



CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART

Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 1	A.L.S. to John Trumbull	Nov. 17, 1803
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one of the Fine Arts—particularly in the line of Portrait-
Painting— for which I understand you have a predilection—

After having confer'd with many of your friends (and
acquaintance, as well as my own, on this subject, they were
uniformly of opinion that, at present, there really was not
a probability that a person of your talents would meet with
encouragement here, in any of the higher branches of
Painting— The fact is, it is not the Fashion, as yet,
to ornament our houses with paintings of any kind that
are fit to be seen— If however you should finally
determine on returning to your native country, & should visit this
portion of it, there is no doubt, but your friends would cheerfully
exert themselves to promote your views— Present my respects
to Mrs Trumbull; and accept my sincere thanks for your
many civilities, & friendships— I am Dr Sir

Yr Obedt Servt
Sambabot

John Trumbull Esqr
Le de London

120
Bath
1790
John Trumbull Esqr
Le de London



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

1803

60-C

From Mrs. in Boston

Milton 17 Nov 1803

Dear Sir!

Before this gets to hand you will probably have been informed that the Galea (on board which I embark'd for home) had safely arriv'd at her port of destination, after a pleasant passage of 37 Days from Deal and has the happiness of finding my Family all well. During the several visits which I have made to Boston in the course of six weeks, it has been my endeavour to ascertain what the actual prospect was of your succeeding in this quarter of the country, in the practice of

John Sturtevant Esq
Great North Street
London
Bath
59.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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models for granite + bronze memorial
to the Historian Henry Charles Lea

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



Monument that we
were to do together?

With kind regards.

Believe me, Cordially Yours

A. Spring

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

Dear Mr. Grey:

A short time since
I received a newspaper from
San Diego containing a
cut and description of
one of your latest houses.

It was very attractive -

Do you want a fountain
for the patio?

By the way, also. What has
become of that Pioneer

27 Mar 50

Dear Curt

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

Will you tell him to look me up % LeFebvre Fouquet
19 rue Vavin

→ They may have to go to England first

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

No biographical information available.

Scope and Content Note:

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

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Detailed Description of Collection (Container List):

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

Hon Hugh McCulloch
Secretary of the Treasury
Sir

The undersigned Artists residing in the City of New York do most respectfully recommend Mr Thomas N. Campbell, as a most competent person to examine and appraise any or all articles connected with the fine arts. His identification with this specialty of business during a long series of years has placed him in the attitude of an expert on whose judgment the strongest reliance can be placed, and from a very general acquaintance with artists and others interested in such works, we are convinced that his appointment would be highly satisfactory to the community

New York June 1865

A. B. Dowd
D. Huntington
Edwin White
William Haeck
R. W. Hubbard
S. Mifford
F. B. Carpenter
Louis Lange
Solomon Ellis
Geo. N. Hall

E. Leutz
J. J. Keiser
Regis Gignoux
Denny Peter Gray
W. H. Beard
A. Rinstadt
~~Thomas M. M.~~
W. H. de Haas
J. F. Wein
J. J. Blondell

I cordially concur in the excellent
recommendation, John A. Dix

To the

Hon Hugh McCulloch

Secretary of the Treasury
Washington

25.60

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 4	A.L.S. to Benson J. Lossing	Jan. 25, 1838
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red waistcoats were worn
by the sailors of that period.
Is he correct?

Any information you could
give me upon this subject
will be esteemed as a great
favor, and will place me
under an obligation which
at some time or other it
may be in my power to return.

If your time is not too
much engaged I should be
most happy to see you at my
Studio - 533 Broadway - and
it would afford me pleasure
to show you the progress of my
picture.

Re-iterating my apology for
troubling you

I am Sir

B. J. Hosning Esq

Most Respectfully
D. M. Carter.

N. Y. Jan 25th 1858
538 Broadway

Dear Sir

I am endeavouring to paint
a picture of "Deceatur's attack on
Tripoli," and am somewhat at
a loss with regard to the
costume of the sailors.

Knowing your capability, and
having frequently heard of your
willingness to impart any
information in your power, I
have taken the liberty of
addressing you.

I understand from the officers
at the Navy Yard that the
sailor's hat in use at the
present time does not vary
much from that of 1804 -
and that in fact the costume
generally is pretty much the
same.

A friend informs me that

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Casilear, John William
- **Inclusive Dates:** 1859-1878
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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Detailed Description of Collection (Container List):

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

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J. W. Casilear

Dec. 21, 1859

New York Dec. 21st 59
Merrill Brown Esq
Dear Sir

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

Yours
J. W. Casilear

Tamworth Iron Works N.H.

August 19th 70

Bogardus Esqr

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

Truly Yours
J. W. Barilear

J. W. Barilear

New York Nov 18th 75

Mr Leach Jr

Dear Sir

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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Detailed Description of Collection (Container List):

Box 2	Folder 6	A.L.S. to an unidentified man	nd
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Sau 250
 Jours 10
 Sulfat potassium 9, 98

8
 B
 P
 G
 L
 H
 A
 N
 S
 I
 N

Cher monsieur
 J'aurais pu peut
 aller vous voir pour causer
 de votre vue de l'affaire
 du festival de Mlle Filenay
 par Mme Degas, mais
 mes autres m - et 21 Hémorrhage
 sont ici en ce moment et
 je suis des occupations de ma.
 Mlle Filenay m'a écrit
 la lettre que je vous envoie
 pour que Mme Degas
 se donne entièrement
 le soin de disposer de son

2000

probant, si donc il veut
le rendre à mes amis
votre le moment. Je
pouvais vous pas avec
le votre grande influence
sur lui pour le décider
autant dans son intérêt
que dans le leur? Je
crois vraiment que cela servira
lui rendre service. J'aurai
trouvé aussi vos paroles d'une
bonté au profit de Madame
Lépine et je suis toute prête
de donner un pastel ou
peinture, je crois que si
les artistes connaissent sa
situation ils ne demandent
pas même que de la
changer - M. Volhard

ou à lui qu'il s'en occupe
sans excuse chez Monsieur
et vous vous portez avec
sujet de pastel le M.
Degus mais c'est un bon
moment d'agir.

Congratulez vous donc
à mes sentiments les meilleurs.
Mary Cassatt

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Castaigne, Andre Jean
- **Inclusive Dates:** 1916
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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Detailed Description of Collection (Container List):

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

Dear Sir

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

I am very pleased to have my autograph in your wonderful collection, - though I am afraid it will add much to its prestige!

agréer l'expression de mes sentiments distingués

André Castaigne
9 rue Falguière Paris.
(XV^e)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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Detailed Description of Collection (Container List):

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

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Ameyce
New York July 31. 1845

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

In 1834, Mr. C. had the good for-
tune to get admittance into the
mosque of Omar, and spent six
weeks in making plans and draw-
ings of the whole interior, you are
aware of the difficulties of getting
into this mosque, now but the
Cathernwoods immediate friends
know of the opportunities he had
and the good use he made of

Rt Honble

Ld Francis Egerton

1 St. Pauls Church Lane

London

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

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

I have not given up the hope of receiving a copy of your

publication on Lydia. It would be sure to reach me through Mr Cathenwood, or if left at Mr John Murray's, addressed to the care of Harper & Brothers, New York.

I have the honour

Sir

Your obt servant

John L Stephens

Rt Honble

Ld Francis Egerton

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

I will write again soon
with letters &c. I mean while am

truly Yours friend

W. D. Spurrall

Hatherwood Bay

Wsa
Aspinwall

Paris 15 Nov. 1849

My dear Sir

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

I write to you mainly to comply with my promise to Mr. Germanoska - the wife of the Polish engineer whom I mentioned to you - who will call on you for advice as to going to America for employment. Will you please enquire & "take this measure" as to enquire - *meurt de s'asentir* what he has done & who are his references. I hardly think

for his claim which may be the cause of
both losing it; of this arrangement I am
sure the son I rely more upon. If
it is not government property, we are en-
titled to it at a valuation at any rate,
let it belong to whomsoever it may, now
you know the embarrassment that Mor-
que's claim gave me, and from what
you say we ought not to delay a moment
longer, make the claim for the company
and then let it be fought out. There is a
story here that Elton's man has already
got it. Do not fail to write to me on this
subject by the Cherokee. Yours A.S.

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

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

Recd? July 1. 1850
at 12 o'clock -

Chasles June 26th

My dear betterwood,

I find that it would

be unadvisable and unsafe for me
to attempt the journey to Panama,
particularly as under any circum-
stances I should be compelled to re-
turn by the Cherokee. I embark to-
morrow by the Cherokee Philadelphia

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

I find many new things, among others
the appointment of Morquera. Hurtado
as our agents, and transmit docu-
ments about iron which some of my
letters advise me are to be handed
over to them.

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

I wish you to make a formal claim for the hope so claimed by Morquera, write to him that I shall not expect his cooperation, though upon reflection perhaps I will not, as some collusion might be supposed. If you have time and your health will permit, (supposing you to be bitten as Bailey told me that he died or was to die with you some where) I wish you would make and present to the Governor a survey of the ground, as also of the Puerta de Rei and the burrows, this form being necessary in order to give evidence.

In the strictest confidence, Chapman writes that he wants me to go to San Ludovico place as Pres, but I do not think I shall consent. I would rather have my printing position and go out to Panama about six months every year.

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

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

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

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

I am very sincerely
your friend
John L. Stephens

Do not fail to apply for the lands, consulting with Genl Morquera, telling him that I would have applied for it but

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Catlin, George
- **Inclusive Dates:** 1838, 1845
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **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 Catlin (1796-1892) was an American painter.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

		funeral of Mrs. Clara B. Catlin	
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Brightside.

Thursday.

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

I am Sir,

Very Respectfully Yours
Geo. Watson.

Brightside
Thursday

Sir

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

I am sir

very respectfully yours
Geo Catlin

Geo Cotton

3 July 39

Ans 7 July 39

Recd

Hon. Mr. Briggs.

House Representatives
Washington City

New York Jan^y 30 1838.

My Dear Sir,

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

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

Yours friend & servt.

Geo. Batten

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

17832

1232

180 km
P

G. Catlin Esq
1845.

The Funeral of Mrs. Clara
B. Wallis will take place at
1/2 past 10. on Monday Morning,
at No. 11. Bis. Avenue Lord
Byron.

J. W. Wallis.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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I often think of the
pleasant time with
you & Signor at the Club
Church was here a few days
since to see her heart of
of the Order put in position
It looks finely -

Hoping to have the pleasure
of hearing from you soon
I remain most truly

Yours
Benjamin Champney

P.S. please direct to me care
of "Champney Brothers"
43 Milk St
Boston

A. Graham Esq
New York

Boston Dec 19th 1857

Mr Graham

Dear Sir

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

immediate attention.

That is all my excuse —

Church's Niagara & Heart of the Lakes
are flourishing here —

It is a beautiful summer day
here today after the long
winter — Believe me most
truly yours.

Benjamin Champney

J. L. Graham by
New York

403

Boston Jan, 3rd 1866

W. Graham.

My Dear Sir,

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

I should have replied before but
that I suddenly found myself in
the category with Sigismond when
he left you so unpreparedly for
home one whom you were together in
Boston. A young lady was added
to the family and required much of

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

Yours very truly

Benjamin Champney

Painter

North Conway N.H.
July 30th 1995

Florence M Levey

Dear Editor of
American Art Annual

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Nov 7/91

Dear Miss Alger -

The M.B. is found
and will make its appearance with
the undersigned on Saturday morn-
ing punctually, at 10 - 5 minutes, at
Mrs Howie's

Yrs respect^{ly}

J. H. Champney

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

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

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

Yrs Cordially

J. Wells Champney

Jan. 7th, 1886

My Dear Mr. Waller

I received

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

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

"Our Special"

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

"The Chinstead"

Deerfield,

Aug 29th, 1886

Mass.

Dear Bessie:

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

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

Cordially yours

J. Wells Champney

Sept. 21 - This has been an very deep for several
weeks waiting to be sent + it shall go today - all well.

96 Fifth Ave.

Nov 29th 91

My dear Mr. Maxwell -

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

(Monday)
Mrs. Champney will also be in

In haste

Yrs truly

Wm. Champney

"The pencil speaks the
tongue of every land"

• That is the advantage
artists have over
writers.

Yours, &c

J. Wells Champney

96 Fifth Avenue
New York City

Feb. 1902

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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JOHN R. CHAPIN Papers

"The Development of Illustrative Art in the United States"

Manuscript of Chapter I - 15 pages, 4to

Manuscript of Chapter II 8 pages, 4to

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

With typed transcription, 20 pages, 4to.

With copy of his letter concerning writing these chapters.

SMITHSONIAN INSTITUTION
ERASE
COTTON CONTENT

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

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

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

Awaiting your reply, I am

Very respectfully

John R. Chapin

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

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

Chapter 1.

The progress of art in this country has been so rapid—especially of illustrative art—that its whole scope may be almost embraced within the memory of a single individual. ~~Two~~ ^{centuries} ~~have scarcely elapsed since~~ ^{we have} ~~we have~~ ^{returned} to a condition of society, in which every influence was antagonistic to aesthetic feeling. Art was a luxury in which ^{the} early ^{settlers} of this country had neither the time nor the inclination to indulge. Moreover the people of two large sections were religiously, nay, fanatically, opposed to everything pertaining to what they considered the idolatry of pictorial representation, and it was not until the last half of ~~the~~ the 17th century dawned that this leaven of the Puritans of New England and the Quakers of Pennsylvania was entirely eliminated from among their descendants, through the influence of the imported art of ~~the more cultured nations~~ ^{of the old world}. The artists of the ^{early part of the} last century had hard digging in their efforts to irrigate the great American art desert, and those who could find their way to other and older countries for the ^{advantages} ~~instruction~~ which they could not find in their own.

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

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

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

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

Chap 1 = 3.

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

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

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

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

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

Chap 1 = 4

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

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

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

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

There was another, and an erratic genius by the name of John Roberts - also an Englishman - who was said to have practiced the art of wood engraving toward the close of the 18th century, but there is little in evidence of his work, except perhaps the cuts of runaway slaves, stage coaches &c &c for advertisements in the newspapers of the period. He brought the first knowledge of ^{the use of} boxwood for engraving* to this country.

Previous to his advent all relief cuts were engraved on soft metal. It is probable that the illustrative cuts in Poor Richard's Almanac were so engraved by Franklin himself.

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

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

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

There is little question but that 1st Alex^r Anderson was the first wood engraver who exercised the art ^{permanently} in this country. He was born in 1775 and although he early displayed his taste for engraving, his father, who was a Scotchman and a printer, with a candid appreciation of the requirements for a life business, apprenticed him to a Doctor. The boy had undoubtedly seen some of Rollinson's work on copper which excited his ambition, and he got some copper cuts rolled out and with a tool made from the back-spring of an old pocket knife sharpened to a point, made his first attempt on copper. A blacksmith afterwards made him some tools and he was soon earning money, ~~as there was no one else in the business in New York except Rollinson,~~ and during the five years that he spent with 1st Young he occupied all his leisure time in engraving everything from a dog-collar to a frontispiece, and at eighteen, when he had served his apprenticeship and was a full fledged Doctor, he was employed by many of the publishers (?) of the day. His work was done on copper and type metal - the latter in relief after the manner of wood - and for the stereotyper's ~~for~~ stock-cuts.*

* As late as 1840 when I was in the publishing business for a time, we used 1st Anderson's stock cuts for our cheaper illustrated books.

Chap 1 (7) for its early instruction,
as the child looks to its mother, and learns to imitate
the prattle which it hears, and to follow the example
set before it, so the colonies and the incipient states
looked to the mother country for instruction in everything
pertaining to their welfare as well moral as physical.
In relation to wood engraving the parent had but just emerged
from obscurity to a glimmer of light in the work of Tho.
Bewick*, who subsequently attained a well earned fame and
pecuniary reward in the invention and introduction of what
is termed the white-line process of engraving on wood.

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

* Pronounced Bewick.

On his return Dr Anderson devoted himself almost exclusively to his engraving on wood, only occasionally executing work on ~~the~~ ^{copper} for some ^{publications} ~~works~~ of his own, ~~publica-~~ ^{tion}. as well as for David Longworth and other publishers.

