



Smithsonian
Archives of American Art

A Finding Aid to the Mary K. McGuigan and
John F. McGuigan Jr. artists' letters collection,
1794-1938, in the Archives of American Art

Dominique Luster, Erin Kinhart, and Stephanie Ashley

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Collection Overview

Repository:	Archives of American Art
Title:	Mary K. McGuigan and John F. McGuigan Jr. artists' letters collection
Identifier:	AAA.mcgumary
Date:	1794-1938
Extent:	0.6 Linear feet
Creator:	McGuigan, Mary K.
Language:	English
Summary:	The collection of artists' letters compiled by Mary and John McGuigan Jr. measure 0.6 linear feet and date from 1794-1938. The collection is comprised of a group of letters, writings, and signed documents to and from a variety of artists, art administrators, art critics, historians, and art-related organizations assembled from multiple sources. It also includes associated printed material with some documents and a few photographs, including carte de visites and cabinet cards.

Administrative Information

Acquisition Information

John F. McGuigan Jr. and Mary K. McGuigan purchased these letters and generously donated them to the Archives of American Art between 2000 and 2019. The McGuigans have purchased and donated additional archival materials to the Archives, including a portion of the Douglas Volk and Leonard Wells Volk papers. In 2017 the McGuigans donated an addition to the Sylvester Rosa Koehler papers, including sixty-nine letters from A. Barry, Truman Howe Bartlett, William Merritt Chase, Timothy Cole, Edward Henry Clement, Cyrus Edwin Dallin, Robert Swain Gifford, George Inness, Anna Lea Merritt, Stephen Parrish, John Sartain, Francis Hopkinson Smith, and Frederic Porter Vinton.

Other Finding Aids

Finding aid available.

Processing Information

The collection was processed by intern Dominique Luster in 2014. Letter descriptions were provided by Mary and John McGuigan, Jr. An addition of 37 letters was merged into the existing collection and the finding aid updated by Erin Kinhart in 2017. An addition of 26 letters, 1 album, 3 sketches, and 8 photographs was merged into the existing collection and the finding aid updated by Stephanie Ashley in 2019.

Ten letters from and related to Robert W. Weir and the Weir family were removed from the collection and transferred to the Weir family papers in 2019.

Preferred Citation

Mary K. McGuigan and John F. McGuigan Jr. artists' letters collection, 1794-1983. Archives of American Art, Smithsonian Institution.

Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

Conditions Governing Use

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Biographical / Historical

Mary K. McGuigan and John F. McGuigan Jr. are art historians and collectors in Milford, Pennsylvania.

Scope and Contents

The collection of artists' letters compiled by Mary and John McGuigan Jr. measure 0.6 linear feet and date from 1794-1938. The collection is comprised of a group of letters, writings, and signed documents to and from a variety of artists, art administrators, art critics, historians, and art-related organizations assembled from multiple sources. It also includes associated printed material with some documents and a few photographs, including carte de visites and cabinet cards.

Item descriptions included in the container listing were provided by Mary and John McGuigan and illuminate the wide range of artists and types of material represented in the collection. While some of the letters document routine transactions such as responses to requests for information, and transmittals of autographs, others document specific artist commissions and projects, exhibition and financial arrangements, business relationships, family events, and travels. The collection includes documentation of portrait painters, including Chester Harding and Rembrandt Peale; nineteenth century landscape artists and artists of the Hudson River School including Albert Bierstadt, George Henry Boughton, Samuel Colman, Jasper Francis Cropsey, and George Inness; sculptors including Daniel Chester French whose letters include sixty-three letters to Charles Dupuy, the caretaker of French's summer home in Massachusetts; publishers such as Mathew Carey, in letters from John Neagle; and the activities of arts institutions such as the Pennsylvania Academy of Fine Arts.

In addition to those mentioned above, letters and signed documents are from Washington Allston, William Holbrook Beard, Eugene Benson, William Tilden Blodgett, Jr., James Renwick Brevoort, Frederic Edwin Church, James Claghorn, John Singleton Copley, Kenyon Cox, F.O.C. Darley, Joseph DeCamp, Frank Duveneck, John Mackie Falconer, Horatio Greenough, Childe Hassam, Ignaz Michael Marcel Gaugengigl, George Healy, George Hollingsworth, William Morris Hunt, Daniel Huntington, Anna Vaughn Hyatt Huntington, Henry Inman, Hugh Bolton Jones, Thomas Dow Jones, Louis Ashton Knight, Charles Robert

Leslie, Will Low, Frederick William MacMonnies, Frank Blackwell Mayer, Samuel F. B. Morse, Erastus Dow Palmer, Rubens Peale, Elizabeth Robins Pennell, Tobias (Toby) Edward Rosenthal, John Singer Sargent, George Henry Smillie, Marie Spartali Stillman, William James Stillman, Henry Ossawa Tanner, Abbott Handerson Thayer, Charles Yardley Turner, Stephen Arnold Douglas Volk, William Walcutt, Henry Antonio Wenzler, Benjamin West, Stanford White, Worthington Whittredge, and others.

The collection also includes a friendship album belonging to William Tilden Blodgett, Jr., with poems, sketches, and botanical watercolors, eight photographs including carte de visites and cabinet cards with images of George Hollingsworth, Thomas Dow Jones, Louis Ashton Knight, Henry Antonio Wenzler, and William Walcutt, and two photographs of a model used by Francis Blackwell Mayer when painting *The Burning of the Peggy Stewart*.

