classes of society participate in this outbreak – At the balls the scene is perfectly demoniac – Large halls are filled with maskers almost to suffocation whirling through fantastic waltzes in the wildest confusion the grotesque dresses adding a sort of horror to the mad riot – They dress just like our Earthquakes – Cupid is said to do a great deal of business in these three days – That of course I dont know anything about as I dont understand the language – This is too far north for Carnivals – At Rome and Venice and Naples it must be a glorious sight It seems ridiculous to spend so much time here instead of enjoying beautiful

Dusseldorf
Feby 16 1850.

My Dear Hester

It is now four weeks since I received your last and I hope by the steamer whose mail will be delivered here next week to hear from you again – I write now because I must mail this letter before the next mail arrives or else it will not go for two weeks as the steamers only sail once a fortnight – I have little of interest to tell you; my health is better than when I last wrote but in consequence of the most atrocious weather that ever was I still have some remains of the attack of rheumatism I had in December – We have had quite a flood on the Rhine all the towns along the

I have not received any Cincinnati papers so I presume you have forgotten to send any. I wish you would ask James to mail one to me occasionally it is necessary to pay the postage as with letters. Do you get the Art Journal Mr Stetson promised to send them to you. Also did you receive the Nat All print for 1848? If not Anthony is the Agent — I suppose by the time this reaches you you will be preparing for your visit to Balt I hope nothing will prevent it, and that you will find it agreable to make a long sejour —

Did you mean to say that little Amy was not so pretty as she used to be? Tell me how she looks, who she is like? being a girl she ought to speak very well now for she is two years old to day. and Willie will be six in June — It is a great deprivation for me to miss all the infancy of our children, to say nothing of leading such a homeless life — The fates are against me — I wish I could sing there's a good time coming The best time I anticipate is the time when I shall be at home again and I shall use every effort now to make it the last time I shall leave it — This is the only consideration

river was more or less under water
Dusseldorf to a large extent – It was
not quite so interesting however as Cin-
cinnati under water. I believe there
has been a great deal of suffering –
at least we are constantly called on
to subscribe to this, that, and the other
thing for the benefit of the submerged.
A short distance below this place a farm
house in which a great number of persons
had taken refuge was surrounded by
water and while in this condition took
fire and 18 persons perished either by
fire or water – The Carnival has just
ended – it ends with the beginning of Lent
and during the last 3 days the peo-
ple abandon themselves to the wildest
extravagancy in fun and frolic. The
maskers parade the streets during the
day and at night resort to the balls
where they dance all night till broad
daylight and go home with the girls in
the morning – At Dusseldorf there is
little to be seen except the balls
which I found only moderately entertaining
At Cologne it has been the custom to
keep the Carnival with a great deal
of pretension – More that at any place
in the North of Europe except Paris
This year it was not so good as usual
political trouble interfere with all
these things – I went up to Cologne
on one of the days – There was a great
deal of "noise and confusion" The streets
were full of people in masks and
dominoes. The prevailing idea seemed
to be for the men to dress as women
and the women as men and above all
things to be as dirty and ugly as poss-
ible – Whether the wit which was

that makes my European trip anything but intolerable to me — I hope however before I get home to have a little pleasure in a flying visit which I trust I shall be able to make to Italy —

Do tell me what you are all doing at home — and pray write oftener if you only write a sheet of note paper at a time — It wont take but half an hour every two weeks to do that — Remember me to Grandpa, Aunt, Mr Stan and all the family — And tell the little children that I love them and so I do you dear Mary

Good bye
Yr Husband

Italy — but it is best for me I know — I am making improvement in painting and I do not doubt that this is the most favorable place in which I could have located myself about the end of March when the French Steamers commence running I shall send some pictures to Cincinnati I wish if you see Mr. Sletzer you would tell her that I have not received any answer to my letter to her She may have written and the letter not reached me. I have heard of the unfortunate death of Mr. Perkins — Cincinnati certainly could not have sustained so great a loss in any other man and to his friends such a loss is immeasurable It is a great public Calamity —

via Liverpool

9/11 G Feb. 16th 50

Paid to book post

16 No Letter

Mrs B. M. McConkey

Cincinnati

United States

America

PAID GM 2 FEB 1850

PAID 6d 10-10

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Dusseldorf July 13/50

My Dear Hester –

I have just rec^d. father's letter of June 24th. It is I think more than three months since I have had a letter from you. I hope you will not write any less often than formerly because there are others in Balt^o. who will write to me. Father is so exalted in praise of the children that I suppose they must be most elegant and accomplished small people – a German who did not speak very good english asked me how many children I had – "two" – "a man and a wife?" said he – I told him yes – You say but little of Willie in your letters tell me how his health is and whether he has quite recovered

an artist an acquaintance of our folks in Balt: He comes to Dusseldorf –
The Americans celebrated the 4th July by eating a Dinner to which we also invited a few Germans – among the rest Herr Freiligrath one of the most celebrated of the German Poets – a republican, who has suffered imprisonment &c. I presided on the occasion with distinguished éclat – proposed a number of able and eloquent toasts which were enthusiastically received and drunk with astonishing zest – of course I maintained my reputation for sobriety, but felt it a duty which I owed both to the noble art of poetry, and to the cause of liberal institutions in Germany to accompany Herr Freiligrath to his abode, as he appeared to entertain some very contradictory notions as to the precise direction in which his residence lay from the scene of festivity –
I have three letters to send by this mail and as I hope to have to answer one from you next week I send a short one this time Good bye dear Hes love to the children and all yours &c

his strength – Is his imagination as perfect as it used to be – you remember the extraordinary turn he had for romancing – I think it was not so vigorous after his illness – Can he read yet – There is time enough for that – but if he chose to learn it would be a source of diversion to him – Amy I take it developes herself in a manner sufficiently precocious not to need any stimulants – I presume she has no ideas whatever in reference to me – It is a great deprivation to me not to have seen either of the children at ~~their~~ age – Father says that Aunt is expected east shortly If so she will doubtless return home with you – but I should be sorry if you did so before the Autumn, on all accounts – The weather is quite cold here at present – I am not sufficiently warm with a flannel shirt and two pairs of drawers on –

This week I have dispatched to the Cint: Art Union 4 pictures – It seems by the official communication which has arrived at last that it was neither for 1 of $300 nor 3 of $100 – but for 1 of $150 Still I think they will buy them all – price $325 – I shall finish the large one I had commenced for New York – then paint the Germany and leave for Italy which I shall only visit, making some sketches – and then return home – I shall have completed a large quantity of work this year – and certainly I have laboured hard – and shall do so, as long as I remain here – My health is improving, but my Dr says would doubtless be better if I was further south – I rec: the other day a note from Mr May who was in London

via Liverpool

July 31 1850

22nd Letter. Mrs. B. M. Bailey

[illegible] Street

Baltimore

United States of America

fowd

Geneva 14th July 1849.

My Dear Sister

I reached here accompanied by Mr. Daniel a young American whom I believe I mentioned to you in my last - after ~~[illegible]~~ two days in a diligence having had a very disagreeable ride through heat and dust until we reached the Jura Mountains on this side of the town of Dijon in France which you will find on the map - Once among the mountains I began to feel at home again. You may follow my course by consulting Bartlett's book. The descent from the Dôle, on of the Jura chain, was most charming. The valley of Geneva is certainly one of the most beautiful upon which the eye ever rested - Lake Leman (Geneva) as placid and as blue as the azure overhead reflected as in a mirror the grand old hills that hold her in their kind embrace - and as we looked the cloud-curtain was rolled up, and Mont Blanc his silver hair touched by the setting sun with rosy light, towered in his majestic repose, smiling a kingly welcome to his proud domain - All at once we found ourselves on ground made classic by a thousand associations, rich in numberless beautiful memories, soliciting all our thoughts, and challenging our admiration by tradition the most touching, and a presence the most majestic - There was but one thing wanting, namely, that my pleasure should be shared by you & the little my, for as it was the first time that I have really felt happy since I left home, my first thoughts were of home - Geneva is rather an uninteresting town but the environs are strikingly beautiful, and if one were surrounded by sensible americans this would be a

Martigny east of Lake Geneva -
July 21. 1849 - Yesterday we took a Guide and Mules and paid a visit to the "Picux Monks at St. Bernard" - the route was sufficiently picturesque; and the day in the early part very fine - In the afternoon however it rained heavily wetting my friend thoroughly - and me through the pantaloons drawers & boots only, as I had an oilled silk coat. On our arrival at the Hospice we discovered to our great annoyance that we had forgotten to bring our bag with a change of clothing, so as it was Friday we ate a dinner of fish & nuts and got to bed as soon as possible - The place is dreary and desolate offering little that is pictorial. The interior of the building so far as it was shown us was of very little interest - Indeed the only attraction seems to be the Dead House which contained 20 or 30 bodies of persons who had perished in the snow through many years - It was through this pass that Napoleon marched his army immediately before the battle of Marengo. Tomorrow we direct our steps towards the Oberlands of which I shall give you some account in my next - which will be mailed about 2 weeks from this time - I shall reach Interlaken in a few days - to that place I requested all letters to be sent which should reach Paris within 2 weeks after my departure - I trust I shall hear from you there; I certainly ought to - Our dear little children have been so constantly in my mind the last few days that I feel half a fear sometimes that something may have gone wrong - It is not strange that I should be anxious about all of you, since I have had no news from you later than 3 months ago - Before I left Paris I bought from a Merchant of laces who was at Mrs Montague's a little collar, which I requested my friend Mr Stanton one Sec. of Legation to envelope and direct to you, and send to New York if he had an opportunity. I hope you will get it - It was very pretty and cost $3 - Give my love to all at home, and all the friends whom I have named to you before. Tell Willie that Papa saw the dogs at St Bernard - Yr aff. husband
Good bye dear Mrs - I hope you would be as glad to see me to-night as I would to see you B. M. McCauley

146

good Contents

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Mrs. B. Mc. Mc Conkey.
Care Mr Starr
Cincinnati
Etats-Unis
d'Amerique

637

par Steamer
par Liverpool
Angleterre

Paris June 12. 1849

My dear Hester -

I did not write to you last week because at the time for closing the American Mail, the Cholera was raging with great violence, the deaths amounting to nearly 1000 per day, though the number reported was much smaller. I did not like to send a letter off in the midst of it because while it was so very bad every one's life is to be considered in danger. On Friday last the 8th it was the most destructive, as many as 1500 cases of death being spoken of tho' it was probably not so great. In the afternoon of that day there was quite a thunder storm, and from being very hot the weather suddenly became very cold, so much so that I had to put on 2 pairs of drawers to keep warm. Since that day the number of cases has been decreasing rapidly, though there is much of it yet probably 200 cases p. day. There has been more or less of it here for 3 months yet notwithstanding the great mortality of late the proportion of deaths to the population in that whole time has been but 1 in 100 -

I have rec'd no letter from you since that of the

help to undress little Amy and put Willie to bed. When I was at Catskill I was seldom homesick. Here I am never any thing else. I have been on the point of packing up and going back several times; partly because I have really been sick, and partly because I so often am utterly alone. At Catskill it was always pleasant and there was always company. Mr. Montan's kindness is unabated, since I last wrote I spent 2 days at the Chateau "Petit Val" and tomorrow I go again. Still pleasant as it is, it is not home. I am told there is commotion in the city now and I am going out to see what it may be. Have returned. Several thousand persons have been collected near the chamber of deputies, for some hours, under great excitement growing out of the Italian question. As yet there has been no outbreak, and every military precaution has been taken to prevent it; but it is impossible to predict what an hour may bring forth. I am within 100 yards of the Tuilleries from which the people have been excluded and which is to be garrisoned with troops to-night. What strikes me as peculiar is the great quiet of a French crowd which consists both of men and women, seemingly pleasant enough, but ready as every one knows to break out in a moment into the wildest frenzy. One of my lady fellow passengers from New York has just sent for me to sleep with her, that is in one of her rooms, because she is alarmed. As she is a very pretty lady, I think I shall go. 13th. The night was quiet but to day there is great uneasiness and the massing of troops. I feel somewhat unwell and am just going out to Petit Val again for a day or two. No letters from you to day.

I am weary of the turbulence. Still Willie is perfectly happy he loves him dearly and thinks of him many often. I hope he is a good boy and remembers his dear mother. Give him a thousand kisses from me and only wish I could give them to you.

Paris June 12th 49.

Paris June 12th 1849

1/5th Letter

PARIS
13
JUIN
49

PAYO
14 JUIN
1849

B. M. McCorkle

Cincinnati

Etats-Unis

p. Steamer
via Angleterre

Paris June 28 1849

My Dear Sister

It is 2 weeks since I wrote last and yet there is no letter from you, nor have I received any from Baltimore.

It is six weeks since I heard from you and then your letter was dated the 20th of April more than 2 months ago. I might have heard from you every week if you had just kept on directing to the same address. I have hated to leave Paris thinking that [illegible] I might have a letter from you and knowing that it must be 2 months after I leave before I get another. Whitney has not arrived here yet. I understand that he left Cincinnati on the 10th May, and I have seen the name W. Whitney as passenger on a London packet which sailed on the 30 from New York. I do not understand his movements, and do not propose to wait for him any longer. I leave here next week with an acquaintance I have made through Mrs Montiard. He is an American speaks French and German and goes to accompany me.

amount of adventure on Cincinnati. On the other hand I have not had a decent drink of water since my arrival. So far my conviction is that for comfortable living, there is no comparison between France & America. I might hold a very different opinion however if I knew the language and the people perfectly, and had plenty of money and my wife & babies here. The dear little ones, how often I think of them, and whenever I do how glad I would be to have a good excuse for going home immediately. I saw some pretty toys yesterday and wished much that I could send some to Willie & Annie. It does seem so hard that I cannot hear from you & them. I think you must have written and the letters have probably miscarried. I will give you the present address again lest you should have lost the other.

Care of Messrs Greene & Co.
28 Place St. George
Paris.

I wish I had written to you to direct to me at some point in Switzerland but it is too late now, as I hope to return before a letter could reach me there. I however shall write to you all the same. And you must continue to write to me at Paris. Before I start which will be about a week from to-day I shall send you another line. Don't forgetting that you must pay the postage on your letters to N York and say in one corner "per steamer". Remember me especially to the Stetsons when you see them which I hope will be often for Mr. Stetson likes you very much. Give my love to Aunt Martha and the rest. I shall write a little letter to Willie next time. Good bye dear Hat I think of you always. yrs ever

R. M. McC.


LIGNE-DE-ROUTE
JUIN
54

Paris June 28th 49.

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5

Mrs. B. M. McCord

Cincinnati

Ohio

Etats Unis

6th Letter.

Pr Steamer
à Liverpool
en Angleterre

Paris June 31st 1849

My Dear Hester

This is the anniversary of our wedding day so I shall spend part of it writing to you. Since my last I have seen but little that would be interesting to you having been engaged preparing for leaving Paris in a day or two. This will be the last letter I shall send you from Paris until my return. Whitmore has not made his appearance and I do not know when or even if he is. Mrs Binney has a letter saying that he was to have left Cincinnati on the 10th of May – I shall wait no longer. I am to be accompanied into Switzerland by Mr. Daniell from Georgia whose acquaintance I made through my friend Mrs Moultan. He speaks French & German perfectly well & is in all respects a good companion. I go alone and I assure you exceedingly to be at last with you.

I will give you some of the peculiarities of Paris that first present themselves to a stranger's eye. The houses are all built of a light coloured stone, very compact, of great durability, no yards except a small court about 30 feet square round which the house is built – the lower story especially in the business quarter is appropriated to shops but there is always a large entrance into which a carriage may drive, at one side of which sits a porter or portress called the Concierge, who keeps the keys of the rooms whenever the occupant goes out – over the doors of almost all houses you see furnished appartments advertised, tho' they are in a fur easy let unfurnished. An Appartement consists generally of a bedroom, an eating room, which is also a parlor and sometimes a dressing room and an

public gardens expecting only to hear a concert. But when we got there we found the place had been recently consecrated to the dancing muse also; the dancing being of a most liberal character. It was allowable for Madame to be seen there but very most appropos for the young ladies. I accepted an invitation and celebrated the fourth of July by dining yesterday at Mr. Hamilton's Château with Mr. Rush's (the minister) family and some other American. The dinner was simple but very tastefully served. Madame having $5.000 worth of silver. A superb flunkey in livery waited upon our little party. After dinner some of the French neighbors came in including the Hottinguers the bankers, and there was a little dancing to the piano. ~~After dinner~~ At about 11 O'clk we, i.e. Myself and a friend started for Paris, a distance of 12 miles which we accomplished at 3 A.M. the driver having lost his way and taken us the Lord knows where. There are no letters from you this week, which is another disappointment to me. You see I am determined to keep up my side of the correspondence. I am glad to see by the papers that the cholera has greatly diminished - or rather is not so bad, as it has been was reported to be in America. I hope you will all keep your health. My next letter will date from Switzerland. Don't forget to remember me to all the friends I have named to you before. Give my love to Grandpa, Aunty and all the family. I send you a thousand affectionate thoughts dear Hes. and if anything should happen to prevent my painting that Diorama, I believe I shall come home as soon as I finish the Swiss trip. I assure you I am regularly homesick. Kiss the little one for me. I send a letter to Willie

Your ever
B. W. W. Conkey

July 5th 49 Lane P.A.
8 yrs Letter

Mrs. B. M. Mc Corkey.

Cincinnati

Etats-Unis

par Steamer
via Liverpool
Angleterre

in germany must be very offensive. The houses are not large and yet almost always more than one family occupies the same house though one is able to rent the whole – I am not going to change my appartments for the sake of better light I take 9 rooms in a house for which I have to pay $66 a year – I am obliged to take the whole but think I shall let part of them – besides I have only taken them for 6 months and do not know that I shall want them so long – It costs as much more to furnish 3 of them for the same time –

We heard here that Fanny Douglass was to be married this winter and I doubt not that before this time the deed is done – She has known the lady long enough to venture upon the rash act without much misgiving, and as she has a very nice little fortune he may be a

Dusseldorf

March 18. 1850

My dear Hester

Your's of the 1st February post marked 4d reached me only 2 days ago and I reply to it by the 1st mail I wish you would ascertain from some one (Fanny can do it) what are the days of departure of the different steamers and write in time for them your last letter probably remained in the New-York office 10 days — It came by Bremmen and it will be better to direct them p/ Bremmen because the postage is a little less to me – However upon second thoughts as the Liverpool Steamers run every week in Summer and the Bremmen only once in two weeks you had better send by them marking p/ Liverpool on the envelope then I shall get them with

less delay. I believe I shall have to subscribe to a Cincinnati paper or go without any. I should like to keep the run of things going on at home, especially of all the new scenes invented - What is this electro-biology? as to its killing a boy - why what is a new scene good for unless it can kill or drive crazy a few people It would not pay at all otherwise. In this country they would be very apt to administer capital punishment to the professor; but we manage these things in a more liberal manner - do do the French - the other day it was proposed to send a large number of convicts to a certain prison in Paris but as it was suspected that the unhealthiness of the place would endanger their lives it was decided to send only a few at first to try the effects -

Well we are getting towards the end of winter and such a winter - there has not been more than one clear day in two weeks - Rain - rain - rain - The winters are mean very good here but the oldest inhabitant has been dumbfounded and all antecedents bad winters put to shame by the last - I presume however the spring and summer will make amends for it. I wish you could enjoy the cool nights which follow the warm days of summer in this country - If you get Balto. as I hope you will, you will at least escape the fleas - I mean mosquitoes - you ought on that account alone to remain there till Sept. People here ask me why I dont bring my wife to Dusseldorf and I have to tell them that she would not stay ten minutes here, and I dont believe you would - If any body used to the comforts of America the manner of living

pt Liverpool Steamer

9/6 Cd

March 18, 1850

17th Letter

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NEW YORK 7 APR 4 CENTS

DUSSELDORF 15

Mrs B. M. Corbett

Cincinnati

United States

America

London May 23. 1851.

My Dear Nestie -

As I found that none of my letters appeared to reach you I have not written for the last month. I have been here 8 days and have just rec.d the necessary funds to enable me to pay my passage home I leave in the Pacific on the 28.th and shall therefore be in N.Y. on the 8.th of June Willie's birth day - All the Brewers Springers Taylors & Groesbecks have just arrived and are stopping at the house where I am - from them I get the only news of you I have had for 8 months except through one letter from father - I am glad to hear from them

that you are looking remarkably well, quite fat indeed - I shall keep all the news I have to tell until I get home which will not be long now - Griffin Taylor came from Cincinnati to Liverpool in two weeks it is possible to make the trip in twelve days -

Love to the Children Aunt & all

Goodbye dear Mrs

Yr. aff. hbd.