After 1812 he seems to have devoted himself exclusively to wood which he practiced up to the year of his death, in 1870. He had three daughters by his second wife, who learned of their father, ~~and~~ helped him in his art and carried on his business in his later years and for some little time after his death - his other pupils were. Garret Lansing of Albany; J H Hall of the same city, and William Morgan of New York.

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

* Transferring consists in soaking the original print in ^{an solution of} potash to soften the ink, scyng it down on ^{the} semi-white prepared surface of the block, and then by pressure either of a flat press, or rubbing with a folder the image of the print is transferred to the block, reversed of course.

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

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

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

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

According to John Fernando Edward Worcester, who was subsequently known as "General" and "Uncle John", Abel Bowen was the second wood engraver in America.

He was born in Greenbush, opposite Albany, and served an apprenticeship at the printing business in Hudson N.Y. ~~Then~~ ^{thence} he went to Boston to start an establishment there but finding the field covered he took up wood engraving, at which he made a success, as he was the first in that city. His work shows that he had more natural talent than even W Anderson, for ~~his~~ proofs of his early engravings - although he was entirely self-taught - indicate a pretty thorough knowledge of the use of the graver. He engraved on copper also and published some works with his own illustrations, notably the Naval Monument in 1816 with one hundred and twenty five cuts, all but one by his own hand; others were guide books and history of Boston, and in 1830 he published ^{an American edition of} the Young Ladies book, ^{a most protective effort} for it contained over seven hundred cuts, after Thompson, S Williams, Bonner and ^{English engravers} others, all of them in an advanced stage of the art.

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

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

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

* The wood blocks were used at times in the form with the type, ^{as} ~~and~~ there was ~~no such thing~~ the processes of stereotyping, electrotyping and overlaying were ^{or not used} unknown. ^{that} * It is a singular coincidence that these were the names of two English engravers who came to this country in 1818 and commenced business as Frank Leslie and John Rumsey.

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

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

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

time up to 1856 when he began "The past and present of the United States" for which he engraved some four hundred cuts, occupying his ~~entire~~ time until 1861. He was still living in 1881 at the age of 88. There was a sameness in his work which is remarkable considering that it extended over thirty years, the cuts in the "Ohio" being no better in quality of drawing and engraving than those of "Connecticut." His penchant seemed to have been for epitaphs, with which his books are liberally interlarded. I have spoken of his "collections" as invaluable, because they are mostly out of print, and because they represent the appearance of the cities and towns depicted at an early stage of their existence, thus forming a record which can be found nowhere else.

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

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

refer to which

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

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

Present Leslie, Wallin, J. N. Orr, Roberts, Kimmsley Child
Whitney, Howland, and even some of my own feeble beginnings.
It is in itself a history of the progress of the art of wood engraving
in this country from its infancy with Anderson to its present
virile manhood. "Uncle John" also furnished ^{me} with much valuable
information regarding the early artists and engravers, and as he
was an apprentice of Bowen, that information may be justly accred-
ited as direct from the opening of the last century.

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

Among other ~~draughtsmen~~ ^{artists} on Gleason's paper was J. H.
Manning, who like Johnson was an erratic genius and a very
bad draughtsman. He subsequently illustrated David Crockett's
almanac in which the drawings were so grotesque as to excite
denision. He was of a tubulous nature and died early in life.

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

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

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

About the year 1831, my father, (somewhat of an amateur ^{in art} himself) had imported some lithographs, and finding no market for them in the North, he travelled through the South where he disposed of them at prices that realised him very handsome profits. Finding a higher appreciation of art among the Southern people, he resolved to cater to it, and he imported from Baltimore George Endicott with his artists, presses and paraphernalia, and set up a lithographic establishment in the attic of our home at 325 Broadway N.Y. This was the first establishment of the kind in New York - others soon followed. Boston had in 1834 the Pendleton Lithographic Co, and the New England Bank Note Co. These with Anderson's feeble efforts on wood and the pictures on Bank notes moistened the soil, but it was not until the flood of immigration set in in the 30^s that there was any perceptible growth in taste or desire to irrigate the great desert of which I have spoken.

The establishment of the Sunday Morning News; the Sunday Mercury and the Sunday Times, supplemented by many other attempts to float pictorial papers and magazines from 1838 to 40, may be considered the preliminary steps to what followed.

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

It is in itself a history of the progress of the art of wood engraving in this country from its infancy with Anderson to its present ~~virtue~~ ^{state}.

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

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

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

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

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

He readily fell into the facsimile style which became characteristic of him. He drew a thousand or more of the cuts for Adams' bible and Redfield, ^{the publisher} persuaded him to get up a drawing book which, as it was really the first ^{serious} attempt in that direction became a standard, was introduced ~~introduced~~ into the public schools, and notwithstanding the work was facsimile, hard and dry in the extreme, its sale yielded such profitable returns that he was enabled to retire. In 1879 Lossing wrote me that he had returned to this country very poor and very deaf at 75 years of age.

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

At this period ^(I write of 40 years) (between 1840 and '48) the engravers were supreme. It was they who solicited and took orders from the publishers, who had no knowledge of the artists and draughtsmen who in turn had to solicit work from them. The supply ^{of first class men} was not equal to the demand and the engravers sought among the painters for art work. Chapman was the only one whose work could be engraved. I remember to have seen a drawing by ^{Thos} Cole ~~the~~ whose "Voyage of Life" had won him fame, but it was so weak and ~~unacceptable~~ ^{obscure} ^{under} to the burin that it was never engraved.

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

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

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

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

about 1843

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

have written ~~the~~ ^{the} J. H. Butler, Bobbitt and Edmunds both Englishmen, ^{Henry} William Roberts - pupil of Butler; Sam^l D. Avery (since so widely known as an Art Commissioner and dealer) R. Teneyck and numerous others whose specialty was machinery and commercial work.

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

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

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

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

Notes for Chap 1.

Jos Alex. Adams. self-taught - first tool jack knife. sold one so. b. at New Germantown, Hunterdon Co N.J. 1803. app^{tee} to a printer, c. to N.Y. at 21 worked at printing, cut of a book. advised by Wood a pub^r to see reader - son, did so to his great advantage. learned of drawing, being made on block wh was a revelation: followed it ever after. went to Eng^d 1831 & spent 4 mo - spurred to higher efforts. Front^r to Treasury of Knowledge (which see) many blocks and all his proofs lost by fire 1835. The last Arrow in '37 for moons and subseqth pub^d in Family Mag. Drawing by Chapman. First engrav^r to reach higher plane. His work most minute and precise. His Bible, Des^d by Chapman, project^d in '37. publ^d in 1843. His app^{ees} were Robert Roberts, John Gordon, gave Bible work to Childs, Howard Whitney and others. Had to "make ready" his own cut, for Bible, Harper took hold of it. and it was a great success. 1400 designs in it by Chapman. His (Adams) profits enabled him to travel abroad, and attain a competence. gave up engraving & retired to his home in N.J. He was the first to make use of transferring - I doubt this as I used to transfer. I may have learned it of him.

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

Carter Andrew¹⁸²⁴ quite a large plant at Lancaster Mass. employed Hall, Atherton Mallory Minot, Mottung, O'Brien Worcester. Croome as draughtsman.

Bowen Hartwell and Crossman formed the Am. Eng & Print^g Co off^d charter as Boston Benwick Co. started Amⁿ Magazine imitat. of Penny Mag. some odd cuts. Runned out in '36 & failed. Lossing says that in 1839 there was only St. Anderson, Lansing and his son, Adams and Childs and B. B. White in N.Y. & Bowen and his apprentices in Boston. ^{and Gilbert in Phil^a} Tom Strong came on the stage about this time. Lansing & Moore ^{worked}

Notes no 2

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

Sol. Alex. Adams, b. New Germantown, Hunterdon Co N.J. in 1803. Self-taught - as he told me, ^{app^{er} to printer} first cuts with jack knife, making a boot. Saint Wood advis^d him to see Anderson who gave him hints & show^d him way in the wood. In 1831 went to England. Robt aft^r 4 mo^s instructed and ambitious. On retⁿ engraved title p^o of Treat^y of knowledge, a piece of work wh^o Linton says was equalled by best done in Eng^d. Cut of granite very fine, wh^o Chapman Last Arrow, also done by Chapman for Hunt^r Mag, consid^{er} a very remarkable piece of work at the time. In 37 project^d the Bible, pub^l by Harpers, transp^l by Chapman. Enlarged as he went along, grew as he went along, profits enabled him to retire with a fortune.

J. G. Chapman, his work so hard & many. his work on Bible. Framing Bk published by R. Reelfield from this time rise of w^o Eng in this country.
1843

Ben^d Childs was pupil of Bowen, estab^l in New York.

1843 the leading engravers in N.Y. were, besides Anderson & Adams, Childs Bookhout, A. Himmersley, Wm & J. Howland J. Worri^d & N. Orr, from Buffalo about this time. Richardson also came from B. These were Strother, Baker & Strappe, Manning and ^{Purcell} ~~in other~~ draughtsmen beside myself, Horrick was engraver turned to draughtsmen, Bobbitt & Edmunds, Bill Roberts Tract Society. Whitney Jocelyn & Ammin, Bogert, Brass. Childs paper of J. So. began in 1852 Childs took charge in 1850 Peace & War engraved by Whitney & Ammin. Childs born in 1814 began in N.Y. 1838 began on Darlees work at 1850. Gilbert drew for Tract Soc^y & highly pleased

Notes for Chap 1.

Jos. Alex. Adams. . . self-taught - first tool jack knife. sold one so. 6. at New Germantown, Hunterdon Co. N.J. 1803. app^{tee} to a printer, c to N.Y. at 21 worked at printing, cut of a book. advised by Wood a pub^r to see what son, did so to his great advantage. learned of drawings being made on block wh was a revelation: followed it ever after. went to Eng^d 1831 & spent 4 mo^s - spurred to higher efforts. Front^r to Treasury of Knowledge (which see) many blocks and all his proofs lost by fire 1835. The last Arrow in^d 37 for mon^s and subseqth pub^d in Family Mag. Drawings of Chapman. First engrav^r to reach higher plane. His work most minute and precise. His Bible, Devs by Chapman, project^d in '37. pub^d in 1843. His app^{ee} were Robert Roberts, John Gordon, gave Bible work to Childs, Howland Whitney and others. Had to "make ready" his own cuts for Bible, Henspen took hold of it. and it was a great success. 1400 designs in it by Chapman. His (Adams) profits enabled him to travel abroad, and attain a competence. gave up engraving & retired to his home in N.J. He was the first to make use of transferring - I doubt this as I used to transfer. I may have learned it of him.

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

Carter Andrew 1822 quite a large plant at Lancaster Mass. employed Hall, Atherton Mallory Minot, Nutting, O'Brien Worcester. Croome as draughtsman.

Bowen Hartwell and Crossman formed the Am. Eng & Print Co off^d charter as Boston Beuick Co. started amⁿ. Magazine imitat. of Penny Mag. some 500 cuts. Burned out in 36 & failed. Lossing says that in 1839 there was only D^r Anderson, Lossing and his son, Adams and Childs and B. H. White in N.Y. & Bowen and his apprentices in Boston. ^{and Gilbert in Phil^a} ^{worked} John Strong came on the stage about this time. Lossing & ^{more} ^{worked}

Notes for Chap 3.

abt 1848. Story & Townsend - International Magazine. Harpers
got them out in 1850 & it became the Harpers New Monthly Mag.
Skinny illus^d - by Lossing & Bennett.

In 51 J.W. Strong started first illustrated paper, mistake of Leitch's
Cher^o Myckoff started the first, abt 1844

Tract Socy got Gilbert (Sir John) to make some drawings for them, admir^{ly}
well engraved by Whitney, Howland and others - rage for that style next

Tom Strong, Geo Thomas, Thwaites, Billings, Wallin myself imitators.
Chapman & his Drawing Book pub^d by Redfield Then Darley who
had imitators in Dallas W. Lellaw. Vanick^{er} W. by Darley

1855 History of Napoleon by Abbott pub^d Harpers, C.E. Doepker. The W. M.
Nap^o first illust^d books in Am^{er}. a revelation.

Fam^{ly} Mag. ap^{ril} 1833 by Redfield, New York Mirror 1828³ earliest
American Magazine, and trans. reprod^{ed} of London Penny Mag. b. 1833 + 40.

First illust^d papers N.Y. Atlas, & N.Y. Sunday Morning News 1847² Mercury
followed with cuts. Key ill^{ustr} papers at that time. Bro. Jonathan 42 by Day.

Harpers Mag. ^{June} 1850 (first no) 7th June '57 Strong pub^d Illus^d Am. News,
the draughtsmen were Geo Thomas Wallin Hoppin, Bellew & Hitchcock.

Eng^l Strong Anthony (his pupil) Dr. V. K. Orr, Leslie and several others
Barnum revived it in 1853 - ran ^{for} abt^{ly} six months. Strong tried

Progenus - then Yankee notions, successful, comic, ran
Frank Leslie started in ^{Dec} 1855 & Harpers weekly in 57. Gleason in

51. Winslow Homer Kenney Jewett, Perkins Stephens Goate
Kast.

Every Sat^{ur} Boston. Fair Young Folks Boston. Scribner May 1871

Lincoln & his whistling. - Eng school for women, est^d by Peter Cooper 1857

W. Ward, Monibergen Wis. (the designer of thing did not?) Bill Ward Sol.

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

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

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

Awaiting your reply I am

Very Respectfully

Prof. Chapin

Minnesota
Wisconsin Massachusetts

John R. Chapin

The Development of Illustrative Art in the United States

Chapter 1.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Refer to Enlick)

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

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

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

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

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

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

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

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

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

Redfield in Newport published the Family Magazine for two or three

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

Chapter 2

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

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

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

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

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

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

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

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

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

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

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

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

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

among the most pleasing of my professional life.

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

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

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

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

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

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

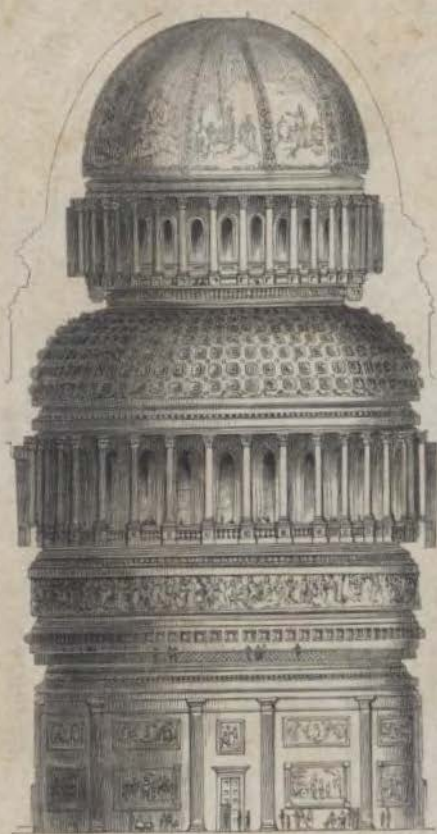
JOHN R. CHAPIN Papers

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

Pencil sketch of trees and rocks by John R. Chapin, 6^t/_t3/4" by 4". At base: "From under the bridge/Jamaica V. Aug 27'86."