Arrangement

The collection is arranged as 1 series.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art critics
Artists
Arts administrators

Names:

Beard, W. H. (William Holbrook), 1824-1900
Bierstadt, Albert, 1830-1902
Boughton, George Henry, 1834-1905
Carey, Mathew, 1760-1839
Church, Frederic Edwin, 1826-1900
Colman, Samuel, 1832-1920
Copley, John Singleton, 1738-1815
Cropsey, Jasper Francis, 1823-1900
Darley, Felix Octavius Carr, 1822-1888
French, Daniel Chester, 1850-1931
Greenough, Horatio, 1805-1852
Harding, Chester, 1792-1866
Hassam, Childe, 1859-1935
Inman, Henry, 1801-1846
Inness, George, 1825-1894
McGuigan, John F., Jr. (John Fuller)
Morse, Samuel Finley Breese, 1791-1872
Neagle, John, 1796-1865
Palmer, Erastus Dow, 1817-1904
Peale, Rembrandt, 1778-1860
Peale, Rubens, 1784-1865
Pennsylvania Academy of the Fine Arts
Tanner, Henry Ossawa, 1859-1937

Thayer, Abbott Handerson, 1849-1921
White, Stanford, 1853-1906
Whittredge, Worthington, 1820-1910

Occupations:

Historians

Container Listing

Series 1: Mary K. McGuigan and John F. McGuigan Jr. Artists' Letters Collection, 1794-1938

0.6 Linear feet (Boxes 1-3)

- Box 1, Folder 1 Abbot, Agnes Ann, undated
- Cabinet card photograph of the interior of Abbot's studio.
- Box 1, Folder 2 Allston, Washington, circa 1830s
- Washington Allston (1779-1843), "Monday, 15th" to unknown. Allston responds that it would be a pleasure to receive a group of people at this studio to see his latest work.
- Box 1, Folder 3 Beard, William Holbrook, 1862
- William Holbrook Beard, New York, 28 January 1862, to Tallmadge Ewers (1832-1902), Secretary of the Young Men's Association, Buffalo, regarding that he cannot take less money for his painting *Bears on a Bender*, but will reduce the price of *Grimal Kin's Dream*, both of which are featured in the Buffalo Y.M.A. exhibition that began on 24 December 1861, also mentions two pictures by Worthington Whittredge (1820-1910), and his preparations for a reception in the Studio Building.
 - William Holbrook Beard, New York, 13 March 1889, to Laura Maude Wachschrager. Wachschrager was a young autograph collector and asked Beard to write an introduction to her "illustrious list," but Beard humorously declined through a rather long and mellifluous letter.
- Box 1, Folder 4 Benson, Eugene, 1866
- Newburyport, Massachusetts, 27 July 1866, to A. D. Vorse, Hartford, Connecticut. Benson thanks Vorse (who ran an art supply and picture frame store) for his compliments regarding an article that Benson had written about Jean-Leon Gerome (1824-1904). In response to Vorse 's suggestion that Benson write a similar article on William-Adolphe Bouguereau (1825-1905), the painter-critic explains that, while Bouguereau is a great painter, he lacks salient traits, and offers nothing of interest to the artist-critic.
- Box 1, Folder 5 Bierstadt, Albert, 1888
- New York, 5 November 1888, to Hemy Whitney Cleveland (1836-1907, clergyman and author), Louisville, Kentucky. Bierstadt declines Cleveland 's request to exhibit pictures in Louisville. He cites the primary reason as the recent default of payment by some gentlemen of Louisville for pictures loaned to the Southern Exposition. This, in turn, had caused the collapse of the Art Union (the New York entity that organized the loan exhibition to the Southern Exposition), headed by Enoch Wood Perry (1831-1915).

This catastrophe had severe pecuniary consequences for many lending artists, including Bierstadt, who reveals he lost "a thousand dollars out of pocket on the matter."

Box 1, Folder 6

Blodgett, William Tilden, Jr., 1869

- William Tilden Blodgett, Jr. (1856-1917), friendship album with poems, sketches, and botanical watercolors, 25 December 1869. Son of William Tilden Blodgett (1823-1875), the New York art collector who was instrumental in founding the Metropolitan Museum of Art, the album was a gift from his cousins Nina and Katy, with amateur sketches and watercolors by Warren Delano III (1852-1920), uncle of President Franklin Delano Roosevelt, Coster Chadwick (1952-1914), T. Macomb, and Marie Richers.

Box 1, Folder 7

Blodgett, William Tilden, Jr., 1869

- Two loose watercolors of a Katydid, a type of grasshopper, and "Indian Moccasin" or Lady Slipper flower, by J. D. Forquet, "Drawn from Nature," in the vicinity of Fishkill, New York.

Box 1, Folder 8

Boughton, George Henry, 1878-1889

- George Henry Boughton, Kensington, London, 12 November 1878, to the engraver Andrew Varick Stout Anthony (1835-1906), regarding an illustration for the 1879 edition of Longfellow's *The Courtship of Miles Standish*, which Anthony will engrave, and also mentions Boughton's new studio and the artists Rossetti and Holman Hunt.
- George Henry Boughton, Maastricht, Holland, 11 October 1881, to the painter and sculptor John Severinus Conway (1852-1925), regarding a tour through Holland and American artists in London including J. A. M. Whistler (1834-1903), Anna Massey Lea Merritt (1844-1930), William Mark Fisher (1841-1923), and William John Hennessey (1839-1917).
- George Henry Boughton, 13 April 1885, to Laura Maude Wachschrager. Re: Boughton enclosed signatures from Robert Browning and Edwin Austin Abbey, "Mr. Abbey never signs his full name to me-only 'Ned,'" for her collection. George Henry Boughton, 13 April 1885, to Laura Maude Wachschrager. Re: Boughton enclosed signatures from Robert Browning and Edwin Austin Abbey, "Mr. Abbey never signs his full name to me-only 'Ned,'" for her collection.

Box 1, Folder 9

Brevoort, James Renwick, 1915

- Yonkers, New York, 29 March 1915, to the editor of the Art Annual. In response to the editor's query, Brevoort will need a few days to have a photograph made of himself to satisfy her request.

Box 1, Folder 10

Chester, Joseph Lemuel, 1858

- Joseph Lemuel Chester, prominent genealogist, Washington, DC, 15 May 1858, to Benson J. Lossing (1813-1891), eminent historian and art historian. Regarding Chester's efforts on behalf of house

guest Rembrandt Peale (1778-1860) to sell Peale's portrait of Washington, all of which had been facilitated by Lossing.

