

IHLC MS 400

**Leonard and Douglas Volk
Collection, 1872-1953**

Manuscript Collection Inventory

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University of Illinois at Urbana-Champaign

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**Volk, Leonard and Douglas.
Collection, 1872-1953.**

Contents

Douglas Volk.....	1
Business Correspondence (1877-1930)	1
Family Correspondence (1881-1932)	5
Estate Materials (1936-1953)	6
Mixed Materials (1888-1934)	6
Leonard Volk.....	8
Correspondence (1875-1876, 1894-1895)	8
Mixed Materials (1872-1895)	8
Artifact (undated)	8
Mixed Correspondence and Ephemera (1881-1931)	8
Appendix.....	9

Note: See appendix for more detail about materials.

Box 1

Douglas Volk

 Business Correspondence (1877-1930)
 Ackermann Galleries (Thomas Whipple Dunbar)
 Adams, Herbert
 Adler, Felix
 Agar, John G., Sr.
 Albright, Susan F.
 All, Otto U.
 American Academy in Rome (Roscoe Guernsey)
 American Academy of Arts and Letters
 American Artists Professional League (Frank Ballard
 Williams, national chairman)
 American Federation of Arts (Leila Mechlin and others)
 American Free Art League (Myron E. Pierce)
 American Geographical Society
 American Lithographic Company (G.H. Buek)
 American Osteopathic Association (C.J. Gaddis, secretary)
 Anderson Publishing Co.
 Angle, Paul M. (Lincoln Centennial Association)
 Arden Gallery
 Argus Pressclipping Bureau (Otto Spengler)
 Art Association of Indianapolis (William Henry Fox,
 director)
 Artist Aid Society of New York

Les artistes d'aujourd'hui (Paris, Henry de Montal-Faubelle
 and others)
 Artists Framing Co. (J. Lousenlein)
 Artists' Packing & Shipping Co. (H.W. Nulls)
 Arts and Decoration (D.B. Johnson)
 Artists' Fund Society
 Babbott, Frank L.
 Bainbridge, Lucy S.
 Bainbridge, William Seaman
 Barker, Julia S.
 Bartlett, Truman H.
 Beck Engraving Co. (Harry B. Beck)
 Bellevue Medical Hospital (Dr. Thomson)
 Block and Kuhl Co. (M.B. Harney)
 Bogart, Elmer E.
 Boston Art Club
 Bowdoin College (Kenneth C. M. Sills)
 Brice, James H.
 Brentano's (Kay Lennon, Art Department)
 Britton, James
 Budworth, W.S., & Son
 Burch, Mattie E.
 Burr McIntosh Monthly (Clark Hobart)
 Mentzer, Bush Company (William M. Hekking)
 Carnegie Hall
 Carnegie Institute
 Century: Richard Watson Gilder
 Century Association
 Cherry Lane Players
 City Museum of Saint Louis (Samuel L. Sherer, director)
 Clausen, Carie
 Clifton, Charles
 Colton, George R.
 Compton's Pictured Newspaper
 Conant, Isabel Fiske
 Conboy, Philip
 Covert, William C.
 Cravath, Paul D.
 Curtis & Cameron
 Dana, John Cotton
 Davis, R.H.
 Dawson, Myers M.
 Detroit Publishing Co. (W.A. Livingstone, manager)
 d'Hervilly
 Doll, William C.
 Doubleday, Doran and Company (J. Benschoten)
 Dull, Florence Graves
 Earle, James S.
 Eastman, Alvah
 Eastman, Robert
 Eaton, Allen
 Elliott, John L.

Expositions

Fairman, Charles F.
 Franklin, M.E.
 Foster, John B.
 Frick Art Reference Library (Ethelwyn Manning)
 Gage, George E.
 Garland, Hamlin
 Gilbert, Cass
 Gilliams Service and Associated News Bureau (Walter Dacer)
 Girard College
 Grand Central Art Galleries, and Painters and Sculptors
 Gallery Association (Erwin S. Barrie, manager)
 Grafly, Dorothy
 Grant, Barton N.
 Greene, Carroll
 Gregg, Hortence Gardner
 Hackett Galleries (Helen Hackett)
 Hall, Edward Hagaman
 Hamand, Jane E.
 Harrison, William
 Hastings & Son
 Hearst, Millicent
 Hill, Clara
 Hodder, F.H.
 Hoke Engraving Plate Company
 Howard Young Galleries
 Hyman, Mr.
 Illinois Watch Company (Jacob Bunn)
 Insurance companies
 Jackman, Rilla Evelyn
 Jackson, Janice W.
 Jarrett: Portraits by Jarrett (J.R. Fuehrer)
 Johnson, Ellen C.
 Juley, Peter A., & Son
 Katz, Louis
 Kennedy, W.S.
 Knoedler, M., & Co. (Roland F. Knoedler and others)

Box 2

Laing, A.M., & Son
 Library of Congress
 Long, Florence N.
 Lord, Alice F.
 Louvre Frame Co.
 Love, Chas. A.
 Lundgren (?), Allen Conger
 Lyons, Hattie M.
 MacAlaster, V.E.
 McBride, Emily Raymond
 MacDonald, Pirie
 Macbeth, Robert W.
 McNutt, J.B.

Mayo Clinic
 Medici Society of America
 Metropolitan Museum of Art (Edward Robinson, director)
 Miami News Metropolis
 Minneapolis Society of Fine Arts (President E.C. Gale)
 Mixed correspondence
 Morgan, J. Pierpont
 Nagler, Edith Kroger
 National Academy of Design and National Arts Club
 National Arts Club
 National Association of Portrait Painters (DeWitt M. Lockman, chair, executive committee)
 National Gallery of Art (W.H. Holmes, director of the Gallery)
 National Geographic Society (George W. Hutchison, secretary)
 National Institute of Arts and Letters
 National Society of Mural Painters
 New York, Office of the Industrial Commissioner, Department of Labor
 Newhall, Goldene Howe
 Newhouse, M.A., & Son (M. Alfred Newhouse)
 Ohio Society of New York (Evarts Lincoln Prentiss)
 Osborn, Chase S.
 Peabody, Chanis [?] A.
 Pennsylvania Academy of the Fine Arts
 Perry, Albion A.
 Pettee, William
 Phelps, Edmund J.
 Photogravure & Color Co.
 Platt, H.L.
 Platt, Mary Schauffler
 Plucker & Ahrens, Inc.
 Portland Society of Art
 Powers, Neely
 Pratt, George D.
 Prinz, Flora C.
 Pulsiver, G. Bishop
 Review of Reviews (Howard Florence)
 Robinson, Louise N.
 Rogers, William A.
 Roman Bronze Works
 Rouleau, Fred
 Rudolf Lesch Fine Arts
 St. Luke Studio (J.A. Meliodon)
 Sawyer, Edith A.
 Schwartz Galleries, Inc.
 Sears, Roebuck and Company Art Galleries
 Seligman, George W.
 Shaw, Robert Alfred
 Shaw, Wilson A.
 Simpson, Alex, Jr.

Simmons, Laura
 Simpson, W.H.
 Sloane, Florence K.
 Smith, Alfred E.
 Smithsonian Institution (Charles D. Walcott, secretary)
 Smyser, George H.
 Society of American Artists
 Society of Arts and Sciences (Walter Russell, president)
 Springfield Art Association
 Stevens, H. Harrington
 Studio Print Association
 Sunday Boston Post (Leo. J. Rabbette)
 Symington, Elizabeth Baker
 Tarbell, Ida M.
 The Standard: The Organ of the Ethical Societies (George E. O'Dell, editor)
 United States Military Academy, West Point (Col. C.C. Carter)
 United States Post Office (Frank C. Sites, postmaster)
 United States Treasury Department, Section of Painting & Sculpture (Edward B. Rowan)
 Van Dyck Studios
 Wall, Bernhardt
 Walter, Henry
 Webber, Marjorie Lambert
 White, William Allen
 Whitehead, Benjamin F.
 Whitlock, Brand
 Wiecker, Otho
 Wilson, Rufus Rockwell
 Wolf, Henry
 Woman's Home Companion
 Work, Edgar Whitaker
 World's Columbian Commission, Department of Fine Arts (Halsey C. Ives)
 Wright-Davis, Mary
 Yale University Press (Oliver McKee)
 Family Correspondence (1881-1932)
 Douglas Volk, New York, to Miss Marion Larabee, Chicago, 1881
 Envelope on which Marion Larabee Volk wrote "My wedding bouquet--carried on June 5th 1881"
 Douglas Volk to his wife, 1901
 Marion Larabee Volk to Wendell Volk, 1917
 Douglas Volk to family, 1917
 Douglas Volk to Wendell and Jerry Volk, 1933
 Wendell Volk, New York, to Douglas Volk, 1922
 Wendell Volk, Capt., Company Commander, 117 Co., Civilian Conservation Corps, Thanksgiving menu, 1934
 Marion ("Mary Ann") to Douglas Volk, 1933
 Marion to Douglas Volk, undated
 Marion to Dad, note, undated