INGENIO NOTION
ERASE
MILLERS FALLS





Pl. for M. S. mag. 53

Interior view of Capitol



Senator's Retiring Room
U.S. Capitol

Apr 1855



PROGRESS

British American Land Navigation Co. Montreal

201

Steel Engraving from drawing by Jno R. Chapin



Original of Times the sig from a pen drawing by J. R. Chapin



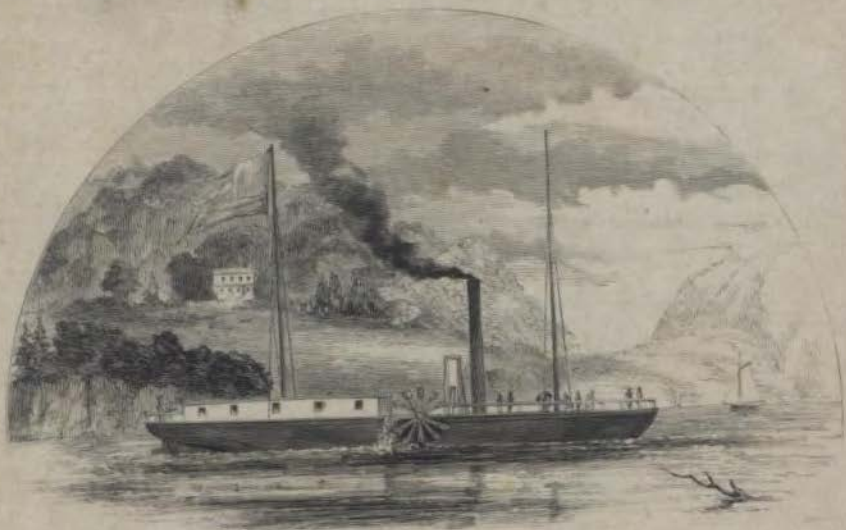
*Ausable Chasm,
Rainbow Falls*



View under the bridge
Jamaica P. Aug 27 '86

Pencil sketch by
Geo R. Clayton





From drawing by Jas. R. Chapin



From pen drawing by Geo. R. Chapin 1889



PETERS'S
MONTHLY
GLEE-
HIVE





From The ILLUSTRATED BUFFALO EXPRESS.

COPYRIGHT, 1899, by Geo. E. Matthews & Co.



Away for the enemy's gun
Forward! trot out!! charge!!! from a painting in 1861 by J.R. Currier



UNITED STATES MAGAZINE

NEW SERIES



J. M. EMERSON & CO.
NEW YORK.

DES. BY F. H. NINGER

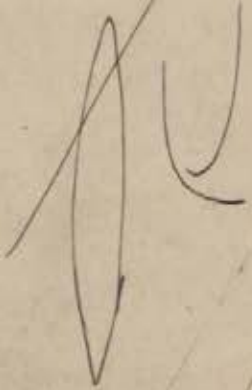
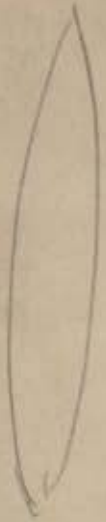
ON WOOD BY CHAPIN

FRONT BY J. H. ORR N.Y.



From a drawing by Tho. R. Chapin - 1876

This is a drawing of the interior of the National Car wheel works, Philadelphia, 1876. It is remarkable for its multiplicity of classes, swarms, etc. -



Antret

80
135-
35-
50

Rahway Jan^y 4th 1860
Benjamin Lossing Esq
D^r Sir,

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

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

My office is now at 23 John St and when you are in the City I should be pleased to meet you.

I am Very Respectfully
Yours &c
Geo. R. Chapin.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Over & faithfully
Yours

Jos. G. Chapman.

Can you give or get me a letter to Mr. Bush and I should like to
know in Paris Mr. De Baucourt -

New York 62 White St.

March 4. 1848.

My dear Miss

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

213. Quincy St. Brooklyn. N.Y.

July 26. 1885-

Charles H. Hart Esq.

Phil^a

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

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

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

Dear Sir Yours very truly

John G. Chapman.

213. Quincy 5th Brooklyn

May 18. 1887

Benjamin J. Lossing Esq.

Dover Plains

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

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

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

It would be a most serious and, most likely— unap-
preciated undertaking— to attempt disentanglement
of mystifications that have accumulated about the pic-
ture— better, until some more reliable starting point may
in time be discovered— to rest satisfied— in assurance
of its safe possession— beyond reach of mercenary quest-
ery— in any way— when it may be hoped that it may re-
main—

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

(Allusion to a letter to Judge Washington— of Nov^r 3
1824— may be considered answer to enquiry of mine
if any communication had been made to the Wash-
ington family on the subject— and his remark to
me in placing the paper in my hands— "You now know

— writes as much about the matter as I do

Copy of Mem^o of Mr George Field - of Lynn Hill Park,
Isleworth. in relation to a portrait, in his
possession - supposed to be that of the Mother
of Washington -

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

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

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

Mrs Moser a visit when she again showed me her
treasures—and informed me that two American Gentle-
men had found her out—by desire of General Washing-
ton, and had presented her with some money—
Finally about 1812-13—Hannah Taylor, a niece of
Mrs Taylor informed us of her aunt's decease—and
of the intended sale of all her effects by auction—I,
therefore, forwarded a request to Hannah's mother to
purchase the picture—which was done accordingly

(Extract from letter of Mr Field to Judge Wash-
ington Nov 3, 1824)

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

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

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

With cordial greetings

I remain

Yours very truly

John S. Chapman

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

paint the picture under his super-
-vision that I am to paint for you.

I should feel bad to have any
thing very bad go into such an
excellent collection as you now own.

The news of the art items of St.
Louis is very interesting to me.
Is Mulvany still in St. Louis?

It has given me great
pleasure Mr. Leale to assist you
in getting sketches from such
great artists as Piloty and Kaul-
bach. If you would like I will
get your photographs of each of
them and send them to you.
Please remember me kindly to
all inquiring friends.

I am yours sincerely

Will. W. Chase

to Saml. Leale

Minchen May 15th 1873

Fremd Coale

I received your
letter 15th of April several days
ago. I went at once to Fleish-
-man (the picture dealer who owns
the sketches by Piloty and Kaul-
-bach) was told by him that
the sketch by Piloty had been
sent to Berlin. He said he would
write at once and let me know
in a few days if it was sold.

I stopped in at his place yes-
-terday, and he said he had
just heard from the dealers in

Berlin, that the sketch was not
sold, and would be sent back
to Munich at once, Mr. Felishman
informed me that the sketch
would likely arrive to day, I
will go down in the morning and
see that they are expressed at once,
there are a great many draw-
ings by Raubach for sale, I will
get you as good a sketch by him
as I can, I said to Mr. Felish-
man that it would be to his
advantage to give you as good
a picture from Raubach as he
possibly could, because it
would be the means of their
selling more both to you, and
your friends, you will be well
pleased with the sketch from Pitoty
I saw over, the small picture
by Schell I spoke to you a-
bout I did not send as I

said I would, for the reason
that I thought it would be just
as well to wait and send them
all together, your remittance has
not arrived yet, but I suppose it
will come by the next mail from
America, that will make no dif-
ference though in regard to ship-
ping the pictures at once.

You will probably hear before
you receive this that I obtain-
ed the first prize of my class,
(A bronze medal) I am still wor-
king hard improving every mo-
ment in study, you will please
tell me at what time you would
like to have one the picture I
am to paint for you, if you
are in no hurry, I would rather
er put it off until later, I will
do all I can to get with Pitoty,
and if I can I would rather

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Grätzners pictures. He paints
to this style of subject
altogether. He was at one
time a Piloty pupil, is
a young man yet, and
is rising in the profess-
-ion very fast. He has a
large reputation here now
as a painter of that choice
of subject. His pictures are
generally small in size, and
- as yet, are not very high
in price. I bought a
small landscape by Skell,
yesterday, from a man who
is "hard up". It is a very
good picture. I will send
it to you, and should you
not want it your self, you
can let some friend have
it, the picture only cost
me 20 Fl. equal to \$4.00 in
currency. You certainly
have made some choice

1873
Nürnberg Mar. 28th

Friend to all
Your let-
-ter reached me
several days ago. I
should have answer-
-ed it sooner, but
I have been working
around to see what
I could get for you,
from those men you
desire sketches from.
I find I can get
sketches from Kaulbach
for you, at any price
from 5. up to 100. of
course they are dis-

= forest in size. I should
say, for twenty dollars, you
can get a very good drawing
from him. Most all pic-
ture dealers here keep
sketches by the different
artists for sale. I have
visited every place looking
for something from Piloty.
I have found one, a pencil
sketch. It is charming! The
price is 175 fl. Fleishman the
owner - says I can have it
for 150 fl. That is what
it will cost you providing
you want it. I shall not ch-
arge you a cent more than
what they would let me have
it for. I am acquainted
with quite a number of
Piloty's pupils. Rasenthal, one
of his best pupils says it would
be impossible to get any thing

direct from him at pres-
ent. He is very busily en-
gaged now on an immense
painting he is undertaking
to get ready for the "Vienna
Exposition" If you want
this sketch by Piloty please
write me at once. Fleishman
has promised to keep it
unexposed until I hear
from you. There is nothing
to be had here at
present by Prof. Kraus. I
would recommend to
you, Foltz, the animal
painter. He makes beauti-
ful drawings, finely fin-
ished. For 25.00 you can
get a charming drawing
by him. Mulrany can
give you information about
him. I send you a
photograph from one of

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

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

Yours sincerely

Will. M. Chase

P.S. The subject of Piloty's
sketch is from one of
Goethe's Poems I think. It
represents a young lady sea-
-ted on a bank looking
upward. It is most per-
-fectly done.

Yours Will. M. C.
~~Address to K. B. Kunst~~
~~Akademie~~

Address me

Will. M. Chase

K. B. Kunst - Akademie

München

Barona

Europe

additions to your collection
- you since I left. I am
glad you are bringing such
good pictures to St. Louis.
By the way, I saw a num-
ber of Corot's pictures
when I was in Paris, and
I truly think the one
you have is the best
I have seen from him.

You say you have a
picture by Paul Martin.
He is a München man.

I am hard at work
in the Academy, not loss-
ing a moments time, and
encouraged by all who
know me. You are right
I could not have better
tutelage any where than
here. I shall try and be-
come a pupil of Piloy's.
I think him the greatest

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Chase, William Merritt

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

Item Date:

May 15, 1873

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

DO NOT REMOVE THIS PAGE FROM FOLDER

years time. Fleishmann
has a very fine one, which
I imagine is about the
size you want, being about
10 x 12 inches in size. He wants
a 75.00 Gouddens for it, that be-
ing 25% less than the price
they have had on it.

I think it rather dubi-
ous about my being able
to get any thing from
Max now, as I understand
he is busily engaged paint-
ing commissions, I will see
him however and see
what can be done. There
could not be a better time
to buy pictures than now,
because, the dealers are
stocked with pictures that
they expected to sell du-
ring the Vienna Exposition,
having sold but few, and
not selling many now

they are not buying any,
therefore most of the things
are "hard up". I think
I can get you a small
Millous cheap, I see a num-
ber of his pictures on ex-
hibition, I will see Seitz
and Mixous and see
what I can get from
them and for what price.

As to Carl Gugel, if
I was you I wouldn't buy
any thing from him. His
paints are very inferior pic-
ture and is but little known.

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

ter Mr. Leake I wish
you would tell me more
about how you was pleased
with those sketches I sent.
I presume you had written
all that I would like to
know in the letter which
I never received. I am
very sorry Mr. Jones was
not pleased with those I
bought for him. I have tried
ever since I sent those
sketches, to get him two
small sketches by Hauback,
but have not succeeded
as yet. You said some-
thing about the small
"sketch" how was you pleased
with it? You must enjoy
your collections immensely now,
I take great pride and
pleasure in speaking of
you as the picture collector

of our city, and the man
who owns so many superb
pictures by good names.
Hoping to hear from you
soon in reference to those
pictures I am
Yours sincerely

Will M. Chase
K. B. Kunst Akademie
München
Bavaria,

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

more in the style of Troyon
than any one else here,
I know of a picture by
him that can be bought
for 500, ^{or} 600 Guldens and it is
very cheap at that. The pic-
-ture is about 20 x 30 in in size
and is a superb thing. I
wish you would take it
should you be pleased
with the picture. I would gladly
take it at the price and
cost of shipping - after I come
home, there is another pic-
-ture I would advise you
to buy, that is a superb
sketch by Albert Keller, I
would buy it myself on
speculation if I had the
money to spare. The sketch
can be bought for 250, ^{or} 300,
I know you would be
charmed with it. Should
you think of buying either

Munich Bavaria
Jan 20th 1874
Friend to all
Yours of the 24
Dec was received by me
yesterday. I called on
Fleischmann this morning
and enquired after sketches
by Meyer, von Bremen, He
says they have none here
at present, but thinks their
agents in Berlin have. He
will write and ascertain.
It will be impossible
for me to obtain any thing
direct from Volz, as he
has more commissions than
he can execute in two

on both of these pictures
by Prof. Schick and Keller.
Let me know immediately
because I have asked the
owners to hold them until
I hear from you. I
would also advise you
to buy something from either
Meitz or some one of
his pupils, I will write
you soon again and send
you photographs of some
of Meitz's pictures. He paints
old Dutch subjects all together.
I am diligently at work
in the Academy except three
days of each week. I spend
in working on a head wh-
ich I am painting under
the correction of Piloty. He
has promised me a place
with him as soon as possible.
I am your most obedt. ser-
vant

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 17	A.L.S. to Capt. Malter	May 13, 1944
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182 State Street
Springfield, Mass.
May 13, 1944

Dear Capt. Walter -

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

Sincerely,
Asa Buffum

Cesa Cheffetz
Noted Amer
Wood carver

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

Bill for a portrait to Mr. Huntington for a total value of 33 dollars.

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

Detailed Description of Collection (Container List):

Box 2	Folder 18	Bill to Mr. Huntington	1853
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Seth Cherry.

~~Mr~~ Huntington Due to J W Cherry

To engrave portrait of Mrs Loring	—	25-00
" frame	—	8
		<hr/>
		\$ 33-00

✓ Boston March 1873 P W
J W Cherry

9-170

Seth W. Cheney

Am Artist (Engraver & Artist)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 19	A.L.S. to Mr. Eddy	nd
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Journal of
Dean W. Eddy 175

I am sending
you one completed drawing
and manuscript for
the large drawing the
Walter of Santiago. I
have two ~~for~~ other
drawings and will
send them down ^{tomorrow}
morning. ^{now} they are
not yet completed.

Yours always

Howard P. Chubb -

76086.

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

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

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

We were glad to learn that you
would soon come home and also that
you expected to revisit Mexico next
winter - If all goes well we too

hope to make another visit to the
land which is so full of interest.
Probably making Uruapan our
resting point.

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

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

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

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



This habit of smothering
sketches in an album is not
in my opinion a judicious method
of disposing of the pictures. I have
remained an album to sell for no
more than one of the sketches
contained in it would fetch alone
if framed.

To give you an idea of the
calls I have - I will mention
that since I received your note
I have had no less than four
applications to furnish sketches
for charitable purposes.

Miss Whitwell's request could
not have had more ^{effect} than coming
through you - but as I have repeatedly
declined furnishing sketches for
albums I could not do otherwise
than decline no matter how ungrateful
the act may seem.

Yours sincerely
Frederic E. Church

No 15 South St
Nov 19th 1843

My dear Mr Stearns

I have been swarming with Iron
Cates and the hurry and confusion
of settling - have prevented me
from answering your note very
promptly.

I had previously received the
same request through Mr
John Appleton of Boston.

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

With the object of the Fair I have
sympathetic heart and soul
and as I write to Appleton I
will gladly do anything but
paint a picture. Brother Wm.

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

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

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

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

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

Dearily yours

F. E. Church

Hudson May 31st/85

My dear Mr. Lavinia

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

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

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

published - & us the other
day and then reminded me
that I had promised him an
outline I have of the picture
for reproduction ~~then~~ to
illustrate his article -

He speaks with great enthusiasm
of the picture - He wants to see
it you know -

It is not at all likely that
I shall ever purchase the picture -
Isolated and apparently forgotten
yet there must have been many
efforts made to purchase it -

I now remember ~~that~~ I was told
that the Arch Bishop of Mexico
had in vain endeavored to
buy it - Of course the picture
will not long remain in its
present secluded home -
Attention will be drawn to it
and efforts made to purchase it.

I fear that in some revolution
it will be removed by force -
or that some other unscrupulous
or dishonest means will be
resorted to to gain possession of it -

When you & Mrs. Garrison
come to town pray come to see
us -

We join in best regards pray in
the

Sincerely yours
J. E. Church



BREVOORT HOUSE,

Fifth Avenue, *North* of Eighth Street, near Washington Square, New York.

A quiet Hotel with a Restaurant of peculiar excellence.

From Mr Church

Titian at Zentzuntzan

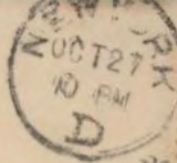
Mexican Guide

Thomas A. Janvier Esq

By Mr. Seeger

Narragansett Pier

Rhode Island



36



64

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

We shall be greatly interested
to hear about your trip to Mexico
and other places. And we would
like to join you.

