

Women's Art Museum Association,  
OF CINCINNATI.

1877-1886.

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A SKETCH

OF THE

WOMEN'S ART MUSEUM ASSOCIATION

OF CINCINNATI

1877—1886



CINCINNATI  
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1886

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At a special meeting of trustees of the "Women's Art Museum Association of Cincinnati," held April 3, 1886, at the rooms of the "Historical and Philosophical Society of Ohio," 115 West Eighth street, on motion of Mrs. Louise N. Anderson, it was

*"Resolved,* That as the object in view of which the Association was formed is accomplished by the opening of the 'Cincinnati Museum' in Eden Park, the trustees recommend that the organization be dissolved; and hereby refer the decision to the Association."

Motion carried.

Also, on motion of Mrs. A. S. Winslow,

*"Resolved,* That, if the Association be dissolved, the money left on hand, after the payment of all just debts, be applied to the publication of a sketch of the history of the Association—to be prepared by the president. A limited edition only of the sketch to be published, for the members of the Association—and a few friends—not for general circulation."

Motion carried.

At a special meeting of the Association, held April 22, 1886, at the house of Mrs. Perry, 238 Auburn avenue, the resolution of the Trustees was considered, and on motion of Mrs. Davies Wilson, it was unanimously carried.

In undertaking to fulfill the requirement imposed upon me by the resolution of the trustees, I shall have no better opportunity, perhaps, of expressing the satisfaction which we all share in the pleasant relations that have existed among us unbroken, and which I hope will not cease with the accomplishment of the purpose at which we have been aiming so many years. I hope the friendly ties which have grown up by our long association together, will not be weakened by the fact that the purpose we have had in view has been taken hold of by citizens who can appreciate it as highly as we did, and who bring to it the necessary power to guarantee its triumphant success.

238 Auburn avenue, April, 1886.

(4)



The sources from which the material for a familiar sketch of the "Women's Art Museum Association of Cincinnati" must be gleaned, are the annual and other official reports of the Association, contemporary newspaper notices, personal reminiscences, and letters; and it seems admissible to draw freely from all these sources in the preparation of a sketch intended, not for public circulation, but to revive, for the entertainment of those who were actively interested in its work, pleasant memories of their long and intimate association together. Much of the material here collected has before been published, but so long ago that it will perhaps bear repetition. Some of the letters given in full, or quoted from, may seem unimportant, yet they revive memories of experiences—all interesting at the time they were made, and not uninteresting now as reminiscences. The insertion of others of them seemed the best mode of bringing together in consecutive form, the leading events of the work of the organization.

The Association did not expect, and made no effort, to raise money for so great an undertaking as the establishment of an Art Museum; its object was limited to the effort to awaken and cultivate an interest in the establishment of such an institution, with schools for training in the fine and industrial arts, and thus provide here at home the means which shall raise the general standard of taste, and in time give us our own skilled designers and workmen; considera-

tions which, perhaps as much as any other, in the last quarter of the 19th century, enter into questions of commercial prosperity, so far as it is affected by the artistic quality of national manufactures. I find no evidence to show that this Association was not the first organized effort, and the only one, in the direction of an Art Museum in Cincinnati, down to the time of Mr. Charles W. West's gift of one hundred and fifty thousand dollars for a building fund.

As this organization grew directly out of the experiences of a previous association of women, it seems proper, and may be interesting, to note the connection which existed, and which led directly from the Centennial Committee of Cincinnati to the later organization.

Beyond this, as far back as 1854, an association existed, called the "Cincinnati Academy of Fine Arts," the aims and accomplishments of which seem to me so interesting that I am tempted to give some details of it as a kind of prelude to the work assigned me. There exists no connection between this women's association of 1854 and our own; the motive which led to its formation, while distinctly in the direction of providing means for the cultivation of taste, and the practice of artistic work, was, in point of time, in advance of the Art Museum idea; the great exposition of England was held in 1851, but the South Kensington Museum, the great example of this modern phase of education, was not established till 1857-9.

It is difficult to go so far back in the history of Cincinnati that we can not find evidence of effort in the direction of the cultivation of taste and the practice of the arts; for example, we find, in 1838, a

“Cincinnati Academy of Fine Arts,” instituted October 18, 1838, having for its object “the mutual improvement of its members in the various departments of the fine arts.” From its published announcements the membership appears to have been made up of both artists and amateurs. Regular meetings were held for practice in drawing, painting, or modeling. In order to gain funds for the purchase of casts from the antique and other objects worthy of study, an exhibition of paintings, busts, etc., was opened. The officers, at the time of the first exhibition, were :

JOHN L. WHETSTONE, *President.*

JOHN H. LOVEJOY, *Secretary.*

GEORGE K. STILLMAN, *Treasurer.*

T. W. WHITREDGE, *Superintendent.*

*Standing Committee.*

JOHN H. LOVEJOY,                      T. W. WHITREDGE,  
GEO. K. STILLMAN.

*Committee of Arrangements.*

JAMES H. BEARD,                      J. O. GORMAN,  
ALONZO DOUGLASS,                      MINER K. KELLOGG.

The “Western Art Union” was established in Cincinnati in 1847; incorporated by act of legislature 1847-8.

“The object of this institution is the encouragement of the fine arts. Every subscriber of five dollars a year is a member for one year, and is entitled to a copy of a highly-finished original engraving, the annual report, and the published proceedings and addresses at the yearly distribution.

“All the funds of the society, after defraying the necessary expenses, will be devoted to the purchase of American works of art—painting, sculpture, etc.—which will be publicly distributed by lot among all the members on the first Monday of November of each year.”

The officers for the first year of the association were:

CHAS. STETSON, *President.*

JAMES F. MELINE, *Corresponding Secretary.*

JAMES M. DOUGLASS, *Recording Secretary.*

SAMUEL E. FOOTE, *Treasurer.*

*Directors.*

JOSEPH LONGWORTH,

CHARLES ANDERSON,

WM. P. STEELE,

GRIFFIN TAYLOR,

JOHN P. FOOTE,

JAMES H. PERKINS,

JAMES HALL,

MILES GREENWOOD,

GEO. K. SHOENBERGER,

E. L. MAGOON.

The “Ladies’ Academy of Fine Arts” comes next in order of time. It was formed in 1854. Of this an extended notice will be given a few pages further on.

The organization known as the “Associated Artists of Cincinnati” was instituted for the purpose of providing means for a more thorough knowledge of art, and rendering it available to the many students in our midst, by keeping in operation life and antique schools supplied with suitable models and other appliances for study.

The association opened its first annual exhibition in 1866-7, which was not a speculative enterprise, but designed to further the interests of art, and pave the

way for the creation of a permanent gallery. The intention was announced of devoting any profit which might arise to the purchase of casts, models, etc., for the use of the school.

The officers, in 1866-7, were :

C. T. WEBBER, *President.*

ISRAEL QUICK, *Vice-President.*

DWIGHT BENTON, *Secretary.*

J. B. CHADWICK, *Treasurer.*

*Council.*

TOM D. JONES,

C. T. WEBBER,

J. INSCO WILLIAMS,

ISRAEL QUICK,

WM. P. NOBLE,

HENRY MOSLER,

J. B. CHADWICK.

Of this association only the catalogue of the first annual exhibition is found.

In 1868-9 we find the "Cincinnati Academy of Fine Arts," an incorporated association, with the object of cultivating a love for the beautiful, and improving the taste for the fine arts. With that purpose it was resolved, in the first instance, to have semi-annual exhibitions of pictures, and as soon as possible to establish a permanent gallery for the exhibition of pictures and statuary in this city.

Of this association the first officers and trustees, 1868, were :

W. S. GROESBECK, *President.*

H. PROBASCO, *Vice-President.*

GEO. W. NICHOLS, *Corresponding Secretary.*

JULIUS DEXTER, *Recording Secretary.*

LEWIS E. MILLS, *Treasurer.*

*Trustees.*

W. S. GROESBECK,	LEWIS E. MILLS,
JOSEPH LONGWORTH,	JULIUS DEXTER,
HENRY PROBASCO,	M. F. FORCE,
WM. KARRMANN,	GEO. W. NICHOLS,
C. T. WEBBER.	

The data from which these brief statements were taken were found in the Historical and Philosophical Society of Ohio; but in each instance the material found was so fragmentary and imperfect that but little could be gleaned.

It is not unlikely that other movements in the same general direction were made in Cincinnati, but these mentioned are all of which any record is found in the Historical Society, and they sufficiently accomplish the object of showing how early and continuous were such expressions of the taste of the people.



## CINCINNATI ACADEMY OF FINE ARTS.

AN ASSOCIATION OF LADIES.—1854.

In the year 1854, an association of ladies was formed in Cincinnati, under the intelligent leadership of Mrs. Sarah Peter, for the purpose (quoting from the articles of their constitution) “of founding and maintaining an academy of Fine Arts.” The constitution provides that the Association shall be called “The Cincinnati Academy of Fine Arts;” and, also, that the object of the Association shall be “the collection and preservation of copies of paintings and sculptures, in view of the improvement of the public taste, and the encouragement of art.”

In the first year of the existence of this Association, the ladies opened a temporary exhibition of paintings, loaned by citizens.

An introduction to the catalogue of this loan exhibition (in which the aims of the Association are set forth) is signed by the following members:

Mrs. ROB'T BUCHANAN,	Mrs. RUFUS KING,
“ ROB'T BURNET,	“ JOHN KILGOUR,
“ GEO. CARLISLE,	“ N. LONGWORTH,
“ JOHN W. COLEMAN,	“ D. B. LAWLER,
“ W. H. DAVIS,	“ E. D. MANSFIELD,
“ D. K. ESTE,	“ HENRY MILLER,
“ L. FLETCHER,	“ JUDGE MCLEAN,
“ JOHN P. FOOTE,	“ S. W. POMEROY,
“ WM. GREENE,	“ S. PETER,
“ WALTER GREGORY,	“ WM. RESOR,
“ GEO. GRAHAM,	“ DR. ROELKER,
“ R. HOSEA,	“ DR. RICHARDS,
“ JUDGE HALL,	“ REUBEN SPRINGER,

Mrs. E. S. HAINES,                      Mrs. GEO. SHOENBERGER,  
 " H. FEBIGER JONES,                " PROF. SODEN,  
 And many others.

It is to be regretted that only this imperfect list of the membership could be found.

Their efforts seem to have enlisted public sympathy, for it is recorded that the receipts of money from all sources were nine thousand two hundred twenty-one dollars forty-three cents. This amount was secured by the annual membership dues, contributions, and the profits of the exhibition of pictures. One thousand dollars was given by Mr. Charles McMicken, for the purchase of plaster casts, which it was stipulated should form part of the collection made by the ladies, until a School of Design should be established, to which they were then to be transferred.

In the summer of 1854, the ladies decided to devote five thousand dollars to the purchase of paintings, copies of the old masters.

In reference to this step, the following letter is interesting:

*Cincinnati, July 2, 1854.*

MRS. PETER:

Madame—The managers of the Ladies' Academy of Art in Cincinnati, highly appreciating the generosity and self-sacrifice which has induced you to undertake, at your own expense, a voyage to Europe, actuated by noble enthusiasm for the advancement of the fine arts in our beloved country, hasten to avail themselves of this liberality, by requesting you, in becoming their agent for the disbursement of the sum of five thousand dollars, to lend them the advantage

of your cultivated taste in the selection of such copies, casts from fine statuary, engravings, etc., as your judgment and experience gained in a former visit to the most celebrated museums may suggest.

[Signed]

LUCIA A. COLEMAN,	ELIZABETH H. HEWSON,
SARAH B. CARLISLE,	C. G. ROELKER,
KATE L. DAVIS, .	ELIZABETH JONES,
MARY S. LINCOLN,	HARRIET N. HOSEA,
ELIZABETH H. APPLETON,	<i>Managers.</i>

During the absence of Mrs. Peter abroad, the prospects of the Association were clouded by general financial troubles at home. The annual report of the secretary for this year makes allusion to the feeling of depression consequent upon this circumstance, and also gives us some insight into the proposed work of the Association. No apology is needed for the extracts here given from this interesting and able report:

“Dependent as the Association has been from the beginning upon voluntary subscriptions and contributions, it has by no means escaped the adverse influences which have operated upon the monetary concerns of the business world during the past twelve months: addressing itself simply to the taste of the people, it was indeed among the first to feel the pressure of the times. It administered to a luxury that had not yet grown to be a necessity; and while the love of art in which it originated, and which had on more than one occasion illustrated itself in Cincinnati, had not been diminished by the circumstances referred to, the friends of the gallery feel with regret

that the rapid growth and development of usefulness they anticipated for the institution in the commencement, must be greatly retarded.

“The plan of founding this gallery of art was conceived by a few ladies of our city during a season of general prosperity; the rapid growth of Cincinnati in population and wealth, and the fact that her facilities for the diffusion of general knowledge already equaled those of older cities, seemed to make it desirable to establish an institution for the cultivation of those tastes which, if they do not lie at the base of social systems, have always accompanied the march of nations toward the highest grade of civilization.

“The ladies interested in the undertaking had no expectation of being able to develop in its fullest dimensions the institution they had in view. The means to do this were evidently beyond their reach; but they believed that they might furnish an example; that they might plant a twig, as it were, which in time, with growth more or less rapid, would undoubtedly take root in our soil, and ultimately bring forth its proper flower and fruit.

“The support they received from the public when they commenced their efforts, fully justified their anticipations in this regard, and they believed themselves justified by the kind reception their plan and views seemed to meet in the entire community, in making a spirited commencement, even upon very limited means. An agent was accordingly at once authorized to proceed to Europe to make a selection of such objects of interest in the schools of painting, sculpture, and design, as might form an attractive nucleus, and by thus gratifying the friends of the Association and

the lovers of art, secure a continuance of public patronage. Mrs. Sarah Peter, the untiring President of the Board of Managers, to whose suggestion the gallery owed its existence, and by whose efforts it has been mainly established, became the agent abroad, visiting Europe at her own proper cost, and wholly without charge to the Society. . . .

“Some of Mrs. Peter’s very interesting letters have been laid before the public through the papers of the city. They fully testify to her capacity and disinterestedness. During her absence, however, a change came over the affairs of the Association. The altered condition of the business world began to curtail its receipts, and to impose a stricter limit upon our agent’s purchases than had at first been imagined to be necessary, so that when the agent, after having ordered copies from the Louvre to the amount (agreed upon), informed the Board that, relying on the continuing prospects of the Society, she had contracted for a copy of Raphael’s ‘School of Athens,’ at a cost of two thousand dollars, they found themselves obliged to request her, if practicable, to rescind the agreement. This, unfortunately, she was not able to do; and the work, when finished, must be paid for by the Society, unless transferred to a party from Virginia, who were anxious, we understand, to assume the contract. . . .

“It would be wrong not to state in this connection, that during Mrs. Peter’s absence, the difficulties in which the Association found itself involved, prevented the punctual remittances that she had every reason to expect, but that, upon these occasions, with her characteristic liberality, she paid what was necessary out of her own resources, thus increasing still further the

obligations under which her conduct, in its regard, has placed the Association.

“But while the *possibility* of *release* from the contract for the ‘School of Athens’ is thus suggested, it is earnestly hoped that it will be unnecessary to transfer to Virginia what was ordered for Ohio, and that even if it should require a special collection for the purpose, this noble work of art in its counterfeit presentment, may yet adorn the Ladies’ Gallery of Cincinnati. . . .

“A part of the plan of the gallery is the establishment of a School of Design, wherein art may be taught as an occupation, and from which genius and skill may go forth with the means of obtaining honorable livelihood by the exercise of their accomplishments and tastes. . . . The school it is proposed to establish here has received a noble gift in Mr. Charles McMicken’s donation of one thousand dollars, and it is earnestly hoped that this most praiseworthy example will be followed, until the plan shall be endowed with means adequate to its successful prosecution.”. . .

LUCIA A. COLEMAN, *Secretary*.

Through the energetic efforts of the managers of the Association at home, who borrowed a sum sufficient for the purpose, Mrs. Peter was relieved of her embarrassment in reference to the “School of Athens” picture. This picture was made by Balzé, a French artist of reputation, who was employed as a copyist by the authorities of the Louvre. In the subscription book of one of the managers is found a list of persons who *loaned* small sums to pay for this painting.

In Mrs. Peter’s subscription book is found the fol-

lowing note: "Charles McMicken gives one thousand dollars for the purpose to aid in founding a School of Design of Cincinnati, Ohio, under the assistance and management of Mrs. S. Peter, and for the purchase of models, which may be placed in the Ladies' Academy of Fine Arts."

Among the memoranda found is a note in reference to a class for instruction, here given: "This class is formed for the benefit of those who wish to acquire a lucrative profession, and it is intended for the benefit of such alone as are resolved by perseverance and industry to obtain from it the means of subsistence. None can be admitted upon other terms. The applicant must be in circumstances which require her to support herself, and it must be her intention to practice some department of the arts of design for her livelihood."

From this it would appear that the projected class was intended for the benefit of women only.

At this period, 1854, the elements were concentrating, which, in 1857, crystallized into the South Kensington Museum. The awakening which, in England, led to the application of artistic principles to the *industries* of the country, can not be said to have begun to stir the people of the United States. The impulse which animated Mrs. Peter and her associates to raise the standard of taste by providing means for its culture, seems to have been in advance of the demand in that direction, and in the discouragements which overtook them, their work may have seemed to them a failure; but looking back nearly a third of a century, *we* see it take its place as one of



the earliest (perhaps the earliest) expressions of the sentiment which in one way and another, at one time and another, has gained strength, and taken shape, until the Cincinnati School of Design has an endowment ample for its maintenance—a liberal building fund—and connected as it now is with the Cincinnati Museum, occupies a position for usefulness second to none in the country.

The paintings procured by the efforts of these ladies form a choice selection of creditable copies of the old masters; and, down to 1881, when Mr. Joseph Longworth gave to the Museum the Lessing collection of studies and paintings, they were the only material available for the use of classes, and, in connection with the casts provided by Mr. McMicken, have been of value in forming the taste of the thousands of pupils of the School of Design.

Finding it no longer possible to interest the public in their enterprise, the ladies, after deliberation, resolved to close their organization, and made what they conceived to be the best possible disposition of their gallery for future usefulness in its legitimate direction.

