

Banvard, John, 1815-1891

Rea, Marjorie
"Three miles of canvas".

In

Ford Times, vol. 41, no. 5, May 1949,
p.32

BANVARD, THE SELF-TAUGHT ARTIST.

One of our exchange papers contains the following notice of Banvard, the self-taught artist, who has executed the gigantic work of a panorama view of the Mississippi on sheets of canvass three miles in length:

There was a young lad of fifteen, a fatherless, moneyless youth, to whom there came a very extraordinary idea, as he was floating for the first time down the Mississippi. He had read in some foreign journal that America could boast the ~~most picturesque and magnificent scenery in the world~~, but that she had not yet produced an artist capable of delineating it. On this thought he pondered, and pondered, till his brain began to whirl; and as he glided along the shores of the stupendous river, gazing around him with wonder and delight, the boy resolved within himself that he would take away the reproach from his country—that he would paint the beauties and sublimities of his native land.

Some years passed away, and still John Banvard, for that was his name, dreamed of being a painter. What he was in his waking moments we do not know—probably a mechanic; but, at all events he found time to turn over and over again the great thought that haunted him, till at length, before he had yet attained his twenty-first year, it assumed a distinct and tangible shape in his mind, and he devoted himself to its realization. There mingled no idea of profit with his ambition, and, indeed, strange to say, we can learn nothing of any aspirations he may have felt after artistic excellence. His grand object, as he himself informs us, was to falsify the assertion that America had 'no artists commensurate with the grandeur and extent of her scenery,' and to accomplish this by producing *the largest painting in the world*.

John Banvard was born in N. York and 'raised in Kentucky;' but he had no patrons either among the rich merchants of the one, or the wild enthusiasts of the other, whose name has become a synonyme for all that is good, bad, and ridiculous in the American character. He was self-taught and self-dependant; and when he determined to paint a picture of the shores of the Mississippi which should be as superior to all others in point of size as that prodigious river is to the streamlets of Europe, he was obliged to betake himself for sometime to trading and boating upon the mighty stream, in order to raise funds for the purchase of materials. But this was at length accomplished and the work begun. His first task was to make the necessary drawing, and in executing this he spent four hundred days in the manner thus described by himself:—

For this purpose he had to travel thousands of miles alone in an open skiff, crossing the rapid streams, in many places two miles in breadth, to select proper points of sight from which to take his sketches; his hands became hardened with constantly plying the oar, and his skin as tawny as ~~an Indian's~~ from exposure to the rays of the sun and the vicissitudes of the weather. He would be two weeks together without speaking to a human being, having no other company than his rifle, which furnished him with his meat from the game of the woods or the fowls of the river.—When the sun began to sink behind the lofty bluffs and evening to approach, he would select some secluded sandy cove, overshadowed by the lofty cotton wood, draw out his skiff from the water, and repair to the woods to hunt his supper. Having killed his game, he would return, dress, cook, and from some fallen log would eat it with his biscuit, with no other beverage than the wholesome water of the noble river that glided by him. Having finished his lonely meal he would roll himself in his blanket, creep under his frail skiff, which he turned over to shield him from the night dews and with portfolios of drawings for his pillow, and the sand of the bar for his bed, would sleep soundly till the morning, when he would arise from his lowly couch, eat his breakfast before the rays of the rising sun had dispersed the humid mist from the surface of the river, and then start fresh to his task again.

When the preparatory drawings were completed, he erected a building at Louisville in Kentucky, where he at length commenced his picture which was to be a panorama of the Mississippi, painted on canvass *three miles long*; and it is noted with justifiable pride, that this proved to be a home production throughout, the cotton being grown in one of the southern States, and the fabric spun and woven by the factory girls of Lowell. What the picture is as a work of art we shall probably have an opportunity of ascertaining personally, as it is understood to be Mr. Banvard's intention to exhibit it in England, but in the meantime we must be satisfied to know

Cist's Advertiser
Nov. 16, 1847

that it receives the warmest eulogiums from the most distinguished of his own countrymen, and a testimony in favor of its correctness from the principal captains and pilots of the Mississippi.—At a meeting in Boston in April last, Governor Briggs, Governor of Massachusetts, who was in the chair, talked of it with enthusiasm as 'a wonderful and extraordinary production;' and Mr. Calhoun, president of the Senate, moved a series of resolutions expressive of their 'high admiration of the boldness and originality of the conception, and of the indefatigable perseverance of the young and talented artist in the execution of his Herculean work, and these being warmly seconded by Mr. Bradbury, Speaker of the House of Representatives, were carried unanimously."