B. M. McC -

Paris Oct 2. 1849

My Dear Sister

I did not write to you last week because I was very tight living & moreover I had a very long letter to write to Father and I also wrote to Mrs Stetson as I had promised to do. I wrote to you 2 weeks ago. I have not received any letters from you or from Balt. since the day I arrived in Paris - about a month ago. That is too long dear Mrs I ought at least to get one every 3 weeks. I hope I may receive one by the mail tomorrow - I presume the delay may be occasioned by you not hearing from me so regularly from Switzerland. The expense of living - want of confidence in the disposition of Tradesmen to fulfill their contracts punctually - a dislike of the French style of landscape painting generally. and the want of a good school in which to study have induced me

of Paris all disappoint the stranger - In the royal vault in St Denis lie the bodies of Louis 16th & Marie Antoinette who were beheaded you know during the old revolution - I have also been favoured by the kindness of the son of the Architect with a sight of the great tomb of Napoleon now in progress of building - It is in the church of the Hotel des Invalides in a small chapel of which lies the body of Napoleon - The tomb will be much the most magnificent thing of the kind in France perhaps in Europe. I cannot give you any idea of it as it is very complicated & extensive -

Yesterday I visited the famous manufactory of porcelain - It is at a little town about 5 miles from Paris - There is an extensive museum containing a collection of the china porcelain & pottery of France and all other coun-
-tries

to decide upon going to Dusseldorf which I shall do next week. Whitridge will accompany me - When I get there I shall immediately send you my address. It is 2 days travel from Paris -
I cannot tell at present how long I shall remain there but it is probable that it will be the only place in which I shall make any long stay whilst I am in Europe - I must tell you something about the Paris lions, they are most of them sufficiently docile upon a near approach - I visited Père la Chaise the most celebrated of the Cemeteries of Paris - It is situated immediately in the suburbs of the City of which and the surrounding country it commands a fine view - It contains about 100 acres walled in and abundantly adorned with Trees - It is litterally filled with Tombs the most of which are vaults looking exceedingly like little houses - They are built with great regularity immediately upon the walks and it may with great propriety be called the city of the Dead. It has not a fine effect and altho there are quite a number of fine monuments they are not sufficient to give character to the whole - The eye is wearied with such a world of marble - And upon the whole I very much prefer Greenwood. I also went to a little village a few miles from Paris called St. Denis. It contains a very handsome church in which are the tombs of the kings, queens & princes of France they are very numerous and imposing - Upon each sarcophagus lie the effigies of the King & queen in whose honor it was built. They are mostly in royal robes and so they look royal; but in a few cases they are naked, and then they seem only plain men and women - Here grandeur perhaps is feasible but in an so much governed by clothes that it is difficult to find them so. The church itself is altogether the finest that I have seen - indeed the Churches

next sunday I am going to visit Versailles the greatest of the Parisian lions tho. it is not in Paris but about 12 miles off - It is the most magnificent of all the palaces and contains the best pictures - In my next I shall give you some account of it. The mail is not yet in and I shall have to send this off without hearing from you this is the 3.d letter since I have had one from you - So that you will not have to accuse me of being a bad correspondent - Give my love to all the family - I hope willie is growing to be a more obedient boy: Kiss him for me - and little Amy too - the dear little thing she will not be able to understand anything about me and I shall be as a perfect stranger to her God bless dear My -

yr. affectionate Husband

-tunes. This was really an interesting exhibition. It contained an immense number of models for vases, statuettes such as you have seen - studies of birds and animals which are transferred to the article to be ornamented by excellent artists - There were a great many fine large pictures executed upon porcelain I have never seen so much that was beautiful in the same space of time Wish you could have enjoyed it with me -

I saw Mrs Barney yesterday she is going next week to Berlin where he has been for some time George Burnett is here taking pills - He has been going to Switzerland all summer and now it is too late - He is the slowest coach I ever

can saw - Whitridge got a letter from Mr Springer the other day from Brussels he was on his way home on account of the ill health of Mrs Chas Springer. I have heard nothing of Mr Bruce except that the whole party had gone to Constantinople This has been a favorite trip this year and I should have been glad to have made it if I had had time and money. Every body is in rapture with the beauty of Constantinople. Political affairs are very much unsettled yet - The affair at Rome is by no means terminated and may lead to great trouble there and here also. And now there is imminent danger of a war between Austria Russia & Turkey. Because Turkey refuses to deliver the brave Hungarian leaders who have taken refuge at Constantinople to the Emperor Nicholas who it is said will certainly hang them - It is a great infamy but that seems to be the order of the day in Europe now. I went two days ago through the Palais de Luxembourg which was the residence of Marie de Medicis wife of Louis 13th the bed chamber is still shown an appartement rich in paintings and ornamented panel work. The chamber of Peers is there also very magnificent - and I found there a gallery of paintings by the most distinguished modern artists of France many of them especially the historical pictures are of great merit -


LIGNE D'CALAIS
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Oct 2nd 219

Paris.

Mrs B. McCorkle

13th Letter

Cincinnati

Etats Unis

d'Amerique

W. Liverpool

Angleterre

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Paris Sept. 3d. 1849 –

Eh bien – here I am in Paris again dear Nes and delighted to find on my arrival two letters from you of the dates of July 9. and Aug 4. I do not know when they reached Paris and so cannot tell how long they were on the way – I suppose it possible to get a letter here in 3 weeks from the day it was mailed in Cincinnati. The days of the departure of the Liverpool Steamers are regular and you can ascertain what they are so as to mail your letters in time for them – I am glad to hear that at the date of your last the cholera had abated so much as to render me less anxious about you all nevertheless I shall still anticipate your letters with some uneasiness knowing that the danger is not yet passed – I think it strange that considering the violence of the scourge so few of our personal friends have fallen victims to it Nevertheless enough have fallen to make Cincinnati a sad place for all – There have been some few cases in Paris but not enough to create any uneasiness. I have letters from Father to the 23d July from which it appears that Balt. had escaped up to that time and I trust has since – My Swiss tour certainly improved my health very much I had no cough and but one or two headaches tho I walked a great deal and often under very hot suns – I find the air

gladly endure them if I was at home - Undoubtedly there is much to enjoy here and I would enjoy it as well as another if I was at work all day and free from all anxiety about my prospects - and above all if you and the children were here - For I am very lonesome - The few friends I have are very kind, but they take but little interest in those things which are most in my mind - I am now engaged in finishing up my sketches while the scenery is fresh in my mind, many of them are necessarily imperfect because I had to go over a great deal of ground in rather a short time - I have material for many pictures tho' there is much sameness in the subjects - ~~[illegible]~~ Willie must always send me a little letter when you write - Every time I look at the daguerreotype I regret that I did not get a better one of him - I can recollect his looks better without it - but I forget little day's - I only remember that she was sweet and pretty - and regret that I cannot see her playful tricks - It's hard that I cant make a living and stay at home - I have no pleasure in travelling and sight-seeing; and except to get among the mountains in the summer I have no particle of desire even to leave home - You must remember me to Grandpa - and all my friends particularly the Woodmans - Love to Aunt and all the household - I will write you very regularly

Good bye dear Ned — Yr affectionate husband

Sep 3rd 1849

Paris.

PARIS (E) 6 SEPT. 49

PD

Mrs. B. M. McCook.

Illi Ms Letter.

Cincinnati
Etats-Unis
d'Amerique

via

Liverpool
angleterre
Bt. Steamer

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – McCutcheon, John Tinney
- **Inclusive Dates:** 1898
- **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 Tinney McCutcheon (1870-1949) was an American cartoonist and caricaturist. He was also a correspondent during the Spanish War.

Scope and Content Note:
Autobiography, drawn from memory, containing many of the author's famous cartoons and sketches. McCutcheon devotes several chapters to this trip on the revenue cutter, "McColloch," which was sent around the world for service on the American Pacific Coast.

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 5	Folder 33	Autobiographical sketches	March 21, 1898

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Indian Ocean – March 21 1898

My dear Mr. Curtis –

I have just been reading the book by Henry Norman which you let me take before leaving Washington. It is full of good stuff about Singapore and China, where we soon will be, and it has gone the round of all the officers and guests on the boat. I am very sorry now that I didn't bring some more stuff on China, for the greater part of his book is on section where we shall hardly go. He paints a very dismal picture of most of the Chinese cities and has done good deal toward destroying my desire to see very much of the Celestial Empire, even if I had the opportunity. As it is we shall probably make only one or at the most two ports, Hongkong and Shanghai, and our stop in each place will be very brief. We are all eager to get to Japan, for it is there that we hope to have the most enjoyable part of the trip.

On the Indian

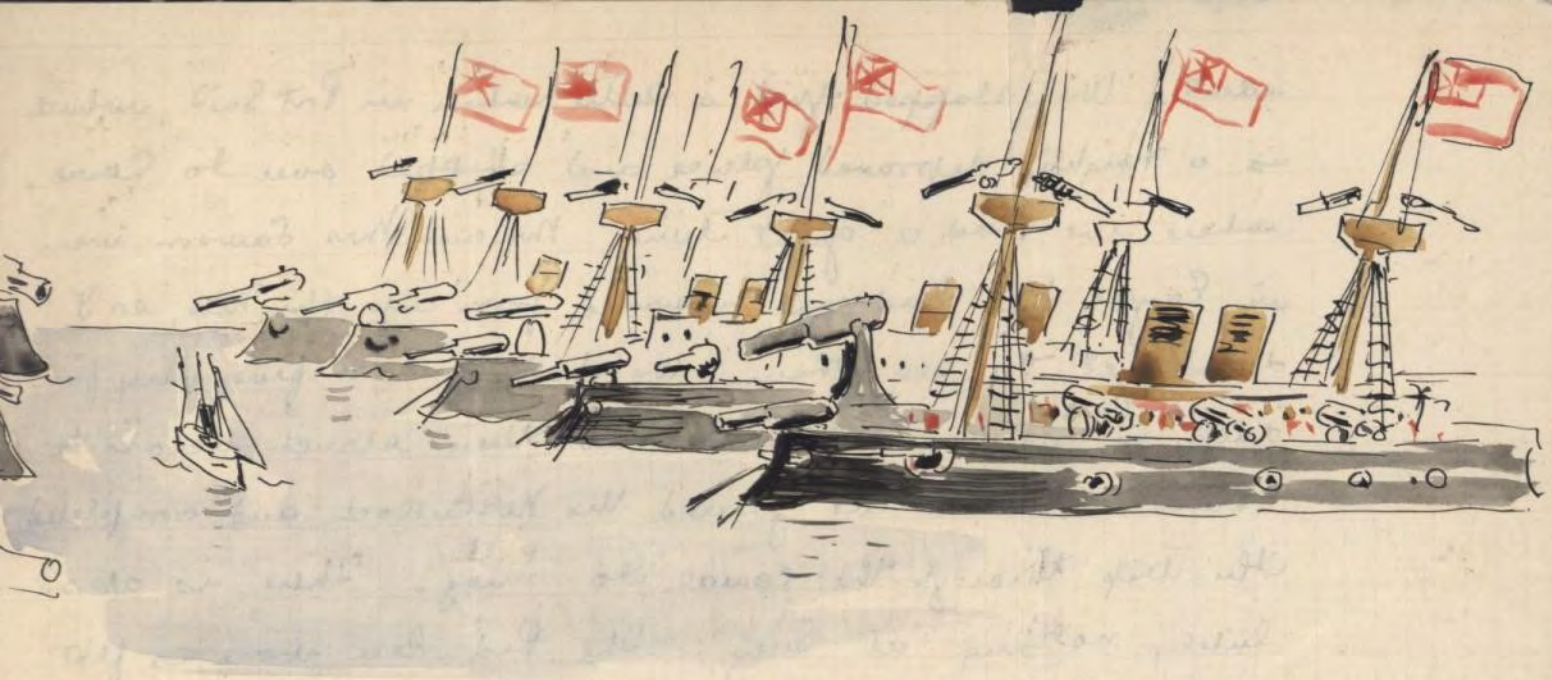
Up to this time we have had a most delightful time, and since reaching Gibraltar, we have been favored by phenomenally fine weather. Our Atlantic voyage was long, and bad from the minute we left Norfolk until 14 days later we got in Ponta Delgada. We had seven pleasant days on the island and then had

On the Atlantic.

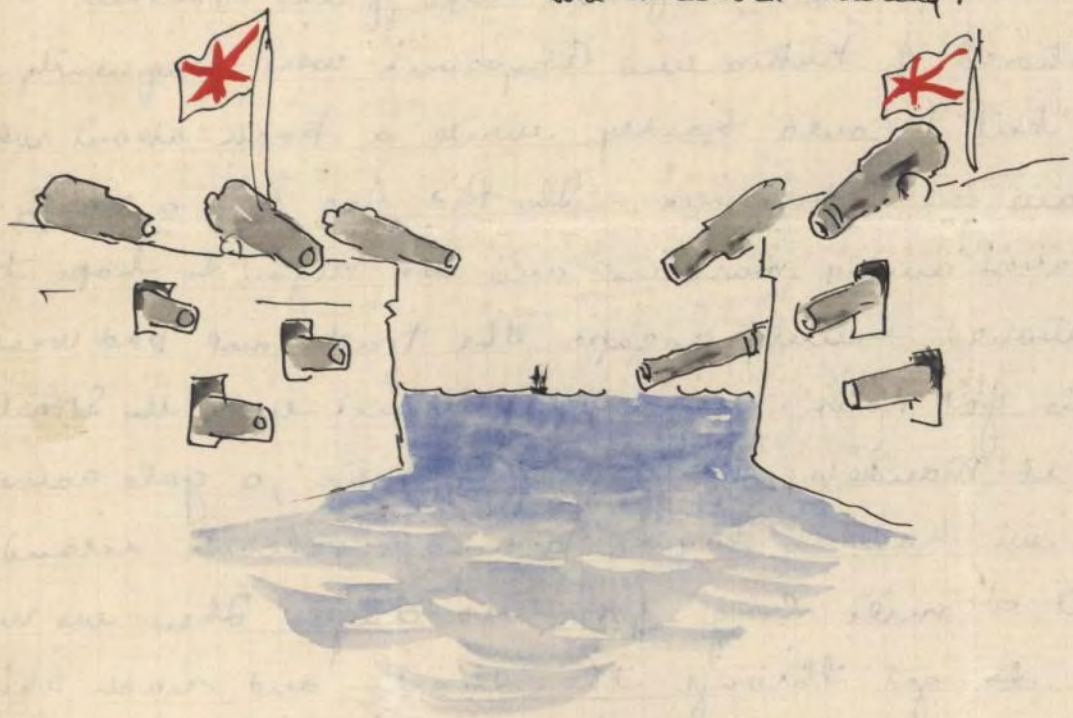
Types of the Orient.

five more bad ones to Gibraltar. I found everything in that section immensely interesting, particularly Tangier. Unfortunately I couldnt get up to Granada and Seville, but I look forward to doing that sometime in the future. In a trip like this, where a fellow gets within shouting distance of so many interesting places, and hasn't time to do all of them, he must necessarily be more or less disappointed a number of times. Still I think Gibraltar, with a little of Spain, and Tangier makes about as good a place to see three different countries in a short time as any place in the world. The Mediterranean was a dead calm during our five days to Malta and the latter place, which we looked forward to with almost no interest has been one of the most interesting places I've ever seen. We had six days there and the English soldiers were very good to us. Being on a government boat gives us a tremendous pull in the way of club privileges and invitations, and we find courtesies of that sort extended to us all along the line. I got lots of material in Malta, as I have at nearly every place I've been, and I hope some time to work it up. As I remember there has not been a great deal of stuff written on Malta, or at least when I got there, I was utterly unprepared for the place I found it to be. Mr. Harden and I are both writing for Chicago papers, and as a general thing he writes articles descriptive of the places, and rather historical in character, while I have tried to treat only such subject as lent themselves to illustration. From Malta to Port Said was another dead calm and steaming under those circumstances is simply

ideal. We stopped just a little while in Port Said, which is a mighty depraved place and skipped over to Cairo, where we had a great time. Mr. and Mrs. Lawson were in Egypt but had not returned from up the Nile, so I didn't get to see them. We had four or five very fine days in and around Cairo and then struck across to Ismailia, where we joined the McCulloch and completed the trip through the canal to Suez. There is absolutely nothing at Suez. The Red Sea was as flat as a pond for the first four or five days, with a full moon, and our first view of the Southern Cross. The shores of Nubia and Abyssinia were frequently in sight but I could hardly write a book about what I saw in Abyssinia. The Red Sea has a nasty reputation among mariners and we began to hope that we would entirely escape the traditional bad weather. As we got down toward the southern end, the Straits of Bab-el-Mandeb, or Straits of Affliction, a gale came up and we had to lay to behind a volcanic island about a mile long for two days. Then we managed to get through the straits and reach Aden. Aden is a queer place and looks like the bad lands of Montana, only bolder and more inhospitable looking. There is no vegetation at all and the rock is an old volcano. It suggest Gibraltar somewhat. We stayed there ~~of~~ six days, although the place isn't worth two, or at the most three. But a sailor got sick and had to be put in a hospital ashore and



English Vessels at the mouth of the Suez Canal -
with McCulloch entering.



Entrance to the Harbor at Malta -

that caused some delay. Then we left Aden and our first four days on the Gulf of Aden and the Ocean have been perfect - warm, smooth and clear. Today is the Equinox but there seem to be no signs of bad weather. Our accommodations on the boat are fine and the cabin mess is a congenial crew. There are five in the Captain's Cabin - Captain Hodgson, commanding officer, Colonel Sand, a wealthy Michigan man, Captain Ralph Phelps, a Detroit gentleman, Mr. Harden and myself. The officers are all fine men, some of them being Annapolis men and all of them being young.


Capt. H.


Ralph Phelps Jr.

The McCulloch is a good ship but her Atlantic trip was a fearful trial to a new and untried boat and nearly everything about her has been learned with bitter experience. There are some alterations which will probably have to be made when they reach Suez. She is the first Revenue Steamer to make the trip around the world - assuming that she will make it.


Col. Sand


Harden

What strikes me more forcibly than anything on this trip is the tremendous power of England. With the single exception of the Azores, every port we have touched has been under British control, and we have been passing a gauntlet of English guns and forts since we first reached Gibraltar. Gibraltar dozes on with its strength and apparent invincibility. Malta is simply a wilderness of ramparts and cannon, and its harbor was thronged with English warships while I was there. Port Said was full of them and it looked


Myself.

rather pathetic to see that France had only one cruiser and Italy a single boat. Aden was the same way - all English and it is beginning to dawn on me that Great Britain has deliberately studied the map, marked off all the good places and taken possession of them. Japan will be the first place we will strike where the English haven't moved in. And it is certainly true that wherever the British have touched, there has followed prosperity and order and a whole general improvement. I have lost a good deal of my hostility to them since starting on this cruise. They have been very courteous to us and have done everything possible to make our visit pleasant. The British predominance is particularly marked in the shipping. All the merchant ships we have seen, with almost no exception, have been British ships; and it is too bad to think that not since leaving America have I seen an American flag on a vessel except our own.

Naturally we on the McCulloch have been very eager to get news about the Maine disaster. It is like reading a continued story, because we are on land only about half the time, and while we are at sea, of course we can hear nothing. The very last thing I read before sailing from Aden, was a Reuter telegram saying that Spain had made friendly advances, saying that war under the circumstances would be a crime against humanity, etc, but the telegram ended up with the statement that the United States was actively getting on a war footing. So that's where the story has left off for us - just as the

Spanish Soldiers near Gibraltar.

English Soldier at Gibraltar.

Indian troops at Aden.

serial story stops at the point where the hero turns to face the gleaming, baleful eyes of the villain and his pals. We expected when the news first reached us in Malta that the McCulloch might be recalled, but the situation evidently is not as serious as all that.

I hope if there is to be war in the far East that it will come off while I am in the neighborhood. I'd like to do some war sketching if the paper wanted one for it.

I hope you are quite well. Please give my kindest regards to Mrs. Curtis, and to Mr. Suter, and believe me,

Very Truly Yours

John T. McCutcheon.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – McEntee, Jervis
- **Inclusive Dates:** 1886
- **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:
Jervis McEntee (1828-1891) was an American landscape painter and Hudson River School artist.

Scope and Content Note:
McEntee confesses to Mr. Skinner that he does not know the date of a biographical article, he describes his morning walk through the woods and an excursion on an ice boat with his nephew.

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 5	Folder 34	A.L.S. to Mr. Skinner	Feb. 22, 1886

31 WEST 10TH STREET
NEW YORK

Feb. 22nd 1886.

My Dear Skinner.

Arriving at my Studio from my weekly visit home I find your note of Jan 19th, presumably Feb 19. I have not the least idea when the biographical notice you speak of was written, for I have the very poorest memory for dates – You would have enjoyed a walk I took across the hills this morning and through the woods with an inch of new fallen snow on the hemlocks. I struck over to the river where I had the luck to meet my nephew with an ice boat and borrowing a friend's overcoat we flew over the river and back, I commandeering and steering the craft on the return, the first time since I was a boy.

Very Truly Yours

Jervis McEntee

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – McKim, Charles Follen
- **Inclusive Dates:** 1894
- **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:
Charles Follen McKim (1847-1909) was an American architect of the late 19th century.

Scope and Content Note:
Letter to Frederick MacMonnies thanking him for his visit to Whitsler. McKim states that he will be sending a photo. Lastly, he mentions that the MacMonnies sculpture, to be place in a library, will not be diminished by the size of the room in which it will rest.

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 5	Folder 35	A.L.S. to Frederick MacMonnies	Sept. 7, 1894

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McKIM, MEAD & WHITE,
160 FIFTH AVENUE,
NEW YORK.

7th Sep. 1894.

My dear Willie :

Many thanks for your letter and your visit to Whistler. I am now having a photograph made and will send it to him immediately. Please tell him that the building is to be opened this coming month and that the trustees have requested that we should have if possible some statement from him in regard to what he proposes to do, as since Mr. Abbott's visit to Paris in 1893 (18 months ago) we have not heard from him. I would send this directly to him but unfortunately have mislaid his address. Please have him understand that we do not desire to hurry him beyond the fact that "life is as short as art is long" and that "time is fleeting."

We have recently been in correspondence with Chavannes, who writes that he is commencing seriously upon his cartoons for the panels of the Staircase Hall.

I will send the photograph to you for Mr. Whistler as soon as I receive it. Please make my kindest regards to him at the same time.