The paper here given is interesting, in reference to this step :

*To the Board of Directors of the McMicken University of Cincinnati :*

GENTLEMEN :—I have the honor to inform you that in pursuance of a call through the public prints, a meeting of subscribers to the Ladies' Gallery of Art was held June 16, 1864, at 5 o'clock P. M., in a room ap-



propriated to their collection of statuary and paintings in the Mechanics' Institute, to take into consideration the future disposition of their collection.

Mrs. Peter, President of the Association in the chair.

Present Mesdames Carlisle, Davis, Dominick, Jones, Appleton.

After a free discussion of the condition and interests of the gallery, and in view of the manifest indifference of the public, with a few honorable exceptions, to the strenuous efforts of the managers to sustain its progress, the following preamble and resolutions moved by Mrs. Hewson, seconded by Mrs. Carlisle, were unanimously adopted:

“Whereas, the late Charles McMicken, Esq., by his last will and testament bequeathed a large estate in perpetuity to the city of Cincinnati for literary and scientific purposes, and was moreover by far the most magnificent contributor to the funds of the ladies' gallery, which owes to him its entire collection of statuary, and since it seemed no longer expedient for the ladies to persevere in their attempt to enlarge their collection, which is already valuable to all lovers of the fine arts, but rather to place it in safe keeping for further use, be it resolved,

“That the pictures be transferred to the Board of Directors of the McMicken University on condition that they assume the assets and liabilities, and the care of removal, put the pictures in order, and give them the best possible place for exhibition at present.

“Mr. McMicken having confided the charge of the statuary especially to Mrs. Peter as a foundation for a School of Design, she also, with the consent and

approbation of the meeting, transfers the whole to the Directors of the McMicken University for the furtherance of the objects of the donor.

“Trusting that under your fostering care all these beneficent objects may be fulfilled, and that our gallery may continually increase in beauty and proportion, I have the honor to be, with highest respect,  
yours,  
SARAH PETER,  
*President.*”

CATALOGUE OF PICTURES BELONGING TO THE LADIES' GALLERY.

- School of Athens (copy), Raphael Sanzio.  
Diogenes (landscape) (copy), N. Poussin.  
Charles I. (copy), Vandyke.  
Virgin of Seville (copy), Murillo.  
Holy Family (copy), Raphael Sanzio.  
Madonna with the veil.  
Maid of honor, Louis XIII, Unknown.  
Old Man, Unknown.  
Two portraits from Rembrandt (copy).  
Old Lady. Pastel.  
Belle of Titian (copy). Presented by Mrs. Springer.  
Mother and Child. Presented by Mrs. Springer.  
St. Jerome. Presented by Mrs. Longworth, Sr.  
The Fates (copy), Michael Angelo. Presented by Mrs. Peter.  
Angels. Water color. Presented by Mrs. Hewson.

CATALOGUE OF STATUARY PRESENTED BY MR. McMICKEN.

- Venus of Milo. From the fabrique of the Louvre.  
Diana with the Stag. From the fabrique of the Louvre.

- Apollo Belvidere. From the fabrique of the Louvre.  
 Silene and the infant Bacchus. From the fabrique of  
 the Louvre.  
 Venus di Medicis. From the fabrique of the Louvre.  
 Wrestler.  
 Eve. Presented by D. B. Lawler, Esq.

STATUETTES FOR A DRAWING SCHOOL.

- Group of the Laocoon.  
 Diana from the bath.  
 Dying Gladiator.  
 Diana.  
 Venus stooping.  
 The Wrestlers.  
 Venus of Milo.  
 Bust of Antinous. From the fabrique of Colae and  
 Barbedienne, Paris.  
 Apollo Belvidere.  
 Manikin.  
 Sundry casts taken from moldings in the Alhambra.  
 Hands, feet, etc.

The gift of the ladies was accepted by the Directors of the University at a special meeting, on the day on which it was made, and their communication, and the catalogue of paintings, sculpture, and casts is fully entered on the minutes. Besides the paintings and statuary, a large and beautiful collection of *Studies*—both in plaster and on paper—were transferred.

The hall, occupying the entire upper story of the building north-east corner of Third and Main streets, was ordered to be appropriated for their reception.

Two years later—January 27, 1866—a communica-

tion from T. D. Jones, and other artists, being presented to the board, and a conference had with them, it was ordered that the hall, the paintings, casts, etc., be put in charge of a special committee of five of the artists, for a free school of art, under their instruction: a charge sufficient for their current expenses, but no more, to be made to their pupils—and, on May 17, 1866, four hundred dollars was appropriated by the board to fit up and furnish the hall as a school.

Things went on in this way until November 23, 1868, when, in fulfillment of what was considered the motive of the ladies, and the evident idea of Mr. McMicken as one of the chief promoters, it was resolved to establish a "Department of Drawing and Design" in the university, and Mr. Thos. S. Noble was employed, at a salary of two thousand dollars, to carry out the plan. The school was opened in December, 1868.

When the observatory on Mt. Adams was about to be removed to Mt. Lookout, Mr. Joseph Longworth offered to give the income of the ground on which the observatory stood to the new School of Design, if the observatory would waive its rights. This was accomplished, and an agreement entered into by the city for the university, the observatory, and Mr. Longworth, by which the income, about three thousand dollars—\$3,000—was secured to the School of Design.

Some time afterward, Mr. Longworth gave fifty thousand dollars—\$50,000—in United States bonds, or its income, provided the city would raise the income of the School of Design to \$10,000. This was agreed to. Mr. Longworth afterward invested the \$50,000 in ground-rents, whereby the income was increased, in-

cluding the \$3,000, to \$7,200, leaving the city only \$2,800 to provide annually.

The timely and intelligent help of Mr. Longworth can hardly be overestimated in its effect upon the taste and social habits of the people of Cincinnati. At a time when there seemed little encouragement to liberality in that direction, he established the School of Design upon an independent footing.

The influence of the school is a pleasing commentary upon the foresight and wisdom of his often quoted saying, that he did it "for the benefit of the idle rich, as well as for the industrious poor."

After the establishment of the "Cincinnati Museum"—the scheme of which was broad enough to include training schools—Mr. Joseph Longworth, who had already done so much for the School of Design and the Museum, ardently desired to see the two institutions united under one organization—the one being the natural supplement of the other. This required the consent of the trustees of McMicken University, and also some legislation—both of which were happily accomplished—and a few months after the death of Mr. Longworth the transfer was made, with an endowment by the heirs of Mr. Longworth in accordance with his known plans, of \$371,631 for the Art School. (See Annual Reports of Cincinnati Museum Association.)

Mrs. Peter, and her associates, are entitled to an honorable place in the historic memories of the city. It can not be said of them that they "builted wiser than they knew;" for the evidence is clear that they aimed to establish a practical School of Design. "The little twig" which they planted, has taken root in our soil, and brought forth "its proper flower and fruit."

WOMEN'S ART MUSEUM ASSOCIATION OF  
CINCINNATI.

The "Women's Centennial Committee" of Cincinnati met for its final session on January 18, 1877, in the rooms of the "Young Men's Christian Association." The ladies had been called together, and invited to form an Association, by Mrs. General Noyes, centennial commissioner for Ohio. The organization was formed on October 29, 1874, from the common impulse which led to similar organizations among women throughout the United States, namely: to secure a creditable representation of women's work at the approaching "Centennial," and to bear the expense of its transportation and exposition at Philadelphia. The women of Cincinnati had done their full share in this work, and had reason to feel they had done it well. They entered upon it with interest, and carried it out with enthusiasm. Through their efforts, Cincinnati was represented in the display of women's work by a large exhibit from the School of Design of Cincinnati. The amateur work in over-glaze china painting, by Cincinnati women, was surpassed by none, in quantity or quality, shown at the great exposition by women from other parts of the country—and it formed an important part in the first public indication of the dawn of a new and interesting industry in the United States. Numerous other branches of fine and industrial work were also represented by the Cincinnati committee.

The expense had been considerable: packing, transportation, and insurance: traveling expenses, and wages of a carpenter, to go on and unpack goods: salary of person in charge during the period of six

months. Five thousand dollars had been contributed toward that afterthought, the "Women's Pavilion." The ladies had reason to congratulate themselves that good, living wages had been paid for all service; and that no one's work had been cheapened by them. The receipts of money from all sources were \$14,465 95. The interesting national celebration had come, and gone: the exhibits were dispersed: the bills all paid: a little balance remained in the treasury, and the committee had met to close its organization.

The close personal association during the two years had strengthened old ties of friendship, and new ones had been formed: the thoughts of the committee had naturally been directed to a consideration of what might prove profitable branches of work in the future for women, especially with the benefits of technical training, the value of which had been the great lesson taught by the display of skilled work at Philadelphia.

The subject of a new organization in the direction indicated had been for sometime thought of by the ladies, and now, as the closing act of the "Centennial Committee," it was

"*Resolved*, That it is the wish of this committee that they reorganize as an Association, to advance women's work, more especially in the direction of industrial art;" also,

"*Resolved*, That Mrs. Aaron F. Perry be requested, at a suitable time, to call a meeting for deliberation, and lay before it a definite plan of work."

As a result of these resolutions, a meeting was held January 27, 1877, at which Mrs. Perry read the following paper:

“At the final meeting, January 18, 1877, of the Women's Centennial Executive Committee of this city, it was resolved to reorganize as an Association, to advance women's work, more particularly in the direction of industrial art. I was requested by the resolution to prepare a definite plan to be laid before this meeting. In compliance with this request, I have endeavored to inform myself somewhat, in the direction of what I suppose to be your wishes, and present the following, not as a definite plan, but for your consideration :

“ Within a few years there have been established in the United States several museums of fine and industrial art, whose object it is to represent, by copies, if not originals, the best results of art which have come down to the present day, and, in connection with training schools, to encourage the application of the principles of art and science to manufactures and practical life.

“ The following extract from an article by Prof. Ware, of the Institute of Technology, Boston, may not be out of place in this connection :

“ At the Universal Exhibition of 1851, England found herself, by common consent, almost at the bottom of the list, among all the nations of the world, in respect to her art manufactures. Only the United States, among the great nations, stood below her. The first result of this discovery was the establishment of schools of art in every large town. At the Paris Exhibition of 1867 England stood among the foremost, and, in some branches of manufacture, distanced the most artistic nations. It was the schools of art, and the great collection of works of art at the South



Kensington Museum, that accomplished the result. The United States still held her place at the foot of the column.'

"The South Kensington Museum and Schools, and the results that have flowed from them, giving to England at the present time a foremost position among the great nations, in respect of her fine and industrial arts, is truly the best monument of the Exposition of 1851.

"Its nucleus consisted of gifts and purchases to the amount of £9,000. 'Bit by bit it was built up; treasure by treasure it was added to; no large sums were voted for it; here was a purchase, there was a gift or bequest,' until at the present day more than one thousand students annually obtain an education from it, fitting them for designers, architects, instructors, painters, sculptors, connoisseurs, etc.

"The artistic excellence of the manufactures of Great Britain formed one of the most attractive features to many visitors at our Centennial Exposition last summer. The results of training at the South Kensington, and other schools, gave beauty and commercial value not only to her most costly productions, but to the simplest articles of household use. It was visible in the designs, and in the harmony of tone and color of her fabrics, in her hardware house-fittings, her Lambeth faience and tiles, and other finer potteries; in the coarse, but attractive gray Doulton stoneware and terra-cottas; in the rich jewelry, woven laces, carpets, etc.

"This display of the schools and museums of Europe, in their application to the mechanical industries of the civilized world, it is presumed, will not be lost

on the American people. A new impulse has been given to schools of fine and industrial art already in existence, and the art collections in Boston, New York, Philadelphia, and Washington have been enriched by purchase and gift from the 'Centennial' of 1876.

"A brief glance at what has been done in this direction in some of our cities may not be uninteresting. It would seem that the first practical movement toward the establishment of museums and schools of industrial art in this country was made almost simultaneously in Boston and New York, early in 1870. The 'Boston Museum of Fine Arts' was incorporated in February of that year. The city gave the land upon condition that a building of the value of \$100,000 should be erected within three years; a term afterward extended to six years. The city of Boston appears to have been systematically canvassed for subscriptions. A large committee was appointed, and meetings were held in private houses in the interest of the popular undertaking. Money was collected from all sources; from private individuals, business firms and their employees; from the teachers of the different schools; from tableaux, fairs, and other entertainments; the sums ranging from \$25,000 (the gift of a lady) to thirty-five cents. Before the summer of 1871, the subscriptions reached the amount of \$250,000. In addition, bequests, donations, and loans of works of art, and collections were received, such as the bequest of Charles Sumner; the collection of Egyptian antiquities, donated by Mr. Way; the Gray collection of engravings from Harvard College, and numerous others, which were placed in the Athenæum until the com-

pletion of the Museum building, which was formally opened July 3, 1876.

“In April, 1870, the ‘Metropolitan Museum of Art,’ of New York, was incorporated. A year later the sum of \$500,000 was granted by the state for the erection of a building ‘to be located in Central Park, or on other public ground.’

“The impulse which resulted in the ‘Pennsylvania Museum and School of Industrial Art’ is said to have been inspired by the near approach of the International Exhibition.

“An Association was formed and incorporated on the plan of the institution at South Kensington, for the development of the art industries of Pennsylvania. A considerable sum of money was devoted to the purchase of master-pieces of fine and industrial art at the Exposition, and the use of Memorial Hall in Fairmount Park—after the close of the Exposition—was secured for the purposes of the Museum.

“The question naturally arises whether Cincinnati shall not add to the advantages already possessed by her, the nucleus of a museum and school which shall eventually aid in doing for the industries of Ohio and of this city, what the South Kensington Museum and Schools have done for England.

“A museum alone, it is thought by those who have given most attention to the subject, would fail to accomplish the object. However richly endowed, it would be but a show without the training schools which should accompany it.

“In Cincinnati we have drawing classes in the public schools, and we have our School of Design, but without a collection, such as a museum would bring

together, they are only a part of a scheme of education, and lose a great portion of their efficiency.

“Aside from other considerations, perhaps no class of the community will be more benefited than women by opportunities of thorough education in industrial art.

“At South Kensington there are said to be more women than men among the pupils, and it is also said by Professor Walter Smith, formerly of that school, now Art Director of Massachusetts, that their success is greater than that of the male students. Miss Barlow's etchings on the Doulton stone-ware, stamped it as the costliest in the collection at our ‘Centennial,’ and some of the exquisite designing and painting on the Lambeth faience and tiles was the work of women, pupils of the art schools of England.

“The work of women in this country is also being advanced, slowly but surely, in the same direction. The exhibits of their work at the Centennial Exposition from the ‘Cooper Institute,’ New York; the ‘Lowell Free Industrial School,’ Massachusetts; the ‘Institute of Technology,’ Massachusetts; the ‘Pittsburg School of Design,’ and other similar institutions, formed a most interesting revelation of the opportunities which are being opened to women by these Technical Art Schools. The specimens of designs for calico printing, oil cloths, carpets, ribbons, lace, and wall paper, with copies of casts, architectural drawings, etc., were not inferior, so far as they went, to the exhibit from the South Kensington school, which was largely displayed.

“In our own city the School of Design has been

instrumental in awakening a desire for further educational facilities; but it is limited in its usefulness by want of means. At the present time there are upwards of seventy applicants awaiting vacancies in the department of drawing alone. The specialty of china painting might be mentioned as an art industry of increasing interest among us. What has been done in that direction thus far is scarcely more than an expression of the latent taste of some of our women, for its development has been almost wholly without opportunity for training. As a social and domestic influence we are not in danger, perhaps, of estimating too highly culture in such directions.

“A quarter of a century ago manufacturers in England paid large sums annually to foreign artists for designs. At the present day a large part of the commercial value of her manufactures is the direct result of her own industrial and fine art museums and training schools. So marked was the advance made by England between their exhibition of 1851 and that of 1862, in the artistic quality of her industries, that French manufacturers, it is said, were led to fear that their own industrial art supremacy was endangered.

“The United States is probably destined to make more rapid strides in the same direction. Drawing in our public schools, and Schools of Design in a number of the larger cities, is the beginning of the preparation.

“The interest felt in this subject by members of the late Centennial Committee of Cincinnati, incident to the work then undertaken, was extended and deepened by the attention they gave it, and the information they acquired. Many of them visited the exposition

at Philadelphia, and were greatly impressed, not only with the range of the subject to which they had been giving attention, but with its practical and important relations to other subjects of recognized gravity. They also became conscious of a more extended sympathy and more interested inquiry among the women of Cincinnati than they had before known. Since the exposition has passed, the impulse has not shown signs of dying out, but rather of renewed vitality. The results, not inconsiderable, accomplished by the late Centennial Committee in connection with their growing interest in the general subject, and their knowledge of interest felt in it by others, reinforced, perhaps, by experience of the pleasure of an association which has proved so agreeable to themselves, have led them to inquire whether or not they would necessarily fail in an attempt to aid in the development of a liberal impulse so pleasant, and so useful, to all home interests, and whether a much larger number of the women of Cincinnati might not be enlisted.

“The history of similar impulses elsewhere shows a nearly uniform growth until they result in museums and training schools.

“Our proposed organization, if one should be made, must, I conceive, be measurably aimless, or aim at that result. This conclusion presents the difficulties in a light so formidable that we may fairly weigh them.

“ELIZABETH W. PERRY,

“February 5, 1877.”

“Chairman, *pro tem.*”

With a view to ascertain what sympathy and encouragement a movement in the direction indicated

would be likely to meet with, a joint meeting of ladies and gentlemen was invited on March 12, 1877, at the house of Mrs. A. S. Winslow.

The meeting was largely attended by ladies, but only two gentlemen, Col. Geo. Ward Nichols and Mr. Julius Dexter, were present.

Mrs. Perry occupied the chair and introduced the object of the meeting by reading the following paper :

“ Considerable interest has been felt during the past year by a few ladies, members of the late Centennial Committee of Cincinnati, in the idea of a Museum of fine and industrial art in this city. Several meetings have been held by them, to consider the subject of an organization which should enlist the interest of the women of Cincinnati to this end.

“ At a meeting a few days ago, it was resolved to invite a few ladies and gentlemen whose opinion and influence would be valuable to a conference on the subject.