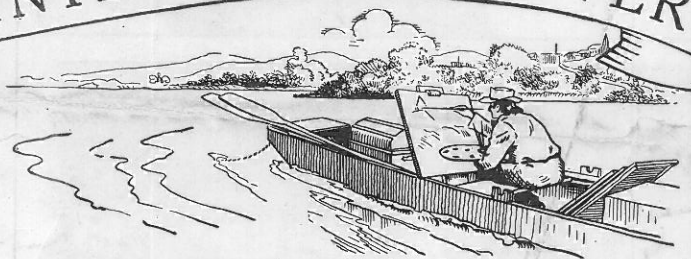


John Banvard, a descendant of the family of Ben Verdes, French refugees, was born in New York City in 1815. In 1836 he went to New Harmony, Indiana, and with several young artists assembled an exhibition of paintings which they placed upon a flatboat, suitably remodelled as a floating art gallery.

Then began their journey down the Wabash in the first "show boat," their plan being to drift down the Ohio and Mississippi to New Orleans, stopping at various towns to exhibit their art.

Reaching New Orleans, Banvard sold his interest in the project and began to make his preparations for the execution of his famous panorama of the Mississippi River, the largest painting in the world. It is said to have been three miles long, showing in faithful detail the entire shore from the mouth of the Missouri to the Gulf of Mexico, a distance of 1200 miles.

His sketches were made from a small boat and consumed 400 days in their making. He then erected a huge wooden studio in Louisville, Kentucky, where he transferred his



work to canvas, the completed painting being rolled upon upright cylinders.

On the opening night of the exhibit not a single person attended; but nothing daunted, he sallied forth the next morning handing out free tickets to river boatmen and their families. On that night the house was packed. Subsequently, 400,000 Americans paid to view the monstrous painting and, in Boston, railroads ran special trains bringing New Englanders from points one hundred miles distant and pouring \$50,000 into Banvard's purse. In 1849 he took his panorama to Europe where 600,000 Britons attended the exhibition after Queen Victoria had praised it at a private showing in Windsor Castle. After travelling for a quarter of a century, Banvard settled at Cold Spring Harbor, Long Island, where he built a magnificent palace which he named "Glenada." He died on May 16, 1891.

The Way of Money

DOESN'T MAKE YOU RICH

sure way to fatten your pocket-book is to wad money up in bunches. But *folded* bills buy just as much... and are lots less bulky! Elementary? Certainly! And for just that same reason Kotex sanitary napkins are *less bulky* than pads made with loose, wadded fillers! Kotex is made in *soft folds*! Naturally this *folded* center makes Kotex *less bulky*... less apt to chafe.



Snap your fingers at worry! For safety's sake, an *improved* new type of moisture-resistant material is now placed between the soft folds of every Kotex pad... And that's not all! Kotex has flat, form-fitting ends that never show... never make ugly bulges... the way napkins with thick, stubby ends so often do!



Kotex* comes in three sizes, too! Unlike most napkins, Kotex comes in *three* different sizes — *Super* — *Regular* — *Junior*. (So you may vary the size pad to suit different days' needs.) All 3 sizes of Kotex have soft, folded centers... flat, tapered ends... and moisture-resistant "safety panels". And *all 3 sizes sell for the*



Terrace at "Windy Poplars," home of Dr. and Mrs. L. MacLachlan, Ottawa, Canada



Home of Mr. and Mrs. William Howard Cone, Monroe, Conn.