- Box 1, Folder 11 Church, Frederic Edwin, 1892
- Frederic Edwin Church, Hudson, 9 February 1892, to Charles Louis Seeger (1860-1943), publisher, exporter, father of poet Alan Seeger and grandfather of folk singer Pete Seeger. Regarding their forthcoming trip together to Mexico, Church's travel arrangements, and their rendezvous in New York City.
- Box 1, Folder 12 Cole, Joseph Foxcroft, 1872-1874
- Joseph Foxcroft Cole, Paris, three letters (1872-1874) to Jeremiah Otis Wetherbee (1832-1901), Boston. Wetherbee was a prominent lumber merchant.
- Box 1, Folder 13 Colman, Samuel, 1893-1913
- Samuel Colman, New York, 30 April 1893, to an unknown correspondent, regarding a request for a photograph of the artist, to which he answers that there has never been one on the market.
 - Samuel Colman, Greenwich, Connecticut, circa June 1902, to the auctioneer Edward W. Kearney (1852-1918), regarding letter of sympathy about the fatal illness of his wife, Anne Lawrence Dunham Colman (1832-1902), who later died on 28 July in Greenwich.
 - Samuel Colman, New York, 30 January 1913, to Dr. Isaac Leopold Rice (1850-1915), regarding a request for correspondence from previous presidents of the National Academy of Design, which he admits he has regretfully destroyed.
- Box 1, Folder 14 Copeland, Alfred Bryant, undated
- Includes a carte-de-visite portrait photograph and calling card.
- Box 1, Folder 15 Copley, John Singleton, 1794
- John Singleton Copley, 29 December 1794, to the collector, engraver, and print-seller Sir John Thane (1748-1818), London, regarding written in the third person, Copley requests portraits of Sir Henry Slingsby, Sir Benjamin Rudyard, Sir Henry Deering, and Francis Rowse for his historical picture of *Charles I Demanding in the House of Commons the Five Impeached Members, 1782-1795* (National Portrait Gallery, London).
- Box 1, Folder 16 Cox, Kenyon, undated
- Kenyon Cox undated draft fragment of a humorous speech regarding the building of the paintings collection at the Metropolitan Museum of Art, New York.
- Box 1, Folder 17 Cropsey, Jasper Francis, 1862

- London, 2 January 1862, to Edward William Cooke (1811-80, English landscape and marine painter). Cropsey and his wife accept Cooke's invitation to visit the following Tuesday evening.

Box 1, Folder 18

Darley, Felix Octavius Carr, 1864

- Felix Octavius Carr Darley, New York, 24 December 1864, to the publishers Messrs. Ticknor & Fields, Boston, regarding postponing his illustrations for *The Vision of Sir Launfal* by James Russell Lowell (1819-1891), in order to join the Army of the Potomac for the purpose of making studies for Civil War pictures.

Box 1, Folder 19

DeCamp, Joseph, and Otho Wiecker Regarding Louis Prang archive, 1911, 1931

- Joseph DeCamp (1858-1923), Boston, 12 January [1911], to Louis Prang (1824-1909). Re: DeCamp has just returned from Philadelphia and requests Prang to send him a stone so that he may draw the commissioned portrait on it.
- Joseph DeCamp, Boston, [25 February 1911], to Louis Prang. Re: DeCamp confirms to Prang that he himself made the drawing on the stone.
- Otho Wiecker [manuscript dealer], Boston, 14 September 1931, to Daniel W. Patterson, New York. Re: Wiecker sends Patterson one of the two above mentioned DeCamp letters to Prang and suggests that Patterson buy the entire Prang archive he has for sale.
- Otho Wiecker, Boston 19 October 1931 to Daniel W. Patterson, New York. Re: Wiecker sends Patterson the second DeCamp letter to Prang and suggests that Patterson buy the entire Prang archive he has for sale.

Box 1, Folder 20

di Cesnola, Count Luigi Palma, 1885

- Count Luigi Palma di Cesnola, Director of the Metropolitan Museum of Art, New York, 25 March 1885, on museum letterhead, to Hayden W. Wheeler (1827-1904), founder of a prestigious jewelry firm in Manhattan. Regarding an invitation to join the Museum board. Includes an engraved portrait of Cesnola.

Box 1, Folder 21

Duveneck, Frank, 1898

- Frank Duveneck (1848-1919), Boston, 7 May 1898, to Julia Graydon Sharpe (1858-1939). Re: Duveneck discusses summer teaching schedules with fellow artist Sharpe.

Box 1, Folder 22

Fairman, Gideon, 1813

- Gideon Fairman, Philadelphia, 4 October 1813, to Gorham A. Worth (1783-1856), Cashier of the Farmers and Mechanics Bank, Albany, regarding new bank note designs with small sketch from America's first prominent engraver.

Box 1, Folder 23

Falconer, John Mackie, 1857

- New York, 4 May 1857, to Jasper Francis Cropsey (1823-1900), London. Lengthy letter in which Falconer hopes that Cropsey is

enjoying England, but regrets that he and Peter Paul Duggan (d. 1861, portraitist and medalist) are both unwell. Informs Cropsey that James B. Windle, Falconer's employer and Cropsey's close friend, has just died. Discusses happenings in New York. Reports on the upcoming exhibition of the NAD, including Edwin White's (1817-77) picture of the *First New-England Thanksgiving*. Says White will sail for Havre soon; John Frederick Kensett (1816-72) leaves soon for the Upper Missouri; Frederic Edwin Church (1826-1900) and Louis Remy Mignot (1831-70) also leave on the new steamship *Vanderbilt*. Mentions Cropsey's dealings with English artists such as Myles Birket Foster (1825-99), troubles with John Gilbert (1817-97), and a letter of introduction for the engraver Henry Le Keux (1787- 1868). The Palmer Exhibition has closed. Mentions that Tompkins Harrison Matteson (1813-84) will attend the opening of the NAD exhibition and that some are disappointed with the works submitted by John Thomas Peele (1822-97), including his *The Sound of the Shell* and *Music of the Reeds*.