“ The ladies are aware of the magnitude of the proposition to inaugurate successfully a movement for a museum, with its masterpieces of fine and industrial art, its library and training schools. They believe, if undertaken, it should be on a scale of completeness which would furnish thorough instruction in the various branches of fine and industrial art, not only to our own citizens, but to the state and adjoining states. The exhibit at the Centennial Exposition last summer of the results of the museums and training schools of Europe, in their effect upon industrial art, in comparison with the low standard of the artistic quality in the manufactures of this country, has not lessened the importance of the subject in their minds,

nor the interest felt in it. It seems not an extravagance to think that the women of this city, in an organization for an object of so much local interest and pride, could accomplish substantial results.

“To ascertain to what extent the sympathy and support of the community would be given to such an organization is the object for which this conference was sought. A full and informal expression of opinion is invited.”

Some exchange of views was had at this meeting, but the ladies generally were not prepared to discuss so new and important a subject; they were interested, but inquiring. The conference resulted, however, in the appointment of a committee “to prepare a scheme for the organization and establishment of an Art Museum and Training Schools in this city.”

After several meetings for consideration of the subject, the committee presented the following report, which was adopted:

“The committee appointed at a meeting held March 12, 1877, at the house of Mrs. A. S. Winslow, to prepare a scheme for the organization and establishment of an Art Museum and Training Schools in this city, beg leave to report that, after due deliberation and consultation, they recommend that the ladies who have been for some time discussing the feasibility of such an undertaking, should perfect an organization in aid of the movement; and, in order to inspire confidence in those who may wish to contribute to the support of the enterprise, they recommend further, that the following named gentlemen, A. T. Goshorn, Joseph Longworth, L. B. Harrison, A. D. Bullock, A. S. Winslow, Julius Dexter, George Ward Nichols,



Wm. H. Davis, O. J. Wilson, be invited to act as a committee to draft a form of subscription, and to take such steps as in their judgment will best promote the establishment of an Art Museum, until such time as the subscribers to a fund for this object shall effect a permanent organization.

“This committee further recommend that the above-named gentlemen meet at an early day, to take such steps as may seem to them proper.”

[Signed],

MRS. E. F. NOYES,

MRS. K. L. DAVIS,

MRS. AARON F. PERRY,

GEORGE WARD NICHOLS.

The gentlemen named on the committee generally expressed their sympathy with the movement, and some of them took an active interest in its advancement.

On April 28, 1877, a meeting of ladies was held, and it was resolved to form an organization whose aim should be to interest the women of Cincinnati in the object proposed. A constitution was adopted, and officers and standing committees were appointed, as follows:

*President.*

MRS. AARON F. PERRY.

*Vice-Presidents.*

MRS. JOHN DAVIS,

MRS. A. D. BULLOCK,

“ JOHN SHILLITO,

“ A. S. WINSLOW,

“ O. J. WILSON,

“ WM. DODD.

*Treasurer.*

MRS. EDW. F. NOYES.

*Secretaries.*

MISS ELIZABETH H. APPLETON,  
 " LAURA VALLETTE.\*

## STANDING COMMITTEES.

*Finance.*

MRS. THEO. STANWOOD,	MRS. GEO. W. McALPIN,
" WM. R. WILLIAMSON,	" CHAS. DEXTER,
" J. A. FRAZER,	" ADOLPH WOOD.

*Entertainment.*

MRS. W. P. HULBERT,	MRS. E. WILLIAMS,
" JAMES MCKEEHAN,	" E. T. CARSON,
" WILLIAM DOUGHTY,	" JOHN KILGOUR,
" L. M. DAYTON,	" HARRY SMITH,
" L. B. REAKIRT,	MISS FLORENCE CARLISLE.

*Publication.*

MRS. J. T. PERRY,	MRS. P. MALLON,
" M. F. FORCE,	" F. W. CLARKE,
" C. A. PLIMPTON,	" FAYETTE SMITH.

The first money paid into the treasury toward the future Art Museum was the sum of three hundred and eighty-four dollars and twenty-two cents (\$384.22), the remnant left from the operations of the Centen-

\* Now Mrs. John A. Gano.



nial Committee, and transferred by it to the new organization.

At a meeting of the Association on May 31, 1877, the resignations of Mrs. Edw. F. Noyes, as Treasurer, and of Mrs. O. J. Wilson, as Vice-President, were received, with regret.

General Noyes had accepted the appointment of Minister to France, and Mrs. Noyes was preparing to leave for a residence in Paris. Mrs. O. J. Wilson also expected soon to leave for an indefinite absence abroad.

The vacancies were filled respectively by the election of Mrs. Henry C. Whitman and Mrs. George Carlisle.

The following statements are taken from the report of the president at this meeting:

“The work of the meeting to-day seems to complete the organization of this Association, the first steps of which were taken nearly five months ago.

“This may seem a long period with but little accomplished; it is not so in fact. When the subject of an association of women for this purpose was first presented at a meeting in January last, fourteen ladies were present. The matter had already been talked of informally, but had not taken shape nor been definitely considered.

“Since then many meetings have been held, committees have been appointed and have reported, consultations have been had in different directions, and deliberation has been given to every step of its progress.

“The constitution has been carefully adapted not only to present, but future needs, by a select commit-

tee, viz., Mrs. P. Mallon, Mrs. John Davis, Mrs. John T. Perry.

“The form which the organization should take was a matter of importance, and has been the subject of discussion. The difference of views has been harmonized, and the form of the present Association adopted. A special committee on by-laws has been appointed, viz., Mrs. A. J. Howe, Mrs. John Davis, Mrs. A. Campbell.

“Much interest has already been awakened among women on the subject of an Art Museum. Evidences of this are met with in all directions: sometimes in quarters where least expected. The membership of the Association now numbers eighty, each of whom has been constituted a committee to confer with others. The subject is, in its nature, so full of interest, that it seems to me it only needs to be presented, and the objects of the Association explained.

“As an association of women we may fairly take the position that we are not beggars for unwilling gifts, but simply aiming to present an instrumentality through which those who wish to give may do so, to help to a result which shall be a joy and delight, as well as an educator, to ourselves and to those whom we may leave behind us.”

The Association adjourned till fall, at the close of this meeting.

At the meeting of the Association held December 3, 1877, the president made the following statement: “In consequence of the numerous and pressing claims for money upon citizens this winter, and the general hard times affecting the community, it would seem

unwise to take any active steps toward raising money at this time.

“ There is reason to believe that a healthy interest in the subject exists, and that the present is a not unfavorable time for deepening and extending it. In the accomplishment of any enterprise of so much importance to the city as the establishment of an Art Museum on the broad basis proposed, the foundation and guaranty of success would be in a general and individual appreciation of what is aimed at. Well directed effort to this end would confer dignity upon the Association by showing that we are not striving for a mere bauble, but for the advancement and happiness of our city and our homes. It would not be time lost, nor effort wasted.

“ In consideration of the circumstances, and no other plan having been proposed, I take the liberty of submitting for your consideration the following :

“ That several *free* lectures, bearing upon the interests of the city, be given under the auspices of the Association during the winter, say one in each of the months of January, February, and March.

“ The first lecture to present an account of the manufactures carried on in the city, the extent to which they are sent to other parts of the country, and to foreign countries ; also the amount and kinds of manufactures for which we depend on a foreign supply, etc.

“ The second lecture to treat of those branches of manufacture which would be especially and directly benefited by trained designers and workmen from art schools ; of the increased commercial value of the industries of the city when the principles of art shall have been applied to them ; of the general advantage

to all classes of our population in their business and social life, and especially to women, which would result from the educational means furnished by an Art Museum with schools for technical training.

“The third lecture, on the South Kensington Museum. What it is; how it originated; what it has done, and is now doing, not only for England but for the world; and what the effects of such an institution would be upon the industries and homes of our city and state.”

In due time, the committee to whom was intrusted the duty of arranging for this course of lectures—Mrs. Elizabeth W. Perry, Mrs. Caroline Hulbert, Miss Elizabeth H. Appleton, Miss Laura Vallette—reported the acceptance by the following gentlemen of their invitation to deliver the three lectures :

Mr. Sidney D. Maxwell, superintendent of the Chamber of Commerce, for the first lecture.

Col. Geo. Ward Nichols, for the second.

Hon. Chas. P. Taft, for the third.

Some modification of the terms of the first lecture was proposed by Mr. Maxwell, and acceded to by the committee: whilst not very important, the correspondence which ensued with Mr. Maxwell and the other lecturers has some interest from its connection with the work at that time, and is here inserted.

In a letter from Mr. Maxwell, he suggested, instead of the title proposed for the first lecture by the Association, “The Manufactures of Cincinnati and their Relation to the Future Progress of the City.” “The

first part," he says, "would be general enough to embrace all the details required, and the latter would open the way for such reflections as to their influence on the future of the city as the circumstances and the occasion might suggest. Our manufactures are so broad, that it occurred to me to suggest a close adherence to our own production; and, with your permission, I shall be pleased to pursue this course, alluding only incidentally, if at all, to our importations.

"I shall be pleased to hear from you, or confer with you, at any time with reference to the subject. The suggestions I have made I have deemed in the interest of the lecture, as well as the *lecturer*, who may need some forbearance at your hands before the end is reached."

238 MT. AUBURN, *Jan.* 10, 1878.

*Mr. Sidney D. Maxwell:*

DEAR SIR—The committee accept your modification of the terms of your lecture, only stipulating that the logical sequence intended to exist between the lectures of the course shall be preserved. Your lecture being the foundation of, and naturally leading to, that of Col. Nichols.

You are kind enough to say in your note that you will be glad to receive any suggestions the committee may have to make on the subject of your lecture, or to meet them at any time in conference.

I may say for myself, and for the other ladies of the committee, Mrs. Hulbert, Miss Appleton, and Miss Vallette, that while we would be happy to meet you at any time, if you desire it, we have really no suggestions to make.

The committee feel that the lecture is in most competent hands, and may be safely left to your judgment.

Very respectfully yours,

ELIZABETH W. PERRY,

*Of the Committee on Lectures.*

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CINCINNATI, Dec. 22, 1877.

LADIES—I have the honor to acknowledge the receipt of your letter of 17th inst.

I accept your polite invitation to deliver the lecture referred to as the "2d Lecture" in the proceedings of the Women's Art Museum Association. I think I could be ready with this lecture during the month of February, but I would prefer not to fix upon a date, just at present.

I appreciate the difficulties attending the treatment of the subjects you have chosen, and the high compliment you pay me by selecting me to present them to your Association.

Respectfully yours,

GEO. WARD NICHOLS.

MRS. AARON F. PERRY,

MRS. W. P. HULBERT,

MISS LAURA VALLETTE,

MISS E. H. APPLETON.

*Committee.*

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238 MT. AUBURN, CINCINNATI, Dec. 26, 1877.

*Col. Geo. Ward Nichols:*

DEAR SIR—Your note of 22d inst., accepting the invitation of the committee from the W. A. M. A. to



deliver one of the lectures in the course proposed by them, is received.

We are conscious of the difficulties attending the the treatment of the subjects chosen by us, and are aware that but few gentlemen among us are prepared to present this interesting phase of advanced education. In receiving your acceptance we congratulate ourselves upon having placed the matter in the best hands possible. . . .

It is the intention to spare no pains to attract public attention to these lectures. It is no part of the plan to appeal to the public for money, but to interest all classes of the community—the industrial class\* as much as any other—in the subjects treated of, and also to make practical application of them to the Art Museum project.

On behalf of the Committee on Lectures,

I am, very respectfully yours,

ELIZABETH W. PERRY.

In reply to Mr. Chas. P. Taft's note of acceptance, the following letter was written :

238 MT. AUBURN, CINCINNATI, *Jan. 29, '78.*

*Hon. Chas. P. Taft :*

DEAR FRIEND—I am glad to acknowledge your note of acceptance, just received. The Committee of Arrangements will secure the hall for the third lecture

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\* I should say *more* than any other, for when our manufacturers understand the commercial value of the application of artistic principles to their products, they will be the first to clamor for technical education, Schools of Design, and Art Museums.

for March 25, the last Monday of the month. . . .  
Before closing, let me say a word on the general subject of this third lecture.

It is hard to disabuse the public mind of the notion that the intended Art Museum is to be simply a gallery of sculpture and painting. Of course, the application of art to the industries, is fine art modified, and applied to the common things of life—and a museum of the masterpieces of *industrial art* would not be complete without presenting also copies, (or originals) of the masterpieces of art in sculpture and painting, from which the artist and workman have in all ages drawn their inspiration; but a leading and controlling idea with the ladies most interested in this movement, is the *industrial* feature of it: to improve the general standard of taste among us; to provide facilities for the improvement of the industries of the country, by showing specimens of the best work done by trained workmen, and by the establishment of technical schools in connection with the Museum, which shall educate in the practice of design, decoration, and other arts and specialties, every one who chooses to be so educated—your grandchildren, and mine, among them, I hope.

I meant to write you a note acknowledging your acceptance. Pardon my long letter.

Very sincerely, your friend,

ELIZABETH W. PERRY,  
*Of the Committee on Lectures.*

238 Mt. AUBURN, *March 1, '78.*

*Hon. Chas. P. Taft:*

DEAR FRIEND—Since our little talk Sunday evening, on the subject of your lecture, one idea suggested by you has struck me as more important in its bearings than at the time appeared.

I allude to your idea that a *temporary* place might be provided for a collection without waiting to raise money for a permanent building.

This may be true, but it was not a part of the plan in this course of lectures to go so far as to suggest *any course*, but simply to engage public attention and interest in the enterprise, leaving such questions to be decided at some future time.

So far as I know the sentiments of the ladies and gentlemen who have for some time been interested in the project of an Art Museum here, they would not favor the plan of a temporary building; they have already—the gentlemen have—secured a considerable subscription toward a building fund, and expect to renew their efforts in that direction in a short time. The lectures and the projected Loan Exhibition are brought in as aids, to increase attention and interest. A building of a permanent, fire-proof character being assured, it is thought all the rest will be easy of accomplishment.

I am not sure that you expressed an intention of advocating this course in your lecture; but, in order that there should be no misunderstanding on the subject, it seems to me proper to say that it was not a part of the idea to have this point discussed in the lectures.

I remember your inquiry, whether you were “at

liberty" in your lecture—to which I replied "yes"—as the particular mode of treating the topics prescribed was, of course, left to your judgment. On thinking over the conversation, it has seemed to me possible there was room for a misunderstanding—hence this note of explanation.

Very sincerely, your friend,

ELIZABETH W. PERRY,  
*Of the Committee on Lectures.*

The lectures were given at Pike's Opera House, at that time the largest public hall in the city. They were extensively advertised; printed circulars of invitation were widely distributed, and a number of prominent citizens, in addition to the committee of gentlemen already connected with the museum movement, were invited to occupy seats on the stage.

The lectures were prepared by the gentlemen who had been asked to give them, with great interest and care, and fully justified the expectation of the ladies, and of the large audiences who filled the house.

In reply to a request to consent to the publication of Mr. Maxwell's lecture in pamphlet form, the following response was made:

*Cincinnati, March 16, 1878.*

Col. SIDNEY D. MAXWELL,

*Sup't of the Cincinnati Chamber of Commerce:*

DEAR SIR—A desire has been extensively expressed, by business men and others, that your lecture concerning the condition and prospects of the manufacturing interests of Cincinnati, should be published for general circulation.

To this end, the Association has received assurance of indemnity against the expense, and is at liberty to request, and respectfully requests, a copy for publication.

The means of the Association are such as to enable it to offer a course of free lectures, but not to incur the expense of publishing the lectures for circulation. It is a pleasing embarrassment to the Association to find the first lecture delivered under its auspices so much in demand, and a gratifying circumstance to be able to meet the demand without overstepping the line of prudence which it has marked out for itself.

EXECUTIVE COMMITTEE,

*Women's Art Museum Association of Cincinnati.*

Pretty full reports of the second and third lectures were given in the newspapers of the day. Col. Nichols was asked to furnish his able and very interesting paper for publication in full; but, for some reason, failed to fulfill his promise to do so. The lecture of Mr. Chas. P. Taft—containing a valuable and detailed statement of the origin and successful working of the South Kensington Museum—was given to the public in pamphlet form.

Among the numerous newspaper articles that appeared at this time, in reference to the work of the Association, the following extracts are from the pen of Mrs. John T. Perry, one of its active members:

. . . "Much has been said and written on these subjects, and great progress has already been made in our manufactures. We can also see what the introduction of teaching in drawing in our public schools,

and the advanced instruction in the School of Design, have done for our young men and women. But we want more than this—we want a museum, where specimens of artistic work of every kind can be studied and copied, where the eye can be educated after the hand has been trained.

“A designer for furniture, iron-work, pottery, paper hangings, etc., is not called upon to originate. That is the work of an artist—and an artist is not an every day product. But he is called upon to combine with judgment and with taste, and to do this he must have models before him. Now, unless we have museums of our own, where original specimens or accurate copies of the work of the masters of painting, sculpture, wood-carving, and decorated art are constantly before the eyes of our higher workmen, we shall have only imitations of the work of other countries—servile imitations—for no designer will have the courage to deviate from his pattern. The makers of beautiful designs for manufactures are somewhere: why not in America, as well as in Europe? Why not here, as well as in any other part of America?

“In our school declamations, it is the fashion to say that we Americans are the foremost heirs of time. Let us take up our inheritance, and use it in small things as well as in great. The accumulated art culture of all Europe can be brought to us for our instruction by means of models, casts, engravings, photographs, careful descriptions, and criticisms by learned students, if we will stretch out our hands and take them. Every one who has walked through the South Kensington Museum, knows how easy it is to transport himself into any country, and to stand before any

work of art. The English workman need not go to Naples to study the Pompeian halls, nor to Nuremberg to copy the iron walls of St. Sebald's shrine. Any thing he needs is brought before him by means of accurate models or copies. Such a museum, in kind if not in degree, is possible with us; and it is to awaken a belief in that possibility, that these lectures are to be given."