Marion Volk to Douglas Volk, 1932
 Joyce and Al Winkworth[?] to "Mr. and Mrs. [Wendell and
 Jessie] Volk," 1932
 Estate Materials (1936-1953)
 Wendell Volk to the Fryeburg Woman's Literary Club, 1936
 Jessie Volk to the Lincoln National Life Insurance Co.,
 1941
 [Wendell Volk?] to unknown person, 1942
 Chicago Artists Bureau (Elsie Cole, manager) to Gerome D.
 Volk, 1942
 Milch Galleries to Wendell Volk, 1942
 Wendell Volk to Mr. Milch, 1942
 Jessie Volk to Louis A. Warren, Lincoln National Life
 Insurance Co., 1942
 Wendell Volk to Chicago Historical Society (L. Hubbard
 Shattuck, director), 1943
 Alfred Withal Stern to Jessie Volk, 1950
 Wendell Volk to Wales & Hamblen, 1952
 [Jessie Volk] to Clarence A. Brown, 1952
 Notes, incompletely dated, in Jessie Volk's hand on what
 could be expected from an auction of the Volk material
 Jessie Volk, a list of "Lincoln and Douglas Items" (eleven
 of which are typed and three are written in pencil) and a
 list of the "Contents" of several boxes and packages
 (presumably what Jessie Volk sent to Swann), 1952
 Letters between Jessie Volk and Arthur Swann (vice-
 president, Parke-Bernet Galleries, Inc.), 1952-1953
 "Galleries Offer Variety of Items," clipping, New York
 Times, 1953
 [Jessie Volk], draft of text for a brochure describing the
 cottages at Hewnoaks, Lake Kezar, Maine, undated, and
 photocopy of another brochure for Hewnoaks, "W.D. Volk,
 Owner Manager," undated
 [Jessie Volk], a list of paintings and other objects in the
 cottages at Hewnoaks, undated

Box 3

Mixed Materials (1888-1934)

Folder 1

Design for a Building-Block Toy, U.S. Patent Office,
 1888
 Twenty Reproductions...of Works by Douglas Volk, 1889
 Art Instruction in the Public School, Ethical Culture
 Educational Pamphlets, No. 1, March 1895
 Pencil sketches based on illustrations in F.B.
 Tarbell, *A History of Greek Art* (1898)
 Ludwig Baumann & Co., New York, to Douglas Volk, list
 of items which he mortgaged, and receipt, 1900
 Research notes for his painting "Father Hennepin
 Discovering the Fall of St. Anthony" in the
 Minnesota State Capitol, undated

Proofs for the entry for him in the *National
Cyclopedia of American Biography*, undated
Copyrights on Douglas Volk's paintings (Copyright
Office, Library of Congress), 1897-1909

Folder 2

Printed descriptions of his replicas of his father's
Lincoln casts, 1907-1909
Sketch of Leonard Volk's casting of Lincoln's right
hand, undated
Floor plan of "Art Dept. 5th Floor" of the National
Arts Club Studio Building, inscribed for "Mr.
Volk," undated
Passport and visa, each with his photograph; Herbert
L. Pratt to Douglas Volk on applying for these
documents; Cunard Line receipt, 1919
Autograph and typed notes relating to his tour of
World War I battlefields, undated
Douglas Volk to King Leopold III, upon the death of
Leopold II, 1924
Two-page summary of Douglas Volk's major works, 1932
Typed lists of Douglas Volk's paintings for the
National Institute of Arts & Letters (one copy
annotated) and for the American Academy of Arts and
Letters, 1930
Business papers
Internal Revenue income tax receipt, June 10, 1920,
enclosed in William S. Hutchinson to Douglas
Volk, undated
Alachua County Abstract Company to Douglas Volk,
1921
Fred'k Southack & Alwyn Ball, Jr., real estate, to
Douglas Volk, 1924
United Central Life Insurance Co. to Douglas Volk,
1928
Incomplete set of note cards which list in
alphabetical order the members and home addresses
of an organization [National Arts Club?]
Who's Who in America (A.N. Marquis Co., Chicago),
circulars, 1931
"Douglas Volk Visits Portland on Way to Summer House
at Lovell," clipping, *Portland Evening Express*,
1926
"Artist Adopts Fryeburg as Home," clipping, *Portland
Sunday Telegram*, 1931
"Douglas Volk, Famous Artist, Honored on 78th
Birthday," clipping, 1934

Folder 3

Group of eight photographs of Douglas Volk's Lincoln portraits, including:

Douglas Volk's 'double' portrait of Lincoln, 1931

Large "owned by Levinson?" portrait, stamped as a Juley photograph

Box 4

Leonard Volk

Correspondence (1875-1876, 1894-1895)

Brown, Christopher C., 1875

Healy, George P.A., 1876

Volk, Douglas, 1894

Laflin, Jno. P., 1894

Douglass, Helen Pitts, 1895

Mixed Materials (1872-1895)

Copyright papers for works by Leonard Volk:

Abraham Lincoln, photographs (A, B, C, D) and Stephen

A. Douglas, photographs (E, F, G, and statue), 1876

Lettie [unidentified commission], statue, 1876

C.J. Hull, statue or bust, 1876

Zachariah Chandler, design for statuary, 1880

History of the Douglas Monument (Chicago: Legal News Company), 1880

Douglas Monument bronze bas-reliefs

"American Aborigines," 1880

"American Pioneers," 1881

"Commerce & Enterprise," 1881

"Legislation" [in place of "Education," 1881]

Memorandum book, 1872-1895

Photographs produced by the Pennsylvania Academy of the Fine Arts depicting three of Volk's life masks of Abraham Lincoln (undated)

Artifact (undated)

Mallet used by Leonard Volk in his sculptural work, undated
(Stored in separate location)

Mixed Correspondence and Ephemera (1881-1931)

Leonard and Douglas Volk, 1880s-1890s

Leonard and Douglas Volk, 1900s-1930s (Includes correspondence, ephemera, and painting notes)

Envelopes, 1916

Oversize folder h001

Detached page showing the Erie County Soldiers' Memorial ("Dan Rice Civil War Monument"), designed by Leonard Volk, and other homes and businesses in Girard, Pennsylvania. Includes advertisements for various businesses local to Erie County, Pennsylvania.

Appendix

Box 1

Douglas Volk

Business Correspondence (1877-1930)

Ackermann Galleries (Thomas Whipple Dunbar), Chicago, to Douglas Volk, December 18, 1924; December 30, 1924; January 5, 1925, asking for three copies of Volk's portrait of Lincoln that appeared in the *Chicago Evening Post*, one to be autographed for Francis E. McGovern, former governor of Wisconsin.

Adams, Herbert (sculptor), New York, to Douglas Volk, April 24, 1900, recommending a Mr. Neyland.

Adler, Felix, from Douglas Volk, February 4, 1912, regarding Leonard Volk's bust of Lincoln. Douglas Volk describes the "Artist's copy" in his possession as in "an excellent state of preservation, the plaster blackened only by the smoke of a fire it went safely through in Chicago, but the modeling is as absolutely sharp as it was when completed." Douglas Volk adds that this bust was "in my Father's possession as far back as 1867, when he had it with him in Rome. [This bust was sold at the Cyr auction.] Douglas Volk also mentions his father's "manuscript description of the sittings" as well as the chair in which Lincoln and, later, Generals Grant and Dix sat. "I further contemplate...the publication of the manuscript." [Douglas Volk's letter to Susan Albright also refers to Leonard Volk's manuscript.]

Agar, John G., Sr., to Douglas Volk, payment of the balance, \$1,500, due for an unidentified portrait, November 16, 1917.

Albright, Susan F. [wife of John J. Albright for whom the Albright Museum in Buffalo is named] to Douglas Volk, December 11, 1922, regarding his Lincoln portraits.

All, Otto U., Woodhaven, New York, to Douglas Volk, February 14, 1923, praising his Lincoln portrait that appeared in the prior Sunday's Tribune.

American Academy in Rome (Roscoe Guernsey) to Douglas Volk, January 24, 1927; Douglas Volk to Guernsey, undated [1927]. Douglas Volk was a member of the Academy's jury on painting.

American Academy of Arts and Letters, New York, to Douglas Volk, September 9, 1930, regarding the loan from Brooklyn Museum of Douglas Volk's portrait of William Macbeth;

also general letters, June 2, 1931, and June 21, 1932, relating to the Academy's plans.

American Artists Professional League (Frank Ballard Williams, national chairman), New York, to Douglas Volk, January 18, 1933, providing "fragmentary information" as to who are the present officers, and concluding: "We all miss you here and wish we could drag you out of your seclusion."

American Federation of Arts (Leila Mechlin and others) to Douglas Volk, on exhibiting his paintings on circuit: "Marion of Hewn Oaks" in Milwaukee and then, possibly, in Madison and Denver (December 28, 1913); and a Lincoln portrait in South Manchester, New Hampshire, and at Bowdoin College, Brunswick, Maine (March 2 and 10, 1927). Also letters from Ironton, Ohio (February 1 and 3, 1927) thanking the American Federation for exhibiting Douglas Volk's "With Malice Toward None."

American Free Art League (Myron E. Pierce), August 27, 1907, seeking Douglas Volk's support for legislation to place the importation of art from foreign countries on the free list.

American Geographical Society, undated, inviting Douglas Volk to be a Fellow of the Society.

American Lithographic Company (G.H. Buek) to Douglas Volk, January 10, 1928, regretting that he lacks a certain kind of lithographic transfer paper.

American Osteopathic Association (C.J. Gaddis, secretary) to American Magazine of Art, January 12, 1923, seeking to reproduce in the Association's magazine Douglas Volk's portrait of Lincoln that was printed in the American Magazine of Art.

Anderson Publishing Co. to Gubelman Co. [predecessor of Knoedler & Co.], December 12, 1907, royalty of \$23.40 from the reproduction of Douglas Volk's "Mother and Child" which Gubelman transmitted to Douglas Volk on December 14, 1907.

Angle, Paul M. (Lincoln Centennial Association). On March 31, 1927, Douglas Volk proposed that "Breasting the Winds," one of his paintings of Lincoln, be exhibited in Springfield, Illinois. Replying on April 2, Angle suggested as a suitable venue the Springfield Art Association, "the former home of B.S. Edwards, a structure visited by Lincoln in social intercourse many times." By August 1, Angle was writing William A. Sloane,

owner of the painting, regarding plans for exhibiting it in Springfield.

Arden Gallery, New York, to Douglas Volk, December 6, 1920, asking for Douglas Volk's photograph to include in a gallery catalog.