Box 1, Folder 24

Fields, Kate, 1892

- Kate Fields, journalist, prominent literary and arts figure, Washington, DC, 29 April 1892, to John Sartain (1808-1897). Regarding arrangements for Sartain to attend the Art Congress in Washington the following month.

Box 2, Folder 1-3

French, Daniel Chester, 1898-1931

- Daniel Chester French, New York, 22 December 1898, to James Large, Philadelphia, regarding a letter of introduction from French, who had been selected by the will of the late Richard Smith (1821-1894) to erect a statue of General George Gordon Meade (1815-1872) for the Smith Memorial Arch in Philadelphia, in order to meet with family members to gain background and images for his work. Envelope addressed to Mrs. John B. Large, Philadelphia and postmarked 11 January 1899. Also included is a letter of introduction from John B. Gest (1824-1907), President of The Fidelity Insurance Trust and Safe Deposit Company, Philadelphia, 22 December 1898, to James Large, on behalf of French.
- Daniel Chester French, New York, 11 January 1899, to Sarah Wise Meade Large, Philadelphia, regarding a visit on Saturday, 14 January 1899, to Philadelphia to secure details for his statue of General George Gordon Meade (1815-1872) for the Smith Memorial Arch in Philadelphia; also hopes to take in the PAFA Exhibition.
- Daniel Chester French, New York, 24 January 1899, to Sarah Wise Meade Large, regarding acknowledgement of receipt of letters and photographs of General Meade, as well as a print by Thomas Hicks, and informs he has begun to sculpt the statue in clay. Also included are two letters to Mrs. Large, one from her mother (undated), and the other from her son's teacher Robert Anderson of The Episcopal Academy, Lansdowne, Pennsylvania (1911).
- Daniel Chester French, sixty-three typed letters signed on French's own imprinted stationery and two autograph letters signed. New York City, 12 February 1923- 28 March 1931. Written to Charles Dupuy, the caretaker of French's summer home in Massachusetts.

- New York, 8 February 1909, to Henry Wolf (1852-1916, wood engraver, artist, illustrator), New York. French writes that he has given no photographs of the Melvin Memorial (1908, Sleepy Hollow Cemetery, Concord, Massachusetts) for reproduction to anyone except *Monumental News*, a technical magazine, and thanks Wolf for his appreciation of his work.
- Glendale, Massachusetts, 22 September 1911, to Henry Wolf (1852-1916, wood engraver, artist, illustrator), New York. In response to Wolf's request to reproduce French's statue of Lincoln for *Harper's Magazine*, the sculptor regrets that he has promised it to Mr. Johnson of the *Century Magazine*, who saw it in his studio before it was finished. French suggests that Wolf instead reproduce his equestrian statue of General Draper, photographs of which he can show him once he returns to New York.

Box 2, Folder 4

Gaugengigl, Ignaz Michael Marcel, 1903

- Ignaz Michael Marcel Gaugengigl (1853-1932), Boston, 22 February 1903 to Ezra U. Baker. Re: thanks Baker for his payment for his portrait, and will soon send the portrait of his daughter.

Box 2, Folder 5

Gay, Edward, 1883

- Edward Gay, Mt. Vernon, 24 April 1883, to John Elderkin (1841-1926), editor and author. Regarding illustrations for Bayard Taylor's *Lars*, a previous and forthcoming trip to Norway, and an outstanding commission for Elderkin.

Box 2, Folder 6

Gerhardt, Karl, 1883-1889, undated

- Autograph letter to Karl Gerhardt, signed "Larkin G[oldsmith] Mead." Florence, Italy, 11 June 1883.
- Typed letter to Karl Gerhardt, signed "Abram S. Hewitt." New York, 8 October 1888. On letterhead of Cooper, Hewitt & Co., to Karl Gerhardt, in care of S. L. Clemens, Hartford.
- Autograph note to Mrs. Karl Gerhardt, signed "Mrs. Mackay." Paris, 14 January 1885.
- Typed letter to William Wilson Corcoran, signed by "Franklin P. Gowen." Philadelphia, 29 January, 1885.
- Autograph letter to Karl Gerhardt, signed by "Brander Matthews." New York, 4 January 1886.
- Typed letter to Karl Gerhardt, signed by "[Senator] Wm. E. Chandler." Washington, DC, 25 June 1888. On United States Senate letterhead.
- Autograph letter to Karl Gerhardt, signed by "[Senator] Jos. R. Hawley." Washington, DC, 10 July 1888. On Senate Chamber letterhead.
- Autograph letter to Karl Gerhardt, signed by "J. R. Hawley." Washington, DC, 8 December 1891.
- Autograph letter to Karl Gerhardt, signed by "Laurence Hutton." Princeton, New Jersey, 21 March 1899.
- Autograph letter to Mrs. Karl Gerhardt, signed by "I. E. Mackay." No location or date given.

- Autograph letter to W. S. Chapman, signed by "Karl Gerhardt." No location or date given.

Box 2, Folder 7

Greenough, Horatio, undated

- Autograph letter signed "Horatio Greenough." Two pages (including integral address leaf). [Washington], not dated. Addressed to Benjamin B. French, Commissioner of Public Buildings in Washington, DC.