At your request and by permission of Mr. Weld, the Sir Harry Vane was recently unboxed and set up on the site selected by you under the dome on the Special Library floor while its pedestal

7 Sept 1894

McKIM, MEAD & WHITE,
160 FIFTH AVENUE,
NEW YORK.

is being made, and you will be glad to hear that it is not diminished by the scale of the room and is still quite large enough. When finally set up it will be seen upon all sides and can be surrounded by a railing if you wish. This however may not be necessary. In regard to the material used in the pedestal, owing to the great weight of the statue in the centre of the floor, we have found it necessary to make the pedestal with a hollow core in order not to increase the load on the floor at this point, and I would therefore suggest, if agreeable to you, that instead of making it of stone veneer we use the dark green marble found near Genoa and sometimes called "Alps Green" in setting it up in heavy slabs, presenting when complete the appearance of a block. The color of this green will harmonize I think admirably with the green of the bronze, from which it is however sufficiently distinct. I have made the base as you wished low, 3'-4" high, conforming to and only slightly wider than the bronze base of the figure and of the general nature of the bases in Museums, which is what I gathered from your letter that you wanted. I think it will look well. Bowker, Torrey & Co., the marble men who have done the marble work in the Library, estimate the cost at $229. In case you do not like the idea, do not hesitate to state what you do want and I will attend to it to the best of my ability.

7 Sept 1894

McKIM, MEAD & WHITE,
160 FIFTH AVENUE,
NEW YORK.

F. W. M. (3)

The last touches are being put on the Library and the fountain is all ready to receive the Bacchante. I think I said before that we begin to move the books into the Library this week.

With kind regards to Mrs. Mac and many thanks again for your note, Hoping for a reply

Yours, as ever,

C. F. McK

F. W. MacMonnies, Esq.,

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Mead, William Rutherford
- **Inclusive Dates:** 1911
- **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 Rutherford Mead (1846-1928) was an American architect.

Scope and Content Note:
Letter to Howes Norris Junior for his autograph collection complete with an autographed note.

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 5	Folder 36	A.L.S. to Howes Norries Junior with autographed note	March 31, 1911

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The autograph you ask is an easy matter but the sentiment to accompany it is beyond me

Wm. Rutherford Mead

March 31 - 1911

101 PARK AVENUE

W. Rutherford Mead
June 1, 1917

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Melchers, Julius Gari
- **Inclusive Dates:** 1905, 1924
- **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:
Julius Gari Melchers (1860-1932) was an American artist.

Scope and Content Note:
1) File card with a biographical and content note. Price listed at 145 dollars.
2) Postcard of Melcher's work, "The Skaters."
3) Letter to William Bailey Faxon stating that Melchers enjoyed meeting him the other day via Cauldwell and is certain that the certificates for two shares are in the studio strong box.
4) Letter to Robert asking that he send four copies of his Italian poems and one entitled "Peace and War," which he plans to use as Christmas gifts.
5) Letter to Christian Brinton regarding the Century Club
6) Letter to Christian Brinton regarding a meeting of the Century Club on December 25th at 7:30. 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 5	Folder 37	Biographical and content note	nd
Box 5	Folder 37	Postcard of "The Skaters"	nd

Box 5	Folder 37	A.L.S. to William Bailey Faxon	Dec. 21, 1905
Box 5	Folder 37	A.L.S. to Robert	Dec. 14, 1917
Box 5	Folder 37	A.L.S. to Christian Brinton	Dec. 2, 1924
Box 5	Folder 37	A.L.S. to Christian Brinton with postmarked envelope addressed to Christian Brinton	Dec. 15, 1924 ; [Dec. 15, 1924]

Dec 2. 24

My Dear Christian -

After our conversation over the phone - I thought the matter over, and think the simplest method of having Zuloaga meet some of our painters - would be for me to give him a dinner at either the Players or Century Club. I have just made this suggestion to Miss Lydig over the phone - and we will set aside a day during the week between Xmas & New Year when I am sure to be in town - Of course you will be of the party. I hope you O.K my suggestion. am leaving now for Falmouth Va -

As always Yours

Elin Rutherfurd

GARI MELCHERS

FALMOUTH, VA.

FREDERICKSBURG
DEC 15
9 30 AM
1924
VA.

Dr Christian Brinton
The Players Club
Gramercy Park
New York City

GARI MELCHERS
FALMOUTH, VA.

December 15 - 1924

My dear Christian -

I wrote you a hasty note the day I left New York - shortly after our telephone conversation - to say that I was going to give a dinner in honor of Zuloaga at Century Club - on Monday Dec 29th at 7.30 and that I was counting on you to be one of us - Please send me a line to day that you will come -

As always yours

Gari Melchers

2nd/508 (8/10)

80 West-40th St.

Dec. 14 - 1917.

My dear Robert.

I want to make some Christmas gifts to friends of your beautiful Poems "Peace was" and of your "Italian" poem - and I do wish you would kindly have four copies of each sent to me as soon as possible. Enclosed my check for $10 -

Always your devoted and affectionate

Gari Melchers.

GARI MELCHER

Dec 50

Am arbitr

The Colonial
Concord, Massachusetts

December 21. 1905

My dear Mr Tryon.

Pray forgive me for the unnecessary trouble I have caused you. I am heartily ashamed of myself not to have remembered writing you several years ago about the sending of the certificates for my two shares, to Detroit.

I feel quite sure that they are carefully put away in the Stokes' strong box.

I very much enjoyed the pleasure of meeting you the other day, and I feel very grateful to Cauldwell for it all.

With best wishes for all the coming fête days. I remain my dear Mr Faxon.

Very sincerely yours

Jas Hutchens.

To Mr Wm Bailey Faxon.

Gari Melchers (1860-1932)

American painter

Excelled in genre pictures of Dutch peasant life, religious paintings + mural decorations

paintings in Metropolitan Museum of Art, National Gallery, Congressional Library, etc.

Two ALS + cover addressed in his hand

re: a dinner in honor of Spanish painter Ignacio Zuloaga

145-

"PHOSTINT"
TRADE MARK - REG. U. S. PAT. OFF.
MADE ONLY BY DETROIT PUBLISHING CO.

POST CARD

PLACE STAMP HERE

UNITED STATES AND CANADA ONE CENT

FOREIGN, TWO CENTS

GARI MELCHERS, N. A.
"THE SKATERS"

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

60527

THIS SPACE FOR THE ADDRESS.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Mignot, Louis Remy
- **Inclusive Dates:** 1857
- **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:
Louis Remy Mignot (1831-1870) was an American landscape artist.

Scope and Content Note:
Letter to Frank Elliott regarding a picture he painted with John Ehninger called "The Foray," which is something quite new in Art... "for it is the only thing of the kind that has been attempted by American Artists."

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 5	Folder 38	A.L.S. to Frank Elliott	Feb. 28, 1857

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New York Feb 28th /57.

My dear Sir

I am very sorry that I have not been able ere this to send a picture to Philadelphia. I have not been able to keep a picture they were all taken before I could finish them. I painted lately what I thought a good sunset for your city, but I was persuaded to dispose of it here. I hope to let you have a picture week after next and according to your suggestion will direct it to Mr Lambdin. I am about finishing a sunset at present which I hope will please you and will write again when I send it on. I will try and send an another in time for the exhibition. If you should visit Wash-

during the exhibition there I would beg leave to call your attention to a picture I painted with a brother artist. It is called "The Foray". The scene is laid in England in the time of Cromwell. It represents a band of Puritans returning home with pillage, after sacking. It is something quite new in Art and would like to have you examine it for it is the only thing of the kind that has been attempted by American artists. Mr Ehninger is the artist with whom I painted it. With many kind wishes I remain Yours very sincerely

Louis C. Mignot

Frank Elliot
Philadelphia

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Miller, Kenneth Hayes
- **Inclusive Dates:** 1949
- **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:
Kenneth Hayes Miller (1876-1952) was an American printmaker, painter and sculptor.

Scope and Content Note:
1) Letter to Maurice Bloch regarding the process by which Bloch can view and utilize some of his work. Miller states that some of his paintings are located at the Metropolitan Museum of Art. Postmarked envelope included
2) Postcard to Maurice Bloch regarding the name of the aforementioned color slide company.
3) Postcard to Maurice Bloch states, "The color slides in question were made from paintings selected by myself."

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

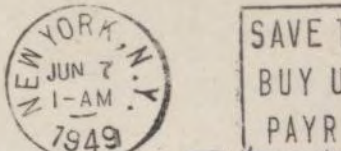
Detailed Description of Collection (Container List):

Box 5	Folder 39	A.L.S. to Maurice Bloch with postmarked envelope addressed to Maurice Bloch	Jun. 6, 1949 ; [Jun. 7, 1949]
Box 5	Folder 39	Postcard to Maurice Bloch	Jun. 9, 1949

Box 5	Folder 39	Postcard to Maurice Bloch	Jun. 14, 1949

Miller
30 E. 14 St.
N. Y. 3
N. Y.

CAVE THE EASY WA



Mr. E. Maurice Bloch

405 West 57th St.

New York 19

N.Y.

Mr. E. Maurice Block
405 West 57th St.,
New York 19 New York

Dear Mr Block:

I am pleased to hear through your letter of your courses on American painting, and I would be pleased to have something of mine appear on the screen with the others.

The Metropolitan Museum has slides of my paintings in their lending department, and some slides in color were made a few years ago which I thought remarkable. I have forgotten the name of the photographer, but he specialized in work of that kind for artists and you may know about him. His studio was in the midtown area. I hope you may find something satisfactory for your purpose, and without difficulty.

Sincerely yours,

Kenneth Hayes Miller.

June 6. '49

30 E. 14th St.
New York 3 N.Y.

The color slide company mentioned in my letter is the "American Library Color Slide Co." at 222 West 28th St

Kenneth Hayes Miller

30 E. 14 St.

NEW YORK, N. Y.
JUN 9
4-PM
1949

MADISON SQUARE
STATION

THIS SIDE OF CARD IS FOR ADDRESS

Mr E. Maurice Bloch
405 West 57th St
New York 19
N. Y.

Dear Mr Bloch:

Thank you for your very courteous letter. The color slides in question were made from paintings selected by myself.

Very sincerely
Kenneth Hugh Miller

30 E. 14th St. N.Y.3
June 14.

NEW YORK, N.Y.
JUN 14
5 30 P.M.
1949

MAD SQUARE
N

THIS SIDE OF CARD IS FOR ADDRESS

Mr. E. Maurice Block
405 West 57th St.
New York 19
N.Y.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Millet, Frank Davis
- **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:
Frank Davis Millet (1846-1912) was an American illustrator and painter. He is best known for his work as a war journalist for the Russo-Turkish War. Millet passed in the sinking of the Titanic.

Scope and Content Note:
Letter to "My dear boy," in which Millet states "My eyes have failed me and I don't write at all: - so I have a friend to write for me..." Writing for himself, Millet speaks of "our bohemian life which threw us who or what I am." Millet is most likely writing to Joaquin Miller with the hope that Miller will meet him in Rome at some point.

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 5	Folder 40	A.L.S. to "My dear boy"	Jan 31, nd

No 49 Via Gregoriana.
Rome Jan'y 31.

My dear boy:—

Your letter was read this morning and deserves a prompt reply.

You see my address at the head of the sheet, and when you come to Rome you may do one of two things: Either take a cab and come directly to my room and take possession there, or go to a hôtel and afterwards find me at the American Consulate.

It is evident that you will save money by coming directly to my lodgings;— I have another room elsewhere, so I can let you have one as well as not. I pay for the room

in question — a nice little carpeted den — 30 francs a month. My breakfast costs me 1.50 frs, and I lay down from 2 to 3 francs for my dinner. A man can live here very comfortably for $20.00 a month; always provided he has the inclination.

My eyes have failed me and I dont write at all; — so I have a friend to write for me. Cross the Rubicon and come!

Yours faithfully
Joaquin Miller.

x x x

You have discovered long before the last paragraph was written, that the hand which formed the letters did not belong to your friend. Met in one of the sewages of our Bohemian life which threw us together drawn toward the same old buried city by similar desires of dreaming over the past and enjoying the present; — thus I made the acquaintance of Mr Miller. I want trouble you with a long explanation of who or what I am. An artist by profession; a bohemian in tastes and occupation; an old-young journalist and a friend of Mr Miller. This is my apology for sending this letter. I have copied literal notes made in the Café Greco at Mr Miller's dictation; — this excuses the categorical character of the epistle. I hope we may meet here.

Yours &c Frank D. Millet.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Minor, Robert Berkeley
- **Inclusive Dates:** 1914
- **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:
Robert Berkeley Minor (1884-1952) was an American journalist, political cartoonist and a prominent member of the American Communist Party.

Scope and Content Note:
Letter to Mr. Young stating that he has not been paying attention to American foreign affairs since living in Paris. Minor notes that the political ideology in Paris is much more left-leaning than in the United 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 5	Folder 41	A.L.S. to Mr. Young	March 4, 1914

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Robert Minor

Mr Kimo
Q

B

My dear McYoung:

If you had overheard some conversations between Boardman Robinson and myself you would know how glad I am to read the contents of your letter.

I am working very hard to get the benefit of the last three months of my stay in Paris and have not been reading American papers. So I'm not up on events. But I shall look into them again and try to get something out fit for the best American publication, the "Masses." To be invited by you to do so is a distinct pleasure, I assure you.

Having expressed my opinion above of Masses, I'll now say that it never the less looks awfully conservative from the European point of view. Revolutionist in France don't even consider political action any more.

Excuse my presumption.

I hope to meet you soon. I tried to find you when in New York last autumn. You were in the country.

There is no price I would take for having come here. Aside from the clearing up of ~~ideas~~ my conceptions as a revolutionist, the discoveries in the matter of art are wonderful.

I think most of the post-impressionists are but imitators of Cézanne, Renoir and Matisse, but the seeing of the work of these three is worth a trip around the world.

"Au revoir,"

Robt Minor

4 rue Huyghens
Paris March 4
1914.

My sincerest regards to Boardman Robinson.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Minor, Robert Crannell
- **Inclusive Dates:** 1874, 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.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Robert Crannell Minor (1840-1904) was an American painter.

Scope and Content Note:
1) Letter to McIlvaine stating, "After three years of exile I am home at last." Minor's two cases are safely stored in Brooklyn where he plans to settle after his return from a sketching trip in November. He will save two large pictures for the Centennial , and hopes they will appoint a professional art committee.
2) Letter to Hartley stating that Minor will not have two frames for his pictures for the Catholic Club "An Autumn Woodland" and "In the Forest (Adirondacks)" ready until the following Monday.
3) New York Herald article on Robert Minor and his 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 5	Folder 42	A.L.S. to McIlvaine	Aug. 31, 1874
Box 5	Folder 42	A.L.S. to Hartley	May 2, 1892
Box 5	Folder 42	New York Herald article	Aug. 28, 1904

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Salmagundi Club.
49 WEST 22D STREET,
NEW YORK.

New York, May 2d 1892

Dear Hartley

I find that I shall not have my frames done till next Monday - for the pictures intended for the Catholic ~~fair~~ club. Please let me know whether that will be time enough.

The names are -

"An Autumn Woodland" (nett) $150.

"In the forest. (Adirondacks.)" $250.

Let me know by return mail, if possible - I oblige

Yours truly

Robert C. Minor

When will cartman call?

L. R.

Robert Vinton.

Aug 31. 1874.
179 Macon St
Brooklyn
N. Y.

My dear McIlvaine.

After three years of exile I am home at last: and am undergoing any ammount of hospitality from my friends and acquantance.

My two cases are here and safely stored till my return in November from my sketching trip. I am under great obligation to you and Mr Little, and shall not forget your kindness. I spent several days while in Paris with Knight and left him and his wife in good spirits as usual.

I am going out Studio hunting this morning, and shall try to find one, so that after the first of November you will

have a place to come to. where in New York. I shall try to save my two big pictures for the Centennial - but I hope you Philadelphians will not appoint a non-professional committee - or jury on art. (this is one of my hobby's)

I shall not get settled in N.Y. until November. when I will send you my address. and hang out my latch string for you.

Again let me thank you and Mr Little for the favor you have done me. I should write to Mr L. only I have not his address.

Don't fail to call on me. if you are in New York this winter.

Truly Your friend
Robert C Minor

P.S. Van Lapham sent regards. He was mightily tickled with the Tobacco you sent. and 5 pronounced it "Goddammer fine."

A POET-PAINTER OF NATURE

THE LATE ROBERT C. MINOR AND HIS DREAMFUL CANVASES

THE LAST OF THE INNESS GROUP—A LOVABLE PERSONALITY

among that circle of painters which has left such an immense impression upon the art of France and of the world of painters in general.

At this period the little art village which is immortalized by the presence of such men as Millet, Corot, Diaz, Daubigny and others was nothing more than a promising colony. Books had not been

MR MINOR IN HIS STUDIO

"DAWN"

IF ever there was among the painters of America one deserving of the appellation which Leigh Hunt bestowed upon Wordsworth, "a dedicated spirit," it was the late Robert Crannell Minor, painter, mystic and poet, and one of the most charming personalities to the few who knew and honored him, at the same time one of the least known of great landscape painters of this country save among his associates and the wise men who now predict a rise in values with a great artist's departure.

Robert Minor was one of the last connecting links between the generation of romantic landscapists who held the centre of the limelight for some thirty years between the fifties and the eighties—that coterie of Americans who received their inspiration from the Barbizon masters, particularly Daubigny, Diaz and Corot, and who counted among their illustrious number at least one painter who stands supreme throughout the world (and in whose early recognition and fame none rejoiced more than did his compatriot), George Inness.

Between these two great painters there is little hesitancy of choice, but it is by no means to the disparagement of the poet-artist, Minor. George Inness was a man of perhaps a greater capacity, reaching out to conquer kingdoms in his art in domains where Robert Minor knew it was beyond his power to achieve distinction. Yet, in this very prophetic ability to study and realize his own limitations and to attain a signal triumph over the methods which he chose for his own Robert Minor achieved by patience and by long struggle in almost pathetic obscurity a victory which was nothing short of heroic, and left behind him some examples of the romantic school of landscape painters which are worthy to be framed in pure gold, to be hung "on the line" with the foremost of his time.

Without Encouragement.

Few painters ever began life under circumstances which tended more to intrench them within the barracks of a mere business career than those of Minor. He was born in New York in 1840, when the metropolis gave only little heed to the development of an artistic movement within its circles and regarded a painter as a bohemian parasite on society, surviving in indolence on the crumbs from the worker's board. The whole doctrine of "getting there" was hidebound in the science of business.

Minor's forebears were stanch Connecticut folk, his father, Israel Minor, being a resident of Woodbury, in that State, and his mother, Charlotte Van Hook Crannell, coming from New London, near whose home, in Waterford, the painter spent his declining years. Of course business was paramount in the parental estimation, and even at the risk of spoiling a poet and a thinker by thrusting him into a career for which he was ill fitted the youth was thrust into mercantile life.

However, at the close of the civil war when the conflict which tore the country all but asunder was over, Robert the dreamer broke away from the life which was fast proving more and more unendurable and struck out boldly for the other side of the Atlantic, where he might have daily contact with the great masters of the Continent and also enjoy that which should prove more helpful still, the inspiration afforded by the atmosphere of art and antiquity, the learning of the universities and the incentive to work offered by daily study of the great paintings in the various private and public collections.

It was at Antwerp that the youthful painter received his first rewards for so much courage, and here he studied diligently under Van Luppen, then among the foremost of the Continental teachers and artists. Afterward, however, drawn toward the colony of romanticists located at Barbizon, in France, he struck out across the frontier and was soon counted ambitious students all the way from the Pyrenees to the Polar Sea, and from Oregon to the Volga. But Minor found there what he had come across the Atlantic to discover—he found himself, and great was his rejoicing thereat. He found that he had indeed the temperament, the dream power, the enthusiasm and, above all, the capacity for hard work which somebody has said is paramount to genius, and with the influence of Diaz and Daubigny, and perhaps somewhat of Corot, the young painter returned to America and began the struggle of developing something distinctly individual, and, above all, American in motif and sentiment.

A Bitter Apprenticeship.

Thereafter followed a conquest, not only of "idea over form," but of genius over public indifference that would have put to rout the most trenchant enthusiasm of the militant dreamer and worker. Minor entered upon a long and bitter apprenticeship—indeed, he seemed never to feel satisfied with the most happy results that would have vouchsafed illusions of success to one less demanding of himself, less sensitive, less critical.

In the old University Building, in Washingston square, one of the fondest reliquaries of departed opulence and the glories of a past generation, Robert Minor worked for years most diligently, sincerely, proudly, and with a courage that was truly noble, even sublime. He was past fifty years before success, such as may be called success, at any rate, which means fame among connoisseurs and picture buyers, prices somewhere commensurate with their value, and a promise for a solid future comparatively free from constant toil under adverse circumstances, came to him. Indeed, although he had taken several "honorable mentions" and like doubtful honors at the hands of American and European institutions, it was not until the Exposition of 1889 that the Parisian critics condescended to offer him a medal, and not of the first class at that, for a masterpiece called "Close of Day," afterward sold amid applause at the Evans sale for the sum of $3,050

It was not until 1897 that Mr. Minor was made an Academician, although previously he had done some splendid works, such as the charming "Eventide," in the Corcoran Art Gallery, at Washington; "The Veil of Kent," pronounced by eminent critics the chef d'oeuvre; the "Autumn Sunset," owned by P. W. Rouss; "Midnight," in the collection of Mr. Untermyer; the lovely "Twilight" in the Metropolitan collection, and the noble examples of his genius possessed by Charles Hearn, and also by Louis Katz, who was largely instrumental in furthering the fame of the painter at home and abroad, and from whose collection, by his special permission, some examples are here reproduced.

The Better Part of Valor.

BY BELLE MOSES

"TELL you what it is, Jerry, if you'd ever drove an automobile you'd give up horses. My! but it do seem queer to be pokin' 'longside of you instead of whizzin' along them country roads behind the master," and John stumbled as he took his his accustomed seat upon the box.

"Look out for my toes!" growled Jerry, whose ire was always roused at the bare mention of an automobile. "You'll lose the little I've taught you about drivin' if you ain't careful," he muttered, "you're that clumsy now."

John subsided meekly, for Jerry's manner was compelling. Jerry looked straight in front of him just between his horses' heads. Finally he broke the silence:—

"You think because you know how to make one of them crazy things go that you know it all. It's always the way with kids like you."