At a meeting of the Association, held March 4, 1878, a letter was read from Mrs. Edward F. Noyes—who, though far removed, had lost no interest in the work she had helped to inaugurate. The letter was recommended for publication, and appeared in the Gazette of March 5, as follows:

*45 Avenue Josephine, Paris, Feb. 14, 1878.*

My Dear Mrs. PERRY:

Mr. P. Cunliffe Owen, well known to us all through his connection with the South Kensington Museum, is now in Paris, where he will remain a year in charge of the English department of the Exposition. He lives quite near us, and came in to spend an evening very recently, when, of course, the subject of the Museum at South Kensington was introduced—and, after a little conversation, I told him of the work which the Cincinnati ladies were hoping to do, inspired by the example and success of his labors in England. He expressed his satisfaction and his readiness to help any enterprise which looked toward the establishment of a museum, particularly in Cincinnati, the home of his dear friend Mr. Goshorn; and he told me, in the most cordial way, to say to the ladies, that he hoped

they would persevere, and that success would be certain. He then added that, in the coming exhibition, he should have unusual facilities for procuring works of art, particularly such as would be valuable in schools for the promotion of art industries, and that, if the ladies of Cincinnati wished to procure any thing of the kind, it would be a great pleasure to him to give his personal attention to selecting any thing they might desire; and that he would engage to procure these things at half price. He said it would be necessary to be very prompt, as those who were looking for such articles take advantage of the first few days after the opening to make selections.

I said I was afraid the ladies of Cincinnati were not prepared to make purchases, as no building had yet been erected.

He replied by saying, that a building was the least essential thing connected with such an enterprise: that, if a collection was once made, and schools established, the necessity for a building would be so evident, that it would almost go up of itself; that the coming Exposition would offer unusual advantages for securing the necessary articles, and that it might be several years before such an opportunity would again present itself.

I am sure there could be no one in whose judgment the ladies of Cincinnati would place greater confidence, or who could have greater facilities for making selections. He himself has charge of every thing English, his son is commissioner from Japan, and he is intimately acquainted with the Swedish, Danish, and other commissioners, who were also in charge at Philadelphia.



I know the times are hard, and that it may not be possible to raise any money for this purpose, but are there not a few public spirited gentlemen in Cincinnati who will authorize the purchase of a little collection—so that the opportunity may not be lost—and let us work to pay for it afterward?

I am sorry I can not work with you at home; but, if I can do any thing at this end of the line, you can rest assured that I shall not leave it undone. I very much hope it may be possible to give Mr. Owen an opportunity to help a good cause; and that Cincinnati may secure some of the choice things of the exhibition.

Wishing you all possible success, and hoping to see all the members of the Association during the coming summer,

I am yours sincerely,

MARGARET P. NOYES.

This proposition presented an opportunity which was, indeed, too good to be lost; but the time had not yet come for making purchases, and we could only regret our inability to take advantage of it.

While arrangements for the course of lectures were in progress, the Association was maturing plans for a temporary Loan Exhibition, to be given in the month of May. At a meeting held January 14, 1878, a committee—Mrs. Charles Dexter, Mrs. John Davis, and Mrs. M. F. Force—was authorized to obtain information in regard to a suitable place for holding the exhibition.

At a meeting held February 4, 1878, the committee reported that Mr. John Cochnower had generously placed his spacious house at the disposal of the ladies.

As early as the first of March, the matter was thus advertised in the daily papers :

“The ‘Women’s Art Museum Association’ has determined to open a Loan Exhibition of articles of artistic value during the month of May, 1878, at No. 166 W. Seventh street. The members of the Association rely confidently on the liberality of our citizens to make this exhibition an honor to the city, and an additional attraction to strangers.

“The articles to be exhibited will consist of Bronzes, Mosaics, Ancient Armor, Carved Ivories, Gold, Silver and Brass Work, Electrotype Reproductions, Enamelled Metal and Porcelain, Antique Furniture, Antique and Artistic Jewelry, Artistic Embroideries, Antique and Modern Pottery and Porcelain, Pictures, Engravings, Statuary, Glass, Lace, Tapestry, Textile Fabrics, Antique Fans, Lacquer, Wood Carvings, etc.

“Every one willing to contribute to the collection is requested to send name and residence to the chairman of the Committee of Selection, Mrs. A. S. Winslow, south-east corner Fourth and Broadway. This committee will wait upon each contributor, and make a list and description of the articles to be loaned. The objects loaned will be insured at the valuation of the owner, and every care taken to avoid injury.

“E. H. APPLETON, *Secretary.*”

The Committee of Selection were Mrs. A. S. Winslow, Mrs. Theodore Stanwood, Mrs. Frederick G. Huntington, Mrs. Lewis M. Dayton, and Miss Florence Carlisle.

Committee of Arrangements, for receiving and arranging articles loaned: Mrs. M. F. Force, Mrs. Wm. T. Williamson, Mrs. Wm. Dodd, Miss Vallette, Miss Neave, who were authorized to invite the assistance of gentlemen friends, if they should wish to do so.

They were also empowered to incur such expense and make such preparations as shall seem to them necessary for the success of the Loan Exhibition.

Committee on Procuring Cases and Gas-burners: Mrs. Dr. Rust and Mrs. A. J. Howe.

Committee on Music: Mrs. James McKeehan, Mrs. Wm. Dominick.

The difficulties of giving a detailed statement of the Loan Exhibition, including an account of the responsibilities incurred by the large number of members of the Association in the intelligent direction and arrangement of the different sections and departments is so great, that it is thought unwise to attempt to go

beyond the reports of the general committees, and selections from the numerous newspaper notices.

While but little effort was made to go beyond showing what could be procured at home and in the suburbs for the Loan Exhibition, yet the ladies would have been glad, at any reasonable expense, to enrich it from outside, if it had been found practicable. The follow-note shows an effort in that direction :

238 MT. AUBURN, CINCINNATI, *Jan. 26, 1878.*

*Mr. John Taylor Johnston, President Metropolitan Museum of Art, New York :*

DEAR SIR—I take the liberty of addressing some inquiries to you on behalf of the “Women’s Art Museum Association” of this city.

The object of this organization, as its name would imply, is the establishment of an Art Museum, and schools for technical training. With a view to extending an interest in the general subject, the ladies propose to open a temporary loan collection—to be continued some weeks, say a month—and have for this purpose secured a large, unoccupied private residence in one of the best neighborhoods of the city.

I do not know that we are yet far enough advanced in this country to have put in practice the English custom of *traveling collections*; but the subject of my note is to inquire whether such things are practicable, and, if so, whether we may be able to take advantage of it. The Castellani Collection is, I believe, in the Metropolitan Museum of Art, New York. I am not informed whether it has been bought by that Museum, or simply placed there awaiting a purchaser. In either case, could any part of it, or, the

whole, be loaned to us for our purposes, and, if so, on what terms? In reference to the Cesnola Collection, I make the same inquiry.

May I trouble you, at your convenience, to give me some information?

Your name has been given me as that of the proper person to be addressed on this subject. If I have been misinformed—or in any event—my assumption of your interest in the matter will, I hope, excuse the liberty I have taken.

Very respectfully yours,  
ELIZABETH W. PERRY, *President.*

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NEW YORK, *Feb. 4, 1878.*

*Mrs. Aaron F. Perry:*

DEAR MADAM—Your favor of January 26th is received. The English custom of “traveling collections” to which you refer has been adopted by this Museum as a part of their future programme, but they are not yet prepared to carry out the plan. When we are established in our new building in Central Park, and our collections have been thoroughly arranged, we will then be prepared to look thoroughly into the matter with a view of putting it into operation.

The Castellani Collection is being packed for its return to Europe, and is, therefore, unavailable. The Cesnola Collection is also unavailable for the reasons given above. Hoping that you may have a successful exhibition, I remain,

Yours very respectfully,  
JOHN TAYLOR JOHNSTON,  
*President Metropolitan Museum of Art, New York.*

At the annual meeting held June 17, 1878, the interesting report of the committee of arrangements for the Loan Exhibition was read, as follows :

“ The loan collection was opened to the public on the evening of May 6th, in the handsome mansion No. 166 West Seventh street, loaned for the purpose by Mr. John Cochnower. Your committee, with the intelligent and valuable assistance of the members of the committee of selection, who had performed their own labors so satisfactorily (that of many of the Association, and an efficient committee of gentlemen), were able, after three weeks preparation, to give the public the benefit of the treasures collected by the cultivated and generous citizens of Cincinnati and its neighborhood. The display of artistic, rare, and beautiful articles, was a surprise and delight to all who saw it, and has given to the people of Cincinnati the credit for taste and culture which they richly deserve. A corps of ten assistants was employed by your committee in the care of the house and contents, and to take and sell tickets and catalogues. A number of self-sacrificing ladies attended every day as custodians, and were instrumental in protecting the articles from injury.

“ The exhibition was kept open a week longer than was at first contemplated owing to urgent solicitation, and many were the regrets expressed at lost opportunities when the closing evening, June 8th arrived.

“ The attendance during the six weeks was over 13,000. The number during the week of the Musical Festival was over 4000.

“The difficult task of restoring the articles to their owners was accomplished with safety. Nothing was missing; and, with one or two exceptions, nothing was injured.

“If the sum of money added to the treasury by the exhibition is not so great as many hoped, there is the consolation that the great object, the awakening a desire in the public for a permanent museum, has been accomplished.

“Your committee, having finished their duties, request to be discharged.      FRANCES H. FORCE.”

*Chairman.*

*Treasurer's Report.*

Mrs. H. C. Whitman, treasurer, read a report covering the time since the funds were placed in her hands on the departure of Mrs. Noyes. The total receipts were \$5,482 75. Of this sum \$787 72 came from the former treasurer; \$530 in cash subscriptions from the members; \$4,124 28 from the sales of tickets and catalogues. The disbursements up to yesterday forenoon aggregated \$3,330 98—leaving a balance in the treasury of \$2,151 77. The net profits of the Loan Exhibition were \$1,077 90.

*Report of Publishing Committee.*

Mrs. John T. Perry, chairman of committee on publications, read a report reviewing the work of the committee during the year. It was chiefly devoted to a recapitulation of expenditures for advertising and printing. Of one branch of the committee's labor the report said: “The special duty of the committee has been to keep the work of the Association before the

public, and to awaken an interest in its objects, particularly through the newspapers of the city. This has been rather an indefinite work; and, in the nature of the case, each member has been obliged to act a good deal on her own responsibility. We can not, at this time, detail the results of this work, as it is so fragmentary; but we may say that, in one journal, the *Gazette*, there has been published eighteen columns of reading matter bearing on the subject—and, we presume, other journals have given an equal amount of space to our use.”

After the adoption of the reports, the trustees gave a brief summary of the year's work, from which the following is taken: “In closing our work for the summer, it is pleasant to feel that there are signs of increasing public interest, and that we have done what we could to further it.

“In separating for the hot months we may properly leave the subject where it is, in the expectation that the logic of events will suggest the future course of the Association.”

The concluding business of the meeting being the election of officers for the ensuing year, the president said: “Before vacating the chair, I wish to speak of the house committee, the committees of selection and arrangement for the Loan Exhibition, including the ladies who assisted them and shared in the fatigues of preparing and conducting the exhibition, and also of the committee on publication.

“Whatever cause for congratulation we have, is due to the devotion of these ladies, who have borne the



responsibilities of the work, and to their excellent judgment, management, and economy.”

The election resulted as follows:\*

Mrs. AARON F. PERRY, *President.*

*Vice Presidents.*

Mrs. M. F. FORCE,

Mrs. A. D. BULLOCK,

“ JOHN SHILLITO,

“ A. S. WINSLOW,

“ GEORGE CARLISLE,

“ WM. DODD.

Mrs. H. C. WHITMAN, *Treasurer.*

MISS ELIZABETH H. APPLETON, *Rec. Secretary.*

“ JANE C. NEAVE, *Corresponding Sec'y.*

Among the newspaper notices of the Loan Exhibition, a few are selected for insertion :

From one of the New York papers, the name of which has been lost, the following is given :

“Boston, New York, and the other cities of the East, will have to look to their laurels. The nine Muses appear to be going west, and Clio and Euterpe are hovering over Cincinnati, if they have not already settled in it. How else are we to account for its new music hall, the largest and finest of its class in the country; and its grand organ, one of the largest and best in the world; and its recent noble dedicatory festival, most successfully musical of any yet given in America; and its art schools and institutes, already an example to us all; and its present magnificent Loan Collection of potteries, paintings, jewels, carvings, manuscripts, and other treasures. It really looks

\* Mrs. John Davis declining re-election as first vice-president.

as if Cincinnati were, perhaps, destined to be the art city of the continent.

“The mere catalogue of the Loan Collection, an exhibition for the benefit of the Women’s Art Museum Association, is a pamphlet of one hundred and thirty-six pages. The contributions are drawn exclusively from the homes of the city and the suburbs, and comprise some two thousand different objects. The representation of the historic potteries is very rich, there is a great variety of choice glassware, with many rare embroideries and laces, carvings in wood and ivory, old armor, tapestries, antique furniture, silver plate, etc. A very interesting department of the collection is that of Manuscripts and early Early Printed Books from the private library of Robert Clarke, Esq., among which are specimens of English, French, German, Dutch, Italian, and Persian work of the fifteenth and sixteenth centuries, many of them beautifully illuminated. There is a copy of “Our Weekly Newes,” the first English newspaper, dated 1623; and also of “Mercurius Publicus,” another English journal of 1660.”

From the Springfield, Mass., *Republican*:

“It will soon be time for Springfield to form its ‘Society of Decorative Art,’ and begin to lay the foundations of a local Art Museum. The movement in that direction in the larger cities of the United States has become somewhat wonderful, and the amount of interest and talent thereby developed is surprising. Boston has an Art Museum; so has New York. Cincinnati aspires to one, and has taken a long step toward it. Why, then, should not Springfield make

the effort? We have as many citizens, and we soon hope to have once more as much wealth, as Boston had when she founded the Athenæum, out of which, in good time, budded and sprouted the New Art Museum. Let us make a beginning and see what will come of it. Cincinnati shall encourage us, for that city really has done something remarkable. Soon after the Centennial Exhibition at Philadelphia, in which Cincinnati took a lively interest through Mr. Goshorn, Col. Nichols, and a whole legion of cultivated ladies with an inclination for art—the women of Cincinnati resolved that they, too, would have an Art Museum. They formed, therefore, a ‘Women’s Art Museum Association,’ with Mrs. Aaron F. Perry for its President, and they set to work to see what materials they had for an exhibition of decorative art. Cincinnati has been much given to industrial exhibitions, and was known to abound in paintings, but when the new Association began to gather up its material for the Loan Exhibition which has been one of the attractions of Cincinnati for the last month, every body was surprised at the richness of the bonanza. Pottery and laces, wood-carving and painted china, old manuscripts and Pompeian discoveries came pouring in from all directions, until one of the fine dwelling-houses of the city—lent for the occasion as if it had been no more than a fire screen—was filled to overflowing with the material for exhibition. This was early in May. Then came the ambition to catalogue the articles, and open the display before the great Musical Festival should begin, with its thousands of visitors from all parts of the country. Mrs. Perry and her auxiliaries hastened to the work, and

in four days had prepared and printed a catalogue of more than two thousand articles, which not only told the Bostonian with his eye-glass, and the wild Kentucky ranger what they were, but actually gave them, in the convenient and pretty little pamphlet, a history of each branch of household art, and a recipe for making enamel and Japanese lacquer! It was a triumph of feminine energy, and Cincinnati culture; it deserved success, and won it.

"The musical critics came and saw, and wondered; the sages of social science came next, and viewed the Loan Exhibition with eyes and hands uplifted. Mrs. Dall gazed and praised, and Prof. Pierce conveyed the approval of Cambridge.

"What Cincinnati did, most of our eastern cities can do—not so rapidly nor so well perhaps, but well enough and fast enough. Why should not Springfield and Worcester, Hartford and Providence, and New Haven try the experiment?"

The July number, 1878, of *Industrial Art*, a Monthly Review of Technical and Scientific Education at Home and Abroad, published in London, England, contains an interesting article on the Cincinnati Loan Collection, from which the following extracts are taken:

"*The Loan Exhibition of Cincinnati, 1878.*—The tendency of the age to promote genuine appreciation of art knowledge can have no finer illustration than that presented by the 'Women's Art Museum Association of America' in its most recent display of art industry. The Association has been most successful since its formation. . . . The committee point to the fact that while the European governments fos-

ter such national exhibitions by the aid of public funds, in America, individuals and communities become the originators, contributors, and ultimate founders of such educational appliances as are to be found in local permanent museums and training schools, and in the large loan collections of the principal American cities, the results of all these efforts being the improved culture of American designers. . . . The century of her national life America can now boast of having attained to, finds her in possession of riches sufficient to justify her people in making advancement in the industrial arts to which, in her early days, she had neither the time nor the inclination to give attention. . . .

“The Loan Collection at Cincinnati is of such varied character that it proves how universal is the taste, how ample are the means, how liberal the feeling on the part of the owners of the property lent for the display. . . .

“A clever attempt has been made at classification, so far as classification was possible in so varied an accumulation.

“This classification applies more strictly to the pottery, which is sufficiently abundant to include within it specimens of every type of the art from the exhumed Phœnician and Greek pottery, dating back two thousand years, down through the centuries, to the most refined examples which have their counterpart in the Paris Exhibition this year. Iron work of the sixteenth century, lace of the fifteenth, glass from ancient and modern Venice, Chinese and Japanese porcelain, lacquers and enamels of every age, together with specimens of the various finer industries of Eu-

rope and Asia for which certain manufactories have been famous for the last two centuries.

“The collection has been drawn, as we have said, exclusively from the residents of Cincinnati and its suburbs, no public collection or museum having contributed any object to it. Its richness and scope are a surprise to those who have prepared it. . . . Along with the beautiful works of classic art, the plainer examples of a less ostentatious period, and the most exquisite types of modern manufactures, there is a small display of etchings, designs, models, and wood-carvings, sent in by the pupils of the local School of Design, with sundry examples of water-color drawings, and paintings on china by amateurs, which not only attract attention, but give promise of a future for industrial art in America of which we in Europe have no conception.