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

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

We were glad to learn that you
would soon come home and also that
you expected to revisit Mexico next
winter - If all goes well we too

hope to make another visit to the
land which is so full of interest.
Probably making Uruapan our
resting point.

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

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

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

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

some of the year ^{removed} from the city, are
averse to having them removed from
their walls.

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

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

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

Yours truly

F. E. Church

Hudson July 23rd 1891

Mr. L. A. Coak Jr

Dear Sir

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

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

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

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

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

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

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

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

I have little doubt that the war will prove a short one without much bloodshed -

Sincerely yours

Fredric E. Church

Hudson April 27th 98

Dear Mr. Baxter

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

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

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

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

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

Please give my best regards to
Mrs. Baxter.

Yours sincerely

J. E. Church -

Hudson, July 18th 1899

Dear Mr. Baxter

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

Have we not had unprecedented weather this summer? -

many weeks of cloudy, gloomy skies, the air saturated with moisture most of the time alternating with short spells of heat. but in the main it has been cool.

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

A. W. Church

I also put in a little sketch
of his - I have two others some-
where, but cannot find them now.

If they turn up, I will send
them to you.

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

Yours Fred (Church)



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Sarah A. Clarke -

Boston, 7 Florence St, Nov 14th 1863

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

Letter to an unidentified catalogue detailing autobiographical information.

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

Detailed Description of Collection (Container List):

Box 2	Folder 23	A.L.S. to unidentified catalogue	nd
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"Beaux Arts" in the
atelier of Gérôme.

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

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

for catalogue

Thomas Shields Clarke
born Pittsburgh Pa,
April 25th 1860.

~~Stud~~ Graduate of
Princeton University.

First studied art
in New York at the
art Students League;
afterward for four
years in Italy at
Florence, Rome, and
Venice; and for
five years in Paris
~~in the~~ under Wagnan
-Bouvet and Jules
Lefebvre and at The

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

To S. V. Clevinger.

Time, care and sickness bend the frame
Back to the dust from whence it came.
The blooming cheek, the sparkling eye
In mournful ruins soon must lie.
The pride of form, the charm of grace
Must fade away, nor leave a trace.
They shall not fade; for art can raise
A counterpart which ne'er decays;
Time, care, and sickness strive in vain
This power of genius to restrain.
Thus, Clevinger, from lifeless clay,
Canst mould what ne'er shall fade away;
Fashion, in stone that cannot die,
The breathing lip and sparkling eye;
And, while frail nature sinks to dust,
Create the all but living bust.

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

To S. V. Clevinger.

BY EDWARD EVERETT.

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

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

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

Boston, December 21, 1839.

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

Clevinger the Sculptor.

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

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

TO T V CLEVINGER.

BY EDWARD EVERETT.

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

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

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

Boston, 21 December, 1839.

On Clevinger's Bust of Webster.

BY HENRY P. TUCKERMAN.

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

J D Livingston

Shohal Road Cleveland

1812-1813

Am. Saugher

But under by Long, Everett + Nubels

Mr. A. Longworth
Esq.

Cincinnati

Mr. Mensch

New York Aug 1st 1840

My Dear Sir ⁹

I take great pleasure in introducing my Friend Professor Mersch¹⁰ to your acquaintance who visits the West for the purpose of seeing that part of the country. He is one of the most scientific men in the country, and he is particularly interested in Botany. He is also a very great Friend of Mr Wards family. I think he will be very much pleased with your collection of plants. I should like you to tell him the most interesting places to visit in the West and any attention you may be pleased to show him will be gratefully acknowledged on my part.

Yours Truly

S. V. Clevegar

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 25	A.L.S. to W.P. Sears with two portrait photographs	Aug. 11, 1897
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COPYRIGHT 1896
J. D. WILLIS, N.Y.

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



Benjamin West Clinedinst.

From a photograph by Clinedinst, Baltimore.

Mr W. P. Peck

Bridgport Conn.

My dear Sir.

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

Yours very truly
B. West Clinedinst

Sumner's address

of Mrs C. E. Cooper

Aug 11th 1877

Suffern N.Y.
Arthur

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 26	A.L.S. to Benson J. Lossing	Feb 23, 1874
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Your service should you
wish to have it.

Yours very truly,
Lewis P. Howe.

Handwritten text, likely bleed-through from the reverse side of the page. The text is mirrored and difficult to decipher but appears to contain several lines of cursive script.

Lewis P. Clark
and Co.

[Faint, mostly illegible handwriting, possibly a return address or recipient information.]

Albany Feb 27th 1874

Wm. Lossing Esq

My Dear Sir

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

In looking over my Fort Folio this
evening I found a little drawing
which I made near Washington
Va. more 25 yrs since of objects
which cannot fail to be of in-
-terest historically. If the publi-
-cation to which I refer is still
continued the drawing is at

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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bear marks of
of granata; smaller, might ~~be~~ the
infructus of age - This however is
~~however~~ but from myself, and you will best
know how to think of it -

Philadelphia April 14, 1810

G. C. -

Mr. Hutton - New York -

G. C. to
W. Fulton 27

1810

of the 12th

I have r. your letter, and shall converse with
such of our Promises, as may be the most warm hearted
the project of certain, before I commit to the Society at large.
Working well to myself, I am yet afraid you have
counted too much upon our public spirit. Perhaps there
is not all the disposition here, to the arts that would
be desired, and it is possible that were the undertakings,
they might be to make of our good town, ^{rather} an
Academy ~~rather~~ than an Athens. A greater
dependence is to be had upon our public than on
our taste, and the scheme should be tried - The
attempt would be honorable, and if fail
Bacalan will console us -

"Does an noble project on tomb's nobleman"
But on reviewing our M. West's catalogue
I find very only of the paintings in a present
Academy - The prospecting of the work
depending on some natural contingency,
and even more sufficient life and health
left for it, and as highly as I think of
his genius, it is probable, in some years,
that M. West's paintings, like the Archbishop.

NOTES AND DOCUMENTS

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

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

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

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

Clymer

NOTES AND DOCUMENTS

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

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

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

G. C.

Philada April 14, 1810
Mr Fulton, N York

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

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

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

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

Vanderbilt University

THOMAS B. BRUMBAUGH

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Coffin, William Anderson
- **Inclusive Dates:** 1888, 1892
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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138 West 55th Street, N.Y.

17 Nov. 88

Charles Henry Hart, Esq.

Dear Sir,

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

138 West 55th Street, N. Y.

17 Nov. 88

Charles Henry Hart, Esq.

Dear Sir,

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

134 West 57th Street, New York.

27th May 1892

My dear Mr. Hart:

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

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

Very truly yours

Charles Henry Hart Esq
534 Chestnut Street,
Philadelphia

W. H. Coffey

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 29	A.L.S. to Maurice Bloch with postmarked envelope addressed to Maurice Bloch	Nov. 22, 1958 ; [Nov. 22, 1958]
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ALPHAEUS P COLE
360 W 22ND ST
NEW YORK N Y



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

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

Nov. 22nd 1958

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

Dear Mr. Block;

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

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

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

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

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

Yours sincerely

Alphonsus T. Cole

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

No 24

My dear Sir,

I had the pleasure of receiving your
note & the Paper, & am obliged to Gen. Dix for
the Compliments he has paid me in requesting my
Essay or extract of it for the Northern Light.

I am afraid my production would not be a very
fable light here - The Lecture on Prisons
I have written several years ago for the N. York Liberator
& by him published; & although the edition published was
a great measure destroyed by the great Fire, I am afraid
I can not be ~~reproduced~~ ^{reproduced} I have made some
state again -

But if Gen. Dix - his
associate think otherwise, I certainly shall offer with
pleasure for Essay, for them to select as they think fit.
~~The Essay~~ was published in the American Monthly, Jan. 1836.

It would give me great pleasure to contribute to the
pages of the Northern Light, whose complexion pleases
me extremely, & whose success I hope will be as great
as its publishers can desire.

I was sorry not to see you, when in Catskill
please present my best regards to Mr. C. & believe me

Yours very truly.

W. A. Crosswell Esq

Albany.

Thomas Cole -

		Townsend	
--	--	----------	--

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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 7

Item Note: Cole, Thomas

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

Item Date:

nd

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

DO NOT REMOVE THIS PAGE FROM FOLDER



THOMAS COLE, N. A.

From a Portrait by A. E. Dunand. Free National Academy of Design.

24
11

Samuel Rogers Esq
St James Place
London

New York May 21st 1833

My dear Sir,

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

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

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

Yours very respectfully
Thomas Cole —

I shall take the "voyage of Life" with me
& a large picture just completed. This latter
work I shall be disappointed if you do not
see. I assure you that I am greatly
rejoiced at the thought of seeing you soon
& I hope to have a few pleasant rambles
with you on the banks of the Kaatskill.

You say nothing of Mr. Green & I infer that
she is not with you. I wish she were.

If Canina I will speak when I see you.

Hoping to see you soon.

I remain yours truly.

Thomas Cole.

43.

Cat. Kill Aug 10th 1843

My dear Gram,

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

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

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

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

Freight 30 cts
Capt. [unclear]
Sarah Townsend Esq
Albany.

Sept 30. 1844

Other cts

Dear Sir

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

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

than the present frame it may overlap a few in-
ches of the Bulk Head. The Bulk head should
be so constructed that the present frame shall slip
into it & the face of the picture be flush with it
and the gilt frame only project beyond the Bulk
head. I may have explained this matter very
imperfectly, but I think what is required will
be easily understood without any particular di-
rections - if not, I will be more explicit.

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

I remain

Yours very truly

Thomas Cole

Catkill N.
Sep^r 30 1844

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

1) Letter to Beyer in which Timothy Cole states that Baker will make mats for the proofs of the President Wilson engraving and Cole will make an engraving of the President's signature.

2) Letter to Adam Pietz stating that he has not yet received a certain photograph of a work whose subject is Brennus. Postmarked envelope included

3) Letter to Adam Pietz stating that Cole has shown the photographs to Prof. Tonks and Tonks believes

"the restoring of the canvas ruined hat little good there may have been in the picture before."

4) Letter from Mrs. Cole for Timothy Cole explaining that because Timothy has been ill, he has not yet responded to Pietz's request for a portrait photograph. Postmarked envelope included.

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

Detailed Description of Collection (Container List):

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

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

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re. President Wilson engraving ←

119 Cannon St. Pakeepsie N.Y.

JF

July 23rd 1915

My dear Beyer

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

Very sincerely yours

Timothy Cole

After 5 days, return to

J. Cole

Ferris Lane

POUGHKEEPSIE, N. Y.



Information about
Brennus or
Brennus painting

Mr Adam Piety

7825 Lincoln ave.

Philadelphia

Pa

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

My Dear Mr Piety

I have your letter of Mar. 26th and have delayed acknowledging it expecting to receive the photo you mentioned would be sent "in a few days", but to date nothing has come to hand.

I find in my Encyclopaedia Britannica that Brennus was a Celtic Gaul - not a Roman. I shall be glad to tell you what I can about your photograph.
Very sincerely yours
Timothy Cole

FENTON LABEL CO. INC. PHILA., PA.

FOR Mr Adam Pietz

FOR U. S. Mint
Philadelphia, Pa.

FENTON LABEL CO. INC. PHILA., PA.

From J. Cole
P. Ferris Lane
Poughkeepsie N.Y.

POUGHKEEPSIE
JUN 7
8 PM
1928



Mr Adam Pietz
4025 Lincoln Drive
Philadelphia
Pa.

in with the manner borrowed from another. There is one such here in the possession of a medical doctor who bought it as old junk and had it cleaned and restored and it clearly showed the work of Rembrandt (copied) with that of Fibera.

Dr. Lonks said that the restoring of your canvas ruined what little good there may have been in the picture before. He further added that now in its retouched condition you would not get 25 dollars for it.

I am sorry I cannot offer you a better report.

I am returning the photographs.

Very sincerely yours

Timothy Cole

¹⁴From G. Cole,
¹⁴Ferris Lane
Pokeysie
N. Y.



Ferris Lane, Pokepsie, N.Y. June 7th 1928

My Dear Pietz

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

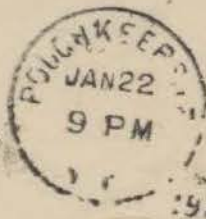
I have seen doubtful old pictures that seemed to be concoctions of two or more old masters of repute, as though the compiler of them had copied the manner of one master and worked it

Mr Adam Piety

Dear Sir.

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

From G. Cole
Ferris Lane
Poughkeepsie
N. Y.



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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 32	A.L.S. to Samuel Colman	Dec. 21, 1918
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320 CENTRAL PARK WEST

Dec 21st 1918.

My dear Dr and Mrs Tenny.

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

With a Merry Christmas
and a Happy New Year.

I remain,

Your Old friend,

Saul Colman.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

Comegys asks for Thomas Sully's opinion as to whether his "sufficiently advanced in the Art to reap immediate advantage from study in Europe."

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

Detailed Description of Collection (Container List):

Box 2	Folder 33	A.L.S. to Thomas Sully	Nov. 6, 1838
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Oct. 10. 1867

Dear

I have been thinking much of late
about the things I am doing and
how far I am getting on. I am
in the habit of writing my letters
in English and you know how
difficult it is to do so.

Thos. Sully Esq.

My dear Sir

C. W. Sully Esq.

at 100

Phil^a Nov. 6. 1838.

Sir

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

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

W. Tho^s Sully

Yours very respectfully
G. H. Comings

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

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

Detailed Description of Collection (Container List):

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

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AIR

AIR MAIL-POSTAL CARD



DR. E. MAURICE BLOCH .
DEPT. OF ART.
U. C. L. A.
WESTWOOD.
CALIFORNIA.

4-8-59.

Dear Dr. Bloch:

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

Sincerely,

Howard Cook

RANCHOS DE TAOS. NEW MEXICO.

April 19, 1959

Mr. Howard Cook
Ranchos de Taos
New Mexico

Dear Mr. Cook:

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

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

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

Thanking you again, and with allbest wishes,

Sincerely,

E. Maurice Bloch
Assistant Professor
Department of Art

P.S. -

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

NOUMEA
NEW CALEDONIA

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

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

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

Please return the photos at your convenience.

HC

Ranchar de Taos. New Mexico.

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

April 23. 1959.

Dear Professor Bloch:

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

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

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

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

Best regards
Howard Cook

OVER

May 10, 1959

Mr. Howard Cook
Ranchos de Taos
New Mexico

Dear Mr. Cook:

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

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

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

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

All best regards,

Sincerely,

E. Maurice Bloch
Assistant Professor
Department of Art

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

May 14, 1959.

Dear Mr. Bloch.

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

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

Regards -

Howard Cook.

RANCHOS DE TABOS.
New Mexico.

Howard Cook.

Puechos de Taos.

New Mexico.



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

Howard Cook
Ranchos de Taos -
New Mexico.



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

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

August 19, 1959

Dear Mr. Bloch:

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

With appreciative wishes.

Sincerely,

Howard Cook

Ranchos de Taos.
New Mexico.



THIS SIDE OF CARD IS FOR ADDRESS

MEX.

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

Ranchos de Taos. New Mexico.

Dear Mr. Blah:

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

Sincerely,

Howard Cook

8. 20. 59

Howard Cook
Rancho de Taos.
New Mexico

AIR-MAIL



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

CALIFORNIA

E. Maurice Bloch -
U.S.G.P. Los Angeles -

Dear Mr. Bloch:

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

Sincerely, and in haste -

Howard Cook

So glad!

I like it every
bit as much, and a little
more, than the other. I
was interested in the matter
Berlip selected - well
you about it -
Dance

Dorothy Brown

Dear Dora -

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

Mamie

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

September 18, 1959.

Dear Dr. Bloch.

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

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

Sincerely.

Howard Cook

RANCHOS DE TAOS. NEW MEXICO.



DR. MAURICE BLOCH.
UNIVERSITY OF CALIFORNIA,
LOS ANGELES 24.
CALIFORNIA
DEPARTMENT OF ART



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

Dear Dr. Blah.

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

Glad that you like the drawings.