Argus Pressclipping Bureau (Otto Spengler), New York, December 10, 1918, a form letter and subscription form, seeking Douglas Volk's business.

Art Association of Indianapolis (William Henry Fox, director) to Douglas Volk, June 27, 1906, wishing to include Douglas Volk's "Maid Marion" in the John Herron Art Institute's inaugural exhibition.

Artist Aid Society of New York. Because "conditions are so depressing," Douglas Volk asks on November 8, 1934, for an extension of time to pay \$7.00.

Les artistes d'aujourd'hui (Paris), Henry de Montal-Faubelle and others, letters to and from Douglas Volk, 1923-1931, and notices of his paintings in exhibitions.

Artists Framing Co. (J. Lousenlein), New York, to Douglas Volk, October 18, 1924, on framing Douglas Volk's paintings, one of which was sent to the Grand Central Galleries.

Artists' Packing & Shipping Co. (H.W. Nulls), New York, to Douglas Volk, May 6, 1925, on the 27 packages, "a whale of a lot of things," sent from New York to Fryeburg, Maine.

Arts and Decoration (D.B. Johnson), New York, to Douglas Volk, February 20, 1911, suggesting an article about Douglas Volk's work for its series on American painters.

Artists' Fund Society, annual meeting, November 9, 1932, postcard for the annual meeting on November 15, 1932, on which Douglas Volk wrote "Answered regrets."

Babbott, Frank L. (1854-1933), New York, to Douglas Volk, September 16, 1925, regarding Douglas Volk's portrait of him, enclosing a small photograph of that portrait.

Bainbridge, Lucy S. (1842-1928), 34 Gramercy Park, New York, to Douglas Volk, January 15, 1923, and Bainbridge to Douglas Volk and his wife, February 6, 1923, referring to two of his paintings. She has just read Douglas Volk's article in the Art Magazine [*American Magazine of Art*] about Lincoln "and your early impressions...I shall

never, never forget him [Lincoln] as I saw him at City Point talking with General Grant."

Bainbridge, William Seaman, to Douglas Volk, October 19, 1921, noting "how much pleased my mother and I are with the splendid picture of Lincoln."

Barker, Julia S., Chicago, to Douglas Volk, June 29, 1916; December 8, 1916; June 21, no year; July 7, no year; July 12, no year, regarding Douglas Volk's portrait of her father.

Bartlett, Truman H., to Douglas Volk, November 1914:
"Please tell me how a bronze copy of your father's bust of Lincoln can be got."

Beck Engraving Co. (Harry B. Beck), New York, to Douglas Volk, November 30, 1921, a bill (\$150) for one set of four color halftones" of Douglas Volk's Lincoln portrait; Douglas Volk to Beck, May 28, 1923, regarding "certain features" of this portrait that Douglas Volk changed; Beck to Douglas Volk, August 27, 1923, assuring him that "all the Lincoln plates which we have here" and "all the prints which we made from these plates" will be destroyed.

Bellevue Medical Hospital (Dr. Thomson), New York, from Douglas Volk, May 8, 1926. Douglas Volk declines to be considered for a portrait of Dr. Park.

Block and Kuhl Co. (M.B. Harney), Peoria, Illinois, to unspecified artists, seeking for its gallery "one or more pictures thoroughly representative of your work" and "priced in keeping with the times," September 27, 1933, a form letter which Douglas Volk annotated: "not answered."

Bogart, Elmer E. (Principal, Morris High School, New York City), April 9, 1927, thanking Douglas Volk for coming "to our school with your Lincoln picture" and telling the students of Douglas Volk's "intimate acquaintance and understanding of President Lincoln."

Boston Art Club to Douglas Volk, April 8, 1898, wishing to exhibit "Ye Maiden's Reverie" and "Song of the Pines," both currently in the New York Exhibition.

Bowdoin College (Kenneth C. M. Sills) to Douglas Volk, October 11, 1926, inviting him to speak at the College's Institute of Art and Archaeology in early May 1927; note to Douglas Volk, March 7, 1927, thanking him for his picture of "the young Lincoln" ["Breasting the Winds"].

Brice, James H., New York, to Douglas Volk, April 7, 1928, praising his portrait of Lincoln.

Brentano's (Kay Lennon, Art Department) to Douglas Volk, on obtaining for sale Remarque prints of Douglas Volk's Lincoln portraits, December 3, 1923; March 18, 1925; March 19, no year; October 31, no year.

Britton, James, Sag Harbor, Long Island, to Douglas Volk, February 1925, planning to include Douglas Volk's portrait of Felix Adler or a similar representative work in an issue of Art on the history of American painting.

Budworth, W.S., & Son (packers and movers of works of art), New York, to Douglas Volk, January 13, 1925, condolences on the death of his wife; December 18, 1931, on storing Douglas Volk's "Lincoln painting" that was exhibited as the National Academy of Design; F.A. Verplanck, school superintendent, South Manchester, Connecticut, to Douglas Volk, March 16, 1927, on arranging for Budworth to collect the Lincoln portrait being exhibited by the American Federation of Art.

Burch, Mattie E., "Lincoln Museum" [Oldroyd Museum, Petersen House, Washington, D.C.] from Douglas Volk, June 26, 1929 (copy). She had asked Douglas Volk (1) about Leonard Volk's mask and hands of Lincoln (the mask having been "acquired and presented to the National Museum [Smithsonian] by a group of some twenty people," and (2) about Douglas Volk's Lincoln medal, the idea for which "originated with Mr Jacob Bunn of Springfield Illinois who was president of some watch company."

Burr McIntosh Monthly (Clark Hobart) to Douglas Volk, September 17, 1908, the next issue of which will include a reproduction of Douglas Volk's "Puritan Mother and Child;" Douglas Volk to Hobart, September 18, 1908, asking him from whom he received permission to publish, Douglas Volk himself holding the copyright.

Mentzer, Bush Company (William M. Hekking), New York, to Douglas Volk, December 1, 1926 (telegram), asking to reproduce his Lincoln portrait in a "book of art appreciation." Douglas Volk referred this request to the Albright Museum in Buffalo.

Carnegie Hall, New York, to Douglas Volk, July 9, 1934, Douglas Volkertising studio space for "Artist-Tenants."

Carnegie Institute, Pittsburgh, to Knoedler & Co., March 19, 1909, shipping receipt for "Ave Maria" in its thirteenth annual exhibition; to Douglas Volk, May 27,

1911, and a booklet regarding entries in its International Exhibition of Oil Paintings, April 27-June 13, 1911, which included a Douglas Volk painting; and a catalog entry for Douglas Volk, May 9, 1925.

Century: Richard Watson Gilder (N.W. Ellsworth, secretary, writing for Gilder, the editor) to Douglas Volk, February 13, 1908, giving the magazine's consent for Douglas Volk to "reprint, as a brochure, your father's *Century* article, together with Gilder's "poem on The Life Mask."

Century Association, New York, to members, circular for a subscription to renovate and improve its library, May 20, 1926.

Cherry Lane Players (Greenwich Village, New York) to Douglas Volk, November 1, 1924, inviting him to a production of Congreve's *The Way of the World*.

City Museum of Saint Louis (Samuel L. Sherer, director) to Douglas Volk, August 22, 1927, regarding an unidentified portrait.

Clausen, Carrie, New York, to Douglas Volk, October 29, 1916, expressing her great appreciation of his portrait of her father.

Clifton, Charles (president, Buffalo Fine Arts Academy) to Douglas Volk, December 28, 1922, thanking him for the signed etching of Douglas Volk's portrait of Lincoln.

Colton, George R. (governor of Porto Rico) to Douglas Volk, on payment of \$500 for a painting of his predecessor, Regis H. Post, March 9, 1910.

Compton's Pictured Newspaper, Chicago: Douglas Volk to Athol E. Robbins, November 27, 1926, sending him photographs of "With Malice Toward None" and "Breasting the Winds;" Robbins' thank you, November 29, 1926; Alice Robinson to Douglas Volk, February 4, 1927, assuring him that the errors in the caption of his Lincoln picture would be corrected "when we print your other Lincoln picture."

Conant, Isabel Fiske, New York, undated, to Mrs. Volk, enclosing a sonnet entitled "Abraham Lincoln," which she rewrote after seeing Douglas Volk's "fine study of Lincoln."

Conboy, Philip, Rochester, New York, to Douglas Volk, January 31, 1927. Conboy notes an exhibition at Milch's Gallery (New York) of landscapes by Walter Elmer

Schofield, a friend of Douglas Volk's, and refers to Timothy Cole's engravings. He also mentions Cole's engraving of Douglas Volk's "Ave Maria" and his plan to engrave Douglas Volk's "With Malice Toward None," and he requests photographs of Douglas Volk's "various Lincolns" for Cole and for himself.

Covert, William C., to Douglas Volk, September 7, [no year], Boulder Brook Camp [next to Hewnoaks, Center Lovell, Maine], and September 21 [no year], both on stationery of the First Presbyterian Church, Grand Blvd. and 41st St., Chicago, to Douglas Volk, praising his Lincoln portrait, "the great picture we have been waiting for," and hoping that Charles L. Hutchinson, president of the Art Institute, will arrange for the Art Institute to acquire it.

Cravath, Paul D. (Guthrie, Cravath & Henderson) to Douglas Volk, April 1, 1901, regarding payment of \$1,100 for his father's portrait; Douglas Volk to Cravath, November 13, 1924, suggesting that "Mrs. Low" could "make a copy of the portrait" in question.