“To return to the pottery at this display, we find it divided into sections with admirable skill, just as many specimens being selected as will amply illustrate each group; the catalogue giving in the smallest possible space enough information to interest the curious, and at the same time to satisfy the specialist with the completeness of each. Beginning with ancient Græco-Roman vases from the tombs of Etruria and Magna-Græcia, the section contains specimens of vases, pitchers, cups, lachrymatories, and lamps, and some personal ornaments. These amply illustrate the period. The specimens, it may be remarked, are contributed by several collectors, showing how widespread is the taste for classic records among our transatlantic friends. Coming down to the eighth century, the show of Majolica pottery is very fair. An-

cient Japanese cloisonne and Indian vases of early date complete this elegant section.

“The Flemish and Roman stoneware is well represented: Holland, Cologne, Nuremberg, Ratisbon, Baireuth, and Mansfield, with the districts of the Lower Rhine, where the finest clays for the purpose of the potter’s art are abundant.

“The close of the 15th century terminates the best period of German art: the revival of the Gres de Flandres of the 17th century, marks a period of its revival. In the next case, the Chinese and Japanese pottery is well represented. . . . Then comes ancient and modern British pottery, including Celtic, Roman, Saxon, and early Norman pottery; an instructive series of wares illustrating, with the materials at the disposal of the committee, all the facts in the history of the art, as glaze, flux, and decoration, even to recent times, including Flaxman with Wedgwood, to Miss Barlow with Doulton.

“Then comes case after case containing old Berlin, old Sevres, Hungarian, Bohemian, Worcester, Swiss, Frankenthal, Vienna, Dresden, Lowestoft, Derby, etc. Then comes china of local or historical interest, glass, ancient and modern, and figures, plaques, and other artistic objects which are less capable of systematic arrangement, but which tend, with pictures, statues, and models, to give diversity to the chambers where these things are displayed. It is possible to learn many important facts from this rich display, which might be attempted with considerable advantage by our own friends who contemplate undertakings of a like kind. Evidently, to begin with, a private house of suitable dimensions is better than a public school-



room or ordinary place of exhibition ; next, the committee should have the right of selection, while a large number of contributors insures a better result than when the specimens are drawn from the museums of one or two known collectors. The object of the committee being a legitimate one, is sure to command the success of a local exhibition of works of art, such, as we are informed, has attended the admirable efforts of our Cincinnati friends."

A lengthy and appreciative article—a correspondence of the "Courier des Etats Unis," New York—appeared November 10, 1878, on the subject of the Loan Collection, in *L'Art*, the well known illustrated weekly journal published in Paris; but, however agreeable it may have been at the time to the ladies to find themselves complimented for the intelligent aim of their efforts, and for the success attending them, it would be less agreeable now to take part in the republication of expressions which, it may be confessed, were not at the time lacking in the semblance of favorable omens. The articles given above are sufficient to show the general tone of comment by the press in reference to the Loan Exhibition.



Cincinnati, October 27, 1878.

Mrs. AARON F. PERRY,

*President Women's Art Museum Association:*

*My Dear Madam*—It seems to me that an attempt should now be made to raise a fund to establish a museum. The depression of business is unfortunate, and other appeals will interfere with that for a museum: but great and general interest has been excited by your Association through the lectures at Pike's Opera House last winter, the loan exhibition in the spring, and other means; and this interest is strong enough, I think, to encourage us to hope that a sufficient fund to start a museum could be secured, notwithstanding the serious objections to making appeals to the public for money at this season.

This opinion is simply the expression of my own judgment, in which you and your associates may not concur. You have all probably heard more or less expression of willingness by various persons to aid the museum; and possibly can better judge than I what response may be expected to a subscription paper. I have heard several gentlemen say they would contribute something to the enterprise, and I therefore prepared the inclosed form of subscription. This form includes as few conditions as possible for the character of the Museum Association: its conditions of management, and the appointment of its directors,

should properly by determined only be the subscribers. Beyond fixing a limit of time and amount necessary to make the conditions binding, I have left all questions for the decision of the subscribers themselves hereafter.

I am authorized to say, that Mr. Joseph Longworth and Mr. Chas. W. West, will each give ten thousand dollars—\$10,000—to this subscription. I will give the same amount.\* If this beginning be encouragement enough to push the subscription, and your Association will appoint a committee to solicit subscriptions, I shall be pleased to do whatever is in my power to secure the necessary fund, and in any way to help the museum.

I would suggest that the committee should consist of some members of your Association, as well as of men.

Very respectfully,

JULIUS DEXTER.

The suggestion conveyed in Mr. Dexter's letter was considered by the Association; but they believed that the committee of gentlemen invited by them in March, 1877, of which Mr. Dexter was one, to draft a form of subscription, etc., formed an able committee for soliciting subscriptions, and they adhered to their original

\* I believe it was understood that these three subscriptions were made on the condition that one hundred and twenty-five thousand dollars should be raised within a year. At the end of the year, the conditions not having been fulfilled, the subscriptions fell through for that time. The result since accomplished, however, shows that a sentiment was even then growing, which, in fullness of time, would speak in unmistakable tones of success.

plan of not entering the field as canvassers for money. Miss Appleton was authorized to convey to Mr. Dexter the polite declination of the Association.

At the first meeting of the year, the trustees presented a paper to the Association containing some suggestions for the future work, extracts of which are here given :

“In coming together after our interval of rest, we naturally pause to look over what we have done, and to consider the future.

“The times seem to invite a broad outlook: the Paris Exposition recently closed, showed the civilized nations contending in honorable rivalry for supremacy in works of use and beauty. Universal expositions are not new; but, perhaps, never before has there been seen such a strife for perfection in the arts and industries. The results of the contest seem to indicate that the equilibrium has been disturbed, and that something must be done to restore the old balance of power.

“We have not forgotten the position in which England found herself at the great Exposition of 1851—at the foot of the list of the great nations in respect of the quality and beauty of her industries; a distinction in which she was only eclipsed by the United States, which stood below her. Nor have we forgotten the liberal policy adopted by the Government of Great Britain in the establishment of her great museum, with its training schools, at South Kensington, and similar means of education throughout England. From that time till now, the work, thus begun, has gone bravely on, until, at the present day, it may be

said that England, more than any other country, stands at the head of the great nations in the perfection and beauty of her industries.

“A few months ago a Museum of Decorative Art was established under government patronage, in Paris. ‘The object of this new Museum,’ says Galignani’s *Messenger*, ‘is to enable France to keep pace with other countries, as for instance, with England, Austria, Belgium, and America, in the employment of every possible means for the development and progress of art industry. France has for a long time possessed a certain supremacy in all industries to which art is applicable, owing to the peculiar good taste that has characterized the nation; but the Universal Exhibition of 1878 has shown that this supremacy is considerably endangered by foreign competition. It has therefore deemed it necessary to create an institution similar to the South Kensington in London, and to imitate the liberal principles that have guided its direction, not only in the collection of models of architecture, sculpture, paintings, mosaics, ceramics, glass, clothing, jewelry, arms, scholastic instruments, books, etc., but also in adopting the English system of sending the *chef d’œuvres* of the museum (traveling collections) into the provinces by arranging and encouraging numerous and frequent exhibitions throughout the country.’

“The fact that before the establishment of training schools and museums in London, France supplied her with designers at costly prices, adds point to the above statement.

“It is curious and interesting also to note that *America* is included in the list of countries which have

spurred France on to the establishment of her Museum of Decorative Art.

“ We know that in some of the important industries we are independent of foreign workmanship, and that American machinery and many manufactures, on account of their excellence and cheapness, find a ready market in various parts of the world. In certain industrial regions of Europe serious concern is felt as to how their workshops and men are to be occupied and fed. Their best customer has ceased to buy of them, and is beginning to supply the markets at prices and in quality with which they can not compete. But at the Universal Exposition of 1878 the United States appears in a new role—as a competitor for the honors of success among the producers of the artistic and the beautiful.

“ Tiffany & Co., of New York, took the grand prize for design and workmanship in their wares of gold and silver; and our friend and co-worker, Miss M. Louise McLaughlin, was awarded honorable mention for her modest representation of decorated china and her ‘American Faience.’

“All over the country Schools of Design or classes for instruction in some branch of technical work are springing up. Nor is this evidence of interest confined to large cities. . . . Loan Exhibitions in various parts of the country show how wide-spread and universal is the interest in the general subject. Like the awakening of spring, the forces of life seem every-where at work for a higher expression of their capabilities.

“The signs of the times seem clearly to indicate that the United States will not long occupy her dis-

tinguished position at the foot of the list, but that she is preparing to take her place among the other great nations as a producer of the beautiful, as well as of the merely useful. . . . In view of the fact that collections of masterpieces of art are being formed in different parts of the country, with schools for technical training, and looking at the growth of interest during the past two years, it seems not extravagant to conclude that, in some city lying within the watershed of the Allegheny mountains and the Missouri and Mississippi rivers, will be founded the Art Museum par excellence of this important region.

“Should Cincinnati occupy the field by the establishment of a museum on liberal principles, it is hardly possible to foresee the extent of benefits to her future population. Passing over its general social and commercial bearings, we women see in it opportunity for the employment and training of our children, which reaches far into the solution of the question of the morals of the rising generation. Since idleness is proverbially the root of all evil; let us provide occupation which will interest our children and youth. . . .

“We have reason to believe that the organization and its movements have not been without results. We may properly feel that we have taken part in the impulse which is unmistakably bearing our country to a higher position in new directions. . . . Some valuable articles have been given to the future collection. At present there is no place provided for their reception, and it may be said there is no corporation legally authorized to receive them. . . .

“The question whether this Association might not, with propriety, take steps to become incorporated,

appears to us a proper one for our consideration. We would call your attention to a new statute, or amendment rather, to the old laws on corporations of this kind, which was passed May 7, 1878, entitled, 'An act to provide for the administration of property given for the promotion of science, art, and like purposes, poses, and to protect the same from waste.'

"An incorporation under this act would form an Association whose powers would be transmitted through its members and officers, who should succeed each other, and which would be legally empowered to receive, and hold, and use, such gifts and means as might be entrusted to it, until such time as there shall be a museum with its permanent organization to receive them."

After some discussion of the subject, it was decided that the Association take the proper steps to become incorporated; and, at a subsequent meeting, January 13, 1879, the following articles of incorporation were adopted:

CONSTITUTION  
OF THE  
Women's Art Museum Association  
OF CINCINNATI, OHIO.

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ARTICLE I.

*Organization and Name.*

The undersigned women, of Cincinnati, Ohio, being five (5) in number, viz., Mrs. Sarah B. Carlisle, Mrs. Elizabeth W. Perry, Mrs. Mary Shillito, Mrs. Susan L. Winslow, and Mrs. Ellen W. Stanwood, do hereby certify that they associate themselves together, and desire to create an incorporated association, under an act entitled "an Act to Provide for the Promotion of Science, Art, and like purposes, and to Protect the same from Waste," passed May 7, 1878, and do provide and agree that the name assumed by this Association, and by which it shall be known, is "WOMEN'S ART MUSEUM ASSOCIATION OF CINCINNATI."

ARTICLE II.

*Trustees.*

The names of the trustees, who shall be twelve (12) in number, two-thirds of whom are resident citizens of the county of Hamilton, and State of Ohio, are



these, viz., Elizabeth W. Perry, Jane P. Dodd, Elizabeth K. Whitman, Sophia P. Mallon, Eliza G. Davis, Caroline Hulbert, Mary F. Huntington, Sarah C. Perry, Mary Shillito, Ellen Stanwood, Laura Vallette, Susan L. Winslow.

## ARTICLE III.

*Location.*

The Association shall be located in the city of Cincinnati, county of Hamilton, State of Ohio.

## ARTICLE IV.

*Object.*

The general objects and purposes of said Association are the cultivation of the principles of art, and their application to industrial pursuits; the receiving of gifts, devises, trusts, or loans; the having and maintaining such suitable establishments, and the using such suitable means as the Association may be able to acquire for these purposes; to use, administer, and preserve such gifts, loans, and devises, as may be intrusted to the Association, for the objects and purposes mentioned, until such time as a better endowed and more useful organization for an art museum shall be ready to receive them; and with the privilege of transferring them to such better endowed organization, when, in the opinion of this Association, it can be done with safety and advantage to the general purpose and objects herein expressed.

## ARTICLE V.

*Officers.*

The officers of the corporation shall be twelve (12) trustees, one president, two vice-presidents, one corresponding secretary, one recording secretary (who shall be designated, and sign her name simply as secretary), and one treasurer. The term of office for each shall be one year, and until her successor shall be chosen and qualified.

## ARTICLE VI.

*Duties.*

SECTION 1. The duty of the president shall be to preside at all meetings of the Association and of the trustees, and to appoint all committees raised by the Association and by the trustees, except when other provision shall be made for their appointment.

SEC. 2. The duties of the vice-president shall be to preside at all meetings of the Association, in the absence of the president, and to appoint committees, and perform such other duties as the Association may assign.

SEC. 3. Subject to the direction of the trustees, and in accordance with rules and by-laws from time to time adopted, the treasurer shall collect, hold, and pay out all moneys, bonds, or assets, which may be in the nature of convertible or cash assets, and shall make and keep the same accurate, detailed account of such funds, and the receipts and disbursements thereof, as is now required to be kept by the fiscal agents of the state, under the act entitled "an Act-to Provide for

the Publication of an Accurate and Detailed Statement of the Receipts and Expenditures of the Public Revenue," passed March 14, 1853 (S. & C. 114, 51 vol. Stat. 428). The treasurer shall report to the trustees once in three months, or oftener if required. Before entering upon her duties, the treasurer shall give bond, with security, to the acceptance of the trustees.

SEC. 4. It shall be the duty of the recording secretary to keep accurate minutes of all meetings of the Association, and of all meetings of the trustees; to receive and keep, under the direction of the trustees, all gifts, loans, and property of the Association, except money, bonds, or cash assets; to keep an inventory of the same; to keep books of accounts of sales, transfers, exchanges, or other disposition of such property, and of all the business of the Association, including an account of all items placed in the hands of the treasurer by the trustees. When the reports made to the trustees shall have been examined and verified by the trustees from time to time, the recording secretary, once in three months, or oftener, shall place on her books a credit for the amount shown to have been paid out by the treasurer, and shall so arrange and keep her books that they shall show all moneys and other assets in the hands of the treasurer, as well as the history and condition of all items of other property loaned to or owned by the Association. The recording secretary shall do all other acts necessary and appertaining to the duties of a secretary, or required of her by the Association.

SEC. 5. The corresponding secretary shall, under direction of the trustees, conduct the correspondence of the Association; shall keep copies of all letters writ-

ten, and preserve the files, properly arranged and marked, of all letters received, and perform such other duties as may be assigned her by the Association.

SEC. 6. Persons may become members of the Association by registering their names as such with the recording secretary, and by paying the annual fee of three dollars. Each member will be entitled to one vote in all meetings of the Association.

SEC. 7. All persons who were members of the Women's Art Museum Association before it was incorporated, whose yearly dues have been paid to that Association, will be entitled to vote, and to all the privileges of membership in this Association, without further payment, until the year for which payment has been made shall expire.

#### ARTICLE VII.

##### *Annual Meetings.*

The annual meetings of the Association shall be held on the second Monday of January of each year, unless, by act of the Association, a different time shall be fixed. Other meetings shall be held at the call of the trustees, or of any five members of the Association.

#### ARTICLE VIII.

##### *Alterations in the Articles of Association.*

No alterations shall be made in the articles of association, unless notice is given, at the call of the meeting, that an alteration will be proposed at the meeting

for consideration; nor unless two-thirds of the members, voting at such meeting or at some adjournment thereof, shall vote for such alteration.

#### ARTICLE IX.

##### *Annual Reports.*

SECTION 1. At each annual meeting the trustees shall report, in writing, the transactions of the year preceding, the true condition and prospect of the Association, and make such suggestions as they shall deem important concerning its affairs.

SEC. 2. The treasurer, the recording secretary, and corresponding secretary shall, at such times as required by the trustees, preceding the annual meeting, make their respective annual reports to the trustees.

#### ARTICLE X.

##### *Election of Officers.*

SECTION 1. At each annual meeting, the members of the Association shall elect a president, who shall, by virtue of such election and of her office, be one of the trustees; two vice-presidents; a treasurer; a recording secretary, and a corresponding secretary.

SEC. 2. Elections shall be by ballot, and a majority of the votes cast shall be necessary to a choice.

SEC. 3. No person shall be eligible as a trustee, or other officer, who is not a member of the Association, or who has not complied with the terms and conditions of membership.

## ARTICLE XI.

*Account of Articles or Collections.*

When articles or collections shall be purchased or given, or loaned, the trustees shall keep a separate book of account, in which shall be entered by the secretary all purchases, with the date, purchase price, and purpose of the purchase; also, all gifts, trusts, loans, and devises, with the date, name, and residence of the person giving, loaning, placing in trust, or devising the same, and shall, in connection therewith, designate the paper containing the terms and conditions of the transaction, which papers shall be carefully marked, filed, and preserved. This book shall be considered part of the minutes of the proceedings of the trustees, and as such shall be verified by the signature of the president, from time to time.

## ARTICLE XII.

*Examination of Reports.*

Once in three months, or oftener, the trustees, by a committee appointed for that purpose, of not fewer than three members, shall carefully examine in detail, item by item, the reports made by the treasurer, and not before examined, and compare the same with the minutes of the trustees, the books of the secretary, and the books of the treasurer, to see if any thing has been received by the Association, properly referable to the treasurer, which has not been so referred and so entered in the minutes of the trustees and books of the secretary, and to see if any thing has been referred to the treasurer and not prop-

erly entered on her books, and if any thing so entered on her books has been—in whole or in part—disposed of without a proper entry. If the committee shall find any thing incorrect, or every thing correct, they shall report to the trustees, in writing, according to the facts, and shall sign their names to the report. The report so signed shall be ordered to be filed and preserved by the secretary, and a minute of the same be entered on the proceedings of the trustees. Should any thing be found incorrect and uncorrected, the trustees shall immediately take such steps as may be necessary to correct the error, and their action to that end shall be entered on the minutes of their proceedings. At corresponding periods the same, or a similar committee, shall examine the reports of the secretary, compared with the minutes of the trustees, and with things received referable to the secretary and the accounts of the secretary, and the report and proceedings be made and had thereon in all respects like examinations, reports and proceedings required with reference to the treasurer.

#### ARTICLE XIII.

##### *Minutes.*

SECTION 1. It shall be the duty of the president to see that the proper entries are made in the minutes of the proceedings of the trustees, and in the minutes of the meetings of the Association.