Home of Mrs. W. H. Lyons, Stockton, California

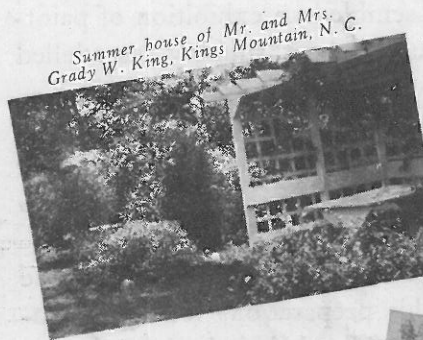
Home of Mrs. W. M. Greisinger, Troy, Ohio



Center: Pool of Mr. and Mrs. R. J. Drake, Cleveland, Ohio

CONTENTS, Continued from page 4

Philadelphia Remodeling	Corrie J. Cloyes	45
A Change Worth Making	Betty Dunham	46
A Woodpecker Door Knocker	Dale Van Horn	46
We Build a Garden House	Jessie M. Newlon	46
A Big Improvement for 75 Cents	Eleanor B. Green	47
The Melvin Welkes Destroy Our Cover For Melvin Welke, Jr!		47
We Added This Playhouse by Raft and Trailer!	Lois L. Gates	48
Rain on the Windowpane	Dorothy Hammer	48
Something Out of Nothing!	Myla Swan	48
We Bathe in a Barnyard!	Claire W. Callahan	49
Slat Awnings	Dale Van Horn	49
So Easy to Make	Sara Emerson	50
An Outdoor Bed That Disappears!	Polly Merriman	50
Back-Yard Studio of Miss Nell S. Hawthorne		50
Step by Step on 3 Acres	Mrs. G. H. Williamson	50
Doing Doggies	Bernice Oehler	51
Home-Made Fun	Warren E. Schmidt	52
To Help You Through the Summer		55
Outdoor Needs		67



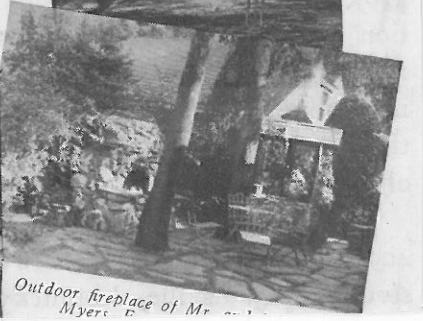
Summer house of Mr. and Mrs. Grady W. King, Kings Mountain, N. C.



"Holly Acres," home of Mr. and Mrs. D. C. Wray, Rock Hall, Md.



Garden of Mrs. K. Naegler, New York City, N. Y.



Outdoor fireplace of Mr. Myers

KEN

THE INSIDER'S WORLD

EDITORIAL OFFICE
366 MADISON AVE.
NEW YORK

JUN 9 1938
June 8, 1938
aww
July 5 1938

Kentucky State Historical Society
Louisville, Kentucky

Gentlemen:

We are planning the publication of an article about John Banvard, 19th century American painter, and are eager to obtain for reproduction a copy of a picture he painted which may be in your hands.

Banvard is chiefly known for having painted the largest picture in the world, one measuring three miles and called, "The Panorama of the Mississippi." Perhaps you have a print of a section of this work, and if so, may we have your permission to borrow and reproduce it? If not, perhaps you are able to advise us where it can be obtained.

Sincerely yours,

Kermit Kahn
Kermit Kahn

KK f

John Banvard - artist

July 5, 1938

Mr. Kermit Kahn,
Ken,
366 Madison Ave.,
New York.

Dear Mr. Kahn:

I am sorry that we can give you no help on your request of June 8th. We do not have even a section of "The Panorama of the Mississippi" by Banvard, unless it is printed in some book, for of course we have not gone through the illustrations in all our books on the Mississippi and Mississippi Valley.