Curtis & Cameron, Publishers of "Copley Prints," Boston, to Douglas Volk, April 26, 1899, answering in detail questions that Douglas Volk had raised regarding specific clauses of their contract to make reproductions of his paintings; Agreements for Curtis & Cameron for reproductions of "Song of the Pines," "Ye Maiden's Reverie," and "Thoughts of Youth," 1898-99; Douglas Volk to Curtis & Cameron, June 15, 1899, regarding several details in the Agreements; seven letters from the publishers to Douglas Volk, discussing royalties and other matters, 1898-99, 1907; royalty statements, 1907, 1910, listing additional paintings that were reproduced: "Woodland Maid," "Belle of the Colonies," and "Boy with Arrow." [Separate folder]

Dana, John Cotton: Douglas Volk's portrait of Dana. Letters and papers (8), 1923-1926, on its donation by the Newark (New Jersey) Museum for \$4,000; on exhibitions in Newark, the National Academy of Design (New York), and in Philadelphia, St. Louis, and Paris (Les Artistes d'Anjurd'hui), with a biographical sketch in French and English; print of a Juley photograph of the painting. [Separate folder]

Davis, R.H. [Robert Hobart], Frank A. Munsey Company, to Douglas Volk, August 5, 1926, sending him a story that he wrote; and Davis, *New York Sun*, to Douglas Volk, March 20, 1931, including this paragraph: "It's a wonderful thing what continuing interest there is in Lincoln. The

scalawag who assailed Lincoln did himself no good, but, for some reason that I cannot explain there is a certain percentage among the living lunatics who cannot be held in leash."

Dawson, Myers M., New York, from Douglas Volk, November 13, 1924, turning down a commission, having concluded that "the material available for painting the portrait that you proposed would be entirely inadequate and would involve work from photographs, etc. which does not appeal to me; and unless one can derive satisfaction from such an undertaking, regardless of the money involved, it is a thankless task and the result is nebulous." Replying the next day, Dawson wrote that "The portrait will not be painted, unless another committee, viz. of the Daughters of the Confederacy, decide that they can afford to have it."

Detroit Publishing Co. (W.A. Livingstone, manager) to Douglas Volk, 23 letters, 1908-1928, mainly concerned with copyright and other issues in making prints of Douglas Volk's first portrait of Lincoln which Douglas Volk declared to be "superb reproductions of the painting" (Douglas Volk to Livingstone, January 31, 1909); royalties for Douglas Volk's "Ave Maria" and "Lincoln (The Man of Sorrows)"; and vexing copyright questions (as in Livingstone to Douglas Volk, March 3, 1909), stemming from copies of "Lincoln" in an issue of Collier's and elsewhere). [Separate folder]

d'Hervilly (Department of Paintings, Metropolitan Museum of Art) to Douglas Volk, June 3, 1916, a note on Mason Britton and "a party of gentlemen" wishing to have a portrait painted.

Doll, William C., Milford, Connecticut, to Douglas Volk, proposing to reprint Volk's Lincoln portrait in *New York Times Book Review*; Douglas Volk's reply, March 8, 10, 1927.

Doubleday, Doran and Company (J. Benschoten) to Douglas Volk, August 17, 1928, asking to use one of his portraits of "famous men" in an issue of *Personality*.

Dull, Florence Graves, Flushing, New York, to Douglas Volk, who was a friend in Center Lovell, Maine: three letters and a card, undated, regarding Douglas Volk's Lincoln portraits. Also letters to Dull from Bertha S. Jewett, writing for Douglas Volk, December 16, 1931, and to her from W.M. Lewis (President, Lafayette College), December 22, 1931, declining to buy a Lincoln portrait. (See also Pratt-Douglas Volk correspondence.)

Earle, James S., Philadelphia, to Douglas Volk, March 31, [1902], April 19, 1902, urgently asking for a set of Leonard Volk's Lincoln hands in bronze.

Eastman, Alvah (Journal-Press Company), St. Cloud, Minnesota, to Douglas Volk, November 5, 1926, thanking him for two reproductions of "With Malice Toward None."

Eastman, Robert to Douglas Volk, November 17, 1928 (telegram): "Have just returned to Chicago and find portrait here. Think it is very fine."

Eaton, Allen (Russell Sage Foundation) to Douglas Volk on plans for exhibiting a Volk painting of Lincoln at the Minnesota State Fair, July 14, 1922; May 5, 1925. Also Douglas Volk to Dudley Crafts Watson (Art Institute of Chicago), [May?] 13, 1925, on filming this painting.

Elliott, John L. (founder of the Hudson Guild, a settlement house in New York), February 27, 1925, thanking Douglas Volk for showing his picture [of Lincoln] to "some of the young people of the neighborhood."

Expositions

Letters to Douglas Volk relating to the Paris Exposition of 1900 (March 13, 1900); the Pan-American Exposition, 1901 (January 31, 1901); and the South Carolina Interstate and West Indian Exposition (James B. Townsend, art director, October 3, October 29, November 4, 1901, and April 2, 1902).

Letter of the Pan-American Exposition (March 13, 1901) to Marion Volk, regarding space "in which to make a display of Sabatos rugs."

Two forms (postmarked November 12, 1910) from the office of the commissioners general of the United States of America to the International Exposition of Art and History at Rome, 1911.

Fairman, Charles F. (art curator, U.S. Capitol), February 28, 1928, regarding Leonard Volk's statue of Gen. James Shields. Douglas Volk's acknowledgment, May 15, 1928. Douglas Volk's note on Fairman's envelope indicates that he sent him photographs of his father and of Stephen A. Douglas.

Franklin, M.E. (Hall Printing Co., Chicago) from Douglas Volk, June 12, 1928, who was disappointed with the company's reproduction of a Douglas Volk portrait: "is there anything you can do to lessen the detrimental and

damaging reds?....I have gone to immense trouble in the matter and obligated myself to a great outlay."

Foster, John B., Glen Ridge, New Jersey, from Douglas Volk, June 12, 1928, stating the price of a proposed portrait as \$4,000 or \$4,500, which is what he received for his portrait of John Cotton Dana.

Frick Art Reference Library (Ethelwyn Manning) to Douglas Volk, May 16, 1925, requesting photographs of his paintings that he considers "important and characteristic."

Gage, George E., dealer in "paintings, etchings and bronzes," Cleveland, to Douglas Volk: he declines to handle the Lincoln picture that just arrived (telegram, November 10, 1922), and sends condolences to Douglas Volk upon his wife's death (January 12, 1925).

Garland, Hamlin, New York, to Douglas Volk, April 2, 1925 [the year is taken from the postmark on a Century Association envelope]: "I was deeply impressed by your Lincoln."

Gilbert, Cass, architect, 4 letters, 1916; 1 letter, 1930: Volk's painting of Emily [Cass's daughter] is "a wonderful success!" Douglas Volk wants to do the portrait "on as friendly[,] complimentary and professional a basis as possible," and therefore returns half of the \$500 check that Cass wrote him. In a related letter, Katharine B. Huston also praises the portrait.

Gilliams Service and Associated News Bureau (Walter Dacer), New York, to Douglas Volk, September 8 and 20, 1926, requesting a copy of the photograph of Douglas Volk "sitting before your latest picture of Lincoln, as published" in the previous Sunday's New York Times; Douglas Volk to Dacer, October 11, 1926, sending him a photograph of "With Malice Toward None."

Girard College, Philadelphia (Cheesman A. Herrick, president) to Douglas Volk, February 28, 1927: "Breasting the Winds was in the Philadelphia Fine Arts exhibit, and Herrick would like a photograph of it from which to make a lantern slide. Douglas Volk gave his approval on March 8, "only asking that the copyright" be properly noted.

Grand Central Art Galleries, and Painters and Sculptors Gallery Association (Erwin S. Barrie, manager) to Douglas Volk, 14 letters, January 7, 1925-January 26, 1935; statements listing three paintings sold, May 20, 1924, and two paintings received, January 14, 1935. Some

details: Draft and final list, January 29, 1925, of names and addresses to use in sending invitations for the Lincoln Birthday Exhibition. [This list includes many individuals painted by Douglas Volk.] Invitation to view Douglas Volk's recent portrait of Lincoln and to meet him, February 12, 1925. Douglas Volk objected to the prominence of his name on the printed Invitation; on January 27, 1925, Barrie replied that Volk was "a little overly modest." On February 24, 1930, Barrie displayed another painting of Lincoln, "a very good example of your work...in fact I think you are painting better rather than falling off..." On May 9, 1932, Barrie wrote that "buyers are certainly very scarce these days, and on January 26, 1935, he wrote: "We note what you have to say about not refusing any offer and will be guided accordingly." [Separate folder]

Grafly, Dorothy, daughter of sculptor Charles Grafly and an art critic (Philadelphia, Pennsylvania), to Douglas Volk, November 5, 1923, asking about Leonard Volk's life bust; and to Douglas Volk's wife (Douglas Volk being ill), December 17, 1923.

Grant, Barton N. (Business Men's Art Club of St. Louis), to Douglas Volk, March 5, 1932, asking him "just what elements [are] necessary in order that a canvas should be considered a 'good picture.'"

Greene, Carroll (Miami, Florida and Portland, Maine) to Douglas Volk, undated, asking for his autograph.

Gregg, Hortence Gardner, "Little Sonny's Good-Night," a typed poem, signed by a friend of the Volks who had a camp in nearby Norway, Maine.

Hackett Galleries (Helen Hackett) to Douglas Volk, June 22, June 30, September 15, 1931, wanting a photograph of a Douglas Volk Lincoln portrait to offer to one of her clients.

Hall, Edward Hagaman, Laramie, Wyoming (formerly at the National Arts Club) to Douglas Volk, December 10, 1931, asking permission to make a lantern slide of one of Douglas Volk's Lincoln portraits for his lectures; Douglas Volk's reply, December 16, 1931, asking which Lincoln portrait he refers to.

Hamand, Jane E., Decatur, Illinois, to Douglas Volk, February 27, 1927, requesting a photograph of Douglas Volk's portrait of Lincoln that was exhibited at the National Academy of Design and pictured in the New York

World; two notes on forwarding this request to Douglas Volk.