"I do know all about them," maintained John stoutly.

"You mean you can sit up straight and take hold of a handle and pull it here and there and hither and yon. Get along wid ye!" and the spirited horses pricked up their ears, doubtless imagining that Jerry was addressing his remarks to them.

"I mean," said John stolidly, "that I can work 'em as well as the master, an' when he made his long run that time he won the prize. Him an' me took turns at the lever, he was so trustable of me. Oh, it was prime! And to think it was just a week ago!" John heaved a reminiscent sigh.

"And here you are now behind the handsomest bays in New York city," said Jerry with grim humor. "It does seem queer, but you'll get used to it in time," and he gathered the reins tighter in his muscular hand.

"Look there, now!" he exclaimed with honest pride. "My horses know who's boss. See 'em rear their heads and lay back their ears. They're the cutest things. But your old store made machine's got no notion who makes her go—master or man, it's no difference. She'll whiz along, as you say, an' bust a tire when you're not lookin," Jerry wound up with a chuckle.

"That's right," admitted John. Then he folded his arms and they sped along in the crisp autumn sunshine side by side, but in silence. Though Jerry was driving a closed carriage the windows were open and there was the sound of children's voices and laughter. The rugged face softened.

"Hear that now—and to think, John, that we're drivin' 'em home from their first party! I never did see anything to beat the likeness between little Miss Ethel and her ma—all in white, with the pink ribbons—and Master Winston and Master Archie are their pa all over again. Dear me! how the time does go—three of 'em, and Miss Ethel—Mrs. Arnold I should say—no more than a girl herself. Why, I remember"——

Jerry was growing reminiscent and John restive.

"Look here, Jerry," he blurted out, "I've been a thinkin' "——

"I thought you were lookin' poorly. That's a terrible hard business for you, John"——

"—that maybe the reason you're so down on automobiles is you're scared of 'em."

Jerry gave his subordinate a keen glance, John was now and then impertinent.

As the words escaped him a great sob rose in Jerry's throat, but there was no one to see, for John had gone, and the bicyclist had wisely taken his advice. He set his teeth and laid the unaccustomed whip again and again upon the horses, his petted bays, who had never had a blow in their lives! They were flecked with foam and their sides were steaming. He could hear them panting as they tugged against the terrible rein he held. He could hear, too, the snorting and whizzing and plunging behind him, and once or twice, in fearful contrast, the children's innocent laughter rang out.

What should he do if anything happened? How could he ever face his master and mistress with it all? Well—he wouldn't have to face them. They'd find him, too, lying stark and dead beside the others. And the poor little governess—it wasn't fair to shut her up, but it couldn't be helped. The sound of that rushing, maddened thing would have terrified them. God! how close it was! He dared not look behind, for the horses were beginning to plunge, and Jerry had to coax them like refractory children.

"There now! There now! Steady Princess! Steady Sultan! Soho; soho! Sure, it's only a mile away to dinner, my beauties, and there's a good feed and a rubbin' down by Jerry himself. There! There!" and so he kept on until the tense nerves of the sensitive creatures showed signs of relaxing.

Only a quarter of a mile now to the meadow! Could he make it? His heart was beating to suffocation, the blood seemed to surge in his head. There was a rushing, thundering sound in his ears as they sped on.

There—there was the barbed wire fence of the meadow! The gate was midway—if they could only reach it!

Jerry braced himself and lashed the horses with all his strength. Half maddened, they dashed on with renewed impetus, and Jerry was ready for the sharp turn which would bring them within the gate enclosure. Already he could feel the quickening breath of the dashing demon behind them. Ah! the gate at last. Thank God! Thank God!

The horses would have rushed on, but with a mighty effort he turned their heads. The carriage swerved and bobbed, and bumped and scraped, but it was in—and safe at last! and none too soon—for the red monster came dashing by! The chauffeur made a desperate leap, and as he fell heavily to the ground the machine, freed from restraint, crashed into the stone wall on the other side of the road with terrific force.

The horses heard the sound and plunged and kicked, but Jerry still held them in an iron grip. The occupants of the carriage also heard the sound—the chatter of the children stopped suddenly; the governess pushed open the carriage door and looked about with anxious face.

"Jerry!" she called, "Jerry, what is the matter? What was that noise?"

"Nothin'—Miss—nothin'," Jerry's white lips managed to say. The man's giant strength was fast deserting him, but the horses were still restive, and his task was not quite done.

The frightened governess sprang out of the carriage, followed by a trio of eager little faces. They were almost too much for Jerry. He swayed on his box and once more braced himself to keep from falling.

Crawling back as well as he could.

"If you think too much," remarked Jerry, "you'll die."

"Wouldn't you now?" persisted John.

Jerry considered for a few moments; he always considered before committing himself to John.

"Well," he answered slowly, while a grin stole into the corners of his clean shaven face, "it would depend which way the thing was a-comin'."

"Humph!" grunted John, but he sat up straight and folded his arms more symmetrically, for their way lay now through a crowded thoroughfare and Jerry was very particular as to style. Because they lived a few miles out in the country was no reason why the Arnold equipage should not be as much noticed as those of their town acquaintances.

Jerry hardly spoke to John as they threaded their way in and out among the carriages and automobiles, and even when at last they struck the soft country road, leaving the din and clang behind them, Jerry was still silent, and John, left to his own devices, unfolded his arms and stood up for a moment to stretch himself; but this unusual activity failed to attract Jerry's notice.

The merry talk of the children floated up to them once in a while, but John was beginning to find things pretty slow. At length he flung down the conversational gauntlet.

"The kids are lively down below," he ventured.

"Kids!" Jerry turned and glared at him. "These are none of your stable kind, Johnny—mind your manners," and John once more subsided and gave himself up to meditation.

They swung along at a brisk pace, the autumn tinged woods making a glory of color on either side. The road was narrow, but straight as a ribbon, and here and there a harvested field showed bare and brown against the clear blue sky.

To John the beauty all about him was a matter of course; to Jerry, a matter of sentiment. Every step of the way was paved with memories, every change of season found its echo in Jerry's retrospective mind; but John's first seven years were scarcely served, and it takes three times seven to create a past, so John's mind at this stage was not particularly alive to aesthetic influences.

Suddenly his trained ear caught a peculiar sound. He gave a quick, cautious glance behind him, but could only see a cloud of dust. There was something almost instinctive in his low warning voice.

"Better hurry up, Jerry, there's an auto behind us, and there's no passin' room here."

Jerry laid the tip of his whip on each sensitive back, and the bays sprang forward.

"How far away?" he asked.

"About half a mile, I should say, from the dust, but there's that down hill grade an' they're makin' terrible speed." He looked anxiously over his shoulder.

Jerry looked too, and drew his lips together in a tight line.

"Looks like 'twas takin' a header," he said under his breath, as the horses sped on. "Have another look, Johnny; get up and turn round so you can see all you want."

John took a survey, and then dropped back to his place beside Jerry, with a face like chalk.

"There's somethin' wrong," he gasped, "the thing's goin' like mad. Whatever are we to do? There'll sure be a crash in this narrow road, and the Lord save us all!"

"Stop croakin'," commanded Jerry, "an' listen to me. I'm workin' this pair up to crack speed an' I daren't let 'em down. You climb to the top of the carriage and call to the governess to shut the windows, there's too much dust, see?"

John nodded and obeyed orders, crawling back as well as he could, for the flying horses made his hold unsteady and the sputtering of this unknown thing behind them made his brain reel.

"Is it close behind?" asked Jerry.

"Comin'," returned John, and for a couple of minutes no other word was spoken. John's fascinated gaze rested upon the broad figure of his companion. It was erect and stalwart, as usual, breathing courage in every line, and the strong hands held the reins without a quiver; there was no fear in the firm mouth, nor in the clear, steady eyes that never moved from his horses' heads.

Just then a frantic bicyclist came alongside.

"Good heavens!" he cried, "what are you going to do? That beastly thing is nearly on you. It's a runaway—the chauffeur is plucky, but he can't check the speed; there's something amiss; the road is so narrow here."

Jerry's face grew white as he laid his whip across the horses' backs. Then he looked down at the pale and panting bicyclist.

"Can you lend us your wheel?" he asked.

For answer the bicyclist leaped off and raced beside the carriage, hanging on, boy fashion, to the back.

"Now, John, I can't slow up; slide off the carriage the best way you can, but mind your bones. Take the wheel and ride to the meadow at the foot of the hill."

"Where the cows is?" asked John.

"Yes; I can fight cows; they's God's creatures; this thing behind us is the devil's own. Open the gate for us, then hurry on to the house with the news. Thank you kindly, sir, for the loan of your wheel; it may save us yet. I'm Mr. Arnold's man, sir; all his children are in the carriage." Here Jerry's voice grew husky. "Now, John, jump! For God's sake, drop off, sir, and get over the fence; I can't have another life hangin' on to this carriage. You know the meadow, John—at the foot of the hill—just at the turn of the road"—

the children, terrified by the look on Jerry's face.

A faint "Hallo!" reached them from the road, as the flying bicycle came in sight. The next moment John was holding the horses, and Jerry knew nothing more till he found himself on the ground, his head in the governess' lap, and his mistress bending over him with anxious, tearful face.

"Jerry!" she cried, as he opened his eyes. Then he looked at her and across at the master, standing pale and silent, with his arms about the children, and he smiled.

"It was a close shave, Miss Ethel, a pretty close shave. Where—where's the driver?" he asked. "I saw him jump"——

"Safe, Jerry; quite safe," said the master, coming forward. "His people are caring for him."

"He's a brave chap," said Jerry, "he held on somethin' wonderful;" then a twinkle came into his eyes as he looked across at John. "P'raps I shouldn't have run away, Johnny," he said; "p'raps I should have stayed an' fought it out with that imp of Satan."

"No, no, Jerry, you done right," said John heartily, forgetting decorum in his admiration.

"You see," here Jerry raised himself on his elbow to point his moral, "when it comes to a tussle between skin and bones and iron and steel the wisest course is to run. Turn the carriage into the road, Johnny; you can drive us home, I'm not so sat up as I was."

The strong face quivered, as Jerry looked at those he loved best, but the next moment he was himself again, sitting beside John upon the box, noting with professional eye the defects in the footman's driving.

"It's a long time yet before you can leave light traps and phaetons, Johnny, but you're comin' on, lad, you'll do," and Jerry gave him an approving pat on the shoulder as they drew up in front of the house.

Amazing Evolution of the "Soft Drink" Habit in New York and Its Effects.

ALL the world has loved a drink—of something—from the time Jupiter ordered nectar served on Olympus until to-day, in everyday New York, where the department stores offer "bargain counter" beverages at three cents a glass. Leaving out the heathen deities and looking backward, if only to the time of our grandmothers, there is every reason to believe that those revered ancestors would rise in their graves could they follow all the complications of evolution from the erstwhile simplicity of their homely lemonade and grape juice wines, and blackberry cordials. It would be a study in psychic development to understand this American craving for something to drink.

In foreign countries one meets with national modes of quenching thirst. The English drink porter and ale; in Germany they take beer; in France and Italy light wines; China and Japan naturally suggest tea. But in America, in New York especially, the "soft drink" is fast becoming a national institution, and if the innocent seeker after truth inquires of any confectioner or druggist the nature of a "soft drink" each will have a different tale to tell, and a list of "specialties" will be poured into his ear as long as the proverbial tailor's "little bill."

The average New Yorker is always in a hurry. The same instinct which urges him to rush after a rushing car, though there are others immediately in its wake, urges him at times to dispense with the slow process of mastication and take his nutriment in gulps soothing to the palate, pleasing to the taste, iced or hot as the season demands quickly made and quickly swallowed. At a rough estimate the consumer of a "soft drink" absorbs just five minutes in the transaction from start to finish.

Out of the three million inhabitants of Greater New York, allowing that for various reasons only half are addicted to the habit of "soft drinks," we may safely say one million and a half people take an **average of three drinks a day**, at the minimum price of five cents a glass, making the various "soft drink" establishments richer by the lump sum of $25,000 a day. This is in truth the lowest possible statement, for the capacity of the small boy, the adolescent, the small girl and her matinee sister, is limitless, and as New York is cosmopolitan the conglomerate nature of the "soft drink" is in nowise remarkable.

What is a "soft drink?" Technically, anything which does not contain intoxicating ingredients. Our moral standard has been elevated since those "good old days" when our grandfathers indulged in mint juleps and cobblers and presided with genial hospitality over steaming bowls of punch, strong enough to send partakers thereof under the table. And the dear old fashioned lemonade has put on a coat of so many hues that the original golden tint is quite lost in the "fizz" of the accompanying soda and the glory of parti-colored juices.

He who invents a new drink may be placed in line with the composer of popular songs and that ingenious being who christens apartment houses. There is this difference, however, the conception of a "soft drink" springs from humanitarian principles, and the inventor should be placed foremost on the roll of honor. Yet, strange to say, these noble benefactors are "mute, inglorious Miltons." The writers of "Bedella," "My Navahoe" and "Meet Me in St. Louis, Louis," may hand their undeserving names down to posterity; the longevity of stone preserves the name of the apartments, if not of the namers; but the "soft drink" is gone in a swallow, and there are many swallows in a summer—as we all know, too many to count.

A student in this line will strengthen his knowledge of "soft drinks" by an appeal to the unquenchable thirst of the small boy and the serious application of small change.

A recent experiment succeeded admirably. Ten untried, thirsty youngsters, with excellent digestive organs, were sent, armed with ten cents each, in search of "soft drink" novelties, the conditions being that no two should drink the same thing and that the names of the beverages should be handed, in writing, to the donor of the dollar.

Like the adventurers in the fairy tales, they parted at the crossing and went their different ways, with the following results:—

JOHN.
Boston Flip.
Malted Milk with Egg.

HARRY.
Sundae.
Zoolak.

GEORGE.
Invigorator.
Kola Mint.

WILL.
Chocolate Bosbea.
Egg Phosphate.

CHARLIE.
Grape-juice-ade.
Egg Chocolate.

FRANK.
Moxie.
Coca Cola.

CONRAD.
Lime Juice.
Pepsin Cola.

FRED.
Malted Cocoa.
Orangeade.

PHILIP.
Carnation Float.
Minneapolis Bracer.

HOWARD.
Souffle with Fruit.
Almond Chocolate Cream.

These ten enthusiasts returned jubilant with a supplementary list, including Arctic fizz, sarsaparilla, ginger ale and many other alluring names, adding their assurance that if sent out again on the same errand they could bring back as complete and varied a list. No doubt they could, for the "soft drinks" names are legion and many dollars go their way, but one was enough for the experiment.

Many Mooted Points from Far and Near by the Oracle.

Can you find a word for me? What is the burning of a widow on her husband's funeral pyre called? BEN.

Suttee.

When did Douglas Jerrold live? M. M. Y.

From 1803 to 1857.

Was the universe ever in a state of chaos? STUDENT.

Not as science looks at it. Chaos is suggested only by human ignorance. Nature knows of no such thing, for every condition is an ordered effect of a previous cause.

Who said "The world is woman's book"? L. L.

Jean Jacques Rousseau.

Can a law of nature be violated? QUERY.

Never. No matter what you do, or what happens it is always in compliance with law. The result may not be agreeable to you, but it is the law just the same.

Is the superstition of the "evil eye" old or modern? X. Z.

Older than Solomon, for he wrote of it.

Can a man collect a debt after he has given a receipt in full for it? DEBTOR.

He can get a judgment for it if the debt has not been paid or outlawed. A receipt is evidence of payment, but not conclusive evidence.

Did Shakespeare originate the expression "all's well that ends well"? C. L. S.

No. It was old before Shakespeare was born.

Is it proper to say "a petition against"? F. L. K.

Hardly. "A petition against" is more properly a protest. A petition asks for affirmative action, though in practice the term is often very loosely applied.

Who was it said, "He had a face like a benediction?" D. D.

Cervantes, in "Don Quixote."

Who was it said "Let no guilty man escape" and under what circumstances? HAL.

Secretary of the Treasury Bristow in President Grant's Cabinet when he was unearthing the whiskey frauds.

Please tell me is there such a thing as a "stone of infamy." GEORGE.

Yes. There are a number in Italian cities, against which bankrupts were formerly bumped for punishment. In Venice one stands near St. Mark's Church, Verona and Florence each has one in its old market.

Has the moon any effect on insane persons? LUNA.

No, though it often causes lovers who walk in its light to say foolish things.

Please tell me where the Temple of Neptune is? X. X.

It is a ruined Doric temple in Paestum, in Southern Italy.

G. H. E.—The HERALD cannot give specific legal advice. At most, only broad general principles when of some general interest will be stated.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Montague, Fearnleigh Leonard
- **Inclusive Dates:** nd
- **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:
Fearnleigh Leonard Montague (1835-1880) was a landscape painter who spent considerable time traveling around Australia and New Zealand.

Scope and Content Note:
Printed form giving review of his art and prices for his paintings. Verso completed in manuscript providing an invoice for eight paintings totaling 1760 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 25	Printed Invoice Form	nd

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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: Montague, Fearnleigh L.

Printed form giving review of his art and prices for his paintings. Verso completed in manuscript providing an invoice for eight paintings totaling 1760 dollars.

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Moran, Edward
- **Inclusive Dates:** 1870
- **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:
Edward Moran (1829-1901) was an American painter and the father of Edward Percy Moran and Leon Moran. His brother was Thomas Moran.

Scope and Content Note:
Letter to Robert Irving Powell listing prices for his paintings "Cape Anne," "Headland I the Bay of Fundy," and "The Sea." Moran is willing to reduce the prices because they are poorly hung in the present exhibition.

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 5	Folder 44	A.L.S. to Robert Irving Powell	May 5, 1870

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Studio 704 Walnut St.
Phila May 5 / 870

Robert Irving Powell Esq
Dear Sir
Your letter
of April 28 is just received
I am somewhat astonished,
and delighted at finding
a man that has the courage
to ask the price of a picture
that is hung over a door
in an Exhibition room.
Indeed I think the "Cape Ann"
might as well have been
hung on the top of the City
Hall, as in its present position
for all that can be seen
of it. I must confess that I
was so much disappointed
on varnishing day that I

did not even take the trouble to clean the dust off it; and I am all the more pleased at having an inquiry about the price of it; and am disposed to let the picture go for much less than I would have done under more favorable circumstances. The price named in my circular for "Cape Ann" was $350- and for "Headland in the Bay of Fundy" - $250 - But in consideration of the unfortunate hanging, and the gratification of seeing SOLD marked on it in its present position I will let you have them for $475- including frames. Please answer at your earliest convenience as I have an offer of $300. for the "Cape Ann" from Mr Bemento of this city

Respectfully Yours - Edward Moran

P.S. I beg to call your attention to a small picture of mine in the Exhibition entitled "The Sea" which I think is one of my best efforts in Marine Painting. Should you feel inclined to purchase it, I will let you have the three pictures for $650

Edward Moran

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Moran, Edward Percy
- **Inclusive Dates:** 1884, 1888
- **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:
Edward Percy Moran (1862-1935) was an American painter.

Scope and Content Note:
1) Letter to Sylvester R. Koehler in which, at the suggestion of Thomas Moran, Percy Moran made an etching "on the same arrangement that Mr. and Mrs. T. Moran made theirs," and is sending it to the printers.
2) Letter to Sylvester R. Koehler regarding a proof of his plate, "An Interesting Chapter," and his brother's plate, "A Japanese Fantasy."
3) Letter to Mr. Clarke regarding having an etching made by Sartain of his picture, "An Old Time Melody."

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 5	Folder 45	A.L.S. to Sylvester R. Koehler	Aug. 11, 1884
Box 5	Folder 45	A.L.S. to Sylvester R. Koehler	Aug. 26, 1884
Box 5	Folder 45	A.L.S. to Mr. Clarke	May 14, 1888

Amer. Genre Painter
Percy Moran

1155 Bway. N.Y.

May 14. 1888

Dear Mr. Clarke

I received your letter to-day in reference to having an etching made of my picture. "An old-time Melody". Mr Manning called upon me last Thursday, and asked me if I would object to having an etching made of the picture. As he said you had

already given your consent to it. I said that I should like very much to have it etched. She then told me that Mr. Sartain had been selected to do the plate, as he had just made a copy of one of my pictures for Fides Adler & Co which he (Mr. Marny) considered a great success.
She also told me that it would be done immediately

I never saw or met Mr. Marny before he came to the Studio, and do not know his address.

Lucy Jones

Mary Dunnell

1884.

Percy Moran.
Easthampton, Aug. 9.

R

Aug. 11
in N.Y.

" "

Easthampton. L.I.

Saturday.

Mr. Koehler.

Dear Sir:

At the suggestion of Thomas Moran I made the etching, which you saw the first proofs of a few days ago. I made it on the same arrangement that Mr. & Mrs. T. Moran made theirs, that is

that if it passes the
jury, I should prefer the
same amount they receive
instead of the royalty.
I have just sent it to the
printers, after having worked
over it, but would like
to see a proof yet before I
think it ready to go before
the jury. I leave Eastharpton
on Wednesday next. And
my address in N.Y. will be
1155 Broadway, where I should
be delighted to have you
call if you have time.

P. Bellows Jr.

Yours very truly

Percy Brown

1155 Broadway.
Aug. 26. 84

Mr. Koehler

Dear Sir.

I send you proofs for committee by this mail. I am sorry I could not send you them sooner but they only came from the printers yesterday.

The title of my plate is

"An interesting Chapter" & that of my brother's is "A Japanese Fantasy". The plates are at the printers, Kimmel & Voigt.

Believe me.

Yours very truly

Percy Inman.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Moran, John Leon
- **Inclusive Dates:** 1884
- **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:
John Leon Moran (1864-1941) was an American painter.