SEC. 2. At each meeting of the trustees, and at each meeting of the Association, the minutes of the meeting last preceding shall be read before proceeding to other business, and, if correct, or when corrected, shall

be verified by the signature of the president. The minutes of the proceedings of the Association, and of the trustees, shall, at all times, be open to the inspection of any member of the Association.

## ARTICLE XIV.

*Seal.*

The trustees shall procure a seal for the Association. Written contracts and formal papers of the Association shall be authenticated by the seal of the Association, with the signature of the president, and attested by the signature of the secretary.

[SEAL.]

[SEAL.]

[SEAL.]

[SEAL.]

[SEAL.]

SARAH. B. CARLISLE,  
ELIZABETH W. PERRY,  
MARY SHILLITO,  
SUSAN L. WINSLOW,  
ELLEN W. STANWOOD.

STATE OF OHIO, }  
*Hamilton County.* } ss.

Personally came before me, a Notary Public within and for said county, Sarah B. Carlisle, Elizabeth W. Perry, Mary Shillito, Susan L. Winslow, Ellen W. Stanwood, the corporators named in the following certificate, and acknowledged respectively that they did voluntarily sign and seal the same, and that they are still satisfied therewith as their respective voluntary act and deed, for the uses and purposes therein stated.



*In testimony whereof*, I have hereunto set my hand and notarial seal, this 17th day of January, 1879.

[L. s.]                      J. D. MACNEALE, *Notary Public,*  
*Hamilton Co., O.*

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STATE OF OHIO,                      }  
*Hamilton County.*                      } ss.

I, Lewis G. Bernard, Clerk of the Court of Common Pleas within and for said County of Hamilton, do hereby certify that J. D. Macneale, whose name is signed to the certificate hereto attached, was, at the time of subscribing the same, a legally acting Notary Public in and for said County of Hamilton, duly commissioned and qualified, and I am well acquainted with his handwriting, and believe his said signature to be genuine.

*In testimony whereof*, I have hereunto set my hand and affixed the seal of the said Court, at Cincinnati, this 18th day of January, 1879.

[L. s.]                                      LEWIS G. BERNARD,  
*Clerk, H. C. C. P. C.*

By JNO. G. GARRISON, *Deputy.*

The incorporation of the Association having been accomplished, plans of work for the future were considered: the opening of rooms for the accommodation of classes, and for the sale of decorative work, which had passed the examination of a committee, and been found worthy, was decided on. During the discussion of the subject, an earnest paper was read by Mrs. Wm. Dodd, which was requested for publication, and is here given.

“ We are now beginning a new cycle in the history of the Art Musum, and it is important for us all to have a clear and distinct idea of what we propose to do. We should recognize the fact that a great work is before us. Our articles of incorporation give us a broad field on which to spend our energies and means. We do not ourselves propose to build in brick or stone, but to lay a foundation upon which other and stronger hands may build.

“ Our aim is to give practical encouragement to the women of our city and county who are trying to apply their art work to use. There is much talent among us which justifies us in hoping for grand results in the future.

“ In view of the work proposed, it is of primary importance that we should have a local habitation—a house, or even a single room would at present suffice our purposes—a place where we could exhibit the

works of art which we now hold in trust for the Art Museum, and where we can receive other treasures as they may from time to time be donated. This would give students opportunities which they can have in no other way. But we are not limited to the mere exhibition of works of art. Our practical work at present is similar to that which is being accomplished under the auspices of decorative art societies.

“Our Constitution enables us to adopt plans of instruction, either by lectures, classes, or otherwise, to encourage in every way thorough work.

“A very desirable feature would be the formation of a library of works on decorative art, the books to be used for reference; the nucleus of which could no doubt be drawn from many of our own private libraries. In this direction there is a wide field for consideration. We can not overestimate the importance—indeed, the necessity of a school of art where our women can have broad, thorough, and systematic instruction in all departments of artistic work. It is also in the scope of our work to furnish a place for receiving such salable articles as shall have been accepted by a judicious committee. There might also be kind advice given to ambitious workers whose aspirations have outstripped their culture. Such advice, if taken in the right spirit, might be of invaluable service; when we see time and talent wasted on work called artistic, which bears no more resemblance to true art than noxious weeds to choice exotics, we confess there is need among us of an art censor. Art without culture grows rank as uncultivated flowers. It is said by a recent writer that the whole world is growing artistic, and that in this country we bid fair

to run the new enthusiasm into a craze. Let us take care to keep ourselves above any such criticism—rationally and intelligently to consider each step taken, accept only what is good, and give encouragement only to such as are striving to reach a high standard.

“We wish to dissipate the idea that this is a society of artists or connoisseurs only. We are an association of women, working to help those who would make their artistic work of use. There are hundreds of ways in which this may be done; but, to enable us to accomplish even a small part of what we hope for, we need many new members, and the earnest co-operation of each member. All can not work in the same direction; but, let each one consider it her imperative duty to be present at our regular monthly meetings, and show by her presence that, whenever there is work to be done, she is willing to do whatever she can.”

The use of rooms for the Association, free of rent, was offered by Mr. John Carlisle, and also by Mr. W. P. Hulbert; but neither quite suited the purposes for which they were required—and they were gratefully declined.

It was not expected that the opening of rooms, and classes of instruction, an important feature of which might be free pupils, would be a money making operation. Consequently, it was decided not to use the funds on hand (\$2,100 in 4 per cent bonds); but to secure, by subscriptions, such a sum as would cover the expense of fitting up rooms, etc. Two rooms on second floor, on the corner of Fourth and Home streets,

were rented from March 15th for seven months : they were pleasantly but simply fitted for class and sales rooms ; and instruction was here given in china painting, by Mrs Frank Ellis ; water-color painting, by Mrs. Keenan ; and artistic embroidery, by Mrs. Anthony.

Meanwhile, the refusal of the rooms on the second floor of the south wing of exposition building was secured for the fall. The Association was represented in the industrial exhibition of this year by an exhibit of decorative art, including incised and relief decoration of native clays : underglaze decoration of stone china, and yellow ware ; enameled faience ; water-color studies ; Kensington embroidery, etc.

The first board of trustees and officers elected after the incorporation, for the year 1879, were the following :

*Trustees.*

- Mrs. AARON F. PERRY (*ex officio*),  
 “ WM. DODD,  
 “ P. MALLON,  
 “ H. C. WHITMAN,  
 “ JOHN DAVIS,  
 “ W. P. HULBERT,  
 “ A. S. WINSLOW,  
 “ FRED. W. HUNTINGTON,  
 “ M. F. FORCE,  
 “ JOHN SHILLITO,  
 “ THEODORE STANWOOD,  
 Miss LAURA VALLETTE.

*Officers.*

Mrs. AARON F. PERRY, *President.*

“ FRED. W. HUNTINGTON, *1st Vice-president.*

“ A. D. BULLOCK, *2d* “

“ H. C. WHITMAN, *Treasurer.*

Miss E. H. APPLETON, *Recording Secretary.*

“ JANE C. NEAVE, *Corresponding Secretary.*

In November, 1879, the two small rooms on Fourth street were abandoned, and the Association established itself in the south wing of the exposition buildings, second floor—occupying what are known as the two picture galleries, the engraving room, and the corridor, with the small room at the south end of it.

With the increase of space, their operations were enlarged. The rooms were made cheerful and pleasant, by pictures, window-shades, a few rugs, and the necessary furniture; none of it expensive, but suitable and convenient. Classes were continued in the specialties previously taught, and new classes were opened in Decorative Modeling, under Mr. Mersman; in Drawing and Water-color, under Mr. Muhrman; in Drawing and Oil-painting, under Mr. Twachtman; in Modeling (sculpture), under Mr. Powers.

The large picture gallery was opened as a permanent Loan exhibition. A number of gifts, of some value and interest, had been made to the Association; and, with the loans which were secured, of paintings,\*

\* It is pleasant to record that, among the interesting objects loaned to the Association for their permanent Loan Exhibition, were six of the paintings (one of them being the “School of Athens”) procured by Mrs. Peter, and the ladies of her associa-

statuary, tapestries, porcelains, etc., the collection soon became an attractive one. The rent of the rooms for one year was gracefully and generously assumed by Mr. Reuben Springer: the amount of the contribution was of consequence to the Association, but the act was of more worth as a spontaneous expression of good will and respect.

At the annual meeting held January 11, 1880, in the Art Museum rooms, exposition building, the following trustees and officers were elected:

*Trustees.*

- Mrs. AARON F. PERRY (*ex officio*),  
 “ H. C. WHITMAN,  
 “ Q. A. KEITH,  
 “ JOHN T. PERRY,  
 “ P. MALLON,  
 “ A. S. WINSLOW,  
 “ W. P. HULBERT,  
 “ THEODORE STANWOOD,  
 “ JOHN SHILLITO,  
 “ R. M. W. TAYLOR,  
 “ M. F. FORCE,  
 “ GEORGE HOADLY.

tion. For these we were indebted to the courtesy of the directors of the Cincinnati University.

It may be mentioned here, that after the School of Design was transferred to the Museum Association in 1884, these paintings, which had been stored in an unused room for several years, have occupied an honorable place in the galleries of the Museum—a graceful and merited fulfillment of the intentions of the Association of 1854.

*Officers.*

Mrs. AARON F. PERRY, *President.*

“ P. MALLON, *Vice-president.*

“ ALPHONSO TAFT, “

“ H. C. WHITMAN, *Treasurer.*

Miss ELIZABETH H. APPLETON, *Rec. Secretary.*

“ JANE C. NEAVE, *Corresponding Secretary.*

In the months of February and May, of 1880, with a view to bringing together the artists of the city, and those who were interested in their work, two “artists” receptions were held by the Association. A general invitation was given to the artists of Cincinnati to contribute specimens of their work, finished, or sketches, in oil or water-color, modelings in clay, pieces in plaster or marble, pen drawings, etchings, decorated porcelain, or pottery, etc. The occasions were social and agreeable.

In May, during the Musical Festival, and the Millers' Exposition—the attractions of the permanent collection having been increased by additions to the previous loans, etc., of various kinds—the rooms were opened at a small fee for admission.

On invitation of the Association, Mr. M. D. Conway gave a lecture on the South Kensington Museum, at College Hall, on the evening of October 14, 1880.



On the evening of September 8, 1880, it was first publicly announced—at the opening of the Industrial Exposition—that Mr. Chas. W. West had offered to give the sum of one hundred and fifty thousand dollars as a fund for an art museum building, on the condition that citizens would subscribe an equal sum within a year.

The enthusiasm occasioned by this intelligence could only be surpassed by the announcement made on the *closing* evening of the Exposition, October 9th, that the conditions of the gift of Mr. West had been more than fulfilled: one hundred and sixty thousand one hundred and sixteen dollars having been secured by popular subscriptions in the space of one month, not including the receipts of the last day of the Exposition—two thousand four hundred and sixteen dollars, which had been voted by the commissioners to the funds—making a total, with Mr. West's gift, of three hundred and thirteen thousand five hundred and thirty-two dollars, as a building fund for the museum!

At the regular monthly meeting of the Association, November 1, 1880, after the announcement that a full course of lessons in the various branches heretofore arranged would be carried on during the winter, and the regular business having been concluded, the trus-

tees addressed some remarks to the meeting, from which the following extracts are given:

“The circumstances under which we come together to-day are such, that we need not refrain from congratulating you upon the happy fruition which the past few months has brought to all who are interested in the subject of the museum.

“At our last meeting, June 1st, there was no sign obvious to us on the horizon of the speedy accomplishment of our hopes and wishes. So far as we could foresee the immediate future, our course was clear and our duties plain: to maintain our organization, and to advance, as far as our means and influence permitted, the great object which we have had at heart. It is a pleasant thought to us that, during the nearly four years of our organization, our hope and courage have never faltered. . . . It is also a pleasant thought that so few of those who were with us in the beginning, and who helped us with their judgment and influence, are absent from our ranks to-day.

“The great beneficence of Mr. West, followed by the generous gifts of the citizens of Cincinnati, will enable us, at no very distant day, to transfer to the permanent museum organization the results of our work.

“We would suggest that we consider at some suitable time whether, during the year, we may not properly raise a fund among the women of the city, by subscription and other means, for the purpose of presenting a collection to the museum from the women of Cincinnati. Such a gift would be eminently proper from this Association, and, we believe, would enlist

the sympathy of ladies generally. Should you approve the suggestion, a time might be appointed for the consideration of the subject."

The prospect that the permanent museum organization would soon be made, led to interesting discussion, on the part of the Association, as to what action on their part would best subserve the interests of the institution which now seemed so nearly accomplished. It was hoped the permanent organization would soon be formed, and that it would take, and use, temporarily, the rooms now occupied by us. We desired, as soon as it could be properly done, to close our active work, give up our rooms, cut off expense, and keep the little money on hand for use in the direction of a gift to the future museum.

At a special meeting of the Association, November 20, 1880, a communication from Mr. Julius Dexter was read, speaking of the probable early organization of the Art Museum, and of the possibility of that organization taking the rooms of this Association if we should then give them up—and, therefore, of the advisability of continuance of active work by us until that time. This communication was from Mr. Dexter as an individual, and without official authority. The subject was discussed, and, on motion of Mrs. John Davis, it was "*Resolved*, That a committee be appointed who shall report upon the time when, and the circumstances under which, they would advise the Association to make the transfer provided for in article 4, of the constitution."

In the report of the trustees to the Association at the annual meeting, January 10, 1881, we find the following :

The generous gift of Mr. Charles W. West, in September, 1880, of \$150,000 for the building of a museum, to which was added, within a month, by the zealous efforts of Mr. M. E. Ingalls and a committee on subscriptions, a somewhat larger sum, called a halt in the plans of the Association for the work of the coming year.

Having done what we could to develop and advance the idea of such an institution, we may properly feel that the active work of our organization is ended.

The Cincinnati Museum is assured.

The sum subscribed is sufficient for the building that will at first be needed for the purposes of a museum, and its classes for technical training, and the spirit in which it has been accomplished, by those who are able to secure its future, leaves no room to doubt that the means of growth will be provided.

A meeting of trustees was held November 8th, to consider the situation, and the following was unanimously recommended to the Association :

“ WHEREAS, an interest has arisen in the minds of the citizens of Cincinnati, sufficient to cause them to raise a fund for the establishment of an art museum in the city, and thereby the great object for which the ‘ Women’s Art Museum Association ’ has been working for the last three years is accomplished, the trustees recommend to the Association to close the rooms, suspend their ordinary work, and preserve for future use the funds now in hand.

“They further recommend that the Association use every effort to increase the funds now in hand, with a view to a suitable representation of the Association in the collections of the museum.

“As soon as the permanent museum organization shall be formed, we propose to transfer to it our loans (subject to the wishes of their owners), the gifts that have been made to us, the furniture of these rooms, including tables, and chairs, curtains, window-shades, carpets, modeling-stools, easels, drawing-tables, and cases.

“Should the permanent organization be made within a reasonable time, it seems desirable that our effects should be transferred as now arranged. Should it be delayed beyond the point of convenience to us, involving the expense of care and attendance here for some time, it would become necessary to pack and store them.

“This plan does not involve the dissolution of the Association; on the contrary, it proposes to fulfill the requirements of our incorporation by the holding of quarterly meetings, when the Auditing Committee shall report, and annual meetings for the election of trustees and officers. The bonds, which have been carefully kept, may be increased by the annual membership dues, and such other means as the Association may decide upon.

“The sum of money which we have is in itself sufficient to enable us to present to the museum one object, or more than one, of genuine interest, which shall be valuable to the museum, and constitute a souvenir of our fidelity to a good cause. It may be increased by subscriptions from women, or in other ways.”

Such a plan will form a bond of union, which will hold us together as an Association, give us an object worthy of our interest and efforts, and should, if steadily pursued, result in our being able to present to the museum something which will, through all time, link the name of the "Women's Art Museum Association," and the memory of the women of Cincinnati with that institution.

At this meeting a letter from Mrs. Plimpton to one of the ladies was read, from which the following is taken :

Jan. 7, 1881.

Dear Mrs. Perry :

. . . Allow me in this letter to present another matter of mutual interest, namely, regarding the drawings and sketches of Lessing. My dear Prof Gude, now professor in the *Meisterschule* of Berlin, wrote me a few days ago concerning them, saying they were for sale, and asking me to speak of them to whom they would probably be interesting. I will inclose the letter, which will explain itself. Its being in part private, will not be of moment. It occurred to me that it would be a most desirable thing if some of these treasures could find their way into our future museum. I know Prof. Gude would make the best selections for *me*, and certainly for this more important purpose; such rare opportunities do not occur every day, and with my intense love for Lessing's work I am burning with anxiety to have some of them where they can be enjoyed by our Cincinnati people. Shall we speak of this matter again?

Yours most truly,

C. A. PLIMPTON.

The subject was left to the individual discretion of the members, it not being deemed advisable to appropriate any of the funds of the Association for that purpose.

The election of trustees and officers for the ensuing year, 1881, resulted as follows :

*Trustees.*

- Mrs. A. F. PERRY (*ex-officio*),  
 " JOHN SHILLITO,  
 " N. L. ANDERSON,  
 " JOHN T. PERRY,  
 " M. E. INGALLS,  
 " L. B. HARRISON,  
 " THEODORE STANWOOD,  
 " W. P. HULBERT,  
 " A. S. WINSLOW,  
 " M. F. FORCE,  
 " H. C. WHITMAN,  
 " P. MALLON.

*Officers.*

- Mrs. AARON F. PERRY, *President.*  
 Mrs. M. F. FORCE, *1st Vice-President.*  
 Mrs. P. MALLON, *2d* "  
 Mrs. H. C. WHITMAN, *Treasurer.*  
 Miss ELIZABETH H. APPLETON, *Recording Sec'y.*  
 Miss JANE C. NEAVE, *Corresponding Sec'y.*

The sequel, so interesting and important, to Mrs. Plimpton's letter of January 7, 1881, may as well be given here, although by doing so, the event is anticipated by a few months :

CINCINNATI, Aug. 10, 1881.