Box 2, Folder 8-11

Harding, Chester, circa 1846-1865

- Chester Harding, Glasgow, Scotland, 21 December 1846, to his son Francis "Frank" Skinner Harding (b. 1843), Springfield, Massachusetts, regarding Harding instructs his youngest son to find Glasgow on the map, pens a sketch of a young boy, and inquires if he has been sledding and obeying his aunts.
- [Chester Harding] Margaret Eliot Harding White (1823-1903), Keene, New Hampshire, to her future sister-in-law Julia Norton Delano, 11 March 1863, regarding White, who edited her father's memoirs, writes to her future sister-in-law, about to Mary Francis "Frank" Skinner Harding, to congratulate her and learn more about her.
- Chester Harding, Springfield, Massachusetts, 8 September 1863, to his future daughter-in-law Julia Norton Delano, regarding welcoming her to the family.
- [Chester Harding] Mary Ophelia Harding Krum (1818-1892), Chateaugay Lake, New York, 19 July 1864, to her future sister-in-law Julia Norton Delano, regarding summer house with her family and father, Chester Harding, and catching up.
- [Chester Harding] Mary Ophelia Harding Krum (1818-1892), Springfield, Massachusetts, 11 September 1864, to her future sister-in-law Julia Norton Delano, regarding her travels and her return to St. Louis with her father, Chester Harding, as well as warning that her brother Frank's income, whom she raised, will barely support them after their wedding.
- Chester Harding, Springfield, Massachusetts, 22 December 1864, to his daughter-in-law Julia Norton Delano Harding, Detroit, regarding his wedding gift of money, as well as Frank's looking into the disposal of his property in Detroit.
- Chester Harding, Springfield, Massachusetts, 15 April 1865, to his daughter-in-law Julia Norton Delano Harding, Detroit, regarding a blunder that cost Frank his job, the poor prospects for Frank's starting a new business in Detroit, and the assassination of Abraham Lincoln.
- Chester Harding, St. Louis, 11 October [1865], to his daughter-in-law Julia Norton Delano Harding, Detroit, regarding the hot weather in St. Louis, his intention to stay until Christmas, and his desire to paint several portraits to keep busy.
- Chester Harding, manuscript fragment, comprising parts No. 2, 3 and 4 of his memoir, *A Sketch of Chester Harding, Artist, Drawn by His Own Hand*, later edited by his daughter Margaret Eliot Harding White (1823-1903), and published in Cambridge, Massachusetts,

by John Wilson in 1866. This is the only known portion of this manuscript.

- Box 2, Folder 12 Hassam, Childe, 1904
- Childe Hassam, New York, 24 March 1904, to the novelist and playwright Louis Evan Shipman (1869-1933), Cornish, New Hampshire, regarding payment for a painting and an invitation to visit. Includes envelope.
- Box 2, Folder 13 Healy, George Peter Alexander, 1889
- Paris, 18 January 1889, to Miss Wright. Healy writes either to a close acquaintance or patron after receiving some family photographs. Describes works in his studio: full-length portraits of Archbishop Rearden of San Francisco and General Winslow, and a half-length portrait of Monsieur Barbedienne. For the Paris Salon he intends to send full-length portraits of Cardinal Archbishop James Gibbons of Baltimore and Abraham Dreyfus. For the Universal Exposition at Paris he intends to send a half-length portrait of the Earl of Lytton, former English Ambassador to France, and a full-length painting of a fourteen-year-old girl playing the violin.
- Box 2, Folder 14 Hollingsworth, George, circa 1870s
- George Hollingsworth (1813-1882), carte de visite of the Massachusetts painter.
- Box 2, Folder 15 Hunt, William Morris, 1877
- Boston, 22 November 1877, to John Ferguson Weir, New Haven. "My time is already more than taken up in trying to learn how to paint and as I can get no information on the subject from lectures. I do not think I could assist others by lecturing. The world is full of people who lecture on art and I will not interfere with them."
- Box 2, Folder 16 Huntington, Anna Vaughn Hyatt, circa 1880s, circa 1933
- Anna Vaughn Hyatt Huntington (1876-1973) candid oval photographic portrait, circa 1933. Christmas gift from Harriet Randolph Hyatt (1868-1960) [Mrs. Alfred G. Mayor], sister of Anna Hyatt Huntington, noted painter, and former pupil of Dennis Miller Bunker, 12 December 1933, to Anna Bemis Stearns (1867-1949). Mrs. Mayor also included a sketchbook portrait of Anna Bemis signed "H. R. H." [Harriet Randolph Hyatt], and a note that says "I thought you might like to own this sketch of other days I found in an old sketchbook. I hear from Anna [Huntington] that she..."
- Box 2, Folder 17 Huntington, Daniel, 1862
- New York, 11 April 1862, to Alexander Hay Ritchie (1822-95, engraver and genre and figure painter), New York. Huntington writes to A. W. [sic] Ritchie, 422 Broadway, that he is suffering from the flu and is unavailable for Ritchie to pick up the photograph of his (Huntington's) uncle that Ritchie will engrave; but he will arrange the

matter later, including the size of the plate, when he is better. "I think I shall keep a safe distance from the Exhib. on Varnishing Day."

- Daniel Huntington (1816-1906), New York, "Wednesday 20th," to Richard William Hubbard (1816-1888). "The Sketch Club are to meet with me on Friday Evening. I shall be happy if you can be with us."

Box 2, Folder 18

Inman, Henry, 1834

- Henry Inman, New York, 30 January 1834, to Prosper Montgomery Wetmore (1798-1876), Albany, President of the American Art Union. Regarding his quest to secure the commission to paint one of the panels for the Capitol Rotunda in Washington, DC, as well as a favorable mention of his talent by John Quincy Adams in the *New York Mirror*. Includes an engraved portrait of Inman.

Box 2, Folder 19

Inness, George, 1884, 1887

- George Inness (1825-1894), Milton, New Jersey, 25 May 1884, to Laura Maude Wachschrager. Re: Wachschrager was a young autograph collector.
- George Inness, corrected proof, approved and signed for his entry in *Men of the Time: A Dictionary of Contemporaries, containing Biographical Notices of Eminent Characters of Both Sexes*, 1887, published by George Routledge, London, 1887.

Box 2, Folder 20

Jones, Hugh Bolton, 1888

- New York, 26 March 1888, to George Frederick Munn (1851-1907, naturalist painter). Jones responds to Munn's request for photographs of pond lily leaves, mentions Jones's picture owned by Mr. Halstead, and apprises Munn of the current addresses of the painters Edwin Howland Blashfield (1849-1936), Thomas Hovenden (1840-95), and William Lamb Picknell (1853-97).

Box 2, Folder 21

Jones, Thomas Dow, circa 1870s

- Thomas Dow Jones (1811-1881), sculptor, cabinet card portrait of the artist, inscribed by him "T. D. Jones/Sculptor."