With kindest regards,
sincerely,

Howard Cook

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

Oversize Box 6	Item 2	Framed receipt with portrait	Mar. 31, 1787
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John Singleton Copley, ALS, to an unidentified Irish nobleman, 1783.

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

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

My Lord

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

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

waited

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

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

I have the honor to be

George Street
Newmarket Square

My Lord,

Your Lordship's most Obedt.
and most humble Servt

Aug^r 21. 1783.

J. Conley

My Lord

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

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

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

From

Lord Temple.



RECEIVED March 31. 1787 from M^r. Baker
the Sum of *five guineas* being One Half of the Subscription
by one Etching and one print
for one proof, ~~of the~~ representing the SIEGE and RELIEF of GIBRALTAR,
which I promise to deliver according to the Proposals. J. J. Bonney

RECEIVED March 31. 1787 from M^r. Baker
the Sum of *ten guineas* being One Half of the Subscription
by one Etching and one print
for one proof, ~~of the~~ representing the SIEGE and RELIEF of GIBRALTAR,
which I promise to deliver according to the Proposals. J. J. Bonney



Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _6_

Item Note: Copley, John Singleton

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

Item Date:

Mar. 31, 1787

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

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 – Copley, John Singleton, Baron Lyndhurst
- **Inclusive Dates:** 1859
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

John Singleton Copley
son of the painter. (1772-1863)
Lord Chancellor of England
Bill of Sale in bond of
General Quincy, Pres of
Holland, for his father's
King Charles I.

10th Duplicates, for Josiah Bradley Esq.

London May 5th 1859

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

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

Lyzaburtt

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

HELMLE · CORBETT AND
HARRISON · ARCHITECTS
ONE HUNDRED AND THIRTY
WEST FORTY SECOND STREET
BUSH BUILDING NEW YORK CITY

February 18, 1929.

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

Dear Mr. Blodgett:

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

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

Very sincerely yours,

Harvey Wiley Corbett
Harvey Wiley Corbett

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 38	A.L.S. to William Pinkney Whyte	April 8, 1874
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Washington 9th April 74

My dear Sir

It gives me pleasure to
commend to your favorable notice
M^r. S. M. D. Guillaume, an ac-
complished Artist, of this City.

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

Very truly
Y^rs

W. W. Corcoran

Gov. Wm. Rufus Whyte

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

John E. Costigan

321

Ann Partridge
1888 -



John L. ...

FROM
J. E. COSTIGAN
ORANGEBURG
NEW YORK



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

Orangeburg, N. Y.
Feb. 27, 1954

Dear Mr. Bloch..

Thanks for your very kind letter
of Feb. 23.00 and your interest in my
work.

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

If you don't care for any one of
them just mail them back to me
Rural Post

Thanking you again and with
kindest regards

I am

Sincerely yours
John E. Costigan

FROM
J. E. COSTIGAN
ORANGEBURG
NEW YORK



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

3/5/54

Dear Mr. Costigan:

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

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

With best wishes,

Mr. John E. Costigan
Orangeburg, New York

From: 405 West 57th St.

Orangeburg, N. C.
March 8! 1954

Dear Mr. Block:-

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

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

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

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

Thanking you I am

Sincerely
John E. Costigan

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

BANK BANKER OR TRUST CO.
PRIOR ENDORSEMENTS GUARANTEED
MAR 15 54 6914

FIDELITY UNION TRUST COMPANY
IRVING TRUST COMPANY
NEW YORK
1-67 NEW YORK 1-67
50-940 PEARL RIVER, N.Y. 50-940

55-9

John E. Costigan

NEWARK, N.J.

Mar 11 1954

No.

Fidelity Union Trust Company

55-9
212

PAY TO THE
ORDER OF

John E. Costigan

\$ 25⁰⁰/_{XV}

Twenty five & 00/100

DOLLARS

Leonard Bluh

Dear Mr. Costigan:

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

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

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

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

With best wishes,

Mr. John E. Costigan, Orangeburg, NY.

Sincerely,
NY Address

From
J. S. Costigan
Orangeburg
N. Y.



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

Grangebury, N. Y.
March 17, 1954

Dear Mr. Bloch:

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

Susie is my grand daughter and
she is living here with Miss Corhagen and
myself and three of our own children.

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

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

Again thanking you

I am

Very truly
John E. Corhagen

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 41	A.L.S. to Mr. Primer	Dec. 20, 1921
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I am ignorant as to who ^{the} ~~they~~ ^{they} are. Those who I do know & are available I have included in the list I sent you

This I believe would also cover yours (fourth)

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

With your sincere

Yrs Truly
E Springhouse N. A.

-2-
as walled towns before the existence of our own city of New York. Being away from the railroad these Indians still are primitive & wear their native costumes & are in a great degree unspoiled by contact with the white man, have their own government & are still children of nature. In Am bush has been exhibited at the Cornell Institute while the other two were painted last summer & have never been exhibited.

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

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

My dear Mrs Prineas.

First enclosed herewith
short biography which I hope
will meet your needs.

Second.

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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March 25th, 1913.

Mr. Geo. Bancroft Duen,

Dear Sir:

In compliance with
your request I send you this
autograph.

Yours truly,

Kempson Cox.

... the ...
... called ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...

... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...

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

Dear Mr. Tryon:

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

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

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

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

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

Yours very truly
Kenyon Cox.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Oversize Box 1	Item 10	A.L.S. to Daniel Huntington	Aug. 13, 1843
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Mr. Dupuis
Care of Mrs. Green Esq
Paris



Wm. Cary
Aug 14/43.



My dear Sir, I have been anxiously expecting to hear from you for some time, both Mr. Carey and myself understanding that you would advise me when and at what time you wished funds remitted, not hearing from you Mr. Carey thought it best to make sure by sending by Messrs. D'Angis to your credit with Brown Shapley & Co. three hundred dollars of which you are no doubt fully advised.

I rec'd some days since a letter from your father date Rome asking me to forward a letter to you which you will receive by this same conveyance. He is very well.

Your brother Gordon called at the store a day or two since and stated that your father had written him to hand me to be remitted to Green & Co. to your credit three hundred dollars (say \$300), that he had not got the money and thought your father was aware of the fact. Believing that the three hundred sent by Mr. Carey was entirely unexpected by you I then thought it best not to remit the \$300 myself but to wait until the arrival of the Great Western, expecting by that time to hear from you or your father. Green & Co. are no doubt discount

I have been endeavoring to effect the sale of your picture
Imp^o of early Christening to my friend Appleton, but as
you have not been able to get him up to the mark of £600. I called
upon him last evening, told him I was about writing to you & wished
him to make up his mind, buy the picture and let me write
you of its sale, he seems to think he cannot afford to pay
so much as £600 but was willing to give £500 and has authorized
me to offer you for the picture five hundred dollars (\$500)
and you will oblige me by returning an answer by your steamer.
I dislike very much the cheapening of pictures and do not
pretend to advise you as to the acceptance of the offer.

I trust the voyage has been benificent and that your health
has improved. Nothing new in the way of the fine arts
understand that I was instead visiting Europe this fall. Let
me hear from you. I believe yours truly

D. Huntington Esq

Am. Corcoran

Am. Corcoran
New York
N.Y.

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: Cozzens, Abraham M.

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

Item Date:

August 15, 1843

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

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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have translated a book in thirteen
days. in Florence. Has the original
of Donia's being also been published,
or is it to appear at the same time as
the translation? I always look at
signals to successful works with at-
tention. An artist who has painted
a successful work is often tempted to
paint a "companion". It is nearly
always a failure. Of course it is
different when an artist conceives
a subject in several pictures, and
a writer may do the same.

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

As anything that I can do I will
do with pleasure.

I congratulate you on the marriage
of your son and wish him every
happiness.

Please remember me to Mrs. Hamilton.
Mrs. Cozic sends her kind regards

Yours Truly
David Lyman Cozic

Mrs. Edwin T. Bates

Boston
U. S. A.

106 via di Serragli - Florence
Dec 19th 85

My dear Mrs Water

I have rec^d your letter
of the 3rd inst^o. Enclosing bill on Lon-
don for Fr. 15. for de please accept my
thanks. I hope that by this time you
have rec^d. the picture, and that it
has not disappointed you. I tried in
working from nature, to get the same
qualities as the first study had; how
far I succeeded I cannot judge. It is
hard after the lapse of two or more years
to see anything with the same eyes. Had
I set out to make another picture of the Bacco
without having the first study by me.
The result wd. most likely, have been
something very different from the first.
Though I might have worked from the
same point and at the same hour. It
might be better or it might be worse.

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Christopher Pearse Cranch (1813-1892) was an American painter.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Paris March. 16. 1882

83 Av. de Villiers

Dear Sir

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

Very truly yours

Christopher P. Crane.

Mr. J. M. Steele

Cambridge Oct. 30. 1882

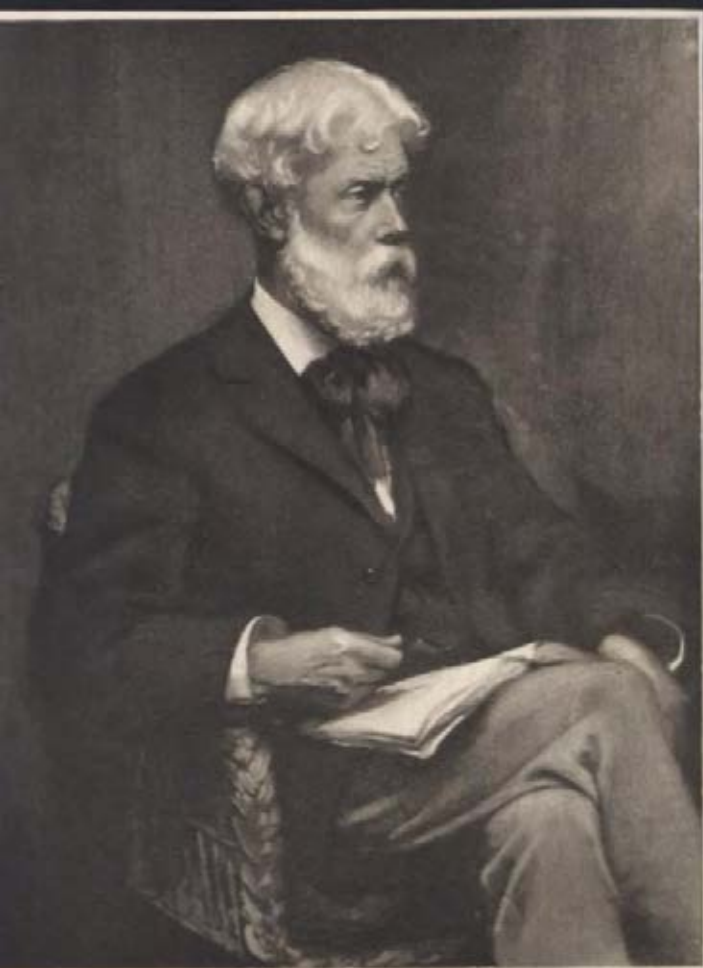
Mrs Ella F. Pratt

Dear Madam

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

Yours very truly

C. P. Cranch



C. P. Cranch

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Oversize Box 1	Item 11	A.L.S. to George W. Greene	Sept. 21, 1845
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time if possible to Fitch & Co. as I decided - as that
 Donay knew about the Lucia Passaro. as soon as I get
 to Marseille: Louisa joins with me in wishing
 to see you & Mrs Green and yourself. she sends
 affection to you both - remember me to Charlotte
 Amphica Mrs Hason - and all who ask - that is

George Le Greene
 Consul des Etats Unis de l'Amérique
 VI. 10
 ROMA
 Italy



Three Fine casts. small. copied from the antique with
 the new milled machine. there will be no trunks
 I hope in getting them into Rome. you will be delighted
 to see them. I must close this now. Sumner and
 I are going to meet Bisconti who will show us the Tomb
 of Napoleon. in the Invalids. a rare person by the bye & so
 adieu my dear friend and believe me ever
 your affectionate friend F. Bradford

Paris Sept 21 - 1845

My dear friend

I wrote to you about ^{two} weeks ago to
 say we had arrived in Paris safely and would be glad
 if you could send us a Lucia Passaro. for our luggage
 and several Boxes which happens no matter for us
 at Marseille. I don't remember if I gave you any
 clear idea about the time no period requires the passage
 a to when you see to drop it. I hasten to do so
 now for fear any mistake may happen regarding it -
 we shall leave Paris on the 29 of this month for
 Marseille and take matters leisurely till arriving there
 perhaps would be best - to leave the passage with you
 till en route - I wish to reach and no matter thus best.
 Once en route it upon an arrival - it might suit us if
 sent to Marseille or Paris - There are 8 pretty good good
 Boxes contain a little of every thing and much that will
 have to pay duty. There no objection to have them
 opened at the house in Rome if it be absolutely necessary
 but as they contain mostly leather articles jewelry
 apparatus and Louisa's things and sundries perhaps
 we shall not have much trouble. They will be sent on
 after us to Rome - consequently the Lucia Passaro need
 be sent only for our luggage. we have a trunk or two
 this better not be opened by the custom house officers. Our
 trunks will contain a parcel of things we have purchased
 here - intended however for our own use. I don't know
 my dear friend if I have sufficiently explained all
 this. the fact is my head aches with the infernal
 uproar of Paris. and tis with difficulty I can write
 at all. I should have your note after receipt of this. we
 shall get your letter at Marseille if directed to the
 care of Fitch Brothers & Co. to be kept till an arrival there.
 perhaps we may get a line from you before we leave
 Paris. I hope so. The American artist's appear to be

of this time. Suppose. Young (a old) Baker is here
at present. he will return to Rome instead of going home
letters he has read prompt - he to do this. Freeman
is making the Louvre copy for Charles Parker
a portrait of Handyke. Freeman said he returns with the steamer
with the Parkers. with the intention however of returning to
to Rome as soon as possible. By the bye I learn there
is a new appointment to the Consulship! who is Nat-
Browne? and what does it mean. I thought the President
had no power of appointing Consuls without consent of the
Senate. Just as you had thrown it in their faces long
ago my dear General. it brought nothing but in consequence
to you. not to say any thing of the thing a pro-
mine for America the exact Jabase from you for the purpose
of defaming your character. I really hope Nat-Browne will
get a taste of the same abuse. just to answer his friends
they they have conferred a favor upon him by the appointment
perhaps he may follow the example of some one else
was appointed to old Ambrosio's place in Florence. the
new incumbent upon arriving there discovered there was no
salary and had not even the manners to present himself
to Ambrosio before removing off the United States. no doubt
to abuse his friends for showing this endeavor to get
rid of him. Suppose you have been informed specially
of Mr Browne's appointment. a here they are our political
for the at head quarters. let me know something about
this. a shall we wait till it can be talked over in Rome?

have you read any letters from Home since the
one he wrote accusing me of "terrible silence". the Duke
is David Quijote in many things. though neither the
generous chivalry of the knights of La Mancha. he played
rather a double game in my affairs. or Sam Ward is
a lion. - until now. Summer has been upsetting
himself in Boston by a queer speech last fourth of July. there
will not be many persons inclined to lend a hand to raise
him up again. I think the D. and summer are so full of
their own particular hobbies as to prevent me from
supposing they can find time to think much of absent
friends. so neither it has been my "terrible silence" or their

terrible neglect: what has kept you in suspense as
long, and allowed it to terminate in disappointment. time will
tell.

I must not forget to say my dear friend that
you must by no means allow or promise to come to
your house & interfere in any possible way with offers
you may have from America or others. to take it for
the matter. we can easily go to some Hotel for
a week or so. until we find apartments - I wish
this to be fully understood. because nothing would
give me greater pain than to interfere with
you getting a tenant. and I know that the time
is very near when strangers will be searching for
apartments in Rome. Louisa has been talking
a great deal about a very pretty house which I
don't say you will resemble my well's this or the
Quirinal. going down from the Monte Cavallo to the
Forum on the same side with the gate of the Colonna
garden. there is a garden attached to it - forming
the corner of the street which leads down to the
Forum of Trajan. Is certainly a delicious place but
would be far from my studies. This puts me
in mind of the studio you wrote me about - you said
my letter I drew you in which I asked you to secure
it for me. nothing further was said about the
time the pedrone would be willing to let it for
I should not wish to take it for more than one or
two years at first: as a kind of trial. for you describe
it as I am sure to a capital studio and the situation is
of course first rate. I have been looking for some
time for Mrs Greene. but as yet have not found any
which I think sufficiently large. though to tell the
truth I do not know how large the largest may
be. I assure her that I will do the best I can.
There is nothing of importance going on here and
I wish we were to start to-morrow for glorious old Rome
as soon as the tired of the eternal "Moses' modes" of
Paris. and the tediousness upon in it. - said

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: Crawford, Thomas

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

Item Date:

Sept. 21, 1845

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

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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516 WOODLAND TERRACE

Dear Mr. Blodgett.