Harrison, William, Los Angeles, to Douglas Volk, October 5, 1917, thinking of having Douglas Volk do a portrait but not on the scale that Douglas Volk might do for Dr. Norman Bridge, "a very wealthy man."

Hastings & Son, attorneys, Fryeburg, Maine, to Douglas Volk, a bill relating to his mortgage [of Hewnoaks] to W.H. Irish, May 2, 1933. This is filed with an undated letter to Irish from Hattie M. Lyons; see her letters to Douglas Volk.

Hearst, Millicent (Mrs. William Randolph Hearst) to Douglas Volk, telegram, February 19, [1921?], wishing to exhibit one of Douglas Volk's portraits for the benefit of Free Milk for Babies.

Hill, Clara [daughter of James J. Hill], note to Douglas Volk in "Minnesota Club" envelope, June 7, no year but before her marriage in 1918, relating to photographing Douglas Volk's mural in the Minnesota State Capitol depicting Fr. Hennepin at the Falls of St. Anthony; and letters to Douglas Volk on reproducing that painting, November 9, 1910; March 1, September 21, 1933.

Hodder, F.H. (University of Kansas) to Douglas Volk, June 5, 1924, regarding a Lincoln portrait by Douglas Volk.

Hoke Engraving Plate Company, St. Louis, to Douglas Volk, April 3, 1901, lengthy letter and circular promoting the company's method of reproducing chalk plates.

Howard Young Galleries, New York, to Douglas Volk, June 19, 1922, having received Douglas Volk's "Vera" but not yet his "The Little Canadian."

Hyman, Mr., from Douglas Volk, June 1, 1929 (copy), pointing out the shortcomings of his etching of Lincoln's head and hands: "I would ask you kindly but firmly to destroy the plate and all prints...[I] would not want my name connected with it."

Illinois Watch Company: Jacob Bunn to Douglas Volk, February 24, 1925: "We are distributing something over five thousand" Lincoln essay contest medals, based on a painting of Lincoln by Douglas Volk; and M.B. Southwick to Douglas Volk, January 5, 1927, regarding a reproduction of that painting to accompany the promotion of the essay contest.

Insurance companies to Douglas Volk on insuring Volk's portrait(s) of Lincoln: M. Rosenthal & Son, New York, June 12, July 23 and December 15, 1924; and Herbert M. Smith, New York, March 4, 16, 1925.

Jackman, Rilla Evelyn (Syracuse University), to Douglas Volk, August 1, 1927, wanting a better reproduction of his Lincoln portrait at the Albright Gallery (Buffalo, New York) for her book, *American Arts* (1928). Douglas Volk's "Breasting the Winds" was used instead, as Douglas Volk had suggested: J.M. Hammitt (Rand McNally & Company) to and from Douglas Volk, March 3, 8, 11, 1927. The publisher sent Douglas Volk a complimentary copy of the book, which he acknowledged, June 7 and 29, 1928.

Jackson, Janice W., to Douglas Volk, undated, expressing her continuing appreciation of an unidentified painting by him.

Jarrett: Portraits by Jarrett (J.R. Fuehrer), Bethlehem, Pennsylvania, to Douglas Volk, February 5, 17, 1932, asking for Douglas Volk's "schedule of prices for portraits."

Johnson, Ellen C., Roosevelt, Long Island, New York, September 5, 1926, noting Douglas Volk's picture in the *New York Times* that day, and recalling that Douglas Volk painted her in 1910, when she was "a little baby girl."

Juley, Peter A., & Son (photographers of fine arts), four invoices, 1926-1932 and undated for photographs of Douglas Volk's paintings, and a letter, July 3, 1928, on certain misaddressed prints.

Katz, Louis (Art Galleries, New York) to Douglas Volk on handling the sale Douglas Volk's paintings for "the usual commission" of 20-25% (November 20, 1907); and on recommending Douglas Volk to Mrs. Goodkind, "a lady of about thirty years," who wishes to have her portrait painted (March 6, 1912).

Kennedy, W.S., Belmont, Massachusetts, to [Douglas Volk] May 20, 1912, with Kennedy's photograph, an informal letter, evidently alluding to the loss of a friend on the Titanic, the 1912 presidential election, and other matters.

Knoedler, M., & Co. (Roland F. Knoedler and others), Letters, accounts, and checks, 1896-1922. Approximately 72 items, including notes regarding the sale price of certain paintings by Douglas Volk and a list, May 9,

1902, of nine paintings with the set price of each. Other particular items include:

Douglas Volk to Knoedler, asking his thoughts on having Curtis & Cameron make reproductions of his and others' paintings, and Knoedler's Douglas Volkice against this, March 16-18, 1898.

Knoedler to Mrs. Vanderbilt, January 16, 1912, introducing her to Douglas Volk, "whom we have recommended to execute a copy of the B.C. Porter portrait" and an autograph note, February 15 [?], [1912?], apparently by her secretary: "Mrs. Vanderbilt will be obliged if Mr. Volk will kindly deliver the two [unidentified] portraits at her house...on Saturday between 11-12." [Separate folder]

Box 2

Laing, A.M., & Son, Portland, Maine, to Douglas Volk, May 10, 1922, regarding prints of one of Douglas Volk's Lincoln portraits.

Library of Congress to Douglas Volk, requests for reproductions or photographs of his paintings, June 24, July 30, 1915.

Long, Florence N. (editor, *Art Annual*) from Douglas Volk, January 7, 1910. Douglas Volk, as secretary of the Society of American Artists, approves "the gratuitous distribution" of the Annual. [Clarendon Van Norman, Jr., donated this letter to the Library.]

Lord, Alice F., *Lewiston Journal* (Lewiston, Maine), from Douglas Volk, December 9, 1921, about printing his Lincoln portrait in that paper, perhaps using a photograph taken by Vivian Akers of "the artist at work on the picture;" and Lord to Douglas Volk, August 29, 1927, asking to print "the new Lincoln; "Is this the fifth or sixth you have painted?"

Louvre Frame Co., New York, to Douglas Volk, April 16, 1930, promoting the Louvre process frames, April 16, 1930.

Love, Chas. A., Aurora, Illinois, to Douglas Volk's wife, November 24, 1923, and to Douglas Volk, March 11, 1924.

Lundgren (?), Allen Conger, Buffalo, New York, to Douglas Volk, December 13, 1928, praising his portrait of Albert, King of the Belgians.

Lyons, Hattie M., New York, to Douglas Volk, 12 letters, only half of which are dated, in 1931. She often wrote about returning to Maine for the summer. She once requested a loan of \$300; Douglas Volk sent her \$150, according to his annotation on an envelope. Another envelope was sent from Boulder Brook Camps on Lake Kezar (on property adjacent to Hewnoaks). Also filed here is a check from Douglas Volk to Hattie Lyons for \$22.00, and cross references to other items.

MacAlaster, V.E., Portland, Maine, to Douglas Volk, June 16, 1924, thanking him for the "wonderful reprint" of a Lincoln canvas.

McBride, Emily Raymond, St. Paul, Minnesota, to Douglas Volk, May 29, 1911, wishing to reproduce Douglas Volk's painting of Fr. Hennepin in her biography of him. [See her *Story of Father Hennepin* (1911), 31 pages; copy at Minnesota Historical Society.]

MacDonald, Pirie, a New York portrait photographer, from Douglas Volk, November 30, 1931: from proofs of MacDonald's photographs of Douglas Volk for the American Institute of Arts and Letters, Douglas Volk chose the two which were "less self-conscious in pose and expression." In 1932, MacDonald sent Douglas Volk a picture of himself in a Native American head dress, with Indian symbols in the margin, for which Douglas Volk drafted an acknowledgment.

Macbeth, Robert W., of William Macbeth, Inc. (dealers in paintings by American artists) to Douglas Volk on how much his father, William Macbeth, enjoyed being painted (August 18, 1917), and on Douglas Volk's "Figure in Red" and his portrait of Frank A. Babbott (January 24, 1924, and April 13, May 1, and May 28, 1925). Douglas Volk had been asked to paint William Macbeth by a committee of artists and others in New York City that was chaired by Paul Dougherty. Although willing to do so gratis, Douglas Volk suggested \$2,000 (April 11, 1917). Daugherty authorized him to proceed with the painting (May 15, 1917), and he was paid in installments (June 20, 1918).

McNutt, J.B., secretary, Citizens Savings and Trust Co., Cleveland, to Douglas Volk, paying him \$1,028 for his portrait of William Bingham.

Mayo Clinic, Rochester, Minnesota (Dr. A.C. Desjardins) to Douglas Volk on the Clinic's plan to commission portraits of three senior members of its faculty; Douglas Volk's expression of interest, noting his "dear friends of some time ago, the Mayos;" and the committee's decision not to

"rush into this matter." (Letters of October 9, 18, 26, 1931.)

Medici Society of America, Boston (R.T. Hale)

Douglas Volk to Hale, April 4, 1925, asking him not to refer to the National Arts Club in a catalog description to accompany a reproduction of "With Malice Toward None," Douglas Volk's portrait of Lincoln in the Portland (Maine) Museum of Art; and two typescripts, both annotated by Douglas Volk, of this description.

Douglas Volk to Hale, February 23, 1928, referring to the reproduction of Douglas Volk's "With Malice Toward None," and to "a couple of heads of Lincoln which I have been working on for some time"; telegram to Hale, undated; and a copy of an issue of Medici Modern Art Prints which pictures Douglas Volk's paintings of Lincoln in Buffalo and Portland, reproductions of which show at the bottom of each print Douglas Volk's sketch of Leonard Volk's mask and right hand of Lincoln.

Douglas Volk to Hale, November 9, 1929, on sending him 61 prints of the Albright (Buffalo) Lincoln "to compensate you for any loss in the matter of making color proofs of the 'Malice Toward None'....I have done my best. Have not thought of gain in the transaction the Infinite knows."