Box 2, Folder 22

Kensett, John Frederick, circa 1869

- John Frederick Kensett, Monday, 20 December [ca. 1869], to Richard William Hubbard (1816-18), artist.
- New York, 1 October 1865, to William A. Baker, Auburn, New York. Kensett responds to Baker's request for an autograph and informs him he has just returned to the city.

Box 2, Folder 23

Knight, Louis Ashton, circa 1924

- Louis Ashton Knight (1873-1938), press photograph by Bonney, "'Pont Louis Ashton Knight'...Bridge named after well-known American painter." Shows Knight painting on the bridge.

Box 2, Folder 24

Lang, Louis, 1872

- New York, The Institution for the Savings of Merchants' Clerks, bank check, 22 April 1872, for \$35, payable to Mrs. Dillor or Bearer.
- Box 2, Folder 25 Leslie, Charles Robert, 1832
- Charles Robert Leslie (1794-1859), [London, 21 April 1832], to Abraham Cooper (1787-1868), English painter. Re: "I shall feel obliged if you will let me know when Mr. Marshall's creditors meet and whether or not you intend to be present."
- Box 2, Folder 26 Lossing, Benson J., 1873
- Benson J. Lossing, eminent historian and art historian, Dover Plains, New York, 2 December 1873, to Morven M. Jones (1815-1886), Utica, New York, attorney, autograph collector, and victim of one of the most scandalous political trials of the Civil War. Regarding the publication of his historical documents.
- Box 2, Folder 27 Low, Will Hicok, 1895
- Giverny, France, 25 September 1895, to Mrs. S. C. Blodget, East Greenwich, Rhode Island. Writing from the prominent artists' colony and home to Monet, Low responds to Mrs. Blodget that he does not possess any photographs of his works but that copies can be procured by contacting William Kurtz, 6 E. 23rd St., New York.
 - Giverny, France, 25 September 1895, to William Kurtz (1833-1904, artist and photographer), New York. Low authorizes Kurtz to make copies of photographs of any of his paintings for Mrs. S. C. Blodget, of East Greenwich, Rhode Island, with the exception of the Diploma Design for the Columbian Exposition. Included with this letter are two carte-de-visite photographs of unidentified women by W. Kurtz, presumably Mrs. Blodget and her daughter.
- Box 2, Folder 28 MacMonnies, Frederick William, 1907
- Frederick William MacMonnies (1863-1937), Giverny, France, 28 March 1907, to Miss Jones. Re: some photographs to be sent.
- Box 2, Folder 29 Mayer, Francis Blackwell, circa 1880s
- Francis Blackwell Mayer (1827-1899), two cabinet cards, "John E. McCusker posing as Col. Steward for the Artist Frank Mayer, in his Picture of the *Burning of the Peggy Stewart*-now at the State House, Annapolis, Maryland." Photographic studies for Mayer's *The Burning of the Peggy Stewart during the Annapolis Tea Party in 1774* (1886), Maryland State House.
- Box 2, Folder 30 Mills, Clark, 1870
- [Clark Mills] Bank Check for \$600 from the National Lincoln Monument Association, Washington, DC, 30 March 1870, paid to "self" and signed by sculptor Clark Mills (1810-1883).
- Box 2, Folder 31 Morse, Samuel F. B., 1826

- Autograph letter signed "Sam'l F. B. Morse." Two pages. New York, 30 March 1826. Addressed to Charles R. Leslie, Esq., in London.
- Box 2, Folder 22 Myer, Marie Shields, 1912
- Marie Shields Myer, 1 June 1912. Invitation from the New York School of Applied Design for Women for an exhibition of Myer's works on view from June through August 1912.
- Box 2, Folder 33 Nast, Thomas, 1866
- Thomas Nast, Catskill, 29 July 1866, to the Albany architect John B. Halcott (1846-1895), regarding the procurement of current carte de visites of the publisher Thurlow Weed (1797-1892) and former New York Governor Horatio Seymour (1810-1886) for illustrations.
- Box 3, Folder 1 Neagle, John, circa 1825-1843
- John Neagle, ca. 1825-1827, to the theater manager Francis Courtney Wemyss (1797-1859), Philadelphia, regarding Neagle's busy schedule, his portrait in progress of the actor William Macready (PAFA), that years' exhibition at the PAFA, his portrait of the actor Junius Brutus Booth (Museum of the City of New York), and that he cannot undertake Wemyss's portrait anywhere but in his own studio.
 - John Neagle, 25 September 1826, to the publisher Mathew Carey (1760-1839), Philadelphia, regarding compiling a list of names and addresses which includes the painter Thomas Sully, the engravers Gideon Fairman, Peter Maverick, James B. Longacre, and Hugh Bridport.
 - John Neagle, 24 January 1827, to the publisher Mathew Carey (1760-1839), Philadelphia, regarding the amicable settlement of a dispute through arbitration, and mentions Joseph Hopkinson (1770-1842), President of the Pennsylvania Academy of the Fine Arts, and the painter Thomas Sully.
 - John Neagle, 26 March 1827, to the publisher Mathew Carey (1760-1839), Philadelphia, regarding Neagle requests the prominent publisher, who has made a solicitation to the artist, what the cost of a church pew will be.
 - John Neagle, 9 June 1830, to the publisher Mathew Carey (1760-1839), Philadelphia, regarding Carey's, a prominent Irish Catholic, "Society for bettering the condition of the Roman Catholics" and Neagle's desire to become a member.
 - John Neagle, 22 July 1843, to Joseph H. Hedges, Philadelphia, regarding acquiring an autograph of Washington Allston, to which Neagle directs him to either of the painters Thomas Sully or Samuel Finley Breese Morse.
- Box 3, Folder 2 Nicoll, James Craig, 1893
- Letter from J[ames] C[raig] Nicoll to "Mr. Skinner," 1893 May 29.
- Box 3, Folder 3 Nutting, Wallace, 1938
- Wallace Nutting clipped letter fragment, June 1938.