Scope and Content Note:
Letter to Sylvester R. Koehler regarding three proofs from his unfinished etching. Koehler was curator of the Print Department at the Museum of Fine Arts, 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 5	Folder 46	A.L.S. to Sylvester Koehler	Aug. 20, 1884

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1884.

Leon Moran.

New York, Aug. 16.

Aug. 20.

" 20.

Pl

455 Broadway
Saturday

Mr Kehler
Dear Sir

Have just sent by this mail three proofs from my etching which is yet unfinished. There is some dry pointing to be done on it which will require a short time –

Have made the etching on same conditions as

my brother –
I hope it will
prove satisfactory
when finished –
I will send an
finished proof
shortly –

Yours very truly
Leon Moran

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Moran, Thomas
- **Inclusive Dates:** 1873, 1884
- **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 Moran (1837-1926) was an American printmaker, lithographer, wood engraver, painter and photographer. Thomas Moran studied in Philadelphia but traveled not only to Europe, but also to the American West to paint and detail Yellowstone National Park.

Scope and Content Note:
1) Letter to Mr. Seymour regarding a bill sent to Mr. Seymour by Thomas Moran's brother. Autograph checklist included.
2) Letter to Sylvester Koehler returning the proofs by Thomas Charles Farrer and Brown. Moran prefers Farrer's "River View" of the two he offered. He and Mrs. Moran have both done additional plates, which he will send off in a day or two. Signature card 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 5	Folder 47	A.L.S. to Mr. Seymour	May 19, 1873
Box 5	Folder 47	A.L.S. to Sylverster Koehler with signature card	Jul. 1, 1884

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Thomas Moran
May 19/73

Newark May 19th 1873

My dear Mr Seymour

My brother writes me that he sent his bill for the two drawings that he made for you some time ago, but has not heard from you, & asks me to inquire about it. I suppose it has been overlooked. Enclosed is the bill.

You can give check to Mr Drake for me & I will remit to him.

Respectfully Yours
T. Moran.

485.

POSTAL CARD.

WRITE NOTHING BUT THE ADDRESS CAN BE PLACED ON THIS SIDE.

HAMPTON JUL 2 1884

U.S. POSTAGE ONE CENT

BILLERICA MASS. JUL 3 3 PM

Mr A. R. Koehler
Beech Glen St.
Roxbury, Boston,
Mass.

Easthampton.

July 1st

Dear sir.

I return the Proofs of Farrer & Brown both of which I approve. Farrers River View I prefer of the two he offers.

I have also done a 2nd plate to offer the Com: & so has Mr Moran will send both to you in a day or two.

Mr. the upper lip did not project so far. I think it would be better in B.

Yours

T. Moran

in haste

1884.

Thomas Moran.
Easthampton, July 1.

July 3.

White
Yellow Ochre
Raw Sienna
Chrome Yellows No. 1 & 2 ~~[illegible]~~
Orange Chrome
Vermillion & Gold Ochre
Light Red
Indian Red
Madder Lakes
Brown Madder
Burnt Sienna
Asphaltum
Permanent Blue
Cobalt
Emerald Green
Zinnober Green (dark)
Blue Black.

T. Moran

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Morgan, Matthew Somerville
- **Inclusive Dates:** 1886
- **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:
Matthew Somerville Morgan (1839-1890) was a British painter, printmaker, lithographer and caricaturist.

Scope and Content Note:
Letter to Ben Austin regarding his letter of the 16th and the "History of Wan on Canvas."

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 5	Folder 48	A.L.S. to Ben Austin	Aug. 22, 1886

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MATT MORGAN
STUDIO BURNET WOODS PARK
CINCINNATI OHIO

Aug 22nd 1886

Ben W. Austin Esq
Dear Sir

I received with great pleasure your letter of the 16th announcing my election to your Honorable Society. It is a very great compliment and one that I am very proud of. If you will accept (with my sincerest thanks) a set of my works for your library I shall be delighted. The complete "History of the War on Canons" as I (I. S) shall complete it will make three handsome volumes

Please express to you

Members my extreme
pleasure at their action
and believe me

J. W. Shea

Kate Morgan

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Morgan, William Penn
- **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 Penn Morgan (1826-1900) was an American portrait and figure painter.

Scope and Content Note:
In a letter to an unidentified man, Morgan sends him a notice of his works published in "Art Age."

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 5	Folder 49	A.L.S. to an unidentified man	nd

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the Art Age I sent you is a bad libel. It is done by a Boston house. The picture was sent to Boston by the Bostonians for the purpose. But it comes out of the press a very blotchy affair.

Very thankfully Yours

Wm Morgan.

William Morgan, distinguished Painter

Holbein
140 W. 55th St.

My dear Sir:

Yours receiving and its kind contents assure me that I am saddling you with a great bother. I sent you yesterday an Art Age containing a very flowery article of my works. As you have lately heard my "cons" it is but fair you should hear my "pros." With respect to the writer you speak of, why, in this advertising age the printer is the arbiter of our fortunes - and he is

a power by no means to be despised, and often much to be feared. "Lay on and spare not" is a very stalwart motto - but in the present state of my exchequer I could not go further than "Nothing extenuate - nought set down in malice."

With respect to the price - a dealer I understand offered £10 to the Academy, which was declined; and if he should own it - we may be sure the price would be soon advanced. I was yesterday introduced to the wife of this gentleman - and I think an agreement may be arrived at if I do not dispose of it in Boston. But I would be indebted to the firm if they would advise me of any approximate nett figure which I might expect. The reproduction of one of my pictures in

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Morse, Samuel Finley Breese
- **Inclusive Dates:** 1822
- **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 Finley Breese Morse (1791-1872) was an American painter and the inventor of the telegraph.

Scope and Content Note:
Letter to Thomas Sully responding to a request from Charles Bird King passed on to him by Sully for "information respecting the interior of the House of Representatives" with two pages of sketches in ink and pencil including a plan "on an accurate scale of 1/8 of an inch to a foot" and details of pillars, curtains etc. Detailed sketch 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 5	Folder 50	A.L.S. to Thomas Sully with detailed sketch	Jul. 28, 1822

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Washington Jany 28th 1822.

J. Sully Esq.

My Dear Sir,

Our friend Charles King showed me a letter from you to him requesting a little information respecting the interior of the House of Representatives, I cheerfully volunteered to give you this information, as I have by me all the drawings of the room, and could do it without sacrifice of time; but had it required more time than it did, I still should have been happy in having an opportunity of rendering you service; I hope the accompanying rough scratches will answer your purpose; if not I shall pass through Phila. on my return home in about a fortnight from to-morrow and shall be happy to give you any more [illegible] mation you may wish. —

Believe me, dear Sir, though hastily

Yr. sincere friend and brother

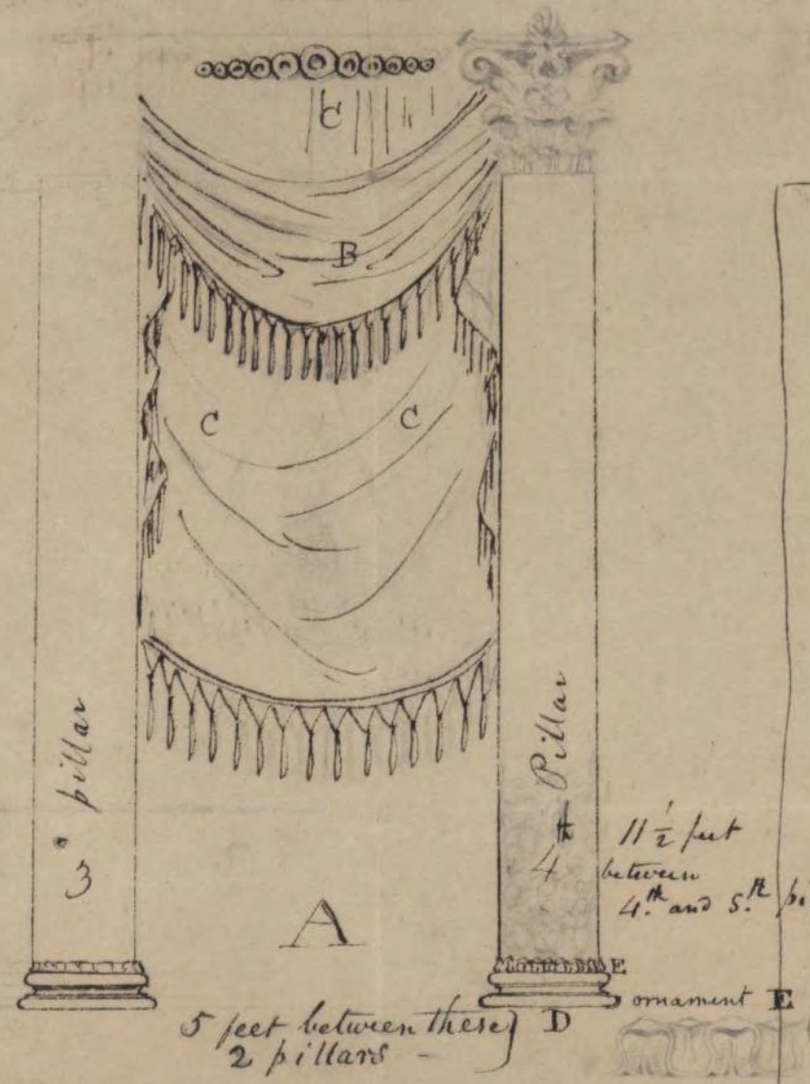
Sam. F. B. Morse.

Frm A W. Dwight
Mq.

Thomas Sully Esq.
Artist
Philadelphia

A. A the space between pillars 3 & 4.
no window seen between these 2 pillars.
feet

B. is a curtain suspended from behind ~~from~~ the top of the capitals, before a part of the curtain, C.C.C.



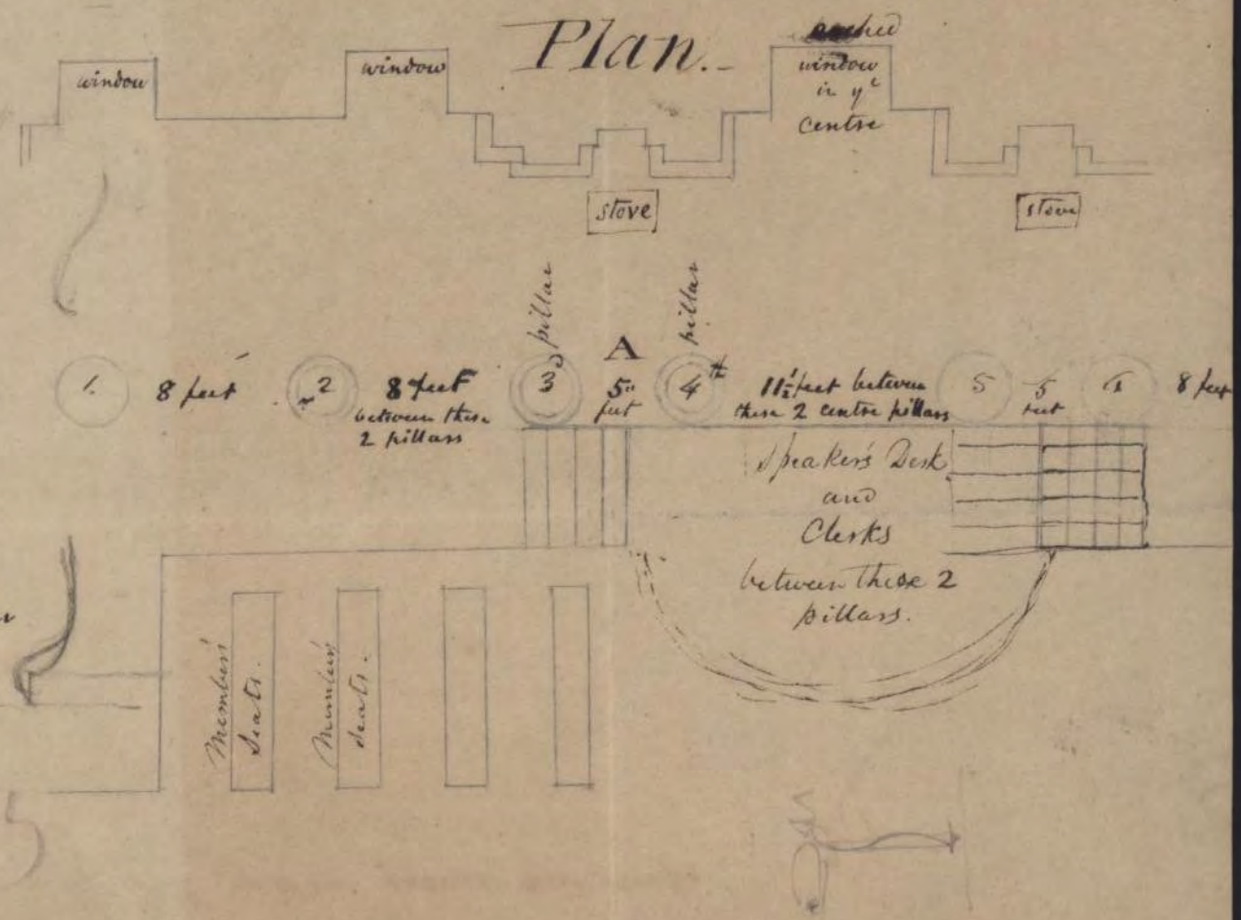
4th 11½ feet between 4th and 5th pillar

ornament E

5 feet between these 2 pillars -

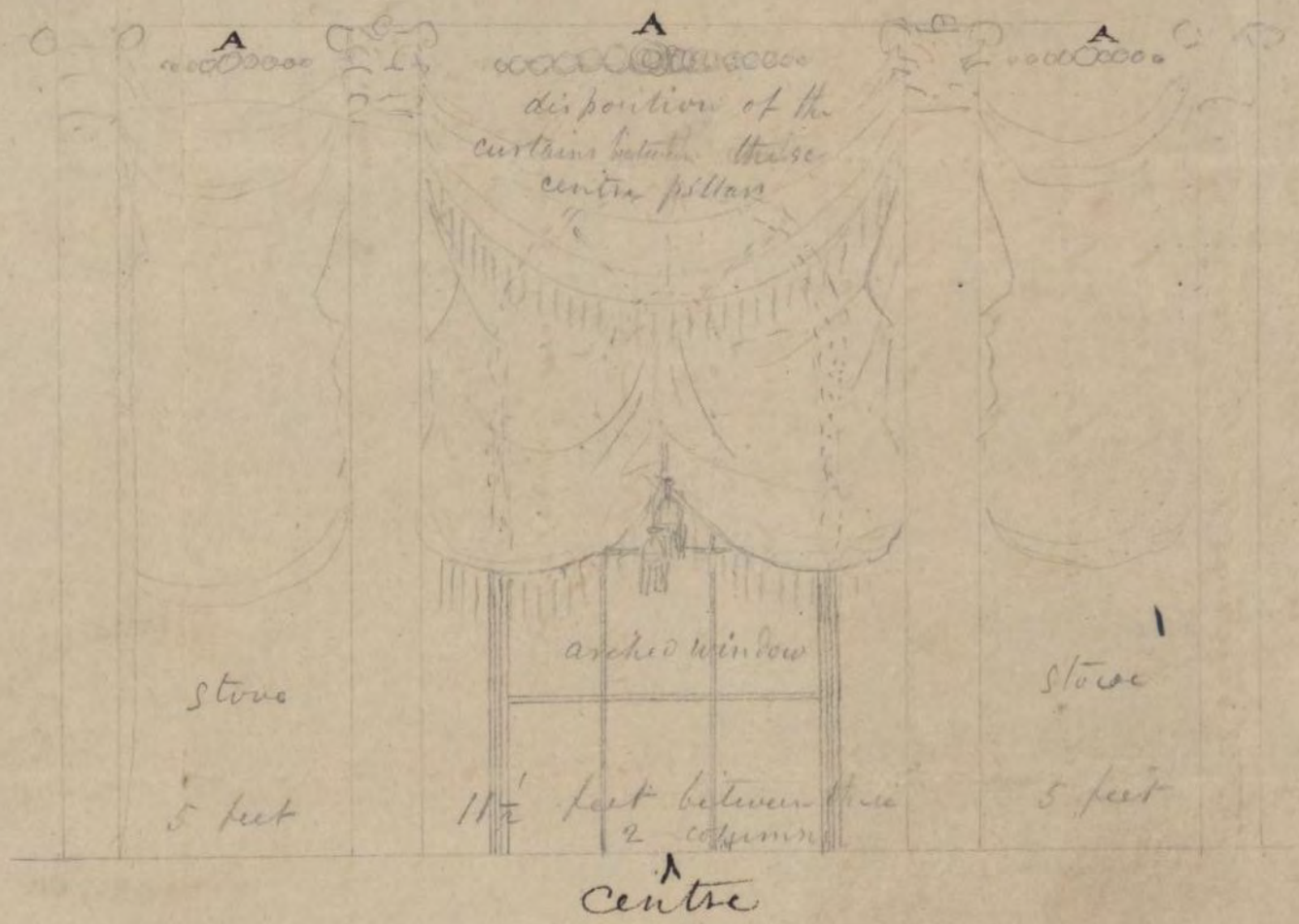
D. Base of the column all its members accurate, the height of the base ½ a diameter

This plan is on an accurate scale of 1/8 of an inch to a foot.



curtains crimson with yellow fringe and drops

AAA brass ornaments



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Moser, James Henry
- **Inclusive Dates:** 1889, 1910
- **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 Henry Moser (1854-1913) was a Canadian artist.

Scope and Content Note:
1) Letter to Henry W. Grady stating his content with career and life. Moser states that he has an ambition to paint well and attaches a calendar of Washington D.C. tourist attractions, signed and illustrated by himself. Envelopes included for the letter and calendar.
2) Letter to Florence Levy stating that he will have Mr. Branson send information and catalogue photographs after the close of the A.E. on Oct. 11th. Moser praises Levy's work and recommends that the "Directory of Artists" be published annually.

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 5	Folder 51	A.L.S. to Henry W. Grady with Signed Washington D.C. Calendar. Two envelopes included	Dec. 23, 1889
Box 5	Folder 51	A.L.S. to Florence Levy	Aug 14, 1910

James Henry Moser
1814 G STREET
WASHINGTON, D. C.
PHONE 2377

Aug 14th 1910

Dear Miss Levy:

So glad to get the information bout The Art Annual - I will forward your note to Mr Branson and urge him to put the fullest possible information, including catalogue pictures sold etc, at your disposal after the close of the "Æ" in October. (11th)

It is pleasant also, - and I offer my congratulations upon its accomplishment - to learn that "The Art Annual" is to appear annually.

Your knowledge of the

needs of the "business", and the profession, as well as of what the general public (art interested) ought to know, make you peculiarly well fitted to to get out the most useful and attractive volume possible.

The Directory of artists might, — and it seems to me should, appear annually, something in the form of that "Artists year Book" published in Chicago. 05-'06 That last date I have seen or heard of no issue since — and know none of the people connected with it. Its form was convenient and from some authoritive source like "The art annual" I think it would justify a ~~biennial~~ at least, biennial publication ~~at least~~

I am most comfortably situated here and enjoying my summer — going to Cornwall Conn for old Home week this month, then right back to work here.

Hoping all is well with you always

Faithfully Yours

J. H. Moser

WASHINGTON CALENDAR — 1890

FROM NEAR ARLINGTON

JANUARY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

PENSYLVANIA AVENUE

To H.W.G.
"Happy New Year".
Jim.

STUDIO OF
JAMES HENRY MOSER,
1519 P STREET N. W.

WASHINGTON, D. C., Dec 23 1899

My Dear Henry:

I have the happiness to send you the accompanying calendar which I got up at Mr Prangs request last Spring - Hang it in the Library and may it as the months go by remind you that Sin holds you all in affectionate remembrance. I have a pleasant home and two little girls - we live a block from the V.P. in a house some smaller - ! I never will

Henry W. Grady

JAMES HENRY MOSER,
1519 P STREET N. W.,
WASHINGTON, D. C.

STUDIO OF
JAMES HENRY MOSER,
1519 P STREET N. W.