Also a letter from an unidentified writer to Douglas Volk, May 15, 1926, wanting to compare a certain print with the original which Douglas Volk "probably overpainted...in order to get an high class reproduction."

Metropolitan Museum of Art (Edward Robinson, director) to Douglas Volk, April 22, 1915, regarding Douglas Volk's portrait of Felix Adler; Douglas Volk's reply, April 25, 1915; National Arts Committee of the Museum to Douglas Volk, inviting him to a private viewing on January 17, 1921, of the paintings of leaders of the American and Allied Nations [three of whom Douglas Volk painted]; and Museum to Douglas Volk, April 28, 1933, concerning his membership which he had since 1917.

Miami News Metropolis, Miami, from Douglas Volk, February 20, 1924, regarding an article about him in the paper "on the 15th (I think)," which reported, as he told the interviewer, that he came to Florida to paint a portrait of "the little Webber child," but which also stated that Douglas Volk planned to paint other portraits and that he had "won more medals at national exhibits than any other American artist." Douglas Volk was dismayed by such statements which "only cause one embarrassment....I am

not seeking publicity in the slightest degree or manner."
[Douglas Volk's complaint may point to changes in the paper's reporting standards. In 1923, James M. Cox, the Democratic candidate for President in 1920, had become the owner. At this point, also, paper dropped Metropolis from its title.]

Minneapolis Society of Fine Arts (President E.C. Gale) to Douglas Volk, June 1, 1915, regretting that a particular portrait has been sold. "We certainly ought to have at least one 'Volk' on our walls."

Mixed correspondence, 1916, 1922, 1924, 1926-1929

Morgan, J. Pierpont, letter from Douglas Volk, October 9, 1911. In a three-page draft (typescript with ink insertions and corrections), Douglas Volk suggests that that Morgan purchase and donate to the Metropolitan Museum of Art the "Artist's copy" of Leonard Volk's plaster cast of Lincoln. Douglas Volk describes the cast as in "an excellent state of preservation, the plaster darkened only by the smoke of a fire it went safely through in Chicago" [possibly a reference to the great Chicago fire of 1871]. He also proposes to sell the pages of "the Reminiscences left by my father...describing the incidents of the Lincoln sittings for this bust;" "the chair in which Lincoln sat during the sittings;" and "a bronze copy of the bust." Volk asked \$5,000 for the lot but it was not sold. The cast, chair, and "Reminiscences" remained in the family after he died. Volk wrote most fully about the cast. It was in his "father's possession as far back as 1867, when he had it with him in Rome." In that year, "The bust of Lincoln in marble was exhibited at the Paris Exposition."

Nagler, Edith Kroger, to Douglas Volk, April 2, 1926, asking him to make her husband, Fred Nagler, an associate of the National Academy of Design.

National Academy of Design and National Arts Club. Douglas Volk, who served as Recording Secretary of the Academy, kept letters relating to its transactions from Francis C. Jones (Treasurer), June 25, 1924, and from Miles M. Dawson, October 14 and November 5, 1924, as well as a carbon of a four-page screed against contemporary painting that was sent to Edwin H. Blashfield (President), February 22, 1926. Douglas Volk also received eight letters, 1927-1933, from Harriet Peck Crine, regarding mutual friends and the declining membership and use of the Club's studios. In her letters of July 28 and August 5, 1931, she wrote of William C. Gregg buying Douglas Volk's "Twilight Reverie" at the

reduced price of \$350 less 15% commission charged by the Club. The Academy's booklet, *The First Hundred Years* [1925] (OCLC 53465147) is accompanied by the draft text, letters from Charles T. Heaslip (Business Manager), February 15 and 27, 1925, as well as a circular, February 24, 1924, from John Ward Dunsmore (Director) regarding the Academy's centennial exhibition. Douglas Volk also retained the minutes of six meetings of the Academy's Council, 1924-1925; announcements of the deaths of four members, 1932-1933; and a clipping, "Academy of Design to Hold Its First Show Of Its Collections," *New York Herald Tribune*, November 15, 1934. Miscellaneous items include flyers for the Academy's annual exhibitions in 1911 and 1935. [Separate folder]

National Arts Club, Members' Annual Exhibition of Painting and Sculpture, January 7-31, 1925 (circular).

National Association of Portrait Painters (DeWitt M. Lockman, chair, executive committee), 119 E. 19th St., New York, announcement of 1925 exhibition in the galleries of Duveen Brothers (circular).

National Gallery of Art (W.H. Holmes, director of the Gallery) to Douglas Volk, July 20, 1920, on the need for a new building; Douglas Volk to Holmes, March 23, 1921, seeking "to varnish and touch up my three pictures in the War Collection" [Pershing, Lloyd George, and Albert, King of the Belgians] before they are exhibited. Also Holmes to Douglas Volk, June 6, 1921, sending him two copies of each negative of the three portraits, and Edgar L. Hewett to Holmes, December 5, 1924, requesting that the National Gallery temporarily loan Volk's work to the new San Diego Museum, and Holmes to Volk, December 27, 1927, Douglas Volkising against this.

National Geographic Society (George W. Hutchison, secretary) to Douglas Volk, September 23, 1933, asking him to continue his 28-year membership.

National Institute of Arts and Letters, nomination of officers, February 19, 1934, on which Douglas Volk wrote "Answered Regrets."

National Society of Mural Painters to Douglas Volk, May 1, 1932, annual dues; circular, October 3, 1933, announcing a special meeting.

New York, Office of the Industrial Commissioner, Department of Labor, to Douglas Volk, June 5, 1923. Douglas Volk was one of five members of a jury to select the best student design for the cover of the monthly *Industrial Bulletin*.

Newhall, Goldene Howe, New York, to Douglas Volk [her teacher], September 30, 1917, asking him to help her obtain commissions, and note from her enclosing a postcard reproduction of a painting by Velazquez. Douglas Volk wrote on the envelope, postmarked April 22, 1918: "of interest to Mrs. Sloane."

Newhouse, M.A., & Son (M. Alfred Newhouse), St. Louis, to Douglas Volk, October 12, 1923; January 3, 1927, on Douglas Volk's "[Ye Maiden's] Reverie" and other works.

Ohio Society of New York (Evarts Lincoln Prentiss) to Douglas Volk, February 28, 1925, regarding Douglas Volk's "With Malice Toward None" and Edgar Whitaker Work's remarks about it.

Osborn, Chase S. (governor of Michigan, 1911-1913), Poulan, Georgia, and Sault de Sainte Marie, Michigan, to Douglas Volk, January 20, 1927: "Glad your Lincoln is sold; Douglas Volk to Osborn, January 21, 1927, thanking him for his effort to acquire that portrait for the Detroit Club, but, "after three years of suffering and sorrow," Douglas Volk had finally sold it; Osborn to Douglas Volk, February 2, 1927, wishing to acquire a replica of Leonard Volk's Lincoln life mask.

Peabody, Chanis [?] A., New York, to Douglas Volk, November 11, 1905, writing that "We all consider the portrait very successful," and enclosing a \$2,000 check for it.

Pennsylvania Academy of the Fine Arts.

Harrison S. Morris (managing director) to Douglas Volk, suggesting that he exhibit "Song of the Pines" and "Ye Maiden's Reverie" (April 5, 1898), and "Thoughts of Youth" (September 20, 1901).

John E.D. Trask (secretary) to Douglas Volk on exhibiting "Marion of Hewnoak [sic]" from the National Academy of Design (December 29, 1910).

Douglas Volk to John Andrew Meyers (secretary), declining to exhibit at the Academy a portrait of Lincoln now at the Corcoran because, having viewed it there, Douglas Volk wished to lighten certain places of the canvas before exhibiting it again (January 7, 1922).

Circulars for exhibitions in 1908 and 1911.

Perry, Albion A., Somerville, Massachusetts, to Douglas Volk, May 1, 1932, looking forward to the summer season near Douglas Volk's home in Maine, and to the recovery of Perry's wife.

Pettee, William (M. Knoedler and Co.), from Douglas Volk, June 21, 29, 1918, in which Douglas Volk outlines the steps that he takes in painting a portrait; Pettee to Douglas Volk, July 25, 30, 1918, in which he describes George L. Duval, a "business man" who may commission Douglas Volk for a portrait "intended for the Catholic Institute in Washington." Pettee added that he was "not sure about the title of this, but it is a very important Catholic Institution in Washington, D.C." (In 1919, Duval received the Laetare Medal from the University of Notre Dame. According to its website, Duval, who was "enormously wealthy from his import-export business [and] contributed lavishly to Catholic hospitals, colleges, orphanages and charities." However, there is no portrait of Duval by Douglas Volk at Notre Dame or, apparently, anywhere else.)

Phelps, Edmund J., Minneapolis, to Douglas Volk, December 17, 1921, and January 12, 1922, regarding the Studio Print Association's copy of Douglas Volk's Lincoln portrait.

Photogravure & Color Co., New York, to Douglas Volk, November 23, 1922, bill for 500 prints of "A. Lincoln."

Platt, H.L., New Britain, Connecticut, to Douglas Volk, September 8, 1920, wishing to commission Douglas Volk to paint his father.

Platt, Mary Schauffler (Mrs. F.G.), New Britain, Connecticut, to Douglas Volk, June 11, 1922, recommending Jane Haugh to "sort out and arrange various papers for you." Also an envelope, now empty, sent from Mary Platt to Mr. and Mrs. Douglas Volk on December 21, 1924.

Plucker & Ahrens, Inc. Wig Makers, New York, to Douglas Volk, June 22, 1923, correcting his understanding of the price of a "Lincoln wig" similar to one sold to Frank McGlynn, Sr., who portrayed Lincoln on stage and screen.