- Box 3, Folder 4 Palmer, Erastus Dow, 1893
- Erastus Dow Palmer, Albany, 18 December 1893, to the sculptor Jonathan Scott Hartley (1845-1912), New York, regarding his affection for his former pupil, the present of a carte de visite of the *White Captive*, mentions Daniel Chester French (1850-1931), John Quincy Adams Ward (1830-1910), Augustus Saint-Gaudens (1848-1907), and George Inness (1825-14). Includes photograph of the *White Captive*.
- Box 3, Folder 5 Peale, Rembrandt, 1852
- Rembrandt Peale (1778-1860), Philadelphia, 3 December 1852, to Mr. Drake. Re: responds that he would be delighted to provide three of his portraits of Washington to Mr. Drake's directors, as he already has two commenced. He recently sold one to "an English Gentleman, Mr. Tarret of Wolverhampton."
- Box 3, Folder 6 Peale, Rubens, 1837
- Autograph letter to Honorable M. Dikerson, Secretary of the Navy, signed "Rubens Peale." New York, 6 June 1837.
- Box 3, Folder 7 Pennell, Elizabeth Robins, 1920
- Elizabeth Robins Pennell (1855-1936), Philadelphia, 22 December 1920, to Violet Oakley (1874-1961). Re: Pennell accepts Oakley's invitation for her and her husband Joseph Pennell (1957-1926) to spend Christmas Eve together.
- Box 3, Folder 8 Pennsylvania Academy of the Fine Arts, 1875
- James L. Claghorne (1817-84), president of PAFA, and John Sartain (1808-97), artist and secretary of PAFA, jointly issue and sign a check for payment of \$500 to the Philadelphia firm of Frank Furness and George Hewitt, for architectural designs of their landmark building for the PAFA, considered Frank Furness's masterpiece, completed in 1876.
- Box 3, Folder 9 Rosenthal, Tobias, 1881
- Munich, 11 March 1881, to Francis Seligsberg. Four-page letter written in German with a watercolor sketch of two female artists holding portfolios, one calm and tidy, the other quite disheveled.
- Box 3, Folder 10 Sargent, John Singer, undated
- John Singer Sargent (1856-1925, London, undated, to "My dear Trower." Re: "I have always thought, just after leaving you, of my [illeg] debt, the East End spree." Presumably to either Henry Seymour Trower or his wife Juliet.
- Box 3, Folder 11 Sartain, Emily, 1897-1903

- Season ticket to an *Exhibition of Works by the Late John Sartain* at the Art Club of Philadelphia, 1897. Signed with the compliments of "Emily Sartain."
- Autograph letter to Miss Levy, signed "Emily Sartain." Philadelphia, 28 May 1903. Letterhead: Philadelphia School of Design for Women/ Broad & Masters Streets/ Miss Emily Sartain, Principal.

Box 3, Folder 12

Sartain, John, 1897

- Autograph letter to Fred. M. Hopkins, signed "John Sartain." Philadelphia, 31 August 1897. Includes sketch for title page of Sartain's book *Reminiscences of a Very Old Man*.

Box 3, Folder 13

Sartain, William, 1883-1885, 1914

- Autograph note signed "William Sartain." New York, 7 January 1914.
- New York, 4 October 1883 to S. Louise Phelps (1843/4-after 1920, painter and teacher born Ohio), East Orange, New Jersey. Sartain informs Phelps when his classes will begin, the costs associated, and mentions that his student Miss Cardozo will arrive soon.
- New York, 3 May 1884 to S. Louise Phelps, East Orange, New Jersey. Sartain quotes Lord Byron, from a letter written in Venice, 14 April 1817.
- New York, 23 February 1885 to S. Louise Phelps, East Orange, New Jersey. Sartain wishes Phelps to submit his name for non-resident membership in the Orange Art Association; her friend Mrs. Narland [?] is now working in Sartain's studio and wishes to be remembered.
- New York, 26 March 1885 to S. Louise Phelps, East Orange, New Jersey. Sartain regrets that he cannot instruct her class this summer but suggests she approach Hugh Bolton Jones (1848-1927) or his brother Francis Coates Jones (1857-1932).
- New York, undated photograph of a female portrait inscribed to S. Louise Phelps: "with Christian regards of I William Sartain." [This is possibly a portrait of Phelps.]

Box 3, Folder 14

Sliger, Robert, undated

- Undated letter envelope from Robert Sliger addressed to himself.

Box 3, Folder 15

Smillie, George Henry, 1882

- George Henry Smillie (1840-1921), Marblehead Neck, Massachusetts, 24 September 1882, to Hattie Merrifield. With a calling card signed "James D. Smillie," (James David Smillie 1833-1909). Re: George H. Smillie informs Hattie Merrifield that he will return to New York the first week of October, and that he takes pupils at \$30 a month, or has a class on Thursdays which will begin in the second week of October, whichever she prefers.

Box 3, Folder 16

Stillman, William James and Marie Spartali Stillman, circa 1875

- St. Helen's Cottage, Ventnor, Isle of Wight, England, July? 1875, to Katherine Hillard (1839-1915). Stillman apologizes that she cannot see Hillard because her husband, William James Stillman

(1828-1901), wishes to go immediately to Dalmatia and she must close up their house on the Isle of Wight.

- Amerstone, England, 15 June 1875, to Miss Katherine Hillard. Stillman invites Hillard to visit them at their cottage on the Isle of Wight, says the couple are happy despite the loss of their son, John Ruskin Stillman (1862-75), known as "Russie."

Box 3, Folder 17

Sully, Thomas, 1839

- 23 September 1839, to Mr. Herring, New York. Sully informs Herring that the *Portrait of Col. Abert* (John James Abert 1788- 1863) has been shipped to Washington, and that the bill of lading is in possession of John Trumbull (1756-1843). Sully requests that the Abert portrait be exhibited in Washington prior to being exhibited at the New York Institution. Sully is also waiting on a frame before forwarding Herring his picture of *Musidora*.