We do have "The Illustrated Mississippi Valley with 80 hand-coloured plates from the Falls of St. Anthony to the Gulf of Mexico, a distance of about 2,300 miles. Illustrated with a Series of 80 Original views painted on the spot. By H. Lewis, a Landscape Painter of St. Louis, Mo. Together with a Historical and Geographical Description of the Country, and a Particular Dissertation upon the Indian Tribes Inhabiting the Upper Mississippi." This is in German, and at first I had hopes it might contain those pictures but I was disappointed. Mr. Rothert has written in pencil in this book "See "Henry Lewis and his Mammoth Panorama of the Mississippi River" by Monas N. Squires, in The Missouri Historical Review, Vol. 27. No. 3, April 1933, Pages 244-256. You no doubt have seen this.

Yours very truly,

Ludie J. Kinkead, Curator

Etching or steel engraving:

Banvard

of the 16 1/4" X 22 1/2"

Mississippi

signed by artist:

Dougnier (?) 1849. London

M & N. Harhart, Lith Printers
London

small file
Banvard, John

September 11, 1957

Mr. J. Earl Arrington
89-29 138th Street
Hollic 23, New York

Dear Mr. Arrington:

Since writing you a few days ago in regard to the Banvard Panarama, Mrs. Cullen, our curator, has advised me that she has just found an etching or steele engraving $16\frac{1}{2}$ " x $22\frac{1}{2}$ " of Banvard on the Mississippi.

It is signed by the artist which looks like "Bougnier 1849, London. M. & N. Harhart, Lith. Printers, London."

We thought perhaps you might be interested in knowing we have this engraving.

With kindest regards, I am

Cordially yours,

Richard H. Hill
Secretary

RHH:td

89-29 188th Street,
Hollis 23, New York
September 14, 1957

Mrs. Dorothy Thomas Cullen, Curator
The Filson Club
118 West Breckinridge Street,
Louisville 3, Kentucky

Dear Mrs. Cullen:

Mr. Hill has just informed me of your recent discovery of an engraving of Banvard on the Mississippi River, signed by Bognier, London, 1849, and 16 1/2 X 22 1/2 inches in size.

I have located several illustrations of Banvard's panoramas, but am not certain that I have seen your engraving. Would you have a negative photostat made of it, so I can make comparisons. You can reduce it about half size. That will serve my purpose, and if it is new then a positive can be made here in New York.

Would you also send me what information you may have about the engraving?

You can let me know the charge. Thanking you for this service, and for your help when I was in the library last year. I am,

Sincerely yours,

J. Earl Arrington
J. Earl Arrington

JEA/a

*Pending
Banvard, John
See A miss.*

September 30, 1957

Mr. J. Earl Arrington
89-29 188th Street,
Hollis 23, New York

Dear Mr. Arrington:

In your letter of September 14 you asked me to have a negative photostat made of the engraving of Banvard. I am sorry for the delay, but we have to send our material to a commercial firm and I try to wait until there are several items to send.

This morning I sent the picture to have the copy made for you, by the George Marr Company. They will mail the photostat and the bill direct to you. We would appreciate it if you would take care of the bill as soon as possible, since they do not like to carry small amounts on their books. Twice lately we have had trouble about bills, and they really want us to start a policy of cash in advance. I am sorry to bring this up, but I am sure you will understand our position.

I cannot give you any more information about the engraving than I gave Mr. Hill when he wrote to you. We are getting our picture collection in order and we uncovered the engraving along with many other pictures I did not know were here. If I find any correspondence about it, I will write to you.

Sincerely,

(Mrs.) Dorothy Thomas Cullen,
Curator and Librarian

89-29 188th Street,
Hollis 23, New York
October 30, 1957

Mrs. Dorothy Thomas Cullen, Librarian
The Filson Club Library
118 West Breckinridge Street,
Louisville 3, Kentucky

Dear Mrs. Cullen:

Thanks for your letter of September 30th, and for the Banvard engraving you sent.

(1) I have a few weak spots in my manuscript and need them strengthened if possible. The Boston Daily Evening Transcript of October 20, 1846, XVII, No. 4981, P.4, quotes an article in the Louisville Public Ledger, concerning the editor visiting Banvard's exhibition. Could you locate the exact reference in the Ledger? It is probably dated between June 29 and July 4, 1846 or October 19 to 31, 1846. The date in the Transcript suggests the latter period, but the text indicates the first.