Portland Society of Art, L. D. M. Sweat Memorial Art Museum, Portland, Maine: Oliver P.T. Wish (secretary) to Douglas Volk, January 6, 1932, concerning Douglas Volk's "accident and sickness" and hoping for his rapid recovery; Emma W. Moseley, Portland, to Douglas Volk, February 14, 1932, reporting Wish's sudden death; Bernice Breck (secretary) to Douglas Volk, November 22, 1933, assuring him that the Lincoln portrait that Cyrus H.K. Curtis presented is now in the museum's galleries.

Powers, Neely, Cleveland, to Douglas Volk, March 11, 1925, thanking him for a photograph of his latest Lincoln

portrait, and hoping to see him "again this summer at [Lake] Kezar."

Pratt, George D.

Two prints of Douglas Volk's painting of Pratt.

Pratt to Douglas Volk, 20 letters, including Douglas Volk's description of war-torn Europe, August 12, 1919; Pratt to Florence Graves Dull, making an offer for a Douglas Volk Lincoln portrait, June 21, 1932; five more letters in 1932, including Pratt sending a painting to Amherst College ("I am afraid there is not much hope of selling it"); and Pratt or his secretary to Douglas Volk in 1933, involving Pratt's monthly gift of \$100 to Douglas Volk, his reluctance to take on mortgage of Douglas Volk's "farm" [on Lake Kezar], and his thanks for mementoes of King Albert from Douglas Volk.

Douglas Volk to Florence Dull, June 24, 1932.

Douglas Volk to Pratt, September 11, 1933 (one autograph, two typed); August 6, 1934.

Douglas Volk's nearly illegible drafts of about eight letters to Pratt, partly related to Douglas Volk's annotations on envelopes that contained Pratt's letters. [Separate folder]

Prinz, Flora C. [wife of George B. Prinz, architect), Omaha, to Douglas Volk, May 10, 1916, asking him about his "Pioneer Mother & Child" on exhibit at the Omaha Society of Fine Arts.

Pulsiver, G. Bishop, Minot, Maine, to Douglas Volk, January 28, 1931, requesting a photograph of "With Malice Toward None" to print with his article in the Lewiston Journal.

Review of Reviews (Howard Florence), pencil and ink drafts from Douglas Volk, June 1, June 19, September 6, 1929. Douglas Volk refers to having painted six Lincoln portraits. He suggests reproducing the one acquired by E. D. Levinson, not the one published by the Detroit Publishing Co. or the more recent one, the reproduction of which "did not turn out satisfactorily for reproduction." He conveys his best wishes for the speedy recovery of his "old friend," Albert Shaw, editor of the *Review of Reviews*. And he describes how his father made a plaster cast of Lincoln, "a tough if not dangerous proposition."

Robinson, Louise N., daughter of Otis Hall Robinson, Rochester University Librarian, from Douglas Volk who offered to paint Robinson's portrait for \$1,000, which she accepted, May 12 and June 14, 1930.

Rogers, William A., Buffalo, New York, to Douglas Volk, December 18, 1922, thanks for inscribed reproduction of Lincoln portrait.

Roman Bronze Works, Brooklyn, New York, to Douglas Volk, April 9 and May 10, 1926, bills for castings in bronze: \$75 for "Oval Inscription Tablet" and \$60 for "Group of Two Clasping Hands." Douglas Volk annotated the first bill: "Result very fine."

Rouleau, Fred, Kennebunk, Maine, to Douglas Volk, January 8, 1934, describing a copy of Leonard Volk's bust of Lincoln that he found. [Rouleau's handwriting suggests that he was about ten years old.]

Rudolf Lesch Fine Arts, New York, to Douglas Volk, March 29, 1924, postponing "the matter of our taking over for you the handling of your 'Abraham Lincoln.'" "

St. Luke Studio (J.A. Meliodon, Lincoln Park, New Jersey) to Douglas Volk, August 7, 1922, offering to execute wood-carved frames for his paintings.

Sawyer, Edith A., New York, to Douglas Volk, hoping to arrange a commission for Douglas Volk (December 31, 1931), noting Douglas Volk's move from Hewnoaks near Center Lovell, Maine, to the Tavern in Fryeburg (November 21, 1932), and planning to write up "for some New York paper" what Douglas Volk told her of his "famous trip to Europe" in 1919 (October 29, 1934).

Schwartz Galleries, Inc., New York, to Douglas Volk, March 1, 1934, announcing a memorial exhibition of paintings by George Inness Jr.

Sears, Roebuck and Company Art Galleries, Washington, D.C., undated, enclosing a circular on its exhibitions in 1921-1923.

Seligman, George W., New York, to Douglas Volk, returning "two casts of hands" of Lincoln made by Leonard Volk and presented by Douglas Volk to the late Alfred Seligman, July 20, 1912.

Shaw, Robert Alfred, New York, to Ben Foster (in an envelope addressed to Douglas Volk at the National Arts Club), praising Douglas Volk's work, March 23, 1925. (Foster was another painter).

Shaw, Wilson A., Bank of Pittsburgh and Port Carling, Lake Rosseau, Ontario, Canada, to Douglas Volk, eight letters, 1916, undated

Simpson, Alex, Jr., Supreme Court of Pennsylvania, Philadelphia, to Douglas Volk, December 23, 1921; January 1, 1922; May 1, 1922, regarding the permanent location of Douglas Volk's portrait of Lincoln now exhibited by C. Powell Minnegerode at the Corcoran Gallery of Art.

Simmons, Laura, Boston, to Douglas Volk, sending him a poem, "Vandal ('Inspired' by Edgar Lee Masters," a clipping from the *Boston Herald*, March 28, 1931. This was enclosed in an envelope on which Douglas Volk noted that it was a "Poem on Lincoln by an old friend."

Simpson, W.H., Atchison, Topeka and Santa Fe Railway System, Chicago, to Gardner Symons, May 8, 1916, and to Douglas Volk, September 1, 1916, on waiving the cost of Douglas Volk's bill at the Grand Canyon.

Sloane, Florence K., Norfolk, Virginia, to Douglas Volk, sixteen letters, dated May 13-December 21, 1916, 1918, August 1-October 5, 1922, February 6-October 31, 1923, January 16-March 2, 1925, 1926, and January 10-January 20, 1927, relating to Douglas Volk's visits to Sloane's residence and to his portraits of her family. On December 13, 1916 she mentioned Douglas Volk's address at the Irene Leach Art Association, Norfolk, Virginia, and referred to wanting Karl von Rydingsward to "decorate a mahogany writing table for me, in the Italian style." Also on December 13, William Sloane (his wife referring to him as "my Man of Wrath") wrote Douglas Volk that he was "very happy" with Douglas Volk's portrait. On November 21, Sig. Scarpecchi sent Mrs. Sloane a sketch of the frame that he would make for it. [On July 1, 1916, Mrs. Sloane telegraphed Douglas Volk: "Sent suit two days ago."] Two telegrams dated October 29 and 30th, 1923 regarding the purchasing of a "Canadian Girl" painting. In 1926, Sloane writes to confirm that the Trustee Board of the Norfolk Museum of Art and Sciences has been finalized. There are three copies of receipts for purchases made by Sloane of Volk's paintings in 1927. [4 Separate folders].

Smith, Alfred E. (governor of New York). Letters to Douglas Volk from Doubleday Page & Co. (for Country Life Press), September 20, 1927, and from Wm. H. Wise & Co. (for The American Scrap Book), July 16, 1928, requesting permission to reproduce Douglas Volk's portrait of Smith.

Smithsonian Institution (Charles D. Walcott, secretary) to Douglas Volk, December 29, 1921, thanking him for a photograph of a Lincoln portrait.

Smyser, George H., Ridgewood, New Jersey, to Douglas Volk, February 17, 1925 and September 6, 1926, asking for a copy of Douglas Volk's portrait of Lincoln unveiled at the Grand Central Art Galleries on February 12, 1925, and/or one that was pictured in the *New York Times* on the Sunday before September 6, 1926.

Society of American Artists, handwritten extracts from its records. Formed as the American Art Association, New York, on June 1, 1877 (Walter Shirlaw, president; Augustus St. Gaudens, vice-president; Wyatt Eaton, secretary; four members added, June 4, 1877; renaming of the Association, February 26, 1878.

Society of Arts and Sciences (Walter Russell, president), circular, December 5, 1932, announcing the formation of the American Painter-Sculptor Foundation.

Springfield (Illinois) Art Association, printed invitation sent to Douglas Volk, inviting him to participate in the Annual Artist Exhibition, April 1932.

Stevens, H. Harrington, West Roxbury, Massachusetts, to Douglas Volk, January 22, 1923, seeking a reproduction of Douglas Volk's Lincoln portrait in the Albright Museum.

Studio Print Association to Douglas Volk: label for "Abraham Lincoln," copyright 1921; draft of Douglas Volkertisement for a Remarque autographed edition of 150 photogravure reproductions of this painting; flyer, mock-up of order form, and letters, November 6 and 13, 1922, listing the number of prints of different kinds made of the portrait by the Photogravure & Color Co.; McCaughen & Burr (successors to the St. Louis Art Co.) to Studio Print Association, October 31, 1923: "Please send 4 more Lincolns Plain," (annotated by Douglas Volk: "Prints sent, November 13, \$6.00").

Sunday Boston Post (Leo. J. Rabbette) from Douglas Volk, January 21, 1927. To accompany an article on Douglas Volk, he sent the paper a photograph of "Breasting the Winds."

Symington, Elizabeth Baker (Mrs. John F. Symington), Rogers Ford, Maryland and Bel Air, Virginia, to Douglas Volk, eight letters, May 2-October 16, 1916, arranging for a portrait of her late father, K.B. Houston; clippings of his hair, 1914 and 1916; John F. Symington to Douglas Volk, undated "We are all delighted with the painting."