WASHINGTON, D. C., ... 189

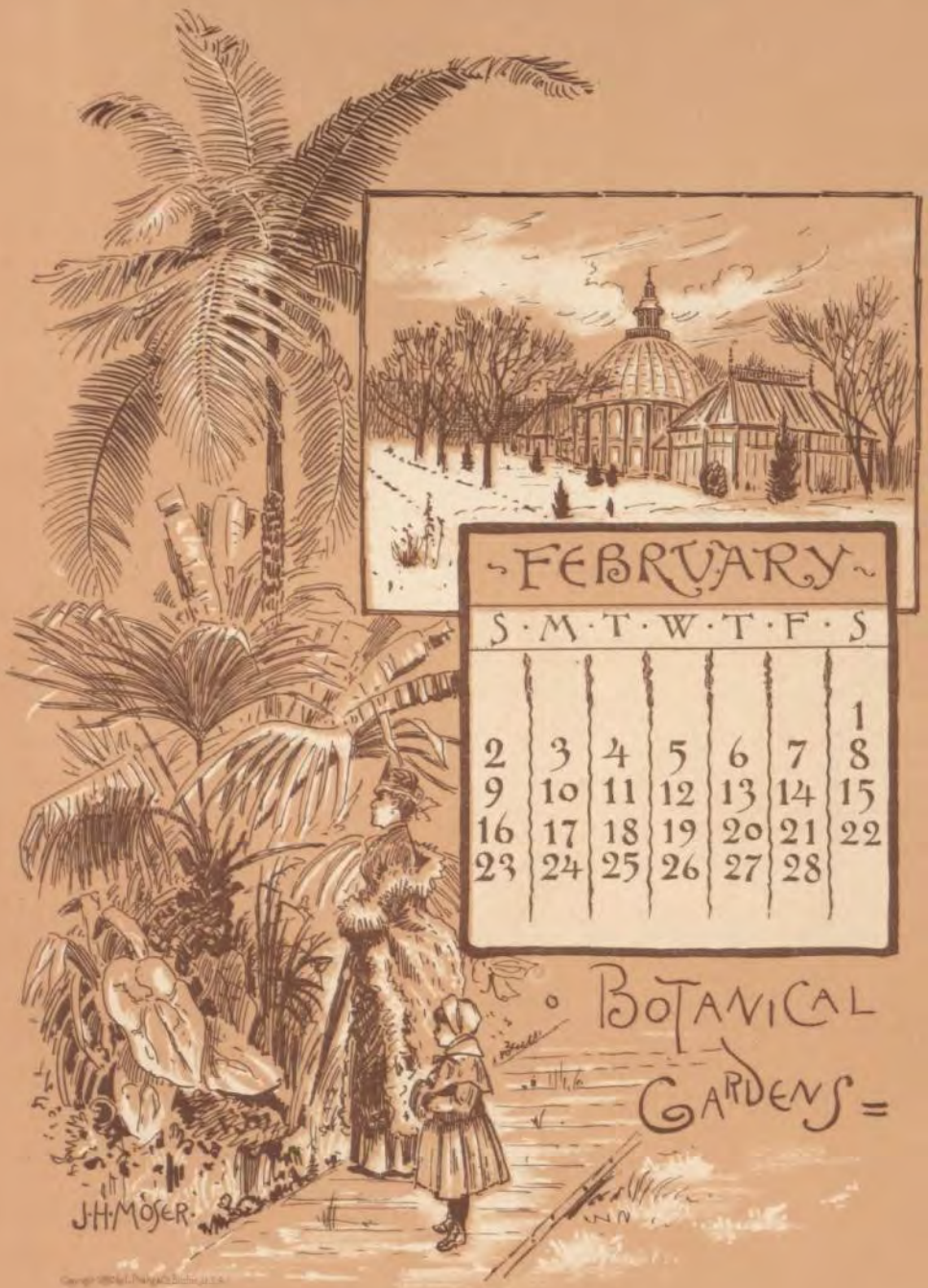
studio in the house to my great delight - I spend my summer and falls in New Eng along the coast and among the hills - I hear of you so frequently thro' the papers - why you are mos' a bishop! I'm proud to see all this for Henry, you believed in me with you kind words and your dollars you showed it as no one else did in my whole 10 years south and now that I am in "the Swim" in a great city - I look back on the old days with much pleasure

Faithfully yours
Jim Moser.

STUDIO OF
JAMES HENRY MOSER,
1519 P STREET N. W.

WASHINGTON, D. C., ... 189

be happier than I have been this past year. I have but this ambition, you know, to paint well and and keep well. For pictures well painted always bring a good living - add health to this and you have my ideas of happiness - where Love is. and "a lovinier couple you never see!" For the past 2 years I have painted in watercolor alone - and strange as it may seem people come to me to buy! I have not crossed my threshold for an order or to sell a picture in a year - Have my


FEBRUARY
S · M · T · W · T · F · S
1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28
BOTANICAL
GARDENS
J.H.MOSER


SOLDIERS HOME
BURNS COTTAGE
MARCH
S · M · T · W · T · F · S
1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30 31
J.H. MOSER
BIG MARKET

APRIL

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			


TREASURY
MAY
S M T W T F S
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28 29 30 31
PENSION BUREAU
WAR DEPARTMENT
FROM THE FLATS
MOSER


JULY
S·M·T·W·T·F·S
1 2 3 4 5
6 7 8 9 10 11 12
13 14 15 16 17 18 19
20 21 22 23 24 25 26
27 28 29 30 31
U.S. CAPITOL
MOSER


AUGUST
S M T W T F S
1 2
3 4 5 6 7 8 9
10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30
31
MONUMENT
OLD LOCK-HOUSE - 17TH ST
BUREAU OF ENGRAVING AND PRINTING

MORTON MANSION

SEPTEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

THOMAS

MOSER

MASSACHUSETTS AVENUE

SMITHSONIAN INSTITUTION -

OCTOBER

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

- THE "ZOO" AND NATIONAL MUSEUM -


CITY FROM
AGRICULTURE DEP'T TERRACE
F. St.
NOVEMBER
S · M · T · W · T · F · S
1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30
J.H. MOSER


DECEMBER
S · M · T · W · T · F · S
1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30 31
LONG BRIDGE
ARLINGTON
J.H. MOSER
FORT-MEYER

WASHINGTON
CALENDAR.

PUBLISHED BY
L. PRANG & COMPANY,
Boston, Mass., U. S. A.

Mr Henry W. Grady,
Peachtree St.
Atlanta,
Ga.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Mosler, Gustave Henry
- **Inclusive Dates:** 1904, 1905
- **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:
Gustave Henry Mosler (1841-1920) was an American painter.

Scope and Content Note:
1) Letter to Florence Levy rescheduling their appointment to a week from Saturday.
2) Letter to Florence Levy thanking her for her notice in "Art Bulletin" and informing her that he has postponed the reception and exhibition because his son is going to Colorado to recuperate on the 12th.
3) Postcard to Florence Levy stating that his son's health has improved and he is already executing some pictures.

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 5	Folder 52	A.L.S. to Florence Levy	Feb. 18, 1904
Box 5	Folder 52	A.L.S. to Florence Levy	Dec. 11, 1904
Box 5	Folder 52	A.L.S. to Florence Levy	Jan. 11, 1905

"Euclid Hall"
Dec 11th 1904

My dear Miss Levy

We both thank you for your kind notice of your issue of the "Art Bulletin" as you say decided to leave tomorrow for Joy to Colorado for the winter & recuperate consequently have postponed our invited reception and exhibition until later in the season. With best regards believe me

Sincerely
Mary Cassatt

mes meilleurs compliments et l'expression de mon revoir bientôt Gustave Mossler.

"Euclid Hall"
Broadway & 86th St.
18. II. 1904.

Miss Florence Levy
City.

My dear Miss Levy:—

regret that I shall not be able to see you next Saturday as anticipated, but will try to meet you the following Saturday with kind regards in which my father & Sister joins me

Very truly yours Gustave Henry Moeller.

My dear friend

So pleased to know I have not forgotten you I send you the postal at the same time take great pleasure in informing you that my health is much improved and am already at work executing some pictures I have commissions for – hope you & your mother are well & with best wishes of the season I am very sincerely

221 North Cascade Ave
Colorado Springs. Jan 11. 1905.

Your friend Sidney Mary Moslem.

POSTCARD

THIS SIDE IS FOR THE ADDRESS ONLY

COLORADO SPRINGS COLO. JAN 8 9 AM 1905

Miss Florence Levy.
"Art Bulletin"
#20 W. 34th Street
New York City.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Mount, William Sidney
- **Inclusive Dates:** 1830-1853
- **Identification:**
- **Extent/Quantity:** 1 file folder, 2 oversize items
- **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 Sidney Mount (1807-1868) was an American painter and the brother of Henry Smith Mount.

Scope and Content Note:
1) Framed letter to Brother Nelson stating that he has plenty of business so far and he shall be home once he has completed 3 or 4 more landscape paintings.
2) Certificate noting William S. Mount's new role as associate by the "National Academy of Design."
3) Letter to Robert Gilmor regarding a missing letter that was sent in Jun. and a potential visit to Gilmour's gallery.
4) Letter to Benjamin F. Thompson regarding his paintings of a "Boy sitting with a book in his hands and surrounded by flowers" and "Cider Making."
5) Letter to Miss Delia Hawkins, his cousin, stating that he appreciates Hawkins' style of writing and that he feels proud of his Cousin Delia.
6) Letter to Charles Lanman inquiring about the physical attributes of Hon. Daniel Webster as Mount intends to paint him. Typed transcription 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 5	Item 1	Framed A.L.S. to	May 29, 1830

		Brother Nelson	
Oversize Box 5	Item 1	Certificate for National Academy of Design	Jun. 14, 1831
Box 5	Folder 53	A.L.S. to Robert Gilmor	Aug. 20, 1836
Box 5	Folder 53	A.L.S. to Benjamin F. Thompson	Dec. 3, 1840
Box 5	Folder 53	A.L.S. to Miss Delia Hawkins	Dec. 19, 1847
Box 5	Folder 53	A.L.S. to Charles Lanman	May 3, 1853
Box 5	Folder 53	Typed transcription of A.L.S. to Charles Lanman	nd

Stony Brook Dec. 5th 1848.

Dear Sir,

I presume you recollect the picture you admired so much in my Studio a Boy sitting with a book in his hands and surrounded by flowers. If you will accept it as a token of esteem and friendship from the Artist you are welcome to it. I value it as a sketch highly. I will send it to you the first opportunity.

I have a picture on the easel I think you would be pleased to see. The subject is - Cider making in the old way. I feel in the spirit of painting and have plenty to do.

In your History of Long Island I wish you to make the following additions respecting myself as you requested. At the age of seventeen I was put with my Brother at Sign and ornamental painting. In 1826 I entered a Student of the National Academy. In the Spring of 1828 I painted my first composition picture "Christ raising the Daughter of Jairus." My second design "Saul and the Witch of Endor." Both were exhibited in the National Academy. In 1830 I painted my first Comick picture the Rustic Dance. In speaking of my first picture in your work - you have it, "his first composition figure The Daughter of Jairus". Many might suppose from your using the word figure that it was a composition of

of one figure only, whereas it is a group of seven figures. I will leave it for your better judgement.

In describing the Village of Stony Brook do not forget to mention that it contains one Grist Mill, one Fulling Mill, one Methodist Meeting house, and one Piano-Forte manufactory, firm of Davies and Brothers. And also that we have a Steam Boat running from here to N. Y. twice a week.

I will thank you to put my name down for one copy of the second edition of your History of Long Island.

I am sorry to inform you that my Brother Henry is very low with the consumption Brother Shepard resides with his family at 33 Delancey Street N. Y.
Give my regards to Mrs Thompson and family.

I am, Sir, yours respectfully
Wm S. Mount.

Benjamin F. Thompson Esqr.

See notice of this petitioner in my Hist. of L. Island vol. 2. page 520.

Stony Brook, May 3. 1853.

Charles Lanman Esqr

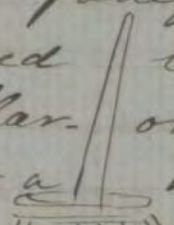
My dear Sir,

- Please concentrate your mind, and bring before you in his most happy moments the form and face of your late and noble friend, the Hon: Daniel Webster, - Tell me if he exposed his upper or lower teeth, or both, while talking, or speaking - also, if they were large or small, you know that when a man speaks he moves his under jaw, the upper remains quite firm - the same when he laughs - Let me know his height - the color of his skin, eyes, hair, dress, style of shoes, or boots - his manner of standing while making a speech, if he used his arms, and hands much, and on which side he dressed his pantaloons.

- As you are a close observer and a painter you can describe his manner to the life - A friend of ours wishes me to paint a whole length portrait of Mr. Webster, in the attitude of speaking. — If I should be successful you will know more about it. Had I accepted your kind invitation, and stopped with you last July, at Mr. Websters residence, my reccollections of him would have been strong - However, I had the pleasure of seeing him at the Cooper festival - and also, at the City Hall N.Y. a few

years ago - He appeared uneasy and walked back & forth, the court room like a mad bull. - Your Landscape in the wilderness. Brother Shepard, thinks with me, that it is an improvement - Study in the open fields as much as you can with your brushes, & pigments.

- How comes on the Washington monument? I do not fancy the design - It looks like a hundred legged bug running away with the pillar - or a bunch of candles hanging down, or a white wash brush, standing ready for some Giant to take by the handle and clean the streets of Washington.



— Please give my regards to Mr. Lanman — I expect to be in New York in about a week or ten days.

Shepard desires to be remembered to you.

Drop me a line as soon as you can.

Yours truly,

Wm. S. Mount.

P. S. - I have lately made a hollow back violin - having concavety of the sides as well as the back - The tone is powerful, and soft, it has the mellowness of the ordinary violin of fifty years old - It is an American violin, for Brother Jonathan to play upon. - w. s. m.

To. Miss. Delia Hawkins
164 Grand Street
New York —

Copy —

Stony Brook Dec 19th 1847.

My dear Cousin,

Your long looked for and very interesting letter of the 14th inst, reached me last evening — It afforded me a world of pleasure to read it. Your style of writing I like. The composition is excellent. It is so judicous throughout. I feel proud of My Cousin Delia.

I thank you for the information respecting the Art-Union, and the calalogue you will send me. I will endeavor to be in the city on the 24th if possible. but I expect business will prevent me; as I have a portrait of a lady to finish and take to the city when completed. The bad weather has prevented the lady from taking her sittings regular which puts me out of my reckoning.

I reccollect the water color pieces you speak of If I should be so lucky as to draw one of them - you shall have it as a New Year present. I hope you take lessons in dancing this winter. The sealing-wax of your letter did not stick fast. I received it from the Post Office open. Good wafers are better.

I wish you could be gratefyed with "a ride in the country on horse back". How much more we think of the country life when we are bound up

in the City.

Please give my best regards to Mrs. Ruth Wickham.

Mrs. Seabury, and Julia, desires to be remembered to you

I remain Yours, very truly,

Wm. S. Mount

Stony Brook August 20th 1836.

Mr Robert Gilmor,

Dear Sir, I have had the pleasure to receive your favor of the 9th inst, but have not received the letter you sent to me in June - It shall be enquired for. My address was omited to be published in the catalogue of the Academy this year. If Mr Flanden or the door keeper of the Academy had thought, to direct you to my Brothers office 59 Exchange place, you would have found my address. I was in New York in June and introduced to your friend Mr Brevoort by Col. Trumbull. Mr Brevoort mentioned you had been in town and wished to see me - I regret I did not meet you as I should have been pleased to have visited the gallery with you - however, It is gratefying to me that you were pleased with my two pictures "The Bargain and the Industrious Boy". It also gives me pleasure that you wish me to paint you one picture of cabinet size the subject left entirely to my own fancy. I will paint you a picture only it will be some time before I can commence it; owing to previous engagements. I am pleased you still keep in your possession the "The Boy getting over the fence" one of my favorite sketches. When you write to me please address William S Mount Stony Brook Suffolk County Long Island. Yours Respectfully

Wm S. Mount.

Stony Brook, May 3, 1853

Charles Lanman Esq.
My dear Sir,
Please concentrate your mind, and bring before you in his most happy moments the form and face of your late and noble friend, the Hon: Daniel Webster,- Tell me if he exposed his upper or lower teeth, or both, while talking, or speaking--also, if they were large or small, you know that when a man speaks he moves his under jaw, the upper remains quite firm--the same when he laughs-- Let me know his heigh= the color of his skin, eyes, hair, dress, style of shors, or boots-- his manner of standing while making a speech, if he used his arms, and hands much, and on which side he dressed his pantaloons.
As you are a close observer and a painter you can describe his manner to the life-- a friend of ours wishes me to paint a whole length portrait of Mr. Webster, in the attitude of speaking,--
If I should be successful you will know more about it. Had I accepted your kind invitation and stopped with you last July, at mr. Webster's residence, my recollections of him would have been strong-- However, I had the pleasure of seeing him at the Cooper festival--and also, at the City Hall N.Y. a few years ago. He appeared uneasy and walked back + forth, the courtroom like a mad bull--Your Landscape in the wilderness. Brother Shepard, thinks with me, that it is an improvement. Study in the open fields as much as you can with your brushes + pigments.--How comes on the Washington monument? I do not fancy the design--It looks like a hundred legged bug running away with the pillar or a bunch of candles hanging down, or a whitewash brush, standing ready for some Giant to take by the handle and clean the streets of Washington.
-------Please give my regards to Miss Landman. --I expect to be in New York in about a week or ten days.
Shepard desires to be remembered to you. Drop me a line as soon as you can. Yours truly,

Wm. S. Mount

P.S. I have lately made a hollow back violin, having concavity of the sides as well as the back.-- The tone is powerful, and soft, it has the mellowness of the ordinary violin of fifty years old. It is an American violin, for Brother Jonathan to play upon. W.S.M.

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _5_

Item Note: Mount, William Sidney

Certificate noting William S. Mount's new role as associate by the "National Academy of Design."

Item Date:

Jun. 14, 1831

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

DO NOT REMOVE THIS PAGE FROM FOLDER

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _5_

Item Note: Mount, William Sidney

Framed letter to Brother Nelson stating that he has plenty of business so far and he shall be home once he has completed 3 or 4 more landscape paintings.

Item Date:

May 29, 1830

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 – Murphy, John Francis
- **Inclusive Dates:** 1896, 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:
John Francis Murphy (1853-1921) was an American painter.

Scope and Content Note:
1) Letter to Mr. O.H. Durrell offering his large Academy picture at Macbeth's Gallery, catalogued at 800 for only 450. Murphy also asks for Durrell's opinion of his large picture, owned by Mr. Logan, which he plans to send to a Chicago Institute Exhibition that fall.
2) Newspaper obituary detailing the life of John Francis Murphy. Date handwritten upon the newspaper article.

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 5	Folder 54	A.L.S. to O.H. Durrell	Aug. 6, 1896
Box 5	Folder 54	Newspaper obituary	Jan 30, 1921

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Arkville Delaware Co N.Y.
Aug 6 1896

My Dear Mr. Durrell
My large Academy picture was catalogued at $800.
Considering Times and conditions I will make considerable reduction should you fancy the picture.
I think it one of my best and will offer it to you for $450.
Should you wish to see the picture I can have it sent on to you I am ashamed of that small one you have of mine it does not represent me at all.
Should the idea strike you, kindly send me address to where picture should be expressed and I will have it boxed and send you

for inspection it is now at Mr. Macbeths Fifth Ave he will attend to it for me. perhaps you are to be in N.Y. if so please let me know and you can call there I will ask him to be there. to show it to you. I don't want you to forget me when your catalogues are printed I would like to have one. How did you like the large picture of Corinne that belongs to Mr. Logan? Drop me a line soon and oblige

Yours truly.

J. Francis Murphy.

P.S. I make this last request because I have planned sending the picture to Chicago Institute for this Fall. schedule to go in shortly

E Francis Murphy
Aug - 96

Died Jan. 30, 1921.

J. FRANCIS MURPHY DIES OF PNEUMONIA

Celebrated Landscape Painter, Stricken Last Friday, Expires in Roosevelt Hospital.

SELF-TAUGHT, HE FOUGHT BRAVELY WITH POVERTY.

When Fame Came Pictures First Sold for Small Sums Brought Thousands to Owners.

John Francis Murphy, distinguished American landscape painter, died of pneumonia in Roosevelt Hospital yesterday afternoon at 1.30 o'clock. He had been in failing health about a year, but the illness which caused his death did not develop until Friday.

The artist returned six weeks ago from Arkville, N. Y., where he always spent part of the year, painting and living in the open. He had planned to leave New York yesterday afternoon for a trip to Florida. Mrs. Ada Clifford Murphy, who survives her husband, is prostrated with grief.

His Career.

Mr. Murphy was born in Oswego, N. Y., Dec. 11, 1853. He was called the "self-taught American painter" because he never studied art under a teacher. His genius began to manifest itself when he was very young. When he was only a child he made crayon sketches on every stray scrap of paper. He first exhibited in the National Academy of Design in 1876, but real recognition did not begin to come to him until after 1885, when he received the second Hallgarten Academy Prize for "Tints of a Vanished Past."

Meanwhile the young painter had a severe struggle with poverty. He lived in New Jersey in the early seventies and used to come across the ferry to New York with a portfolio of little sketches, which he peddled among the dealers, offering them at "two for $5."

In 1887 he won the Webb Prize for the best landscape at the Society of American Artists' Exhibition. In the same year he became a member of the National Academy of Design.

Landscapes by Mr. Murphy are found to-day in nearly all the big galleries and prominent private collections in America. In recent years his canvases brought record prices for American landscape. A painting, which was purchased for the Hearn collection for $300, was sold three years ago in the Plaza Hotel at the sale of that collection by the American Art Association, for $15,000. The purchaser was Senator Clark.

Some of His Noted Works.

Some of the most noted of the landscapes are "October," Corcoran Gallery, Washington, D. C.; "Indian Summer," National Gallery, Washington, D. C.; "Autumn," Metropolitan Museum, New York; "Old Barn," Metropolitan Museum, New York; "Hilltop," Art Institute, Chicago; "Afternoon Light on the Hills," Carnegie Institute, Pittsburgh, and "Landscape," Brooklyn Institute of Art.

A fine color study entitled "Uplands—Morning" won attention in the Academy exhibition of 1905. A silver medal was awarded to the painter at the St. Louis Exposition in 1904.

Besides being an Academician Mr. Murphy was a member of the American Water Color Society, the Brooklyn Art Club, the Society of American Painters and the National Arts Salmagundi and Lotos Clubs.

The expression of grief among his fellow-painters yesterday was widespread as the news of his death travelled through the city from one to the other.

"I wish to express my very high opinion of him as an artist, and as a companion," said Edwin H. Blashfield, President of the National Academy. "I had known him for many years."

The Fine Arts Society, No. 215 West 57th Street, will hold a memorial service to-morrow evening at 8.30 o'clock. At 2.15 on Wednesday there will be services at the Campbell Parlors. Interment will be in the family plot in Arkville, N. Y., where Mrs. Murphy's mother and young brother are buried.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Nast, Thomas
- **Inclusive Dates:** 1869
- **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 Nast (1840-1902) was a German born American cartoonist and illustrator most well-known for his political cartoons of the Civil War era.

Scope and Content Note:
Letter written by Rush Hawking to an unidentified man inviting him to a testimonial to Thomas Nast in New York on the 27th.

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 5	Folder 55	A.L.S. to an unidentified man	April 20, 1869

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Invitation to testimonial to Thomas Nast in New York on the 27th.

Frank P. Blair, Jr.
1869.

150

Rush C. Hawkins.