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

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

Very sincerely yours,
Paul S. Acton

June 9th 1929.

Paul P. Galt

architect -

author of: Pan American Union

Folger Shakespeare Library, ^{Washington} D.C.
Federal Reserve Board D.C.

Detroit Institute of Arts

Indianapolis Library

Hartford County Bldg etc.

Chateau Thierry war memorial,
etc.

Fellow A.I.A.

Sc.D.

Member Am. Philosophical Society

Institute of Arts and Letters

Assoc. Natl. Academy of Design

Professor Univ. of Pennsylvania

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 2	Folder 47	A.L.S. to Richardson	Feb. 11, 1858
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2 Kensington Gate
Hyde Park, South

Feb 11th, 1858

My dear Mr. Richardson

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

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

Very truly yours

J. F. Cropsey
Richardson Esq

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dabo, Leon
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Leon Dabo (1868-1960) was an American landscapist and muralist. Leon Dabo was a member of the National Academy of Drawing in New York as well as the National Art Club.

Scope and Content Note:

Letter to Florence Levy, editor of "American Art Annual," in which Dabo invites Levy to visit.

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

Detailed Description of Collection (Container List):

Box 2	Folder 48	A.L.S. to Florence Levy	nd
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Dear B. an. folks, Conner
July 5, '52
N.Y. 26th St., 96

25 E. 14th St.

Dear Miss Terry -

Very glad to hear
from you, and more
so with prospect of seeing
you, Monday Tuesday
Wed. in fact any old
day - at 3, 30, or at
your convenience

Cordially
Yours Truly
Samuel D. May

Jan. 1909?

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Davies, Arthur Bowen
- **Inclusive Dates:** 1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Arthur Bowen Davies (1862-1928) was an American painter and illustrator.

Scope and Content Note:

In a letter to Mr. Peckham, Davies refers Peckham to a Mr. Macbeth, explaining that he has been busy with large pictures and has none similar to the one he requests. He invites Peckham and his friends to visit his studio.

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

Detailed Description of Collection (Container List):

Box 2	Folder 49	A.L.S. to Mr. Peckham	Dec. 22, 1896
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by me, on sale, but I shall be pleased to
have you call with any friends, when you
find it convenient to do so, I am

Very sincerely yours

Arthur B. Davies

237 Fifth Ave
4th floor

A. B. Davis

Dec 22^d 1896

Dear Mr Peckham;

Your note of Dec. 17th has just been received from Mr Bell. As I have been busy on larger pictures, I have nothing in my studio similar to the one you have, and it is with pleasure I write that I have recently sold at \$150.-\$200.-\$250. pictures of same size and kind. Mr Macbeth, on the ground floor in this building, has a few small things

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Deering, Elihu
- **Inclusive Dates:** 1795
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **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:

Biographical information not available

Scope and Content Note:

Receipt for 32 pounds from John Quiqly for a figurehead and ornamenting done on the ship, "Rising States."

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

Detailed Description of Collection (Container List):

Box 2	Folder 50	Receipt	Jan. 19, 1795
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John Deary
New York

1850

Portland Jan^r 12th 1795

Rec^d of W. John Dinsby thirty two pounds
in full for head & Ornamenting & all
Extra work done on Ship Rising States

Edw Dering

£32.0.0

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Delaney, Beauford
- **Inclusive Dates:** 1953-1970
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Beauford Delaney (1901-1979) was an African-American painter and portraitist. As an abstract artist, Delaney spent the majority of his later years in Paris, France.

Scope and Content Note:

- 1) Note detailing the contents of correspondence between Beauford and Joseph Delaney, Palmer Hayden and Ellis Wilson.
- 2) Seven letters from Beauford Delaney to Joseph Delaney
- 3) Ten postcards from Palmer Hayden to Joseph Delaney
- 4) Letter from Joseph Delaney to Beauford Delaney

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

Detailed Description of Collection (Container List):

Box 2	Folder 51	Content Note	nd
Box 2	Folder 51	Eight A.L.S. to Joseph Delaney with postmarked and undated envelopes addressed to Joseph Delaney	nd; Dec. 19, 1953- Jan. 13, 1970
Box 2	Folder 51	Ten postcards to	nd ; Jul. 25 1958-

		Joseph Delaney	Jun. 26, 1967
Box 2	Folder 51	A.L.S. to Beauford Delaney with postmarked envelope addressed to Beauford Delaney	Jan. 8, 1969 ; [Jan 8, 1969]

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Delaney, Beauford
- **Inclusive Dates:** 1953-1970
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
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Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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Scope and Content Note:

- 1) Note detailing the contents of correspondence between Beauford and Joseph Delaney, Palmer Hayden and Ellis Wilson.
- 2) Seven letters from Beauford Delaney to Joseph Delaney
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		Joseph Delaney	Jun. 26, 1967
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10%

[Art] Correspondence file relating to the artists Beauford and Joseph Delaney, Palmer Hayden, and Ellis Wilson.

The group is comprised of nineteen letters and postcards, eighteen of which are addressed to Joseph Delaney. The group includes:

7 letters from Beauford Delaney to Joseph Delaney

9 postcards from Palmer Hayden to Joseph Delaney

(at least one of these is in the hand of his wife, Miriam)

1 postcard from Ellis Wilson to Joseph Delaney

1 letter from Joseph Delaney to Beauford Delaney

1 letter from an identified member of the Delaney family (possibly sister Imogene) to Joseph Delaney

The correspondence date from Beauford Delaney's years in Paris--1953 to 1969. Most of the letters from Beauford to Joseph were written on special occasions--Christmas and New Years--a fact that leads us to believe that their correspondence during this time may have been limited to these holidays, and that consequently, this archive is unique.

Beauford's background as a preacher's son is well-illuminated in his letters. Written in a style that reflects his piety and sincerity, his letters are filled with praises for his brother's work, and prayers for his soul. Beauford was known for giving away his paintings to whomever admired them, and a number of the letters reflect his consequent financial difficulties. An example of one of his letters is appended.

Palmer Hayden's postcards are notable for their colloquial good humor and gossipy intimacy. In the example that follows, the "daggers" refer to the two naked women pictured on the card; besides Beauford, the people Hayden mentions in the card are Ellis Wilson, and Mary Brady, an important patron of African American artists and the principal organizer of the Harmon Gallery shows.

DES HÔTES



Mr Joseph Wehaver
704-6th avenue
New York City
United States
of America



B. Dehane
american
Paris France

Mr Joseph Dehane
704 — 6th avenue
New York City
United States
of America

PAR AVION

Mauford Lehaney

53 rue Verlingetrix

Paris 14eme France



CAISSE NATIONALE D'EPARGNE

POUR VOS "ECONOMIES"



Mr Joseph Dehanev
704 - 6th avenue
New York City, N.Y.
United States
of America

PAR AVION
VIA AIR MAIL
LUFTPOST



46 rue de COURCELLES
PARIS 8



CLIMAT TROPICAL



Mr J Delaney
704 6th Ave
New York City
U S A

PAR AVION
≡ **AIR MAIL** ≡

The wisdom and faith of all
those dear people with the faith and
prayers keeps us alive, so don't
forget you have had and still
have much love and, that you
are still loved and respected
by those who still love. Hold
on and keep your sense of
humor and laugh & laughter.
Patience and work with love
accomplish everything.

Painting goes along with me
and life while terribly difficult
is also remarkably wonderful.

great changes continue
to take place, and let's face it
we inherited a century and
later life so different than
our youths that we are reliv-
ing a new youth. God bless
you and keep on the good
work Love Beauford

53 rue Vellingetorix

Dear Joe Paris Aug Sunday

So happy to have your wonderful philosophical letter full of good happy wisdom, love to you and thanks for the money it's not even the amount, always the spirit. Your remark about our knowing all about the Cross is the best yet. We must save our own souls "smile" My love to all the Saints.

Palmer and Marianne are here for a while and I have seen them twice each time we mention you of course we will see each other some time somewhere either here or in N.Y. so it don't worth a damn as Josh says. I know you are a true dedicated artist and great human being. We have had some hard times with heat and these bits of sweetness. God loves us and our blessed childhood though difficult prepared us for a long and strange journey.

American Express

Paris Dec 19, 1953

Dear Joe: How goes the way of life in 23rd St
and you I imagine it goes well and flourish-
ing. Have you heard from home and
is there anything very interesting to write
back to Paris about. This is the mysterious
yule season and there are many
divine and spiritual manifestations
~~about~~ always at this time. The ex-
perience of living in Paris is very inter-
esting and trying in innumerable
ways I enjoy it but am very home
sick to come home now and plan to
effect it as soon as possible. There
is so much to say that I will wait
until I see you. Have a drink with
Cloyd and any of our mutual friends
and think of me. Keep up the work
and the spirit and faith. Best to
Kayden and Rideout a happy
Christmas with Gods blessings
Beauford

B. Dehaney
American Express
Paris France

①



Mr Joseph Dehaney
704 - 6th Avenue
New York City N. Y.
United States
of America

PAR AVION

been quite a while since I had
gotter off a letter to him. Also
the Smith brothers are here
and say how well you are
and are doing. Had a letter
some time ago from Ellis
Wilson saying he was
going down to Haiti for
the summer. As for me I
work and work and it seems
to be the whole of my life.

There are of course some
occasional instances of a
more personal distraction
and comfort but mostly
my life is occupied with work
love to you and all best
its wonderful that at
this time in our lives
we find the spiritual power
to keep the faith and continue
all best Beaumont

Paris August 11, 1959

Dear Joe; you have been
in my thoughts constantly and
somehow it's been impossible
to get a letter off to you before.
Love to you and I hope you have
been able to have a happy vacation
time. Palmer and Marjorie Boydner
have been visiting here in Paris
and we have seen a bit of each
other, went to the races with
them and they came to my
Place for lunch a couple of
times they are fine and told
me encouraging things about
you that you are well and in
the pink of condition and
also that you have your life
well arranged. It brought you
very near and made me think
of old times. Yesterday I
wrote Emery it has

Dear Fol: Paris Sept 11, 1959

It was wonderful hearing from you and knowing you were again in Canada remembers you were there before and enjoyed it and made paintings which were excellent. Have not been on a vacation this year but feel one would be very much appreciated by me somehow have managed to work hard and feel sort of tired and Stuffy would like to go south to the Sun and sea will try to manage it. you of course know that Palmer and Marian Hayden are here in Paris it has been very pleasant to hear first hand about you and N.Y.C. and the other saints they have travelled much and have many things to tell you and show you. Also you know that Every took a trip to Detroit to visit Alquist and her family and to see her doctor how wonderful it is for him to get away from home for a bit, he told me he had to talk Sam with him so God bless the Delaney family. Had a long and interesting letter from Eugene and Rheis as you know doing fine in life and with her educational career. Trust you will have a wonderful season and that your life and work will be happy and fulfilled. Love to you
Beauford



Mr Joseph Delaney
704 - 6th avenue
New York City N.Y.
United States
Of America

VIA AIR MAIL
PAR AVION

53 New Westchester
Farm Jan 1, 1945

Dear Joe, I'm delighted to hear
the message of love and sympathy
which came to you through my
hand, also thanks for the assurance
of your participation at the
meeting. I'm sure you'll find
it to be a year of peace and
joy for all of us. I'm
glad that you've found the
time and effort to be with
us. I'm sure you'll find
it to be a year of peace and
joy for all of us. I'm
glad that you've found the
time and effort to be with
us.

"I am very thankful and hope this
continues. Imogene wrote that
you had telephoned them and
that they all enjoyed a happy
talk how wonderful to have a
telephone. God keep you well
and happy and may this
be the brightest year of your
career. Always your loving
brother Beauford

53 rue Verlingueterie

Paris Jan 1, 1965

Dear Joe; So delighted to have a message of love and blessings I send mine to you straight out of my heart, also thanks for the announcement of your exhibition at the Community Church. I hope all the news about May 1965 be a year of peace and prosperity for all of us. Often people coming from N.Y. speak of your work with highest praise may God keep you well and your vision and crown your effort with the success you so deserve and have earned.

Today is beautiful could be spring. Am staying at home trying to catch ^{up} on letters writing as you know its difficult but necessary. My health is better and I am working more normal

had much experience
carry on and God bless you
this 1966 has been a hard
and difficult year for me
but I have painted a
few pictures that I feel
are worthy and have some
thing to say of my experience.

God bless and keep and
Pray for me I pray for
you and send all my

love, Beauford

While I see friends and lead
a very brief social life my
greatest relaxing experience
is work. The apprenticeship
is long and difficult as you
know, and all this about success
is unimportant the main
thing is to make one's work
a way of life and then one
can be occupied and find
ways and means of doing
something that lives its
own life, all we do comes
out of the life we live and
the experience of our heritage.
Keep working hard go and
give your whole feeling to
what you do you are a
fine artist and have

53 rue Verlingelorie

Dear Joe, Dec 30, 1965

Its on hour and 15 minutes after my birthday that is to say 1.30 Friday morning I send you all my love and prayers for a wonderful happy New year. Do hope you enjoyed a merry Xmas for me it was bearable but not overwhelming however am thankful to still be here. Somehow work occupies me more and is a deeper source of my responsibilities and when I pause its mostly to gather strength for the next beginning, while things happen slowly my chief joy is continuity

Bollatimani Cadisisar
16 Rhemeliffi
Istanbul Turkey



Mr. Joseph Delaney
704-6th Avenue New York City
United States

of America

 UÇAKLA
BY AIR MAIL

Dear God: Am here in Turkey, Istanbul Turkey
July 30, 1966
Visiting my friend Jimmy Baldwin. Came up to Turkey on
out to Turkey by auto and was overwhelmed with the variety
and beauty of many countries and the differences and sameness
of many people the distance is 1800 miles and we were traveling about
five days. This city is huge and divided into the part of Europe
and the other ends in Asia its divided by the Bosphorus Sea
cannot yet say what I feel about the people except I love them
much stimulates my desire to work but I will have to endure
my excitement and wait until some calm and order takes
over. I trust you and all the saints are enjoying yourselves,
and doing good work each day I feel so inadequate to the
responsibilities to work and mankind and finally to
myself in our century and although physically I am
an old man I know that so far as maturity and love and
fairness is concerned that I am an ignorant and stupid
baby, but even with this realization of my stupid limitations
I will keep tramping and doing my feeble attempts to at least
feel with all my strength and vision to embrace with my
heart and soul all I have had to realize and appreciate
give my love to Emery and family when you will, I
write in haste as there is little time another longer
letter soon God bless you and love

BellaFord

DE Laney
1935 Sandridge
Knoxville, Tenn.
37915



THE UNITED STATES
POSTAGE
175TH ANN



Box 383
10010

Mr. Joseph DE Laney AIR MAIL
704 Sixth Avenue
New York 10, New York

1-13-70

Dear Joe,

We had one merry-go-round from
Pines Eve through Thurs. past. It was
busy, and actually we planned calling
you, writing, or any means of communication,
the place so busy No One Responsible.
I was in and out of school because
of bad ice and snow - 6° - 0° -
and the like. We forgot all -
and by the help of The Good
Fork managed to make
home what it should be.

Mom + Pop knocked out -
but keeping up with it all.

Just came New Year's Day at
6:40 - We all met her at the airport -
She left Wed. past and Beauford
Thurs. Through snow we took
them both to the port.

Must go now + buy snow
tires - out today because of

Weather. Now going in town.
 Pa settling down. He went
 to shop yesterday pipes frozen &
 ice on floor - so cold + bad I
 didn't go over. We kept saying
 Sunday we'd make a fire -
 I never budged. Something to fire
 furnace here - I always do -
 and it is a job. Today he
 got cab.