(2) The next problem concerns Selim Woodworth's visit to Banvard's studio. His letter is dated St Louis, April 13, 1846 after leaving Louisville. Do you have any way of telling when he was in your city? If not what was the time usually required for a steam boat to go from Louisville to St Louis?

(3) The last problem comes from a London newspaper that states Banvard had an exhibit in Louisville as early as February 1846. I have no information about an exhibition that early. Does any of your newspapers mention the panorama on view at that time? I find the real sources on Banvard before the Woodworth letter very meager. Is he listed in the city directories before 1846?

I will appreciate any support you may have to strengthen these weak places in my manuscript and could I get a return on them soon. I am,

Sincerely yours,
J. Earl Arrington
J. Earl Arrington

JEA/a

Banvard 19 Jan

See A misc

November 6, 1957

Mr. J. Earl Arrington
89-29 188th Street
Hollis, New York

Dear Mr. Arrington:

Your letter of October 30th posed some real questions. We do not have the issues you need of the Louisville Public Ledger. I looked from October 10 through the 31st, 1846 in our Louisville Weekly Courier. I found no mention of Banvard or of Woodworth. We do not have a file of papers of any sort between June 29th and July 4th, 1846, nor do we have a file covering February of that year.

The time required for a steam boat to go from Louisville to St. Louis in 1845 was forty hours for a distance of 535 miles. The fare was \$8.00. This information is from The History of Louisville from its earliest settlement till the year 1852, by Ben Casseday. Louisville, Hulland Bros., 1852. p.253.

The first Louisville City Directory was published in 1832. Under the name of Banvard, I found the following:

Banvard, Daniel, grocer, Water Street
Banvard, Daniel, grocer, Centre Street
Banvard, Jesse, at Daniel Banvard's

The name does not appear in the 1836, 1838-39, or the 1841 directories. In the 1843-44 edition, the only entry under the name is Mrs. Mary Banvard at home of Jeremiah V. Hollinsead, a carpenter. There is no Banvard in the 1845-46 directory.

I hope this will be of some help to you and I am sorry we do not have the papers of the date you wish.

Sincerely,

(Mrs.) Dorothy Thomas Cullen
Curator and Librarian

DTC:de

Volume I provides comprehensive text for the 100 colored lithographic plates contained in the Atlas volume. Slight waterstain pervades first (vi)pp. of text in Vol. I; all else including the handsome plates are fine or better. A few plates lack tissue guards. Orig. brown cloth with gilt lettering on spines. Extremities a little rubbed and faded, but bindings firm. External appearance is very good.

WITH A LETTER FROM
HERMAN MELVILLE'S BIOGRAPHER

11. [BANVARD, JOHN] *Description of Banvard's Panorama of the Mississippi and Missouri Rivers, Extensively Known as the "Three Mile Painting," Exhibiting a View of the Country over 3000 Miles in Length, Extending from the Mouth of the Yellowstone to the City of New Orleans, Being By Far the Largest Picture Ever Executed by Man.* First English ed.; 8vo.; 48 pp. wraps; Howes B-110. London: by W. J. Golburn, 1848.

\$150.00

Original green printed wrappers a little chipped at the base of spine and along one edge of back cover; all else about fine throughout. Accompanying this scarce pamphlet is a 5p. A.L.S. from Herman Melville's first biographer, Raymond Weaver, transmitting Eleanor Melville Metcalf's address in Cambridge, referring to the frontispiece used for the Colophon edition of Melville's *Journal Up the Straits*, and commenting on the pamphlet at hand: "And the Banvard's Panorama: I have two editions by me now: one, London, 1848; the other, Boston, 1847. These excessively rare booklets are my own, and I must admit a hesitation in risking them to the mails. . . Your eagerness to see a copy of Banvard, is, I also confess, to me the most engaging single detail of your letter. I know a lot of dull and unlovely men who have settled on Melville, but never have I known any such to alight in the vicinity of Banvard. . ." Letter very fine and contained in original envelope. An unusual offering of interest to students of both Americana and Melville.