New York City
62 Broadway
April 20. 1869

Sir,

The friends of Mr Naet would be pleased to have your honor with your presence the occasion indicated in the enclosed invitation

Respectfully Yours
Rush C. Hawkins

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Neagle, John
- **Inclusive Dates:** 1842, 1857
- **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 Neagle (1796-1865) was an American painter and portraitist.

Scope and Content Note:
1) Promissory note to John Sartain for 162.40 dollars to be paid after three months.
2) Letter to Thomas Fitzgerald regarding a visit to the exhibition at the academy and other matters like his need for a daguerreotype for a likeness "of our late friend Cross."

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 5	Folder 56	Receipt to John Sartain	Oct. 1, 1842
Box 5	Folder 56	A.L.S. to Thomas Fitzgerald	May 4, 1857

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Oct 20 1862

Albuquerque N.M.

Lt. Meeker Artillery
Cal

Dear Fitz,

A very sensible & well written article (from the "Lancet") appeared in last Monday's Evening Journal which I wd like to see inserted in the "City Item".

It would attract many readers & would do much good. The subject is, the danger of ~~excessive tobacco smoking~~. My cousin Levi has the paper containing the article.— Shall I send it to you? or will you make this an excuse for a friendly talk with Kirby? [redacted]?

My cousin & I visited the Exhibition at the Academy, together. Come around some when at leisure & let us have a gossip on the subject. Very Yrs I. Mezle

Monday May 4/87

[redacted]

+ I have had the daguerreotype & print of our late friend Croft, but to me perhaps by yourself, & I would like to know which of the likenesses is thought by the family to be the best

I. Mezle autograph

4316
Dun & Eagle
162.140
Sept 1/4/42

John Sartain
Thos. B. Ashton
A. H. Engstrom
[illegible]
[illegible]

$162 $\frac{40}{100}$ Philadelphia Octr 1st 1842

Three months after date, I promise to pay to the order of John Sartain, One hundred & sixty two $\frac{40}{100}$ dollars without defalcation.

Value received

John Neagle

— 103 —

20 ct
mdr
63

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Neal, David Dalhoff
- **Inclusive Dates:** 1870, 1872
- **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:
David Dalhoff Neal (1838-1915) was an American historical and portrait painter.

Scope and Content Note:
1) Letter to Joseph Warren Fellow stating, "My reputation as an artist is growing rapidly, not only in my own country, but here in Germany where I sold my last work."
2) Letter to Joseph Warren Fellow requesting that he purchase the April issue of "Harper's Magazine," which contains a notice of his 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 5	Folder 57	A.L.S. to Joseph Warren Fellow	Oct. 28, 1870
Box 5	Folder 57	A.L.S. to Joseph Warren Fellow	April 21, 1872

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Neal
Apr 21 72

Dultplatz No. 6.
Munich April 21st 1872.

Dear Warren,

I write a line in haste to request you to have the kindness to purchase for me a copy of "Harpers-Magazine" (provided it is to be had in Manchester without trouble) I think for April, that containing a notice of my works

429

I have seen extracts from the article in Boston & Chicago newspapers but have not been able to obtain the magazine

I wrote you a long letter some time ago, and hope that it has been duly rec'd. I am at present enjoying the company of a lady who has the pleasure of knowing you, Mrs. Cilley of Manchester "Mann — ches-ter" she came with an introduction from her cousin, my late friend Mr. Rs Pound Tookwood of New York.

hoping my haste, cause with kept here to you Rather Melancholy we are here yours

Patrick Neal

J. McKellar Esq.

Dan'l Neal
Oct 28 1870

Munich Oct. 28th 1870.

My Dear Friend Warren:

Within the last two or three years I have written to you at least twice, not being in receipt of an answer I began to fear that you had either emigrated or was no more in the land of the living

I have at last through a roundabout source learned of your being in Manchester

Not being sure that this will reach you, I confine myself to a few lines —

The health of myself and family is good. I am the happy possessor of four lovely children the youngest only a few weeks old. My reputation as an artist is growing

rapidly not only in my own country but here in Germany where I sold my last work. I am at present a pupil of Piloty the most distinguished painter in Germany if not in Europe. and under his instruction am making rapid progress.

I sincerely hope that everything has gone equally well with you. I have been now eight years in Europe. and feel an irrepressible longing to see my own dear native land; if God wills it I trust next year to realize it, as I am determined to make a three months visit to America, my engagements not permitting to remain longer.

It would give me sincere pleasure to hear from you and of your welfare. when I have ascertained your address I will send you a Photograph of one of my paintings —

believe me, as ever your friend

David Neal

address 9 Karl's Strasse.

To Joseph Warren Fellows
Manchester
N. H.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Newell, Peter Shead Hersey
- **Inclusive Dates:** 1901
- **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:
Peter Shead Hersey Newell(1862-1924) was an American artist and author.

Scope and Content Note:
1) Self-portrait sketch signed by Peter Newell
2) Letter to Miss Field thanking her for sending some verses and suggests she send them to the editor of "Harper's Monthly." 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 5	Folder 58	Self-portrait sketch	nd
Box5	Folder 58	A.L.S. to Miss Field with postmarked envelope addressed to Miss Helen M. Field	March 29, 1901 ; [March 29, 1901]

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Quitos

2K/50¢

PETER NEWELL. BY HIMSELF.

Faithfully Yours,
Peter Newell

Miss Helen M. Field
49 Franklin St.
Morristown
N. J.

MORRISTOWN,
N. J.
MAR 30 6 30 AM 1901

1

T

NEW YORK, N.Y.
MAR 29
11-PM
1901

Leonia, N. J.
March 27 - 1901

My dear Miss Field:-

The verses that you send me are cleverly written while the idea is good. However, I have very little time to make use of a suggestion given me however good it may be unless it is sent me by an editor as a definite order. And this reminds me that some time ago I illustrated a conceit sent me by the editor of "The Drawer" in Harper's Monthly that made use of the dog-wood idea, though I think it was not along the line of your verses. If you have any other verses as good as these you send me, I would suggest that you forward them to Mr. Hayden Carruth, "Editor's Drawer," Harper's Monthly, and if they appeal to him, he will buy them of you, if you do not object to receiving remuneration for your work. Anything of that sort for which my illustrations would be appropriate would be sent to me by him. Thanking you very kindly for your goodness in sending me these verses, and again commending them, I am, My dear Miss Field,

Sincerely Yours,
Peter Newell

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Newton, Gilbert Stuart
- **Inclusive Dates:** 1823
- **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:
Gilbert Stuart Newton (1794-1835) was an American portrait painter and the nephew of Gilbert Stuart.

Scope and Content Note:
1) Letter to his Printers, Mssrs. in Pall Mall stating that he has received an impression of the Shylock and Jessica from Mr. Doo, and insists that it not be published until he corrects the character of Jessica's head.
2) Letter to Abraham Cooper stating, "I am so little used to drawing in chalk that I figure the sketch I send you will be hardly worth your acceptance; such as it is however, it is quite at your service, and I shall feel proud in being found in your 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 5	Folder 59	A.L.S. to Printer, Mssrs. in Pall Mall	nd
Box 5	Folder 59	A.L.S. to Abraham Cooper	Oct. 28, 1823

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Great Marlborough Street
October 28th 1823.

My Dear Sir,

I am so little used to drawing in chalk that I fear the sketch I send you will be hardly worth your acceptance; such as it is however, it is quite at your service, and I shall feel proud in being found in your Collection.

I am, My Dear Sir,
with Esteem & regard
Yours very sincerely.
Gilbert, Stuart, Newton.

To, Abraham Cooper Esquire Ra.

Mrs. Moon Bay & Harris

Pall Mall

G. Marlboro' St
April 24.

Dear

Mr. Dos has just sent me an inspection of the Skylark & Sylvia, and I am fear full he considers it finished, but the head of Sylvia is not satisfactory or such as I expected from the last decisions about I saw, since when it has not been shewn to me. if it is not too late, it is certainly very important that it should not be published, or meet sense, before some

alteration in the character of the head should be made which would materially improve it, & be done with little or no trouble –

Yours truly

Jno Cuttipel Ritz

J. J. Audubon

Jerrie write to Mr. Dow, but think it also prudent to make this communication in time.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Noble, John
- **Inclusive Dates:** 1921, 1922
- **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 Noble (1874-1934) was an American painter.

Scope and Content Note:
1) Letter to George Pinneo from Noble stating that he has signed the papers and will send him pictures of "Provincetown Harbour," "The White Horse" and "Etaples Moonlight."
2) Letter to George Pinneo sending data on himself, his work, and the exhibition history of "The White Horse" and "Etaples Moonlight."
3) Letter to an unidentified woman sending the paintings "Pastorale," "Berck Plage," and "Audierue Moonlight."

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 5	Folder 60	A.L.S. to George Pinneo	Dec. 8, 1921
Box 5	Folder 60	A.L.S. to George Pinneo	Dec. 21, 1921
Box 5	Folder 60	A.L.S. to an unidentified woman	Jan. 4, 1922

PROVINCETOWN ART ASSOCIATION
(INCORPORATED)

PROVINCETOWN, MASSACHUSETTS
CAPE COD

Jan. 4th 12

Dear Madam,

Just received your letter in regard sending paintings. Will send 3 paintings, titles of which are:

Pastorale $ 1000.—
Beach Plage $ 1000.—
~~Blo~~ Audierne. Moonlight $ 1000.—

Kindly let me know whether pictures arrived O. K.

With the season's best greeting

Yours truly,

John Noble

P. S. Kindly send me a few catalogues or exh. as I forward them to people interested in art. J. N.

PROVINCETOWN ART ASSOCIATION
PROVINCETOWN, MASSACHUSETTS

Thursday evening
Dec. 8th 21

Dear George,

Just received your papers and signed them. Will go and see Miller in the morning and induce him to sign. However I am afraid it will be of no avail.

I regret, that I have sent several of my recent work out West; but I am sending you three pictures, as follows:

Provincetown Harbour, winter 40 × 50 inches
$2500.–

The White Horse 25 × 30 inches
$. 1200. –

Etaples Moonlight 25 × 30 inches
$. 1500. –

I hope to be able to replace these in a few weeks with new ones.
I will send the "White Horse" and the "Moonlight" from here to the Artists Packing & Shipp. Co. I instructed ~~them~~ Budworth by ~~nightletter~~ to get the large canvas from Daniel and send it to the Artists' Packing - Shipping Co.

PROVINCETOWN ART ASSOCIATION
PROVINCETOWN, MASSACHUSETTS

About a one man show — I like to have it either later in the spring or in the fall. Preferably in the spring.

P. S.

Seen Dillon and he signed the papers under the condition to try and send painting later on, as he has nothing at present. If this is not satisfactory he wants you to ~~[illegible]~~ erase his name and put another

me instead.

Best wishes for success,

Yours and

John Ritchie

PROVINCETOWN ART ASSOCIATION
(INCORPORATED)

PROVINCETOWN, MASSACHUSETTS
CAPE COD

December 21st 21

Dear Dr Mr Pinnco,

In answer to your kind letter just received I am sending you under separate cover data I happen to have on hand concerning myself and my work. Various clippings and a few numbers of "Color" one of which has a special article on myself and

3 reproductions of paintings.

In 'Everyweek' another english publication there is the reproduction of "The White Horse" now in your gallery.

"The White Horse" as also "The Moonlight" you have, were shown in "The International" London –
"The New English Art Club" London –
The Academy N.Y. Philadelphia –
Chicago etc –

Moonlight, Provincetown is a recent work of mine.

PROVINCETOWN ART ASSOCIATION
(INCORPORATED)

PROVINCETOWN, MASSACHUSETTS
CAPE COD

As I have lived 20 years abroad — it is only 2 years since I returned to the States — I have sold mostly to collectors abroad.

Paul Hast - Paris

Davenport - Paris

H. L. Clemmson - London

Ed. Davison - Boulder - Wichita etc — Collectors in Buenos Ayres —

Governor Allen has bought a painting of mine and the Wichita Art Association has purchased "The Toilers of the Sea".

I regret very much to be unable to come to your meeting on Dec. 23rd, but hope to come to N.-Y. before long.

Yours very truly,

John Noble.

P.S. Kindly send me a few invitations to the exh. now on, as I intend sending them to friends interested in art. J.N.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – O'Neil, Rose Cecil
- **Inclusive Dates:** 1927
- **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:
Rose Cecil O'Neill (1874-1944) was an American illustrator most well-known for creating the cupid like "Kewpie Doll."

Scope and Content Note:
Letter to the Painter Hugo Ballin regarding the launch of a series of "Kewpie Dolls" entitled "Cuddle-Kewpies." O'Neill also talks about her house, Carabus Castle, stating that visitors are often enchanted by it. O'Neill's amusing handwriting complements her coy writing style.

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 5	Folder 61	A.L.S. to Hugo Ballin	Nov. 19, 1927

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"CARABAS"
SAUGATUCK
CONNECTICUT

November 19th. 1927.

Nov 26/27

Dear Mr. Ballin:

I am the one to be forgiven for letting you have the trouble of writing me about this. In the midst of the hurly-burly of launching our new dolls, the "Cuddle-Kewpies", Callista left the matter (oh fatal error, always!) to me. And, however, here's the cheek, and I know yours and Mabel's lenience well enough by now.

It is such good news that you have been painting again. (We've had it before from the public prints. There was a reproduction of Mabel's portrait.) You know I honour your brush. And it was a fraternal pain when you said you were turned away from it. I understood your reasons and your revolt.

Heavens! yes! But, you know that very essential, quaint, hot kinship of one maker for another's art — it had a private grief.

I must have heard a hundred people speak of that good brush — (and they have heard me) since we met and all lamented.

But now through movies, have you bought the freedom of your Brush? (As I am buying mine once more with Cuddle-Kewpies.) But it would be a pity for Mabel's singular loveliness to be withdrawn from the screen. Couldnt she sell us a bit of angelism from time to time, without you both involving yourselves in the huge complication of managership:

I'm sure a flourish of Europe would be good for you both and to re-capture Capri, your own long-cherished Capri. Of course, visiting the Villa Mareissus.

If you come east, be sure to visit Carabas. Do you like the name we gave the adorable place — for the Marquis of Carabas the friend of Puss-in-boots? People come to be enchanted by it — Everyone is dazed by the fairyness and many beg to buy it. But it is the only lair for us in America — and you gave it to us, entire and perfect.

Ever grateful, and loving you both.

Rose O'Neill

Is the large nonsensical map a wall decoration?

I wonder what you did on the four walls in Beverly Hills! If you sent me photos, I would return them.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Oertel, Johannes Adam Simon
- **Inclusive Dates:** 1894, 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:
Johannes Adam Simon Oertel (1823-1909) was an American painter.

Scope and Content Note:
1) Letter to Frank G. Moorhead regarding the process by which he painted a recent work.
2) Typed transcription of Oertel's letter to Frank G. Moorhead
3) Letter to Howes Norris Junior for his autograph collection stating, "Ours is an age of discoveries and inventions, change and novelty are in the air."

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 5	Folder 62	A.L.S. to Frank G. Moorhead	Oct. 10, 1894
Box 5	Folder 62	Typed transcription of A.L.S. to Frank G. Moorhead	nd
Box 5	Folder 62	A.L.S. to Howes Norris Junior	March 24, 1896

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Painted
"Rock of Ages"

Bel Air, Harford Co. Maryland
Oct. 10th 1894.

Mr. Frank G. Moorhead,

Dear Sir,

You certainly entertain the right conviction regarding the source of every good gift & work, namely that they must invariably proceed from the Giver of every blessing, & be the direct influence of the Holy Spirit of God.

Under this same conviction I have always endeavored to work. But how thoughts come it is not, very often, easy to say. We only know they come, yet cannot trace their inception & what special train of circumstances lead up to them. Often a remote suggestion brings them to the surface of consciousness, & when realized their probable origin is forgotten.

It was much so with the "Rock of Ages." The first notion for the subject was a recollection of a color sketch my dear old Master in Art once made. But that contained only a somewhat rough idea, & in that shape the picture would never have taken hold of the

public in the manner my painting has done, to my own very great surprise, I must say. The crude first fancy, however, was susceptible of refinement, — it contained good elements, & these I gradually developed.

I say gradually; for at the beginning the thought was only a hasty sketch in the Album of a young lady friend. The next step was a somewhat altered small picture in oil, and subsequently I put on canvass, about four feet high, what you know & what has been so numerously multiplied. I modelled the figure in clay, small size, to obtain the proper lighting up from above, & worked out a little color sketch which I still possess, & from which I received guidance for the larger picture.

You see the history of the painting is very simple, so far as the conception & elaboration are concerned. I was not conscious at all, at the time, of having gotten hold of anything very extraordinary, & indeed a considerable time elapsed before I was made aware of the market-value of the idea. Others saw that much quicker than myself, — & they also knew how to take advantage of it to my hurt, for thieves soon made my copyright of no value. But only money could be stolen from me, the usefulness of the idea was beyond greed of gain.

The subject has long ago become public property. Only few know even the name of the painter who have known the subject years ago. In this there is nothing to regret. Many a better & grander work has come to us through the centuries, & the authors name has been utterly forgotten. The work lives on, — the man who gave it being goes out of mind, but carries with him the reward every deed bestows that is conscientiously done for the glory of God.

If this account meets your wish, I shall be very glad. I will add that the picture has been painted thirty years since while I was resident in Westerly, R.I. Reciprocating your very kind wishes to the full, with God's blessing & peace,

I am yours sincerely

Johannes A. Oertel.

Ours is an age of discoveries and inventions, change and novelty are in the air. The old is suspected; the new is welcomed. Men possess, or are possessed by, the Athenian spirit. They are restless under old forms; and hanker after new.

Among many other astonishing discoveries, in Religion, sociology, science, mechanics, Art also has been newly found. And it is the young generation that has explored the "ultima Thule", and coined with facile cleverness an apothegm to describe their wonderland.

"Art for arts sake", reads the dictum.

It is the veritable X light of modern sagacity. The dress and flesh and integuments of didactic use, and moral responsibility, and religious aspiration, exist for it no more save as dim vapors of the past. With mysterious penetration it reveals

beyond all these the naked bones of materialistic pleasure, and so has reduced the artists aim, and the spectators benefit to the lowest point of sensualism, the skeleton of mere decoration.

Johannes A. Oertel.

Bel Air, Md., March 24th 1896.

Bel Air, Harford Co., Maryland

Oct. 10, 1894

Mr. Frank G. Moorhead.

Dear Sir,

You certainly entertain the right conviction regarding the source of every good gift and work, namely that they must invariably proceed from the Giver of every blessing, & be the direct influence of the Holy Spirit of God.

Under this same conviction I have always endeavored to work. But how thoughts come it is not, very often, easy to say. We only know they come, yet cannot trace their inception & what special train of circumstances lead up to them. Often a remote suggestion brings them to the surface of consciousness, & when realized their probably origin is forgotten.

It was much so with the 'Rock of Ages.' The first notion for the subject was a recollection of a color sketch sketch my dear old master in art once made. But that contained only a somewhat rough idea, & in that shape the picture would never have taken hold of the public in the manner my painting has done, to my own very great surprise, I must say. The crude first fancy, however, was susceptible of refinement, - it contained good elements, & these I gradually developed.

I say gradually; for at the beginning the thought was only a hasty sketch in the album of a young lady friend. The next step was a somewhat altered small picture in oil, and subsequently I put on canvass, about four feet high, what you know & what has been so numerously multiplied. I modelled the figure in clay, small size, to obtain the proper lighting up from above, & worked out a little color sketch which I still posess, & from which I received guidance for the larger picture.

You see the history of the painting is very simple, so far as the conception

& elaboration are concerned. I was not conscious at all, at the time, of having gotten hold of anything very extraordinary, & indeed a considerable time elapsed before I was made aware of the market-value of the idea. Others saw that much quicker than myself, - & they also knew how to take advantage of it to my hurt, for thieves soon made my copyright of no value. But only money could be stolen from me, the usefulness of the idea was beyond greed of gain.

The subject has long ago become public property. Only few know even the name of the painter who have known the subject years ago. In this there is nothing to regret. Many a better & grander work has come to us through the centuries, & the author's name has been utterly forgotten. The work lives on, - the man who gave it being goes out of mind, but carries with him the reward every deed bestows that is conscientiously done for the glory of God.

If this amount meets yourwish, I shall be very glad. I will add that my picture has been painted thirty years since while I was resident in Westerly, R. I. Reciprocating your very kind wishes to the full, with God's blessing & peace, I am yours sincerely

Johannes A. Oertel.

1823-1909

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Olmstead, Frederick Law
- **Inclusive Dates:** 1873
- **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 Law Olmstead (1822-1903) was an American landscape architect, urban planner and writer.

Scope and Content Note:
Letter to M. David Simons outlining his activities beginning in 1861. Speaks of his work on the Pacific Coast, New York, Brooklyn, Buffalo, Chicago and elsewhere.

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 5	Folder 63	A.L.S. to M. David Simons	Sept. 19, 1873

209 W. 46th St. Ulfalk:
September 19th 1873.

Mr. M. Laird Simons;

Dear Sir;

Absence from the city has prevented me from replying sooner to your obliging note of 3d inst.

I return the proof with some revisions. You may think it best to add something of my life since 1857.

On the outbreak of the war in 1861 I was appointed by the President one of the Commissioners of Inquiry and advice in respect to the Sanitary Condition of the army and navy. I resigned my office in Newport and removed to Washington. My work there is described in Stille's History of the Sanitary Commission. (Lippincott 1866) pp. 76-79. I spent the years 1864 & 65 on the

Pacific Coast. Since then I have been engaged in laying out and managing park and other public improvements in Louisville, Brooklyn, Buffalo, Chicago and elsewhere and have been President of the Park Department of Louisville. I have published no books but various papers chiefly in the form of reports to public bodies on questions of public health, recreation and instruction.