Will write again.

Your letter came to Beauf yesterday -
 and writing Ojust & mate. She left Jess &
 Mike. They called several times. 12 in.
 snow in Detroit - so she had to check
 so Jess could meet her. They are well +
 send love.

Beauf visited Mrs. Daily - thrilled over
 your painting. We didn't go - Rev. Tyler took
 him the Sat after Ymas - they left at 12:00 -
 and returned at 7:00 - We had company -
 and were trying to dismantle Ymas
 tree - (I went to Rock Town - took
 a friend and cut the tree - there

³ are 2 others on back porch. I got one for Pa's shop & another for upstairs - you see where they are.

Never did get your and Aunt Ruth's gift. I will.

You will scream. When Beauf came - had on his back his clothes - lost boy - said he rode around in Knoxville - Confused. Pa kept questioning him - if you could have heard the excuse - "I went in some place & the children were having Santa Claus."

It is late, and I realized this letter was here. I dare not forward it - you may have a change of mind.

Will write you more. A lady came to invite you & Beauf to give an art showing at N.T. this spring. (Let him tell you). Idea great. Maybe? Ha! I am beat now - How late. Junior sober 8 months - lost job drinking 2 weeks Friday past. Been doing well.

We stayed up so late, I'm still feeling it - all - now & Pop, too - They are sports, but feel it later. 18⁰ this A.M. If I had not shoveled 4 subs of Frozen Ice on back I could not

I have gotten out today.

Take care - Writing on my
lap - School work piled high
on table.

Bye Now
Love

Beauf better
than he was
when we
visited him.
He was a
nervous
person.
Still
nervous!

All

at

Home

There is
more
I'll write.

Post Office
746/171 Ave
N.Y.C. 10



Mr Beauford Kellogg
1935 Dandridge Ave
Fresnoville Tennessee

ways.

Dear and a beautiful
 gift, & that we have paid in
 blood to be when we are, and we don't
 have much time to make a book.

You and every well wisher
 made my Christmas better.

Being back in the old-
 home stead in the sacred
 until I won't comment on it.

It is a dear place when
 we are away from it also.

Do have fun.

I might be out of town
 for a few days in the middle of
 the month, but definitely will
 be home from the 20th on.

Love to all ^{the Lord willing!} in prayer
 and spirit

J.E.

Jan 8th 1969

Dear Beaupard,

I have told a few people that you are back with us for a while. I met Ellis's Christmas day and said I had talked with you. Also Ed Walcutt.

I am hoping that you will make some money on your most interesting stories about you being in Europe three last 16 years.

I am sure the home folk would be most excited to read a little of your story.

Forgive me for bringing this up, but every thing you do and say is for the record; I don't do these things but your experiences have been more extensive in many —

July 25.

THIS SPACE FOR WRITING MESSAGES

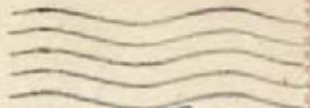
Barlows Cabin
Booth Bay Harbor Me.



FOR BY MERCHANTS GREETING CARD CO. LENOX, N.Y.

Dear Ko Ko. Ma.
Minam. and I am up
here for a little vacation
and I am trying to do
some water colors
aint done nothing
much so far but hope
to get that swing in
a day or two Regards
from us to M. W. and
others with best wishes
Palmer

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POST CARD

Mr Joe K. Delaney
704 Sixth Ave
New York
Studio. N.Y.

View along the Waterfront, Boothbay Harbor, Maine

8



68949

PORT-AU-PRINCE

Rice Vendor, Aux Coyes, Haiti, West Indies.

Kodachrome by Byron Corneaus

Hi Joe -

Greetings from Haiti

The country is ^{exciting} & the

rum is fine

so I am living it

up - seeing a lot of

old friend and

making many trips

into the mountains

I trust you got this as I

brought the wrong ^{add} books - have a good

summer
Cherrie - Ellis

via
avion

POST C

Mr -
Joseph Selaney
6th ave between
22ND + 23RD Street
New York,
N.Y.
20210
U.S.A -



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1910-8



Florence - Galerie Uffizi - Tiziano - Vénus
Florence - Uffizi Gallery - Tiziano - Venus
Firenze - Uffizi Gallerie - Tiziano - Venus

Rome April 9th

Dear Jo

you see the girls over
here eat plenty
spaghetti, just like
our corn fed women
in U.S.A.

Hope all is O.K.
by you and yours,
Meriam joins me in
Cherios and best wishes
Palmer

Vera fotografia Omnifoto Torino - Rip. vietata



Firenze - Galleria Uffizi - Tiziano - Veneto

Paris August 25th

Dear Ko Ko M O
How do you like these
two "daggers" Thanks
for your Card from
Montreal and the other
from Sullivan Street -

We got a long letter from
Miss Mary Brady when we
got back she told us of
Ellis going to the jungle
also got long note from
the Big Shime in New Jersey

Come on over and look us
up at Hotel Jeanne d'Arc
59 rue Vanneau Paris 7th

Leaving here Brownie
around the East of Dept.
In little old N. Y.C.

Gustave Courbet. Les Dormoises

Editions Pierre Cailler, Genève 7

Give our best love
to Marie and your
other good friends when
you see them.

Expect to see Beauford
tomorrow or next day
and have more sermons
in his studio in the
jungles near Paris.

Look us up when
you get here if you
can

May the good Lord
Bless and keep you
till we meet again
Miriam & Palmer



June 17th 1959

PARIS

614 - Pointe de l'Île Saint-Louis



Dear Ko Ko Mo
 just a line to say that we have met with Beaufrid and found him looking happy and fat. He is not doing too badly we had lunch with him yesterday at one of his american friends studio. I gave him a Saw buck and told him it wa from you and me in memory of our sermons on the rock in Central Park, he said he would write to you and thank you. He talks a lot about you and says he wish that you could come over if only for a visit. Things are about the same here as when I was here before "jointo jumping" etc. Whats new with you and what you are doing?
 Minnam joins me in best wishes to you Marie and others.
 Keep coming from Palmes American Express Paris France

Editions CHANTAL, 74, rue des Archives, Paris

(L)

Monsieur Jo Delaney
 704 Sixth Ave
 New York 10
 New York
 U. S. A.



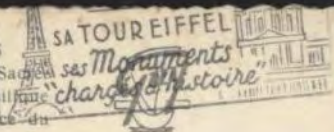


Chantal

PARIS ET SES MERVEILLES

1063 - Place du Tertre - Jardins du Sacré-Coeur - Eglise Saint-Pierre - Basilique du Sacré-Coeur - Les peintres, Place du Tertre.

SA TOUR EIFFEL
ses Monuments
chargés d'Histoire



1964

Paris le 31 Octobre
Hello K.O.K.O.

Here we are again.
Saw Bearford the
other day looks
well fed like he is
dirtying plenty of
plates. We will be heading
South for Spain soon and
expect to see Webster and
his latest Palmes & Miriam
Hotel Jeanne D'ARC Paris 7
59 rue Vanneau
France

André LEBLANC, 38, rue Sainte-Croix-de-la-Brettonnerie, Paris
Ed. d'Art & GUY* - Imprimé en Italie - Reprod. interdite

M. JO DELANEY
704 6th Ave

NEW YORK N.Y.
10010 U.S.A.



PARIS... EN FLANANT

Notre-Dame de Paris

Détail de la façade - Chimère (le stryg)
A gauche : la Tour Saint-Jacques

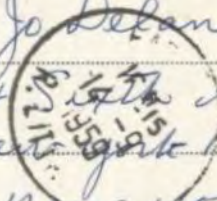


On the other side
mean B. Snake
Sorry to be late for you
birth day
any way hope you had
a merry one and many
more for you and yours
from us both
Miriam and Palmer

B. 36 Sept 14th 1959

ditions d'Art 15, rue Mart
rication Française - Reproduction int

Mr. Jo DeLaney
704 5th Ave
New York 10
New York
U.S.A.





1/10/17

S. S. UNITED STATES

Largest and most luxurious ship ever built in America and the world's largest liner. 990 feet long, 101 feet 6 inches broad, 53,300 gross tons. She established new transatlantic speed records both eastbound and westbound on her maiden voyage from New York, July 3, 1952 and from Europe, July 10, 1952. This flagship of the United States Lines and her regular running mate, the beautiful S. S. AMERICA, maintain regular frequent sailings between New York and Europe.



POST CHURCH
CARD STAT



ADDRESS

Dear Ko Kamo

Sorry we missed you at the boat but, due to heavy traffic in the street, taxi, moved slowly. Some other folks were there and we had something on the rocks may get to see Beauty of Cherie from Miriam & P American Express Co Paris France

Mr. Jo. Delaney
704 6th Ave
New York 10
N.Y.

REGISTERED AND PUBLISHED BY STEELOGRAPH CO., ONE BROADWAY, NEW YORK, MADE IN U.S.A.



S. S. UNITED STATES—WORLD'S FASTEST LINER

HOTEL JEANNE D'ARC
59 RUE VANEAU
PARIS 7^e FRANCE
392 - Notre-Dame de Paris
Façade - Rosace Sud
Chimère - Les Bouquinistes

Dear Joe - I did appreciate your
good wishes at the time of my
accident, and your sending the
church bulletin (which I had not
received) + the news of your show
at the church. We were glad from
Ellen that you are going to help -
more frequent to you!

We have been in Paris or vicinity
since the middle of June - did have
a week in Switzerland. Lots of
rain! Have seen Renoir and
tunes - today we saw his last
paintings - took him with us for a
"Petite réjouissance" in the Bois de Boulogne
He looks fine + appears to be in
good spirits. We will be coming
home in about 2 weeks - Hope I
can be seeing you! Kindest regards
From Mimi + Patrice

Editions C. G. P., 18-20, Fg du Temple, Paris



MEXICHROME

PAR
AVION



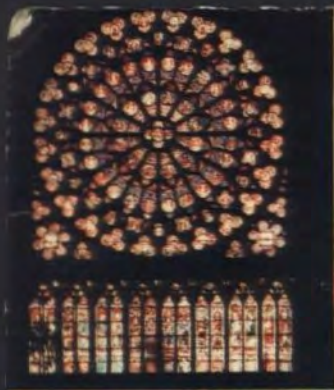
MR. JOSEPH DELANEY

704 AVENUE OF THE AMERICAS

NEW YORK

NEW YORK 10010

USA



NOTRE-DAME DE PARIS



expo67

MONTRÉAL, CANADA

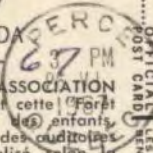
© 1967 BY expo67

6-26-67 PM

LES ATTRACTIONS DU PAVILLON DE L'ASSOCIATION DU TÉLÉPHONE DU CANADA comprendront cette "Forêt enchantée" captant si bien l'imagination des enfants, des objets qui retiendront toute l'attention des auditoires et un film captivant sur le Canada, réalisé selon la méthode de tournage dite "Circle-Vision 360" (Walt Disney Productions).

THE TELEPHONE ASSOCIATION OF CANADA PAVILION attractions will include this imaginative children's "Enchanted Forest," challenging audience participation exhibits and an exciting film of Canada in Circle-Vision 360° (Walt Disney Productions).

Dear Jo, This is a great show. you should try and get up to see it. whole heap of people you'd like to see
Miriam au Palomes.



OFFICIAL LES MESSAGERIES DE PRESSE BENJAMIN LITE
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New York N.Y.
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Plastichrome
OF CANADA



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expo67

PAVILLON DU TELEPHONE
TELEPHONE PAVILION



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Thomas Dewing (1851-1938) was an American painter.

Scope and Content Note:

In a letter to Mr. Hartman, Dewing states, "I have grown utterly opposed to any writing about my work."

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

Detailed Description of Collection (Container List):

Box 2	Folder 52	A.L.S. to Mr. Hartman	Dec. 22, nd
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about it

I am very truly,

J. W. Downing

Dec 22

Dear Mr Hartman

I am sorry to say that
I have decided against
an article such as we
talked of. It is only
that I have grown utterly
opposed to any writing
about my work. I have
had some extremely unpleasant
to me. If you will call
at my studio any day
about 3-30 we can talk

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dickinson, Anson
- **Inclusive Dates:** 1805
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Anson Dickinson (1779-1852) was an American painter and the cousin of George Munger.

Scope and Content Note:

In a letter to Chancellor Kent of Albany, Theodore Sedgwick introduces Mr. Dickinson as "a miniature painter" stating that Mr. Dickinson is known to "posses considerable merit."

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

Detailed Description of Collection (Container List):

Box 2	Folder 53	A.L.S. to Chancellor Kent of Albany	Jul. 23, 1805
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Stockbridge 23 July 1803

Dear Sir

The young gentleman Mr Dickinson who will deliver this to you, is a miniature painter. I have certainly little pretensions to taste in the fine arts & especially in this; but I believe him to possess considerable merit. In his behaviour he is perfectly correct - modest unassuming & ingenuous. He has been some time ~~in the~~ employed in this village & I think with good success.

It will, I know give you pleasure to afford to him such countenance as his merits may entitle him to —

I am with sincere regard & great esteem Dear Sir

Your affec^ted friend & most obed^t Serv^t

Theodore Sedgwick

P. H. Just. Kent

Father of Catherine M. Sedgwick.

Letter of Judge Sedgwick of Mass.
to Chancellor Kent of Albany.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Mabel Dodge (1879-1962) was an American patron of the arts and was associated with the Taos art colony.

Scope and Content Note:

Letter to the "Art Group" urging them to come to a discussion of illustration held in New York City.

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

Detailed Description of Collection (Container List):

Box 2	Folder 54	A.L.S. to Art Group	nd
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Dear Art Young.

If you are in New York
next Thursday evening please
come to a discussion on the
subject of illustration. Mr.
Carl Hovey of the Metropolitan
Magazine is going to introduce
Mr. Will Bradley as the
speaker of the evening &
he will talk on the subject of
"What editors & publishers want
& why they want it -" and
says Mr. Hovey - "he will put out a
radical counter proposition to the
stock theory that we are all cor-
ruptors of artistic genius." -

I do hope you will be here.

23 7th Ave. Sincerely yours,
Mabel Dodge.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dolph, John Henry
- **Inclusive Dates:** 1891
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **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 Henry Dolph (1835-1903) was an American painter.

Scope and Content Note:

In a letter to Arthur E. Blackmore, Dolph encloses the constitution and by-laws of the Kit Kat Club and lists the requirements to enter life classes.

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

Detailed Description of Collection (Container List):

Box 2	Folder 55	A.L.S. to Arthur E. Blackmore	April 28, 1891
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1835-1903

15

58 or 57 1/2 St. N. Y.

April 28th 91

Arthur E. Blackmore Esq

My Dear Sir

Yours of the 27th -
recd. - I enclose you
a constitution and by laws
of the Kit Kat Club -

To enter the life classes it
is necessary that you know
something of free hand drawing
and have made some study
of the figure - Could you
come to the club Thursday
evening 8 o'clock and bring
me some drawings you have
done from life or casts -

Yours Respectly
J. H. Dolph

NOTED PAINTER OF CATS -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Doolittle, Amos
- **Inclusive Dates:** 1792
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Amos Doolittle (1754-1832) was an American engraver and silversmith.

Scope and Content Note:

In a letter to Isaiah Thomas, Doolittle addresses the subject of one of the plates he engraved for Thomas.

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

Detailed Description of Collection (Container List):

Box 2	Folder 56	A.L.S. to Isaiah Thomas	Jan 17, 1792
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M^r Isaac Thomas

Printer

Worcester

Amos & Co. Printers
Jan. 17. 1792

New Haven Jan 17th 1792

Sir

I herewith send you one of the plates
I engaged to engrave for you with two
impressions hope the work will answer
your expectations - the other plate is not
quite finished hope to have it done in a
few days - I have been disabled from
work several days by means of the
Rhumatism which is quite unfortunate
for me - + If you should want some
to do any more work for you. should
like to purchase one of your folio Bibles
when they are finished -

Yours to serve

M^r Thomas. Andrew Doolittle

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Thomas Doughty (1793-1856) was an American painter.

Scope and Content Note:

In a letter to N. Lorian, Thomas writes about a “nearly finished” picture with dimensions of 14x20.