12. BAUM, L. FRANK. *Animal Fairy Tales as published in The Delineator.* First printings; 4to.; wraps; 9 issues in all; New York: The Butterick Publishing Co., January thru September, 1905.

\$500.00

Complete set of these nine short stories as follows, considered to be among the best of Baum's magazine contributions: The Story of Jaglon; The Stuffed Alligator; The Discontented Gopher; The Forest Oracle; The Enchanted Buffalo; The Pea-Green Poodle; The Jolly Giraffe of Jomb; The Troubles of Pop Wombat; and, The Transformation of Bayal the Porcupine. Illustrations by Charles Livingston Bull; colored pictorial wraps; spines chipped and partially lacking; a few small repairs effected; accompanied by: *The American Book Collector*, Special Issue for December, 1962, which is devoted to L. Frank Baum and contains the first appearance of "The Tiger's Eye," a suppressed fairy tale that was to be included in the above series.

WITH MORE THAN 500 HAND-COLORED PLATES

13. BAXTER, W(ILLIAM). *British Phaenogamous Botany; or, Figures and Descriptions of the Genera of British Flowering Plants.* Second edition. Octavo, 6 volumes, a.e.g. Allibone I, p. 144. Oxford: by the author and sold by J. H. Parker (et al.), 1834-43.

\$1,000.00

A beautiful set complete with the 509 hand-colored plates, each with tissue guard. Nicely bound in contemporary 1/2 green morocco over marbled boards with gilt decorated paneled spines. Text and plates clean throughout. Bindings a little rubbed at extremities but firm and attractive.

14. [BLACK HISTORY] *The History of the Negro Church.* By Carter G. Woodson. First ed.; 8vo.; 330pp.; Washington, D.C.: Associated Publishers, (1921).

\$35.00

A very good copy in orig. blue cloth. With 38 plates showing mostly portraits of Black religious leaders of the 18th and 19th centuries.

15. BOUTET, HENRI. *Les Modes Féminines du XIX Siècle: Cent Dessins Enlumines au Pinceau.* Preface by M. Jules Claretie. 8vo.; 8pp. text and 100 plates. Paris: Ernest Flammarion, n.d. (ca. 1901).

\$55.00

100 delicately colored plates (one for each year of the 19th century) showing an assortment of women in a variety of fashionable dress. Original pictorial boards with silk ties worn at extremities and a bit rubbed; blue cloth spine worn; binding firm; interior with some browning at margins, else fine; overall appearance not quite very good.

16. BRADFORD, WILLIAM. *History of Plymouth Plantation 1620-1647.* 2 volumes. 4to.; 452 & 462pp.; Howes B-703. Boston: Massachusetts Historical Society by Houghton Mifflin, 1912.

\$100.00

Howes calls this the "best" edition of this important work complete with 62 plates and maps, some folding, and other facsimile title-pp., manuscripts, etc. In this edition the text is printed in its entirety for the first time. Edited by Worthington C. Ford, it is copiously annotated. Orig. cloth backed boards; one signature starting, else a very good set and now somewhat scarce.

17. BRIDGMAN, JOHN. *An Historical and Topographical Sketch of Knole, in Kent: With a Brief Genealogy of the Sackville Family.* Second ed.; 8vo.; 164pp.; Lowndes, p. 271. London: by W. Lindsell, 1817.

\$95.00

Lowndes uses this edition for his primary entry, but adds that there was an earlier edition printed in 1797 containing 6 plates. This later edition, with new material added, contains 9 plates, as well as the errata slip tipped in at p. 164. Internally a very good copy with some wear evident and a number of contemporary pencil notations in the margins. Bound in 1/2 contemporary polished calf with red morocco label on spine; some light wear but overall appearance approaches fine.