Box 3, Folder 18

Tanner, Henry Ossawa, 1906

- Henry Ossawa Tanner, Martigues, France, 11 February 1906, to Mr. Morris.

Box 3, Folder 19

Thayer, Abbott Handerson, circa 1883-1894

- Dictated letter (handwritten) to Sadakichi Hartmann, signed in another hand "A. H. Thayer." Monadnock, New Hampshire, 23 April [no year given].
- Autograph letter to Clara A. May, signed "Abbott H. Thayer." Annotated at top in another hand "21 April 1894."
- Autograph letter to Mr. Koehler, signed "Abbott H. Thayer." Cornwall-on-Hudson, 12 May 1885.
- Autograph letter to Mr. Koehler, signed "Abbott H. Thayer." Cornwall-on-Hudson, 31 October 1883.
- Autograph postcard to Mr. Koehler, signed "A. H. Thayer." Cornwall-on-Hudson, 19 May 1885 [postmark]. Postcard bears letterhead of Magazine of Art-Cassell & Company, Limited.
- Autograph postcard to Mr. Koehler, signed "A. H. T." Postmarked 1886.

Box 3, Folder 20

Tuckerman, Henry T., 1854-1859

- Henry T. Tuckerman, art critic, New York, 6 November 1854, to Benson J. Lossing (1813-1891), historian and art historian. Regarding Tuckerman's desire to obtain a copy of Lossing's profusely illustrated *Pictorial Field Book of the Revolution* (1851) and inquiring about his progress on *Pictorial Field Book of the War of 1812* (1862).
- Henry T. Tuckerman, New York, 4 June 1859, to Benson J. Lossing (1813-1891). Regarding Tuckerman's refusal of an editorship, *Lossing's Field Book*, and a dispute with Mr. Putnam over the authorship of a Peale painting.

Box 3, Folder 21

Turner, Charles Yardley, 1885

- Charles Yardley Turner (1850-1919), New York, 6 April 1885, to Laura Maude Wachschrager. Re: Wachschrager was a young autograph collector and Turner writes: "I will be pleased to see you at my studio some Saturday afternoon between 2 and 5 P. M."
- Box 3, Folder 22 Valentine, Edward Virginius, 1877
- Edward Virginius Valentine, Richmond, 12 March 1877, to Dr. James M. Minor, New York, regarding Minor's returning his bust of General Robert E. Lee to him in Richmond.
- Box 3, Folder 23 Volk, Stephen Arnold Douglas, 1881-1915
- Stephen Arnold Douglas Volk (1881-1915), New York, 18 January 1881, to Marion Larrabee, Chicago.
 - Volk, New York 8 May 1911, to Marion Volk, Center Lovell, Maine.
 - Volk, New York, 26 October 1911, to Marion Volk, Center Lovell, Maine.
 - Volk, New York, 20 May 1915, to Marion Volk, Center Lovell, Maine.
- Box 3, Folder 24 Walcutt, William, circa 1860s
- William Walcutt (1819-1882) carte de visite by Augustus Morand, Brooklyn, of the Ohio born painter and sculptor.
- Box 3, Folder 25 Weir, Julian Alden, 1891
- Julian Alden Weir (1852-1919), Branchville, Connecticut, 26 July 1891, to "Dear Max," [Paris, France]. Re: Weir sends eight etchings including the Portrait of Dr. Weir, "which is \$35, already having sold some." "I hope you have made many finds in the shape of fine etchings (& not girls!). I have put etching aside for the present & have some twenty canvases under way."
- Box 3, Folder 26 Wenzler, Henry Antonio, circa 1860s
- Wenzler (b. Denmark-d. 27 May 1871, Newport, RI) carte de visite by Maurice Stadtfeld, photographer, 711 Broadway, New York.
- Box 3, Folder 27 West, Benjamin, 1816
- London, 27 February 1816, to Richard James Laurence. West requests the loan of two pictures for an apparent exhibition of "all the pictures painted by me within the last fifty years." The first, *Faith and Hope* (from Spenser's "Poems of the Fairy Queen"), depicts Laurence's mother and sister, and the second, *Una and the Lion*, is a portrait of Laurence's wife, nee Miss Hall (Wadsworth Athenaeum, Hartford).
- Box 3, Folder 28 White, Stanford, 1892-1895
- Typed letter signed "White" on the imprinted stationery of McKim, Mead & White. Two separate pages, four total. New York, 16 November 1895. To Frederick William MacMonnies.
 - Typed letter signed "Stanford White" with holograph additions and three-line holograph postscript, on the imprinted stationery of

McKim, Mead & White. Two separate pages, four total. New York, 19 January 1892. To Frederick William MacMonnies.

- New York, 4 February 1895, to Frederick W. MacMonnies (1863-1937, sculptor). On McKim, Mead & White letterhead, White informs MacMonnies that Daniel Chester French (1850-1931) has just dropped out of a commission, and White recommends that MacMonnies accept the order for five large caryatides for the American Surety Building, on Broadway and Pine, which White confides would be "a very good potboiler.
- "New York, 9 December 1895, to Frederick W. MacMonnies. Re: White wishes MacMonnies to set his price for the Washington Arch groups.

Box 3, Folder 29

Whittredge, Worthington, 1879

- Worthington Whittredge, New York, 2 February 1879, to Andrew Varick Stout Anthony (1835-1906), American wood engraver.
- New York, 28 December 1868, to Samuel A. Coale Jr., St. Louis. Whittredge writes to Coale, a St. Louis merchant and arts patron, apologizing that the little picture Coale recently purchased, a scene in the Lebanon Valley, New York, was not ready to be shipped as a Christmas present to his wife, due to damage sustained to the frame, but it will arrive before New Year's day. He explains that since the price charged was well below cost, Coale will have to pay for the expense of the frame, as well as the boxing and shipping. The picture is a little dry in places, so Whittredge advises Coale to take it out of its frame and spread boiled linseed oil evenly over the surface, in preference to varnish, as the work is displayed under glass.

Box 3, Folder 30

Wolfe, John C., undated

- One carte-de-visite portrait.

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