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

Detailed Description of Collection (Container List):

Box 2	Folder 57	A.L.S. N. Lorian	Feb. 8, 1853
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Owego, Tioga Co. N. Y.
Feb 8th 1853

Dear Sir

I have a picture nearly finished for
you, size 14 x 20. will be done in a few days for
~~you~~. I wish you to inform me whether I had
not best send it to you by express, as I think
it will reach you more safely. please answer
this at your earliest convenience.

Yours respectfully &c

Thomas Doughty

W. Larrison Esq

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Pene Du Bois (1916-1993) was an American author and illustrator best known for his work "Twenty-one Balloons."

Scope and Content Note:

- 1) Biographical note detailing the life and career of William Pene Du Bois along with information about Du Bois' illustration entitled "It's Not Fair."
- 2) Original illustration designs for William Pene Du Bois' work, "It's Not Fair" along with several illustrations of other works by Du Bois.

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

Detailed Description of Collection (Container List):

Box 2	Folder 58	Biographical/Content Note	nd
Box 2	Folder 58	Illustrations for "It's Not Fair" and other works	nd

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Du Simitiere, Pierre Eugene
- **Inclusive Dates:** 1771
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Pierre Eugene Du Simitiere (1736-1784) was a Swiss portrait painter and naturalist who was particularly active in Philadelphia. He was a curator at the American Philosophical Society.

Scope and Content Note:

Du Simitiere writes about a “parcel of silver medal and coins” deposited with William Smith of Burlington. List of the collection included.

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

Detailed Description of Collection (Container List):

Oversize Box 1	Item 12	A.L.S. to an unidentified man	April 7, 1771
----------------	---------	-------------------------------	---------------

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The coins mentioned in this list were left as a security with J^r and the person who left them finding it inconvenient to repay the money, says he is gratified they should be destroyed.

10th Dec 1772. Two Bundles of Coins and Medals herein mentioned and Copy of the said, W^m Dilwyn took to Philad^a with him in Order to put them into the Hands of J^r Richardson Goldsmith there, to sell, and acc^t for them in the Execution.

List of Medals and Coins
 (left in a bag)

Catalogue of medals and Coins of silver

In the possession of the Hon^{ble} John Smith Esq^r at Burlington

- A a medal of arts with English inscriptions { both hands fill'd the Britain (copper) George Vth King
 Growing into a new empire (copper) Caroline Protector
- B a 20th piece in silver for the Indians. was lost into the water high, who shows our letters with grace
- D a 20th piece at two speck for the Indians that were at the taking of Montreal, a present of Montreal

Swedish Silver Coin

a Rouble of the Carl Peter 1st 1725

Sweden

a 2 mark piece of Charles X of Sweden 1699

Poland

Rixdaller of Sigismund III no date

20th of Vladislaw III 1633

Empire

20th of Rudolph II 1604

20th of the same with a laurel head 1605

20th of Ferdinand II crown'd 1620

20th of y^e same laurel 1623

20th of Ferdinand III laurel 1644

20th of y^e same 1653

20th of Leopold 2^d 1671

20th of archd. Maximilian 1616

20th of archd. Leopold habit and 1620

20th of y^e same crown'd & cross'd 1632

20th of Ferdinand arch crown'd & cross'd no date

Denmark

a VIII mark piece, a man on horseback, 1675

Germany

Rixdaller Augustus Elector 1581

Rixdaller of Christian 1589

Rixdaller of Christian II 1604

20th of Johan George 1625

20th of Frederick August 1694

half a guilder of Frederick August 1751

Bavaria

20th of Maximilian (virgin) 1625

20th of Maximilian (king) 1731

20th of archbish. . . . island. 1668

20th of Joseph Clement 1700

Brandenburg and Prussia

a Rixdaller of Frederick III King of Prussia 1689

a 20th of Frederick I King of Prussia 1708

a 2^d of a Rixdaller of Frederick III 1752

Brandenburg & Silesia

24 rixdaller piece of Georg Wilhelm 1697

20th of y^e same laurel 1697

20th with a white man 1700

Hamburg

16th Rixdaller 1728

8 Schillinge 1728

Mecklenburg

8 gite rixdaller of Christian Ludowick 1704

a Rixdaller of y^e same Christian Ludowick 1695

under provinces of the Netherlands

a three guilder piece 1721

a Lyon Daller 1687

a half rixd 1622

a 20th Stover for Utrecht 1689

a 25th Stover of y^e City of Zwell no date

a guilder or 20th Stover 1737

a half half or 5th Stover 1688

a 20th of y^e City of Kampen no date

a Schip Schilling of West Frisia 1705

Austrian Netherlands

a Patagon of Carl II of Spain 1695

a 1/4 of rixd of Philipp of Spain 1626

a 1/4 of rixd of Albert & Elizabeth of Spain no date

a 1/2 of rixd of Imp Maria Theres. Aust.

Philad^a April 7th 1771

Sir

The favour of yours of the third instant came but yesterday to my hand, by which I see that your late father in law acquainted you with a parcel of Silver medals and coins I deposited with him at my returne from New York as a consideration for a sum he was so generous as to lend me the year before, these coins which I delivered him in a paper sealed and directed to himself were in number hundred and thirty five, collected during many years travels at no small expence, many of whom being scarce costed me much more than their weight I gave him at the same time a catalogue of them which you'll no doubt will find among his papers. I am very confident that had providence continued him among us I should have had them again for the same sum whenever it would have been convenient for me to have repaid it, but as it has pleased the almighty to dispose of him before I could terminate that affair, I must now submit to part with them for ever as it is not at present in my power to ~~part with them for ever as it is not at present in my power~~ to repay that sum to his executors. I acknowledge here with gratitude your kindness for me in following so far the intentions of that very respectable gentleman in offering them to me upon the terms I had agreed with him and I find myself unfortunate in not being able to accept of your generous offer. I imagine however that they'll remain with you or some of his family at least for some time as well as his own collection which would be considerable and would flatter myself that if they should ever come to be sold, you or the rest of his executors would (in consideration of the friendship with which that worthy gentleman had honoured me for several years past) favour me with the first offer.

I have been for some time past looking for a more convenient apartment than that

Philad^a: Ap^r: 7. 1771.
Geo Smithwick

I am now in, as soon as I have met with one I will do myself the pleasure to wait
on you and at the same time disencumber your house from the lumber my late respected
friend suffered so long in it. after presenting my respects to miss Hannah I subscribe
my self with cordiality.

Sir

Your most obedt humble servant
Lu Simitiere

Mr William Pillsbury

Burlington

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: Du Simitiere, Pierre Eugene

Du Simitiere writes about a "parcel of silver medal and coins" deposited with William Smith of Burlington. List of the collection included.

Item Date:

April 7, 1771

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Dunlap, William
- **Inclusive Dates:** 1782
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Dunlap (1766-1839) was an American dramatist, author, painter and playwright.

Scope and Content Note:

- 1) Autograph receipt of 2 pounds for William Tirrell for two pounds of tea. Addressed to Samuel Dunlap and signed by his son William Dunlap.
- 2) Letter to the President and Directors of the American Academy of Fine Arts regarding the display of a painting of "Christ rejected."

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

Detailed Description of Collection (Container List):

Box 2	Folder 60	Autographed receipt	March 9, 1782
Box 2	Folder 60	A.L.S. to "The American Academy of Fine Arts"	Nov. 1, 1824

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New York Nov^r 1st 1824
To the President & Directors of the American Academy
of Fine Arts —

Gentlemen

If it should appear to you that it could
be made mutually beneficial to the Academy and to
the subscriber, he is willing to Exhibit his picture
of the Christ Rejected in the Gallery of the Academy
for a few weeks, previous to its going south, he either
receiving a portion of the receipts if exhibited under
your direction, or paying a portion if the Gallery
is placed under his direction.

Your answer is respectfully solicited, and,
if it should be in favour of the proposition, the terms
upon which it will be accepted.

Wm Dunlap

Sam^l Sunlapp Recd.
15th Recd 9th Nov 1782

Mr Thomas Farmer

To Sam^l Dunlap ^{Father} D^r
For Cash paid W^m Tirrell for 2th Tea at 2/6 p/2... 12.0

Rec^d the above in full New York March 9th 1782
for Sam^l Dunlap
W^m Dunlap

attest (in w + H. M. S.)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Durand, Asher Brown
- **Inclusive Dates:** 1824-1876
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Asher Brown Durand (1796-1886) was an American painter and engraver most well known as a principal member of the Hudson River School.

Scope and Content Note:

- 1) Portrait of Asher B. Durand
- 2) Letter to John R. Lambdin about securing "6 tubes of deep Naples Yellow from Kautz colorman in your city."
- 3) Extract from the minutes of a meeting for the National Academy of Design assembled at the news of the death of Henry Inman and signed by Asher B. Durand.
- 4) Letter to Charles Henry Hart regarding a bust of Benjamin West

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

Detailed Description of Collection (Container List):

Box 2	Folder 61	Portrait of Asher B. Durand	nd
Box 2	Folder 61	A.L.S. to John R. Lambdin	Jun. 8, 1858
Oversize Box 1	Item 13	Meeting Minutes	Jan. 19, 1846
Box 2	Folder 61	A.L.S. to Charles Henry Hart	Jan. 25, 1876

National Academy of Design.

At a special meeting of the Academy, held on the nineteenth day of January 1846.

The President announced in a feeling manner the death of Henry Inman N.Y., and for some time, Vice President of the Institution, at the melancholy occasion of the assembling of the body.

Whereupon, Mr. Cummings offered the following resolutions, which were unanimously passed.

Resolved - That in the death of Henry Inman N.Y. we recognize the hand of a mysterious Providence, who, in his wisdom, has, by this event, deprived us of a friend, the family of a father and the arts of one of their brightest ornaments.

Resolved - That we hold in the highest esteem the noble traits in the character of the deceased, that were uniformly manifested in his professional career.

Resolved - That in sympathy with the family of the deceased we wear the usual badge of mourning, crapes on the left arm, for thirty days; and, that the members of the Academy, as a body, attend the funeral.

Resolved - That a committee be appointed to prepare a suitable memoir of the deceased.

Admission of members

Resolved that a copy of these resolutions, signed by the President, be transmitted to the widow of the deceased and published in the daily papers.

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Resolved that a copy of these resolutions, signed by the President, be transmitted to the widow of the deceased and published in the daily papers.

Resolved - That a copy of these resolutions, signed by the President, be transmitted to the widow of the deceased and published in the daily papers.

A. B. Durand
P. N. A.

Extract from the Minutes

M. S. Chapman Secy

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South Orange - N. J.

Jan. 25th 1896

My dear Sir

Your of yesterday is rec^d. Your tracing throws new light on the subject.

I recognize at once an old acquaintance - It is the Bust of Benjⁿ West Pres^t. of the Royal Academy & was in possession of the Old American Academy of this City -

Although I do not yet recollect engraving it there can be no doubt that such is the fact

So much for an old Man's memory

Yours truly

A. B. Lawrence

Chas. Henry Hart Esq

New York June 8th /58

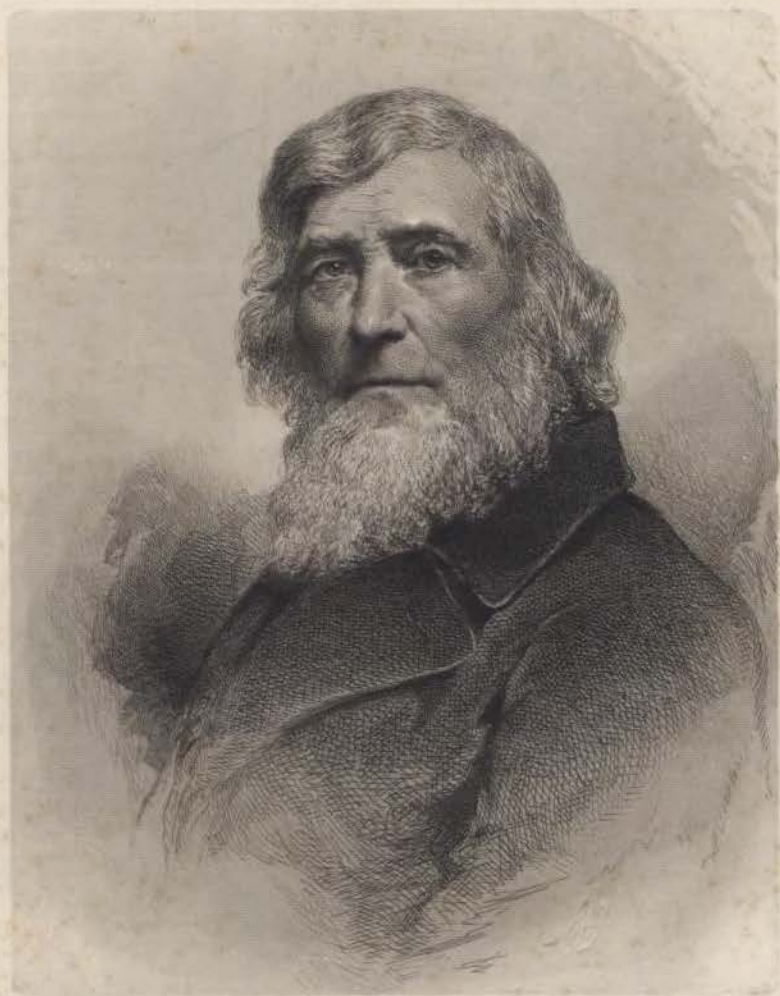
Dear Sir

Presuming that my
son John will call on you
on his return (rail-road excursion,
(perhaps tomorrow) if so, will
you please ask him to get
5 Tubes deep Naples Cellar
from Kautz colormann in
your City. and bring them
with him. Not knowing
how to get word to him
otherwise I take this liberty
to trouble you which
please excuse

Very Respectfully yours

A. B. Crawford

J. R. Lambdin Esq.



Alfred Lowry

Portrait of W. B. Durand.

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: Durand, Asher B.

Extract from the minutes of a meeting for the National Academy of Design assembled at the news of the death of Henry Inman and signed by Asher B. Durand.

Item Date:

Jan. 19, 1846

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Durand & Co.
- **Inclusive Dates:** 1827
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

No biographical information available

Scope and Content Note:

Letter to John S. Hunn regarding a proof impression sent by the publishing company, which they engraved for the Bank of Newburgh (Engraving not present). At his request, they have delivered 4000 impressions of Newburgh Bank notes to Tradesmen's Bank.

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

Detailed Description of Collection (Container List):

Box 2	Folder 62	A.L.S. to John S. Hunn	Nov. 3, 1827
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Dundas Wright & Co

3/6 Nov 27

amount 10⁰⁰

50⁰⁰
175⁰⁰
D O R
183

22176

New York Nov 3. 1827.

John A. Hunt Esq. Genl. &c

Dear Sir,

Herewith you will receive a proof impression from the plate of 10. 10. 10. 20 engraved for the Bank of Newburgh -

We shall be pleased to attend to any suggestions you may think proper to make in relation to its execution; We suspend ~~the~~ of course, the printing of it till we hear from you -

agreeably to the instructions contained in your last letter, we have this morning left in the hands of Mr. Fales of the Tradesmen Bank four thousand impressions of your notes, viz 1000 - 1st 2nd 1000. 2nd 5th and 2000. 1st 3rd, the receipt of which, when they arrive, you will please to acknowledge -

Very Respectfully
Yours Obedt^l
A. B. Dinand Wright

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Durand, John
- **Inclusive Dates:** 1816
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Durand (1792-1820) was an American engraver and the younger brother of both Asher and Cyrus Durand.

Scope and Content Note:

In a letter to John W. Francis, Durand informs Francis of his election to the position of Professor of Anatomy at the "American Academy of the Arts."

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

Detailed Description of Collection (Container List):

Box 2	Folder 63	A.L.S. to John W. Francis	Aug. 28, 1816
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Doctor John W. Francis -

✓
The American Academy of the Arts
New York Institute 20th. City.
10th.

Sir

You are hereby informed that you
have been elected Professor of Anatomy
of the Am. Academy of the Arts the 10th. inst.

You are requested to attend a Meeting of
the Academy at the W. Institution - on Thursday
29th. inst. 5 o'clock. P. M.

John Purcell. Secy

John W. Francis M.D.