18. [BRYANT, WILLIAM C.] *Picturesque America; or, The Land We Live In. A Delineation by Pen and Pencil of the Mountains, Rivers, Lakes, Forests, Water-Falls, Shores, Canyons, Valleys, Cities, and Other Picturesque Features of Our Country.* First ed.; 2 vols. Lg. 4to.; 568 & 576pp. New York: D. Appleton & Co., (1872).

\$285.00

A sumptuous publication complete with the 47 steel engraved plates, and engraved title-p. in each volume. 838 other illustrations in the text, 321 of them full-p. A beautiful copy bound in full brown morocco by Matthews with elaborate gilt decorations and lettering; top edges gilt, the others uncut. Light rubbing at extremities, including one insignificant chip out of the lower front hinge of Vol. I, else a very fine set throughout.

19. BUCK, PEARL S. *The Good Earth.* First ed.; 8vo.; 375 pp.; New York: John Day Co., (1931).

\$45.00

First issue with top edges stained brown, and with "flees" for "fleas" in line 17, p. 100. A very good copy in original tan cloth with gilt lettering.

20. [CHEVALLIER, GUILLAUME SULPICE] *Le Diable à Paris: Paris et les Parisiens à la Plume et au Crayon.* By Gavarni, Grandville, etc. 2 volumes. Lg. 8vo.; a.e.g.; 228 & 196pp. Paris: J. Hetzel, 1868.

\$85.00

A later edition of this famous work copiously illustrated throughout with literary contributions from Balzac, George Sand and Alfred De Musset among others. Full original red cloth with gilt decorated paneled spines. Some minor soiling else a fine set throughout.

21. CLEMENS, SAMUEL. *Life on the Mississippi.* By Mark Twain. Tck. 8vo.; 624pp.; see BAL 3411 and Johnson, p. 41. New York: Charles L. Webster & Co., 1888.

\$65.00

31. (CANADA) HOPKINS, JOHN H. The Importance of Providing Religious Education for the Poor . . . Two Discourse, . . . in the Cathedral Church of Quebec, before . . . the Society for Promoting Christian Knowledge, . . . the Twenty-Fifth Day of October, 1835. Ptd wprs, stain on front wpr, foxing; 30. Burlington, Vt. Smith & Harrington. 1835. \$20.00

Hopkins was Bishop of the Protestant Episcopal Church, Diocese of Vermont.

32. (CANADA) MASSON, LOUIS F. R., (EDITOR) Les Bourgeois de la Compagnie du Nord-Quest. Recits de Voyages, Lettres et Rapports inedits relatifs au Nord-Quest Canadien. Publies avec une Esquisse Historique et des Annotations. 2 vols. Fldg Map. Cl; 415; 499. N.Y. 1960. \$50.00

A reprint of the original edition of 1889-90, limited to 750 copies.

"A careful historical sketch of the North-West Fur Company of Montreal, followed by Journals, confidential reports and letters; the historical sketch is in French, and the documents (with a single exception) and the notes in English."
—Larned.

33. (CANADA) SMYTH, MAJ. GEN. SIR JAMES CARMICHAEL. Precis of the Wars in Canada, from 1755 to the Treaty of Ghent in 1814. With Military and Political Reflections. Modern quarter morocco; (14), 185. London. 1826. \$250.00

First Printed edition. Privately printed in a very small edition for official circulation only. This small edition is attested to since the printer failed to print one side of the sheet of signature "L" in this copy and it has been completed by a professional scribe in a very neat hand prior to the issuance of the work.

Gen. Smyth had commanded the Royal Engineers on Wellington's staff during the Napoleonic Wars and Wellington appointed him to head a military commission to Canada to evaluate the Canadian defences against the United States. To back up his report, Smyth made a military analysis of the French and Indian War, the American Revolution, and the War of 1812. Smyth submitted this highly classified report to Wellington in the fall of 1825 and 25 copies were lithographed of the original manuscript. In 1826 a very small edition was printed of which this is a copy. It was edited by Smyth's son and reprinted again in 1862 when there was poor British-American relations. See Notes to Staton & Tremaine Nos. 1374 and 1375; T.P.L. does not have the 1826 edition.