*My Dear Mrs. Perry:*

. . . As to the Lessing sketches, I receive your congratulations with pleasure, since I know they are most hearty. Mr. Longworth was so graceful as to say in a private note to me, that as I had been the first one to put the idea of the gift to the museum into his head, he had intended to say nothing about it to any one until he had given me a pleasant surprise on asking me out to his house "to see something." As it was, it leaked out through the Custom House before they got here. I was none the less delighted, however, as you may well believe. . . .

Yours sincerely,

C. A. PLIMPTON.

At the end of the first year's lease of the rooms in the Exposition building the following note was received from Mr. Springer:

CINCINNATI, Jan. 5, 1881.

*My Dear Mrs. Perry:*

I inclose you a receipt for the rent of the rooms occupied by the Women's Art Museum Association up to the 1st inst., which completes the engagement I made with Mrs. Hulbert.

Wishing you continual success with the great undertaking you have in charge, I beg leave to sign myself,

Very truly,

Your friend,

R. R. SPRINGER.



The organization of the "Cincinnati Museum Association" was not made till March, 1881. This left our Association with somewhat unsettled plans during the winter of 1880-1. The year's rent of the rooms occupied by us ended with the year, and was renewed from month to month in the hope that they might be transferred with our purchases, gifts, loans, furniture, etc., to the permanent organization, for the temporary uses of the museum, till the museum building should be ready. In order to inform ourselves of the wishes and plans of the gentlemen, a conference with a few of them was invited. Some correspondence took place—here given—and mutually satisfactory arrangements were made:

BURNET HOUSE, CINCINNATI, *Jan. 24, 1881.*

*Mrs. A. F. Perry, Pres't:*

MY DEAR MADAM—I duly received your report of the "Women's Art Museum," as also an invitation to meet the trustees at 3 o'clock to-day, and regret that I am not well enough to attend.

I am sorry to hear that you contemplate closing your rooms at the Exposition buildings, believing that they should be kept open until the completion of the "Museum," which, I trust, will be within two years; and that you may be enabled to keep them open I would suggest that a fund be raised for that purpose toward which I will be one of twenty to make up the amount necessary.

Very respectfully,

C. W. WEST.

CINCINNATI, *Jan. 24, 1881.*

*My Dear Mrs. Perry :*

I find I can not be at your meeting this P. M., and therefore send you this. I hope you will keep going until the permanent museum is organized. If it is a question of funds, I will cheerfully help my share.

Yours with respect,  
M. E. INGALLS.

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238 MT. AUBURN, *Jan. 25, 1881.*

*Mr. Chas. W. West :*

DEAR SIR—In deference to your opinion, and that of Mr. Ingalls, and Mr. Rufus King, that the rooms of the Association should be continued, the trustees have suspended for a few days their arrangements for packing and storing their goods.

They resolved at their meeting yesterday to invite a committee of gentlemen, to consist of yourself, Mr. Ingalls, Mr. Dexter, and Mr. Hoadly, to further consider the proposition of yourself and Mr. Ingalls to share in the expense of keeping the rooms, asking you to report to us your decision as early as Friday A. M., of this week.

The ladies of the Association have lost no interest in the Museum, but the object of their organization was accomplished when your great generosity and that of the citizens assured it. We do not doubt that we could raise the money, as heretofore, for the support of the rooms, but what we have done has been at the expense of great personal devotion, which we find impossible, consistently with other duties, longer to bestow.

Since the money was raised for the Museum, we have simply kept the rooms open in the expectation from month to month, that the permanent organization would be formed, and we could then transfer to it such articles as belong to us.

Not wishing to continue longer, we expect to end our lease with this month. Should the gentlemen decide to keep open the rooms for the reception of such articles or collections as may be given to the Museum before the building is ready, it would give us great pleasure to transfer them as they are. Our furniture, cases, curtains, etc., while not expensive, are suitable, and are all the situation requires.

In the hope of hearing from you on Friday morning,

I am, with great respect, yours,

ELIZABETH W. PERRY,

*President.*

The following note, without date, was probably written within a few days of the letter of Mr. West which is dated January 24, 1881 :

*To the Trustees of the Women's Art Museum Association :*

As a grateful recognition of your labors, and for the purpose of saving to the proposed Art Museum Association, when organized, the opportunity of taking the transfer of the apartments now occupied by you in the Music Hall building, together with the collection of the objects of art which you have formed with so much skill and care, and the furniture, which we understand is yours, the undersigned agree to assume and pay the rent and current expenses as now ap-

pointed for one month from February 1st, with the right to extend the arrangement from month to month not exceeding six months. If this proposition be accepted, we will thank you to arrange with Mrs. Lord to continue her superintendence accordingly, and to advise us of the amount necessary for reimbursement of the rent and expenses accruing. As to the furniture, please inform us what are your wishes.

Very respectfully,

C. W. WEST,	RUFUS KING,
JULIUS DEXTER,	R. R. SPRINGER,
DAVID SINTON,	GEO. HOADLY,
AARON F. PERRY.	

On January 29, 1881, the communications made in the preceding letters were considered at a meeting of trustees, and on motion of Mrs. Winslow, seconded by Mrs. Hulbert, resolved, that these rooms be kept open at the expense of the Association; also, resolved, on motion that the thanks of the Association be sent to the gentlemen for their offer to meet the expense of the care of the rooms.

The decision was conveyed in the following note:

238 MT. AUBURN, Jan. 29, 1881.

*Messrs. Rufus King, R. R. Springer, Geo. Hoadly, C. W. West, Julius Dexter, David Sinton, and Aaron F. Perry:*

In deference to your judgment that the rooms of the W. A. M. A. should be kept open for a limited time, emphasized by your generous offer to assume the expense of continuing them for a few months, till the permanent organization shall be formed, the trustees,

at a meeting held to-day, reconsidered their recent determination to close them, and resolved to keep them open till they can transfer them to the Museum organization.

Appreciating your generous offer, and declining it with thanks, I am, on behalf of the trustees,

Yours, very respectfully,

ELIZABETH W. PERRY,

*President.*

At a meeting of stockholders, held March 8, 1881, for a permanent organization of the Cincinnati Museum Association, after the election of trustees, Messrs. Goshorn, Galbreath, and Tatum were appointed a committee to confer with the Women's Art Museum Association, and to report what steps should be taken with regard to their property, which they have offered to the Art Museum. In pursuance of a resolution of the Women's Art Museum Association, January 10, this year, and in accordance with a provision of its constitution, the trustees, on the 22nd of last month, submitted a schedule of its property, consisting of gifts and purchases, including the furniture of the rooms occupied by the Association in Exposition Building, together with a proposition to transfer them as a gift to the Cincinnati Museum. In response, the following notes were received:

CINCINNATI, *March 25, 1881.*

*Dear Mrs. Perry:*

Our board to-day accepted the gift of your Association, and empowered our committee to receive the objects and arrange for the proper care of them. We

shall be happy to meet you and your associates next Tuesday, at 11 A. M., when the transfer can be completed.

Yours truly,

A. T. GOSHORN.

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CINCINNATI, *March 25, 1881.*

*Mrs. A. F. Perry, President Women's Art Museum Association, Cincinnati:*

MADAM—I am instructed by the trustees of the Cincinnati Museum Association to acknowledge their receipt of the offer of your Association to transfer to them your collection of art objects, and your furniture, and also such articles as had been loaned to you, subject to the conditions imposed by their owners. The trustees have considered the offer, and accept it. They desire me to express to you and your associates their appreciation and gratitude for the good work you have done, and for the great help your efforts have afforded in securing the establishment of a permanent Art Museum.

Very respectfully,

JULIUS DEXTER,

*Secretary C. M. A.*

The transfer was completed on one of the last days of March, 1881, by the following formula:

The Museum Association of Cincinnati having signified its willingness to accept the articles mentioned in the above inventory, and to take immediate charge of the same, for the purposes of said Museum, the "Women's Art Museum Association," by the action

of its trustees, duly authorized, does hereby transfer and deliver said articles to the trustees of the Cincinnati Museum.

ELIZABETH W. PERRY,  
*President,*

ELIZABETH K. WHITMAN,  
*Treasurer,*

FRANCIS F. FORCE,  
*Vice-President.*

CAROLINE M. HULBERT,  
SUSAN L. WINSLOW.

OPENING TO THE PUBLIC OF THE TEMPORARY MUSEUM  
ROOMS BY THE TRUSTEES.

The Rooms of the "Cincinnati Museum Association" were on the evening of Feb. 10, 1882, opened for a view of the Lessing drawings and studies, by card invitation of the Trustees. For this occasion this "Association" prepared an illustration of pottery, including pieces from the Mound Builders; and the "Tucker China"—thought to show the second attempt to make porcelain in the United States, by Wm. Ellis Tucker, at Philadelphia, 1816-30. The exhibit was, however, chiefly devoted to the decorated work of Cincinnati; in the cases were found the earliest procurable specimens of decoration, overglaze on porcelain, done here in 1874-6; the first success in blue color underglaze, 1877; the first success in "Limoges" work, 1877; and representative pieces of the same through preceding years to date; the earliest underglaze color work in the "Bennet" style, 1878; representative specimens of the series of thirty inch vases made at Hamilton Road Pottery, 1879, and decorated by ladies of Cincinnati; the very interesting work in pate-sur-pate, relief and inlaid clays; incised work; the work of the Pottery Club of "Rockwood Pottery," then in the second year of its existence, and "Wheatley Pottery." The collection was made by purchase, gifts and loans, and showed an accomplishment that might well cause wonder and



admiration. Larger collections of Cincinnati pottery work had been shown, but none of so much historical interest, and none, as a whole, of so much elegance. The little stone China plate in underglaze blue color, of 1877, marked an era in the decoration of pottery in Cincinnati, the thought of which produced emotions in the minds of those who understood its importance.

In the course of the evening an announcement was made by the Trustees of an additional gift from Mr. Chas. W. West of a second sum of one hundred and fifty thousand dollars for the Museum! This was given as an "endowment fund," interest only to be used "for such purposes as the Board of Trustees may from time to time deem necessary to support and maintain the Museum, and to add to the property."

Fifth annual meeting held Feb. 24, 1882. The following Trustees and Officers were elected:

*Trustees.*

- MRS. AARON F. PERRY, (*ex-Officio*),  
 " JOHN T. PERRY,  
 " M. E. INGALLS,  
 " Q. A. KEITH,  
 " THEODORE STANWOOD,  
 " W. P. HULBERT,  
 " M. F. FORCE,  
 " H. C. WHITMAN,  
 " P. MALLON,  
 " FREDERICK G. HUNTINGTON,  
 " A. S. WINSLOW,  
 " JOHN SHILLITO.

*Officers.*

Mrs. AARON F. PERRY, *President.*

“ M. F. FORCE, *1st. Vice-president.*

“ P. MALLON, *2d.* “

“ H. C. WHITMAN, *Treasurer.*

Miss E. H. APPLETON, *Recording Secretary.*

“ JANE C. NEAVE, *Corresponding Secretary.*

From the Trustees Report to the Association the following extracts are taken :

“When the Organization of the Cincinnati Museum Association was perfected, and the Trustees had accepted our unimportant gift, it may have been supposed that our work was done. The Museum was assured. To the Building Fund is now added, thanks again to Mr. West, a generous endowment for its support.

“These great results should not lessen, but increase our interest.

“From the report of the Secretary, you have learned that a meeting was held to consider the future course of the Association. The departments of the Museum were not filled, and it seemed a pleasant idea that the women of Cincinnati should contribute to one of them. After careful consideration of the subject, the specialty of pottery was selected as one upon which the choice of a large number of women could be united.

“Such a collection of pottery as would creditably represent home work, was made for the occasion of the opening of the Museum on Feb. 10, 1882. . . . If the interest of the ladies should carry them beyond this accomplishment, an historic representation of the

pottery' art of other nations presents a subject worthy of our careful study, and will require the devotion of time and means. This department will be an important one in the Museum, and will undoubtedly in time be filled; but whether by the women of Cincinnati, will depend upon the interest we shall bring to bear upon it."

*Cincinnati, April 3, 1882.*

*Dear Mrs. Perry:*

I was very sorry not to be at the Association meeting on Monday—one particular reason being that I had an axe to grind.

The two Riefstahl drawings are so fine, and one so *very remarkable*, that I was anxious to speak to the ladies about them, hoping they might help me to dispose of them. I am determined if possible to get one bought by some private individual for the Museum. It contains many figures, and over seventy faces, each perfectly characteristic. Mr. Longworth thinks it quite worthy of a place in the Museum, and advised me to get some one to buy it for that purpose. Now, before I write invitations to persons to come and see it, I want to find out who would buy for the Museum, as I should not like to have it bagged for somebody's dark parlor instead. I wish you and Miss Appleton could see it, and help me to my object.

I am yours sincerely,

C. A. PLIMPTON.

These exquisite drawings were both secured for the Museum, purchased and given by Mr. Joseph Longworth.

The sixth annual meeting of the Association, held Jan. 9, 1883, resulted in the following election :

*Trustees.*

- Mrs. AARON F. PERRY (*ex-officio*),  
 “ JOHN SHILLITO,  
 “ M. E. INGALLS,  
 “ Q. A. KEITH,  
 “ A. S. WINSLOW,  
 “ M. F. FORCE,  
 “ H. C. WHITMAN,  
 “ F. G. HUNTINGTON,  
 “ THEODORE STANWOOD,  
 “ L. B. HARRISON,  
 “ O. J. WILSON,  
 “ LOUISE N. ANDERSON.

*Officers.*

- Mrs. AARON F. PERRY, *President.*  
 “ M. F. FORCE, *1st Vice-President.*  
 “ FRED. G. HUNTINGTON, *2d* “  
 “ H. C. WHITMAN, *Treasurer.*  
 Miss E. H. APPLETON, *Recording Secretary.*  
 “ JANE C. NEAVE, *Corresponding Secretary.*

After the election, the Secretary, Miss Appleton, read her report, in which she gave a list of the gifts, purchases, and loans, which the Association transferred to the Cincinnati Museum Association, as “a better endowed and more useful organization for an Art Museum.”

“Since the transfer, the work of the Association has been restricted to the collection of an historical se-

ries of the pottery of the United States, which, as obtained, has been passed over to the Museum Association."

In January, 1883, the attention of the Association was called, by the trustees of the museum, to a collection of lace, which they were invited to purchase for the museum. The collection had been prepared through the instrumentality of Sir Philip Cunliffe Owen. A descriptive catalogue had been received, which comprised one hundred and twenty sorts, or numbers, including Italian of the fifteenth, sixteenth, and seventeenth centuries' work, among which were "rose point," "flat venise point," "point de neige," "Genoese" laces, and other varieties; Spanish of the seventeenth century; Belgian, including Mechlin and Brussels, of the seventeenth century; Flemish of the eighteenth century; Dutch of the eighteenth century; French of the period of Louis XV; "point d'Alencon;" "Valenciennes" of the eighteenth century, and others too numerous for mention here.

An Association meeting was held January 27, 1883, and the subject carefully considered.

To make the purchase would divert the funds from the specialty to which they had been set apart: but lace, as well as pottery, is attractive to the tastes of women, and to take it was a temptation.

Its value and merit as a collection had the indorsement of the director of the South Kensington Museum, whose knowledge and judgment ought to be unquestionable in such a matter, and the ladies felt that they could have no better guarantee in any case

of a purchase. The only question seemed to be, whether the money now in the treasury should be used, or whether a special fund should be raised for the purpose. It was, however, without much discussion, decided to devote the means on hand, and to make the purchase for the museum.

General Goshorn was present at the opening of the meeting, and recommended the purchase on behalf of the museum trustees. He also stated that a very valuable collection of textiles, sent to the trustees on approbation, will be opened to the public early in February.

The letter given below is *a propos* of the subject :

*South Kensington Museum, June 9, 1883.*

Mrs. ELIZABETH W. PERRY,

*Pres't Women's Art Museum Association,*

*Cincinnati, U. S. A.:*

I have received from Mr. Goshorn the draft for £262 3s., in payment for the collection of lace which I had the honor and pleasure to secure for the new museum of Cincinnati.

Allow me herewith to tender you, as the president of the Women's Art Museum Association, my sincerest congratulations on this acquisition of a collection well worthy a place in your new museum.

The collection of textiles is now probably being exhibited there, and your Association, and the people of Cincinnati, generally, will have had an opportunity of judging for themselves of the high value of this collection, especially at a time when such specimens are becoming more rare and more expensive every day.

Trusting that the lovers of art in Cincinnati will

not let slip this opportunity to greatly enrich their museum at very moderate cost,

Believe me, my dear madam,

Sincerely yours,

PHILIP CUNLIFFE OWEN.

The succeeding letter shows that opportunities for making purchases for the museum were not wanting :

*South Kensington Museum, July 27, 1883.*

TO THE PRES'T OF THE LADIES' ART MUS. ASSOCIATION :

*Dear Madam*—I have requested my esteemed friend, the director of the Cincinnati Museum Association, to consult with you with reference to a special collection which has taken years to make, and which is specially applicable to women's work.

From the description of this collection, which is given briefly in the accompanying translation of a letter from M. Fulgence, you will observe the nature of the collection. This will be found explained more in detail in the list.

M'me Fulgence, who is a remarkable expert in all these matters, has for many years past accompanied her husband in all parts of Europe, and after three years this remarkable and instructive collection was prepared.

As M. Fulgence explains, each specimen is mounted on a uniform-sized board, covered with black cotton velvet and labeled. It is calculated to give examples of needle-work, and of that needle-work of the past now being brought into fashion. Indeed, Messrs. Worth, of Paris, wished to acquire this collection.

It is more than five years since that I advised M.

Fulgence, and M'me Fulgence, to turn their attention to forming with method a chronological series of art needle-work, as illustrated by choice and rare specimens of work. This collection comes specially under your part of the great art industrial work which is being so energetically carried on, and with such marked success, in your city.

I remain, dear madame,  
 Very faithfully yours,  
 PHILIP CUNLIFFE OWEN.

To this the following reply was sent :

*Petoskey, Michigan, August 26, 1883.*

Sir PHILIP CUNLIFFE OWEN,

*Director South Kensington Museum, London:*

*Dear Sir*—Your favor of July 27th, addressed to me under cover to General Goshorn, in which you recommend to the attention of the "Women's Art Museum Association of Cincinnati" the collection of artistic needle-work made by M. and M'me Fulgence, has been forwarded to me at this place.