Yours truly,
Fred'k Law Olmsted

PS A translation of one of my works in the south was published in Germany. I have lost the copy sent me. My sanction for a French translation was asked by a Paris publisher and I gave announcement of it, but it never came to me and I have now forgotten all further particulars. I mention it as you may be able to refer to records of these publications – if there are two.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ord, Joseph Biays
- **Inclusive Dates:** 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:
Joseph Biays Ord (1805-1865) was an American painter.

Scope and Content Note:
Letter to Mrs. E. List asking that she give the bearer the "Fancy head" that he had left with her as a specimen.

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 5	Folder 64	A.L.S. to Mrs. E. List	Aug. 3, 1844

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Augi 3, 1844

Mrs. E Sist will oblige Mr Ord
by letting the bearer have the Fancy
head that he left with you as a specimen

J. B. Ord

Saturday
~~Friday~~ Augt. 3. 1844.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Orpen, William Montague
- **Inclusive Dates:** 1922
- **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 Montague Orpen (1878-1931) was an Irish painter.

Scope and Content Note:
Letter to an unidentified man wishing good things in 1922.

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 5	Folder 65	A.L.S. to an unidentified man	Jan. 28, 1922

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8 SOUTH BOLTON GARDENS. S.W.
WESTERN 3017.

28th Jan: 1922

My dear Sir

Hearty with the greatest pleasure
wishes for all good things for 1922

Yours very
William Orpen

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Owen, Robert Dale
- **Inclusive Dates:** 1836
- **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:
Robert Dale Owen (1801-1877) was an American politician and the son of Robert Owen a utopian socialist.

Scope and Content Note:
Letter to Asher B. Durand regarding the commissioning of an engraving. Owen states that he wishes to have an engraving executed "in as good style as possible, so that it may be regarded both as interesting in itself and as a specimen of the art."

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 25.a	A.L.S. to Asher B. Durand	Nov. 11, 1836

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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: Owen, Robert Dale

Letter to Asher B. Durand regarding the commissioning of an engraving. Owen states that he wishes to have an engraving executed "in as good style as possible, so that it may be regarded both as interesting in itself and as a specimen of the art."

Item Date:

Nov. 11, 1836

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 – Page, William
- **Inclusive Dates:** 1862, 1867
- **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 Page (1811-1885) was an American painter and the student of Samuel F.B. Morse

Scope and Content Note:
1) Letter to Simon Stevens regarding the "Venus of Urbino" as a model for Page's demonstration on the technique of painting. Page came upon hard times during his move from his studio in Eagleswood to New York and eventually had to live with Simon Stevens, the brother of Page's wife.
2) Letter to Charles Eliot Norton stating that Page had received his letter regarding the Venus.

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 5	Folder 67	A.L.S. to Simon Stevens	April 29, 1862
Box 5	Folder 67	A.L.S. to Charles Eliot Norton	May 10, 1867

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Dee

Tottenville Staten I. N.Y.
May 10th 1874

My Dear Norton

Your letter about the Venus did not reach me immediately - i.e., so soon as it ought owing to my neglect for some days to send to the office - and I am now sorry to be obliged to write a discouraging reply to it, but the fact is I have on hand more of my own pictures than can well be disposed of indeed six or seven large finished ones are in my studio at Eaglewood New Jersey, which I would very gladly get out of my hands in short sell - if I could - among them is a Venus guiding Aeneas & the Trojans to the Latin shore - a duplicate of that one which was exhibited here some years since - and another a copy of the famous Tribune Venus of Titian's size of original - and because my friends tell me it is not the time to put them up to sale Ex-

cept at a great sacrifice I am determined, though I am very much inconvenienced for lack of the money which they should yield me - So you see how much like sending coals to Newcastle would be the sending the picture to me -

Your kind wish that we might meet before long may possibly have an early fulfilment as I am in correspondence on the subject of a visit to Boston (professionally) if I can have several portraits to paint there of the right people and I need not tell you how glad I should be to meet my Boston friends among which number I shall be most happy to count you one Believe me most truly yours

Jno Page.
the writer

Chas. Eliot Norton Esq.

artist N.A

Studio Building Sept. 29th 1882

My dear Stevens I shall leave the "Venus" here in my studio - as you proposed to take charge of it - subject to your order - I hope you will have it attended to immediately as the room is given up by me on the 1st ~~inst~~ and I should be very sorry to have anything happen to injure it. I sent to your office yesterday afternoon the keys of the House together with the Inventory - as Mr Samuel came there too late to look it over - and refused to take charge of them until he had done so - Sophy also saying that she had not examined it at the time of coming in and did not feel competent to do so understandingly now - but that would have been impossible as she had to leave so soon ~~that there was not time to do so~~ within a another of the keys. Two loads of furniture were sent into the house about 3 o'c. yesterday but the keys I did not dare to render to any one but you or Mr. Samuels I am Yours truly Wm Page

N. York Apr. 29/62

Wm Page

To

Simon Stevens

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Palmer, Erastus Dow
- **Inclusive Dates:** 1860-1897
- **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:
Erastus Dow Palmer (1817-1904) was an American sculptor

Scope and Content Note:
1) Letter to an unidentified person stating that Palmer expects Frederic Edwin Church and his fiancée, Miss Isabella Carnes, to spend a couple of days with him on their way to her home in Ohio. he also writes about the season.
2) Letter to Hanson H. Ripley requesting that he support James H. Armsby's appointment to the office of Surgeon General of New York State under Governor Fenton.
3) Letter to Charles Henry Hart in which Palmer states the he can find nothing about the sculptor Horace Kneeland.

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 5	Folder 68	A.L.S. to an unidentified person	Feb. 19, 1860
Box 5	Folder 68	A.L.S. to Hanson H. Ripley	Nov. 12, 1864
Box 5	Folder 68	A.L.S. to Charles Henry Hart	Feb. 25, 1897

the subject is "Faith". It is a work I designed some six years since, but till now have not undertaken it. The study is 27 inches in height.

I enclose a slip from the Troy Arena, which, I am informed was written for that paper by Tuckerman - it reads like him - They (Troy) have a fine exhibition now open - to which this letter alludes. Let us hear from you when you can bind a moment.

Very Sincerely

O. D. Palmer

Albany Oct. 19th. 1860,

Dear Friend,

Your telegram was rather a surprise to me for it has been my intention to go to Utica with Mrs. Walker, who we suppose to be still in New York, as we have heard nothing by which to learn anything of the expected visit from her.

I cannot leave home now, nor for some days to come, for we are daily expecting Church and the young lady to whom he is engaged, Miss Barnes, who will spend a day or two with us on their way to

her home in Ohio.
If Mrs. Walker is still in N.Y., let us know when we may look for her return. In hope she may be with us at the time of Church's visit; it would be very agreeable to us, and we would like to have them all meet here.
Miss C. is one of the most beautiful creatures I have ever seen.

We are in the midst of a terrible snowstorm, in fact one of the most severe of the winter - I love the winter, it is beautiful & sublime, indeed more grand, severe & sculpture-like than any other season.
I give some lines of mine suggested by the thought that the seasons - winter & summer - may have originated the art, sculpture & painting - a mere fancy -

The Seasons & the Arts.

Warm summer skies,
The floral hues
The Painter's art reveals;
But winter sighs -
The Sculpture-muse -
To deeper thought appeals.

I am doing little in my studio these days: most of my time being devoted to matters outside my study walls: in progress however is a small study for a statue which is to be slightly taller than the "Captive", and entirely draped.

Erastus D. Palmer - Sculptor

'97

Albany N.Y. Feby 25.

Dear Sir:

Yours of 22d inst. received.

I can find nothing either in print or Manuscript in regard to Kneeland the Sculptor. I knew K. very slightly, having met him once only, and from that day to this - some forty years - I have not read his name nor heard it spoken. Whether he still lives, I know not. If he is still living he must be at least 80 years of age - Pardon the

you including with this
note a little essay of
mine, written at a time
when there were but
two sculptors in our
country.

The "Mr. A" referred to
on page 5. is myself, and
he who gives the address is
Hiram Powers.

I trust you will
pardon all this from
a stranger, and believe
that he is most
respectfully Yours,

Erastus D. Palmer.

To
Charles Henry Hart Esq.

has come over you since the departed days when I knew you to be always, heart & hand devoted to our blessed land and the laws of our fathers; days when we were both young; you a farmer & favorite young lawyer & my friend; I a wandering young Mechanic who chanced to find a temporary abiding place in your neighborhood.

Your friend as of yore,

Erastus D. Palmer.

To
Hiram A. Risley Esq

Sculptor – Cameo cut

Albany. Nov. 12. 1864.

My dear Risley.

During our friendly acquaintance of thirty years, I have seen written to, & received a letter from you. "Better late than never" especially when a good object does not come till "late". I wish you to do something for me, and thereby do much for a friend of mine, and for one of the best of men. Our great surgeon James H. Armsby of this City, would like the office of Surgeon General of our State, under the New Gov. Fenton.

Besides being, as you are

perhaps a man, one of the finest physicians, and ablest surgeons in the country: he is an untiring, devoted Union patriot: possessing a private worth above all estimate. During all our trials since the war began he has been ~~untiring~~ one of the foremost in every good work for the advancement of our cause: indeed I know of no one who has done more, in proportion to his means.

Other persons have who have been, to appearance at least, idle lookers on in our recent campaign, are now very zealously and patriotically fortifying & intrenching for a defence against other candidates for the office of surgeon general. The wife of one of these is a "red-mouthed" secessionist, and tolles it here among us boldly — If you can consistently assist in procuring the appointment of Dr. H. you will surely do a good work for the State & Country — promote the interests of one of the ablest & best of men and win deep gratitude of one of your oldest friends.

Are you not required at the result of the election? I am [illegible] you must be unlike a [illegible]ange

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Parrish, Maxfield
- **Inclusive Dates:** 1919
- **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:
Maxfield Parrish (1870-1966) was an American painter and illustrator. Parrish was one of the foremost illustrators of the 20th century. He is most well-known for his painting, "Daybreak."

Scope and Content Note:
1) Postcard to Mr. Birnbaum detailing the recent outbreak of influenza. Parrish reveals a funnier side of his personality when he casually writes about his ownership of a small dog. He writes, "but at its lowest moments we have to console us the thought that we do not have to take out a little wooly dog for its toilet. Why do they have capital punishment when they could sentence a man to air a peevish, costive, long haired rat three times a day?"
2) Typed note detailing the price for a typed letter by Maxfield Parrish.
3) Typed letter to Mrs. Atkins from Maxfiled Parrish stating that he has not forgotten to write her daughter, Catherine.
4) Letter to Catherine stating his apology for not having written her for such a long time. Parrish sends her pictures so as she can practice painting. Envelope addressed to Catherine 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 5	Folder 69	Postcard to Mr.	Jan. 18, 1919

		Birnbaum	
Box 5	Folder 69	Typed content note	nd
Box 5	Folder 69	T.L.S. to Mrs. Atkins	Jun. 27, 1919
Box 5	Folder 69	A.L.S. to Catherine Atkins with envelope addressed to Catherine Atkins	Jul. 1, 1919

MAXFIELD PARRISH
WINDSOR : VERMONT

July 1st. '19.

My dear Miss Akins:

Here, at last, are the Dulac pictures, promised you, alas, a long time ago. I did not forget you, it was simply because, as sometime happens, everything came at once. But now that dreadful city is far away to the south: there is good air to breathe, and good things on all sides to look at: sweet sounds are everywhere and peace and quiet do not seem to be such unknown things as they seemed to be in New York. Keep these drawings as long as you find interest in them & be in no hurry about returning them. Some, I feel sure you will like, for they seem to be rather in line with your own work, and I dare say will suggest schemes and arrangements for your own ideas. Some of them look like mosaics, as though inlaid with semi-precious stones. I wonder how he did them? I think the originals were done in water colors, and while the washes were wet, he took off color with his brush, or a small sponge or blotting paper. His combinations of blues and gray browns are delightful. If you can find fault for one thing, it will have to be admitted his things lack "air"; I mean that his skies are just

MAXFIELD PARRISH
WINDSOR : VERMONT

a flat tone of decorative color and you do not look into them: they are not back of the objects in his picture. But then, he evidently did not go after that quality, preferring, no doubt the quality of mosaic, so he should not be criticised for what he did not try for.

His things look so sure: I wonder if he has a struggle too? The other fellows' pictures always look as if he had an easy time of it, and never went through the tortures of discouragement that you do. Its hard to tell when you meet them, just what they do go through. Artists are a queer lot: so many have such a sublime opinion of their work; and you can generally set them down as belonging to class no. 2. Its a grand life and a grand profession, but Oh, the discouragements! You have to live constantly with the consciousness of your own limitations, and your thoughts and visions are all so far ahead of your ability to portray them. I sometimes think that all the joy one gets is just in the work, a ray of hope that may be next time the thing can be grasped, or one can come a little nearer. I've been going through a dreadful time of late with my own work: realizing how superficial & small it all has been in the past, and just now I feel I am the last one to give you advice. I wonder how old you are? You never told me, & I have not

MAXFIELD PARRISH
WINDSOR : VERMONT

an idea. Well, that's no matter: I know you will be most successful some day, for you're got it in you, there is no doubt about that. Your climate does not sound very good. Away off here we always think of California as a land of eternal sunshine: but it is a long state, and I dare say offers up throughout its length a great variety of weather. I do wish some day I could see you and more of your work, for the kind of advice or help one can give in a letter, I fear is not very tangible. The whole thing is a question of working out your own salvation, whether you are working in a big art school, or off by yourself with no so called advantages. So many are at work in the schools and doing wonderful academic studies but they lack the inner vision + have nothing to express, nothing to say. If you feel that I can ever be of any help to you, I hope you will write again + send some more of your work, good, bad and all, and I shall be only too glad to give you advice about it.

Remember this: you will never arrive at the point you desire, for when you do you will find that such does not satisfy you, or that your point has moved farther on. That is discouraging, but I suppose it is a sign of growth. I think I can do some

MAXFIELD PARRISH
WINDSOR : VERMONT

things now that I longed to do when I was younger. But now I find it is not things I want, but qualities, more abstract things, the abstract qualities of out of doors: the joy that runs through your being when the air comes out of the crystal clear north; the magic of moonlight in big open country: the mystery and hope and exaltation we feel in the dawn: all this I want to do, and I am as far off from it as I was when I used to draw all my men and women with their hands behind their backs, so as to avoid the difficulty of drawing hands. Yes, it is always something beyond, beyond. I suppose that is as it should be, for when you find a man who has got to the point that satisfies him, you find a man who paints or does the same thing over and over again: does it well from much practice, an easy, lazy perfection.

So here's to your success and discouragement: To your joy in your work and depths that follow. Count me as one who wants to help and share them with you. It binds the craft together.

Maxfield Parrish.

JOHN HOWELL

IMPORTER BOOKS PUBLISHER

NO. 328 POST STREET

SAN FRANCISCO

MAXFIELD PARRISH.
WINDSOR, VERMONT.

Miss Catherine Atkins.
417- Stambaugh
Redwood City

thoughts, inspired by contemplation of Park Ave in the morning. "Hermit Thrush" et al. will have to wait awhile, I fear.

Sincerely:

Maxfield Parrish:

Jan. 18th '19

49 East 63rd.

My dear Mr. Birnbaum:

Alas and likewise alack! The dreaded influenza has invaded the above, and I hustled down here last Thursday to help out somewhat. Three youngsters have been down with it, but are well on the road to recovery, a maid is in the hospital + in a sad plight I fear with pneumonia. I've sold out all my interests in art for the moment + have joined the waiters' union + am training for running up stairs and down. At outside errands I was always good far beyond my years. Life has much to make it doubtful, but at its lowest moments we have to console us the thought that we do not have to take out a little wooly dog for its toilet. Why do they have capital punish-ment when they could sentence a man to air a peevish, costive, long haired rat three times a day? Pardon these unimportant

MAXFIELD PARRISH.
WINDSOR, VERMONT.

June 27th, 1919.

My dear Mrs. Akins;

I have just received your letter. A daughter who has a mother who can write one like that has much to be thankful for. This is by no means intended to be a reply to it -- I fear that is beyond me -- but just to tell you that I have not forgotten that I am to send her those Dulac pictures and write to her.

I returned here yesterday from New York. This month has been a hectic one; moving my family from that dreadful city up here to these hills; tearing out the studio for alterations, and a thousand and one things to do. I have put off writing to Catherine until I could find some leisure and try to do her justice. Not for a moment have I forgotten her. I wish with all my heart I could be in touch with her and give her some real help, for it is so rare that one has the opportunity of helping one of her kind, one who seems to have the true inward vision, I have many who ask me about their work, but so few have any manifest reason for taking it up seriously. She hardly needs opportunity; she will undoubtedly teach and develope herself; the commercial opportunity, to have her work recognized and sought after, that is often a difficult matter, but I feel sure it will come in her case.

I deeply appreciated your letter.

Sincerely;

Signed.....MAXFIELD PARRISH.

NOTE: this letter was miscatalogued as a TLS (typed letter signed), whereas it is just a typed letter, <u>not signed</u> (and probably just a retained copy or a copy made by recipient

price revised
to
$35 4/13

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Parsons, Charles
- **Inclusive Dates:** 1893
- **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:
Charles Parsons (1821-1910) was an American illustrator, lithographer and printmaker.

Scope and Content Note:
Letter to Jonathan Scott Hartley regarding Parson's assistance in the election of a friend.

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 5	Folder 70	A.L.S. to Jonathan Scott Hartley	April 27, 1893

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New Milford
Conn.

Dear Mr Hartley.

In reply to your note of April 24th I would say that it will give me great pleasure to do what I can to aid the election of Mr Innes. I was glad to see his picture in the Exhibition and think it a very creditable work. Truly yrs

April 27/93. C. Parsons

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Parton, James
- **Inclusive Dates:** 1867
- **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 Parton (1822-1891) was an English born American biographer.

Scope and Content Note:
Letter to Charles Eliot Norton thanking him for a package that arrived the night before. Its contents particularly interest him as Marcus Aurelius was one of the men Voltaire relied to demonstrate the irrelevance of religion. Parton invites Norton 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 5	Folder 71	A.L.S. to Charles Eliot Norton	Nov. 22, 1867

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dee

New York, 303 E. 18th St.
Nov. 22. 1867.

My dear Mr. Nolin,

Thank you. It came last night, and I have peeped into it this morning. Besides its general value, it has for me a particular interest, since Marcus Aurelius was one of the men Voltaire relied on

to show how unnecessary religion is, i.e. the supernatural article.

Mrs. Parton, who is now dusting my room, says: "Ask him to come here and spend a week or two. Why not?" So I say. Come. You shall be perfectly free to come, go, or remain. We won't stuff you with turtle, but have plain, sensible things. You shall not be bothered in any way. "And so say all of us".

With my regards to your Mustrious colleague,

I remain very truly yours,

Jas. Parton.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Partridge, Bernard
- **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:
Bernard Partridge (1861-1945) was a British painter.

Scope and Content Note:
Letter to an unnamed recipient regarding his autograph

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 5	Folder 72	A.L.S. to an unidentified man	nd

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PARK 2808.

2, ORME SQUARE,
W.2.

Th. eu. xxj:
Dec: xxj.

Dear Sir:

I send you my signature, as you request, with pleasure.

Believe me faithfully yours:

Bernard Partridge.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Peale, Charles Wilson
- **Inclusive Dates:** 1794
- **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:
Charles Wilson Peale (1741-1827) was an American painter, engraver, portraitist and scientist.

Scope and Content Note:
Signed framed lease between the city of Philadelphia and Charles Wilson Peale. Elizabeth Peale also signed the lease.

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 3	Item 1	Lease for property in Philadelphia	Jun. 9, 1794

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Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _3_

Item Note: Peale, Charles Wilson

Signed framed lease between the city of Philadelphia and Charles Wilson Peale. Elizabeth Peale also signed the lease.

Item Date:

Jun. 9, 1794

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 – Peale, Emma Clara
- **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.
- **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:
Emma Clara Peale (1814-) was the daughter of Rembrandt Peale and husband of Caleb D. Barton.

Scope and Content Note:
Letter to Benson J. Lossing stating, "If Mr. Peale should have left Poughkeepsie, will Mr. Lossing oblige his daughter Miss Emma Clara Peale Barton, by directing the enclosed to his present address."

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 5	Folder 74	A.L.S. to Benson J. Lossing	Jul. 24, 1859

If Mr Peale should have left Poughkeepsie, will Mr Lossing oblige his daughter by Mrs Barton, by directing the enclosed to his present address.

Respectfully

Isaac Ariscom

N. York

July 24. 1859.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Peale, Mary Jane
- **Inclusive Dates:** 1867
- **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:
Mary Jane Peale (1827-1902) was an American portrait and still life painter. She was the granddaughter of Charles Wilson Peale and the daughter of Ruben Peale.

Scope and Content Note:
Lossing had originally written Charles Wilson Peale for information about Rembrandt Peale. Mary Jane, because of her father's passing, writes Lossing regarding her grandfather's memoirs.

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 5	Folder 75	A.L.S. to Benson J. Lossing	March 7, 1867

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Washington March 7th 1867

B. J. Lossing Esq

Dear Sir,

Sometime ago, you wrote to my Father Rubens Peale, asking information about the life of Charles Wilson Peale his Father, and family: he answered your letter and intended to continue gathering together what information he could for your use; but sickness, and death entered our family. My Mother passed away, and within a year my Father followed her. Since that time I have been travelling in Europe and upon my return it suggested itself to me that I may have it in my power to give you any information you desire; if the work you contemplated is not completed it will give me pleasure to aid you.

I am making an effort to get access to letters written by my Grandfather to Charles Carroll of Carrollton, and Beal Bordley with both of whom he corresponded through life; and in them I may find some interesting matter.

Respectfully Yours,

Mary J Peale.

My address is. Care of Titian R Peale
Patent Office Washington.