34. (CANADA) SWEETSER, MOSES FOSTER. A.L.S., 3 pp., 16mo, Baddeck, Cape Breton, August 30th, 1874, to Edwin B. Mead. Humorous letter by the editor of Osgood's "Guide Series," while getting information "to enrich the pages of Dr. Dryasdust's new work—quilk will be intitled 'Ye Marry-time Provinces: A Handbuke for Travailleurs.' "

\$25.00

35. (CANADA) TURCOTTE, LOUIS-P. Le Canada sous l'Union, 1841-1867. Cl, bookplate; 608. Quebec. 1882. \$17.50

ART & ARCHITECTURE

36. AYRTON, MAXWELL & SILCOCK, ARNOLD. Wrought Iron and its Decorative Use. 240 Illus. 4to, cl; 196. London. Country Life Ltd. (1929). \$50.00

37. BANVARD, JOHN. [PLAYBILL] "Wonderful Combination of Talent and Art! Lecture Hall, Gold Street, Northampton . . . Commencing Monday, May 17, 1875. Banvard's new American Entertainment and great Moving Panorama, illustrating Life and Scenes in CANADA, . . . (Woodcut) . . . The UNITED STATES and BRITISH COLUMBIA . . . The Great Salt Lake City, . . . and Negro Life in the Far West . . ." 22¼" by 8¾" including narrow margins, printed on recto only. Nottingham, (England). Stafford and Co. (1875) \$50.00

Woodcut at upper center, 5" by 7½", of paddle-wheel steamer in a rough sea.

38. BENJAMIN, ASHER. Asher Benjamin: a Reprint of The Country Builder's Assistant, The Rudiments of Architecture, The American Builder's Companion, The Practical House Carpenter, The Practice of Architecture. 68 Plates. Plates and Text selected and edited by Aymar Embury, II. 4to, cl backed bds, wear at edges of boards; (10), 169, including plates. N.Y. 1917. \$50.00

This reprint is much scarcer than many of the original printings.

May 1981 - Cedric Robinson
Windsor, Conn

Allegheny College



Meadville, Pennsylvania 16335

COMMUNICATION ARTS DEPARTMENT

Rhetoric · Mass Media · Theatre

December 16, 1985

Dorothy C. Rush
Librarian
Filson Club Library
118 West Breckinridge Street
Louisville, Kentucky 40203

Dear Ms. Rush:

I am writing a book on John Banvard (1815-1891), the American panoramist, and I'm asking for some advice.

Banvard lived in Louisville two separate times: 1830-32 and 1842-46. What good reference works, diaries, histories, etc. should I consult to get both facts about and a genuine feeling for the city of Louisville during these periods? The standard reference works seem to be of little help in understanding the cultural as well as social climate of the time.

Cordially,

A handwritten signature in cursive script that reads "John Hanners".

John Hanners

JH/vmd

December 27, 1985

Mr. John Hanners
Allegheny College
Meadville, Pennsylvania 16335

Dear Mr. Hanners:

Enclosed are copies of selected cards from our catalogue which perhaps would provide background information for Louisville during the time period you are researching. The footnotes from the printed articles would also provide further references. I have also included our entries for John Banvard.

If you are interested in any of these references we can provide photocopies for 25¢ per sheet.

Sincerely,

Dorothy C. Rush

DCR/jlf
Enclosures

Allegheny College



Meadville, Pennsylvania 16335

COMMUNICATION ARTS DEPARTMENT
Rhetoric · Mass Media · Theatre

January 2, 1986

Dorothy C. Rush
The Filson Club Library
118 West Breckinridge Street
Louisville, Kentucky 40203

Dear Ms. Rush:

Thank you so much for the catalogue cards you sent and for the time it took to look them out and process. The information was exactly what I was seeking. In July of this year I will be in New Harmony, Indiana, researching on a faculty development grant, and I plan to visit your library then. Thanks again.

Sincerely,

A handwritten signature in cursive script that reads "John Hanners". The signature is written in dark ink and has a fluid, connected style.

John Hanners

JH/vmd