I have examined the catalogue of the collection, and do not doubt that it would prove an interesting and valuable addition to the Cincinnati Museum.

The nature of the collection is, however, foreign to the specialty to which we have resolved to devote our future efforts in reference to the museum, and I am, therefore, obliged, on behalf of the Association, to say that we are unable to consider the question of its purchase. With great respect, yours,

ELIZABETH W. PERRY, *President.*



The seventh annual meeting of the Association was held March 18, 1884, when the board of trustees and officers of 1883 were re-elected.

From the Report of Trustees the following is taken:

. . . "No efforts have been made to increase the funds of the Association beyond the annual membership dues. The purchase of the collection of lace was the only one of much importance in amount. The purchasing committee have added to the collection of the pottery of the United States a few representative pieces of 1883. . . .

"Within a few days we have placed in the museum fifty-two pieces of Etruscan pottery. This valuable and interesting collection came from Signor Augusto Castellani, of Rome, and is the fulfillment of an offered gift from him to Mrs. O. J. Wilson, one of our trustees, made several years ago during a visit of Mrs. Wilson to Rome, and intended for the future Museum of Cincinnati. The collection is varied and representative in character, comprising examples of most of the well-known articles and shapes made and used by these ancient people. The gift is important and interesting in its nature, and derives additional value and authority from the distinguished source whence it comes. With the gift of Signor Castellani came a section of Mosaic pavement, dug from the ruins of the Roman Campagna, from Mr. Dwight Benton.

"The trustees recommend an adherence, during the coming year to the policy adopted by the Association of devoting its current means to increase the museum collection of pottery, including tiles, of our own country. In their judgment, the collection should be made as broad and representative of this growing industry in

the United States as can be conveniently done. It is only by securing examples of current work that an historic collection can be easily secured.

“They also recommend that the ultimate object which the Association has had in view (the placing in the museum by the women of Cincinnati a collection of foreign pottery) be still further deferred till circumstances shall seem to favor, more than at present, an effort to raise so large a sum of money as will be necessary for that purpose.”

Annual meeting of Association in the museum rooms, Exposition building, January 12, 1885. Trustees and officers for 1885 :

*Trustees.*

Mrs. AARON F. PERRY (*ex-officio*).

“ A. S. WINSLOW,

“ M. F. FORCE,

“ THEO. STANWOOD,

“ H. C. WHITMAN,

“ FRED. G. HUNTINGTON,

“ W. P. HULBERT,

“ JOHN SHILLITO,

“ Q. A. KEITH,

“ O. J. WILSON,

“ M. E. INGALLS,

“ LOUISE N. ANDERSON,

*Officers.*

Mrs. AARON F. PERRY, *President.*

“ M. F. FORCE, *1st Vice-President.*

“ FRED. G. HUNTINGTON, *2d Vice-Pres't.*

“ H. C. WHITMAN, *Treasurer.*

Miss ELIZABETH H. APPLETON, *Secretary.*

“ JANE C. NEAVE, *Corresponding Secretary.*

During the summer of 1885 it was intimated to the Association that an *exchange* might be effected, by which a representation of the pottery of the Pueblo Indians could be secured from the United States National Museum at Washington, for the museum in Cincinnati, for an equivalent in Cincinnati decorative pottery. It was understood that the pottery from Cincinnati should represent, not the work of amateurs, but of an established pottery. The committee on purchase selected about fifty dollars worth of representative pieces of "Rookwood," for which were sent us in exchange an extremely well selected representation (thirty-two pieces) from the Pueblos of Zuni, Moqui, and Acoma; the Santa Clara Indians, and the Indians of Chiriqui, near Panama. These pieces were at once offered to and accepted by the museum.

Annual meeting of Association, January 11, 1886.  
Trustees and officers for the year :

*Trustees.*

- Mrs. AARON F. PERRY (*ex-officio*),  
" A. S. WINSLOW,  
" M. F. FORCE,  
" THEO. STANWOOD,  
" H. C. WHITMAN,  
" FRED. G. HUNTINGTON,  
" O. J. WILSON,

Mrs. LOUISE N. ANDERSON,  
 “ W. P. HULBERT,  
 “ JOHN SHILLITO,  
 “ M. E. INGALLS,  
 “ W. W. SEELY.

*Officers.*

Mrs. AARON F. PERRY, *President.*  
 “ M. F. FORCE, *1st Vice-President.*  
 “ F. G. HUNTINGTON, *2d Vice-President.*  
 “ H. C. WHITMAN, *Treasurer.*  
 Miss ELIZABETH G. APPLETON, *Secretary.*  
 “ JANE C. NEAVE, *Corresponding Secretary.*

At a meeting of trustees, January 4, 1886, it was unanimously *Resolved*, on motion of Mrs. O. J. Wilson, “ that it will be pleasant to us to send to Signor Augusto Castellani, as a token of kind and grateful remembrance, a specimen of the decorated pottery of Cincinnati.”

The committee on purchases was authorized to make a selection, and carry out the intentions of the meeting. The following letters were written by Mrs. Perry of the purchase committee, in reference to the matter :

238 Mt. Auburn, Cincinnati, March 8, 1886.

Hon. JOHN B. STALLO,

*American Minister at Rome :*

*Dear Sir*—I hope the favor I have to ask may prove an agreeable one to you, and that I am not over-step-

ping the bounds of propriety in the request I have to make.

The circumstances of the case are briefly the following: About two years ago Signor Augusto Castellani of Rome, sent, through the Association which I represent in writing you, a valuable and interesting collection of fifty-two pieces of ancient pottery—Etruscan—as a gift to the Cincinnati Museum; a most graceful act, proceeding apparently from a purely beneficent and generous motive.

At a recent meeting of the trustees of our Association, we resolved that it would be pleasant to us to send to Signor C. a specimen of Cincinnati pottery as a token of pleasant and grateful remembrance. A selection has been made, of "Rookwood" pottery, and we have arranged to send the package, containing three pieces, through Adams' Express, from here.

In considering the matter, it occurs to us, that this illustration of the decorative pottery from our city would have an added dignity and value, in the eyes of the recipient, if it should come to him under the auspices of the American Minister, and we hope for your sympathy in our wish to make the little gift as agreeable to him as may be. In this view, we have taken the liberty of addressing the package to you. In my letter to Signor C. I shall advise him of this fact. If you will kindly have him notified of its arrival at Rome, you will confer a favor upon us.

I do not know whether you have felt much interest in the beginning of the new industry of decorative pottery in the United States. I may say—between ourselves as Cincinnatians—that I believe there is as much originality and character in the pieces we send,

as may be found in the work of any of the European nations at this time, in the same line of work—that is, in common clay, decorated under the glaze—and that in mechanical perfection and glaze, they also bear a favorable comparison. The industry is of course in its infancy, and we have much to learn. The three pieces are all of Ohio clay; two of them of the fine-grained red clay of this valley; and as the decorators, Miss Laura Fry and Mr. Valentine, had their training in the School of Design of Cincinnati, they are representative of purely home work.

We commend them to your and Miss Stallo's kind consideration, hoping their introduction at Rome, under the shield of your official courtesy, may not prove otherwise than interesting to you.

The committee will prepay all transportation charges. We can not learn of any *duties* to be paid. If it should prove otherwise, however, or if charges which we can not foresee should accrue, we will promptly remit the amount, if you will kindly have us notified of it.

Mr. Perry unites with me in very cordial regards to you and Mrs. Stallo, and your daughter.

Very respectfully yours,

ELIZABETH W. PERRY.

*Cincinnati, Ohio, U. S. A.*

238 Mt. Auburn, March 8, 1886.

Signor AUGUSTO CASTELLANI,

*Piazza di Fontana di Trevi, Rome:*

*Dear Sir*—At a recent meeting of the trustees of the "Women's Art Museum Association of Cincinnati," it was, on motion of Mrs. O. J. Wilson, unani-

mously *Resolved*, "that it would be pleasant to us to send to Signor Augusto Castellani of Rome, as a token of kind and grateful remembrance, a specimen of the decorated pottery of Cincinnati."

It gives me great pleasure, dear sir, to announce to you that a selection has been made, and that the package will be at once sent, addressed to Hon. John B. Stallo (of this city), American Minister to Rome, who will kindly notify you of its arrival.

The two pieces selected are of the fine-grained red clay of the Ohio Valley: the distinctive name given to the leading decorative characteristics of the larger piece—"Tiger-eye"—was suggested by its fancied resemblance to the changing lights of the stone of that name.

The flower of the smaller piece is a spray of the *golden-rod*, one of the most common of our wild plants, which grows and blooms in great luxuriance from Maine to Florida. Its brilliant color, and graceful, plumey spikes, make it an universal favorite—and perhaps no plant can be considered more purely national.

The decorators of these pieces, both engaged at the pottery, were pupils of the School of Design of Cincinnati.

It may be said the practice of decorating pottery has only existed in this country about ten or twelve years: the first results were shown at the Centennial Exposition, in 1876, from various parts of the country—more largely, perhaps, from Cincinnati than elsewhere—but all the work of untrained hands—and all overglaze painting on European porcelain. This was soon followed in Cincinnati, and elsewhere, probably,



by the more difficult and more ambitious attempt at underglaze color on our common clays.

At the risk of extending my letter unduly, I am tempted here to add the interesting fact, that the work in decorative pottery in Cincinnati, is wholly owing to the impulse given by the taste and energy of a few ladies. When they entered upon it, some twelve years ago, absolutely nothing was known of the use of vitrifiable colors; and there were no facilities for firing their experiments, except the kilns of the makers of stone china-ware.

In 1879, Mrs. Maria Longworth Nichols, and Miss McLaughlin, paid for the building of an overglaze and an underglaze kiln, respectively, at one of our common potteries.

An increasing knowledge of the beauty of the clays of this part of the country for ornamental uses, together with the generally increasing taste for decorative pottery, soon caused Mrs. Nichols to feel the need of larger facilities, and led to the establishment, in 1880, of her pottery, "Rookwood," where these pieces were made.

We ask your acceptance, dear sir, of these little specimens, representative of this early industry here—in no sense as a return for your liberal and graceful gift through us to the Cincinnati Museum, but in the thought that your tastes might naturally incline you to feel an interest in the early effort of the youngest of the nations in decorative pottery.

By order of the board.

Very respectfully yours,

ELIZABETH W. PERRY, *President.*

P. S. A third piece, with cover, has been added to the package by Mrs. O. J. Wilson, of which she desires me to ask your acceptance, with her compliments.

E. W. P.

*Rome, April 20, 1886.*

Mrs. AARON F. PERRY :

*Dear Madam*—I have this hour received from the United States minister, in Italy, the three very beautiful vases which you, in the name of the trustees of the "Women's Art Museum Association of Cincinnati," so courteously have presented to me.

Without flattery I can frankly say to you, that I have found worthy of every encomium, these artistic experiments of your young nation; feeling them to be an earnest of the assured future which they promise in the development of your valuable institution.

I beg then to present to the trustees, through their worthy president, my warmest acknowledgments, together with my very sincere congratulations.

I have the honor to subscribe myself, always,

Your obliged,

AUGUSTO CASTELLANI.

LEGATION OF THE UNITED STATES OF AMERICA, }  
ROME, *April 29, 1886.* }

DEAR MRS. PERRY:—Your letter advising me of the shipment of the Rookwood pottery, destined for Mr. Castellani, reached me some time ago, but I deferred answering it in the hope that in a few days I should be able to announce the arrival of the package. Unfortunately it has been delayed on the road a long

while, so that your letter has remained unanswered nearly two months.

Mr. Castellani (to whom I forwarded the box at once, without opening it) writes me that he is both charmed and surprised at the beauty of the articles sent him, and that he has made his acknowledgments in a letter addressed directly to yourself.

It is hardly necessary to say that the opportunity to render some slight service to your Association, and to yourself, has afforded me very great pleasure.

Begging you to present my best compliments to the ladies of your Association, and to remember me kindly to Mr. Perry and the other members of your family, not forgetting Dr. Forchheimer, I have the honor to be,

Very truly,

Your obedient servant,

JOHN B. STALLO.

During a visit of Prof. Edward S. Morse to the city, he accepted an invitation from the Association to deliver a lecture, under their auspices, upon the "Manners and Customs of the Japanese." The lecture was given to a good audience, by whom it was enjoyed, on the afternoon of March 13, 1886, at the Odeon.

In the spring of 1886, the correspondence here given led to the transfer, to the Cincinnati Museum, of a Rembrandt painting, and a Sevres cup and saucer, from Mr. A. Gunnison.

238 Mt. Auburn, March, 1886.

MR. A. GUNNISON:

*Dear Sir*—The approaching completion of the Museum Building, and arrangement of the collections,



suggest to me that I may speak to you in reference to the Rembrandt picture, and Sevres cup and saucer, which, in 1878, at the close of the Loan Exhibition, you were so generous as to say you would give to the future museum (there was no museum then, and nothing in that direction except our Association) when a permanent and suitable place was provided. Your gift was to be made to the future institution through the "Women's Art Museum Association."

In the interval of eight years which has elapsed, our interest in the matter has not diminished; but you may have changed your views in reference to the disposal of these valuable and interesting objects. My note is one of inquiry: I need only say that, if you remain of the same mind, we shall be glad to receive, and transfer them to the museum.

Yours, very respectfully,

ELIZABETH W. PERRY, *President.*

*Cincinnati, March 16, 1886.*

Mrs. AARON F. PERRY,

*Pres't Women's Art Museum Assoc. of Cincinnati:*

*My Dear Madam*—The articles presented by me to your Association some years ago are now ready to be delivered on your present order to the "Art Museum Association;" the same having, by your desire, been held by me awaiting the completion of the new building.

They are,

1st, *Portrait of Utenbogardus*, by Rembrandt, painted in 1635—signed and dated.

2d, *Cup and Saucer*, made at Sevres for Louis XVI, and from his household.

The presumed importance of these works may appropriately call for some descriptions and grounds for the claim of originality; but, while I am abundantly convinced by my own knowledge and investigation, coupled with the evidence imparted by the works themselves, it is not so easy to impart that confidence, perhaps, to others.

The picture was purchased in Geneva, Switzerland, in 1878, by myself, more upon its merits than from a belief in the record of its authenticity, although quite clearly shown to have been for many years in the Royal gallery at Amsterdam, and its present ownership fully accounted for; this statement being confirmed by an early catalogue in German, covering all known works of Rembrandt.

Later, having it in Paris, through the interposition of the proper authorities it was submitted for examination to the proper committee of the "Academy of Art," by whom it was unqualifiedly pronounced to be original, and of the value of — francs. The subject was for many years receiver-general of the states of Holland, and a lifelong friend of Rembrandt. The frame seems to be, as it is claimed to be, contemporary.

The cup and saucer are of the best period of the Imperial works at Sevres, and evidence the sumptuous taste of the court and times of Louis XVI—these two pieces, alone, containing one hundred and ninety-three gems of great purity and beauty, including turquoises, rubies, and opals. I procured them from the agent of a nobleman, at Chester, England, who exhibited satis-

factory evidence of their having been directly procured from the royal custodian at Paris, and their retention as souvenirs for all these years.

Very truly,

A. GUNNISON.

Amount of purchases made by the Association for the Museum,	\$2,321 79
Amount of gifts to the Association, transferred to the Museum,	6,396 10
Total,	<u>\$8,717 89</u>

Estimates of values in the case of gifts, were made generally from the valuation of the givers: in a few cases from the valuation of experts. In the case of books, from the price list of Robert Clarke & Co. Of purchases, in accordance with the bills of purchase:

The purchases made by the Association for the Museum—excepting the collection of lace—have been of the decorated pottery of the United States, including tiles—but more especially of the pottery made at Cincinnati—of which a consecutive representation from 1874-5 to 1886 has been secured.

The gifts made through us to the Museum have been mainly of pottery—but some miscellaneous articles have been given.

An Accession Catalogue has been kept by the Secretary, with an accurate list of objects purchased by the Association, and of gifts or loans made through it, with a description and statement of values: this, with official papers, files of letters, minutes, etc., is

deposited in the library of the Historical and Philo-  
sophical Society of Ohio, 115 West Eighth street,  
Cincinnati.

Report of the Treasurer of the Women's Art Mu-  
seum Association from the formation to the close—  
1877-1886:

*Receipts.*

*Dr.*

To Fund from Women's Centennial Association.....	\$ 384 22
“ Membership Fees.....	2,680 00
“ Donations for Decorative Art Rooms..	1,612 00
“ Premium and Interest on Bonds.....	481 08
“ Receipts from Loan Exposition.....	3,161 38
“ Miscellaneous Sources.....	686 42
Total.....	\$9,005 10

*Disbursements.*

*Cr.*

By Salaries of Teachers in Art and in Decorative Work.....	\$1,448 24
“ Wages of Custodian and Janitor.....	601 45
“ Rents, Heating and Lighting Rooms.....	852 32
“ House Furnishing.....	560 07
“ Expenses of Reception.....	552 09
“ Printing, Advertising, and Stationery.....	2,446 44
“ Purchase of Lace for the Cincinnati Museum...	1,270 11
“ “ “ Pottery for Cincinnati Museum.....	872 51
“ Miscellaneous Expenses.....	100 52
“ Balance in Hand.....	301 35
Total.....	\$9,005 10

Respectfully submitted,

ELIZABETH K. WHITMAN,

APRIL 15, 1886.

*Treasurer.*

Audited and found correct.

GEORGIANNA L. HOWE,

MEHITABLE COPPENHAGEN WILSON.

While these pages are in press, the Museum building was, on Monday afternoon, May 17, 1886, publicly dedicated to its distinctive uses, and its collections thrown open to the public.

The years of the corporate life of the institution may be counted on the fingers of one's hand—each in turn marking a substantial step in advance. To the gifts of Mr. Charles W. West, for building and endowment, have been added the popular subscriptions of citizens, the transfer of the School of Design to the Museum—of which it is the natural supplement—the endowment of the school by the heirs of Mr. Joseph Longworth, the endowment fund of the Museum by Mr. Reuben R. Springer, and lastly comes from Mr. David Sinton the means which provides, alongside the Museum building in Eden Park, a new building for the School of Design.



MEMBERS OF THE WOMEN'S  
ART MUSEUM ASSOCIATION OF CINCINNATI,

APRIL 1877 TO APRIL 1886.

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