Tarbell, Ida M., to Douglas Volk, March 20, 1925, sending him a paragraph in a letter from Arthur T. Knowles,

Brooklyn, New York, praising one of Douglas Volk's Lincoln portraits.

The Standard: The Organ of the Ethical Societies (George E. O'Dell, editor), New York, to Douglas Volk, December 6, 1932, noting Douglas Volk's now-lapsed subscription and also his contributions to "our Clergyman's Subscription Fund."

United States Military Academy, West Point (Col. C.C. Carter) to Douglas Volk, April 8 and 17, 1931, and Douglas Volk's replies, April 10, 20, 1931, regarding his portrait of Gen. Gordon Granger for which he received \$2,000.

United States Post Office (Frank C. Sites, postmaster), Harrisburg, Pennsylvania, to Douglas Volk, June 7, 1916, returning photographs which Douglas Volk had submitted to the Postmaster General (Albert S. Burleson), to whom Douglas Volk had proposed a portrait of Benjamin Franklin, including prices for the work.

United States Treasury Department, Section of Painting & Sculpture (Edward B. Rowan), January 18, 1935, to Douglas Volk, on plans to undertake "the work of embellishing with paintings and sculpture" the department's buildings.

Van Dyck Studios, New York (Cullen Yates) to Douglas Volk, May 5, 1912, on collecting one of Douglas Volk's art works.

Wall, Bernhardt, Lime Rock, Connecticut, to Douglas Volk, August 18, 1933, asking for any photograph or drawing of Chicago's Metropolitan Block in which Leonard Volk had his studio and where Lincoln sat for him. Having made etchings of 50 places associated with Lincoln, in *Following Abraham Lincoln*, Wall was planning five plates in a Chicago series.

Walter, Henry, New York, to Douglas Volk, September 10, 1912, thanking him for his "kind and eloquent tribute to poor Al" and suggesting that "the directors and boys of the Young Men's Symphony Orchestra" would appreciate a copy of the picture that Al willed to him.

Webber, Marjorie Lambert, undated, and Oscar Webber (J.L. Hudson Company, Detroit), to Douglas Volk, May 3, 6, 9, 12, 1924, and telegram, undated, regarding Douglas Volk's portrait of Peggy, their young child, and payment for it (\$2,500); photograph of the three Webber children.

White, William Allen, *Emporia Gazette*, Emporia, Kansas, to Douglas Volk, February 9, 1925, on exhibition of a portrait of Lincoln by Douglas Volk: "It is a strong, beautiful thing, I think your very best work."

Whitehead, Benjamin F. (Whitehead & Hoag Co., Newark, New Jersey) to and from Douglas Volk regarding Douglas Volk's painting, "Lincoln the Ever Sympathetic," about 28 letters, January 3-December 14, 1932. On January 8, 1932, Douglas Volk wrote Whitehead that "in view of the times I will reduce" the price of this painting "from the original figure of \$3,500 to \$1,300. On March 4, Douglas Volk and Arthur Egner (a lawyer, art collector, and Newark Museum board member) offered to reduce the price of the painting to \$900. By the end of the year, Douglas Volk evidently let it go to Whitehead for \$500. Early in 1932, Whitehead had arranged for the painting to be displayed at the Newark Museum, although the Museum lacked the funds to buy it. He also arranged for the painting to be published in the *Newark Sunday Call*. And he sent Douglas Volk a personal check for \$200, writing on the back that it was "secured by Lincoln portrait." On February 15, after Douglas Volk had unwittingly cashed the check, he wrote his daughter and son-in-law that he wanted it back, Whitehead's action being "a little peculiar....Wouldn't it be fierce if W. found some way of assuming the mortgage on Hewnoaks." On March 25, 1932, Douglas Volk wrote that he had "let go only five or six" Lincolns, and "destroyed as many." On August 2, 1936, after Douglas Volk's death, his son Wendell complained that Whitehead had acquired the painting "through clever maneuvering" and suggested that the family undertake to recover from Whitehead at least 50% of the original selling price of \$3,500. Although this idea did not materialize, Whitehead's own family later donated the portrait to the White House. [In the mid-1920s, Whitehead had differed with Douglas Volk over his company's manufacture of a medallion based on another Lincoln painting. See "Lincoln Essay Contests, Lincoln Medals, and the Commercialization of Lincoln," *Journal of the Abraham Lincoln Association*, 24:2 (Summer 2003), 36-62.] [Separate folder]

Whitlock, Brand (municipal reformer, diplomat, and novelist) from Douglas Volk, October 19, 1926, an incomplete letter regarding one of Whitlock's novels.

Wiecker, Otho, dealer in "Old Books, Prints, Paintings, MSS. and Antiques," Boston:

On March 28, 1931, he referred to the "Douglas daguerreotype" from Douglas Volk, and expressed his surprise that Douglas Volk "consumed from three to

six months in executing a portrait of Lincoln, and destroying, between times, studies that did not appeal to you." By contrast, "Friend Gilbert [Stuart] had the facility of painting a Washington 'Head' within an hour...he called them his \$100.00 Bills."

Wiecker, undated, pamphlet on a Lincoln "portrait sketch" on pages 10-12 of which is "The Artist's Story," which contains an account of the "Sculptor Folk" [quoting more of Volk's conversation with Lincoln than is included in Leonard Volk's article in *Century*].

Wilson, Rufus Rockwell, to Douglas Volk, December 7 and 17, 1931; February 24, 1932; March 4 and 8, 1932, and Douglas Volk to Wilson, December 13, 1931, regarding Wilson's reproduction of Douglas Volk's "Lincoln the Sympathetic" as the frontispiece of *What Lincoln Read* (1932). (Clarendon Van Norman, Jr. donated the three letters in this series the dates of which are italicized.)

Wolf, Henry, New York, to Douglas Volk, April 3, 1901, seeking to engrave a painting by Douglas Volk exhibited at the Lotus Club.

Woman's Home Companion to Douglas Volk, June 24, 1912, on using his paintings on two of its covers.

Work, Edgar Whitaker, to Douglas Volk, a five-page essay (carbon), undated regarding Volk's "With Malice Toward None."

World's Columbian Commission, Department of Fine Arts (Halsey C. Ives) to Douglas Volk, February 11 and 28, 1893, inviting him to serve on the Jury for Painting, and setting a date for it to meet.

Wright-Davis, Mary, Washington, D.C., to Douglas Volk, June 28, 1918, requesting prints of Leonard Volk's casts of Lincoln, to include in her compilation, *The Book of Lincoln* (New York: George H. Doran Company, 1919). [See the plates opp. 232 and 244.]

Yale University Press (Oliver McKee) to Douglas Volk, December 8, 1923; December 27, 1923; and January 7, 1924, on reproducing Douglas Volk's Lincoln portrait in the Albright Museum (Buffalo, New York).

Family Correspondence (1881-1932)

Douglas Volk, New York, to Miss Marion Larabee, Chicago, March 21, 1881 (telegram): "The puritan / the first picture sold / will write at once".

Envelope on which Marion Larabee Volk wrote "My wedding bouquet--carried on June 5th 1881."

Douglas Volk to his wife, May 4, 1901, regarding his painting for Mrs.[?] Hoyt and his plans for returning home from the National Arts Club.

Marion Larabee Volk to Wendell Volk, c/o United Fruit Co., Bocas del Toro, Republic of Panama, March 1, 1917, urging him to return from Panama, and quoting George DeForest Brush to Douglas Volk: "What remarkable strides you have been taking the last two years."

Douglas Volk to [family], "[I] Will add a few lines to Jerry's letter," a letter of Douglas Volk's youngest son which is not in the collection, January 3, 1917. This letter uses stationery of the American Artists' War Emergency Fund (National Arts Club), of which Douglas Volk was chairman.

Douglas Volk to Wendell and Jerry Volk, "Am in such a mix-up...", and Douglas Volk to (?), thanking him for a \$100 gift (incomplete and faded drafts of letters on the front and back of a single page), August 1 and 8, 1933.

Wendell Volk, New York, to Douglas Volk, October 29, 1922, discussing points to consider in autographing prints of Douglas Volk's Lincoln portrait, the number to print, and the price of each.

Wendell Volk, Capt., Company Commander, 117 Co., Civilian Conservation Corps, Thanksgiving menu, 1934.

Marion ("Mary Ann") to Douglas Volk, addressed to him at Ye Olde Inn, Fryeburg, Maine, November 17, 1933: Cold weather; "Poor Jerry! I worry about him alone at Hewnoaks with lack of running water and nothing but a kitchen stove for heat....I have written Jessie [Wendell's wife] that I will pay her my third share of the mortgage....Of course you realize that now Hewnoaks no longer belongs (legally) to you....Do you still think you did not transfer the property or have you forgotten or what? Don't you remember a dinner at Lyons with Wendell & the von Rydingsvards celebrating the transfer?"

Marion to Douglas Volk, March 8, no year, telegram: "Glad you are coming but please delay three or four days[.] Much confusion here[.] Furnace men putting in pipe to heat your apartment."

Marion to Dad, note, undated, on Ezra Bridge's recovery.

Marion Volk [evidently a cousin], Green Bay, Wisconsin, to Douglas Volk, February 22, 1932, discussing her art work and seeking Douglas Volkice on books in the field to read.

Joyce and Al Winkworth[?] to "Mr. and Mrs. [Wendell and Jessie] Volk," January 11, 1932, on their activities.

Estate Materials (1936-1953)

Wendell Volk to the Fryeburg Woman's Literary Club, June 18, 1936, regarding Douglas Volk's portrait of his wife which his children want returned. "[D]uring the last years of my father's life his mental faculties were not normal, and due to this fact certain citizens of Fryeburg took steps to have a guardian appointed for him which was done." The Club's secretary acknowledged this letter on June 28, referring the matter to the chair of the Club's trustees, with whom Wendell Volk exchanged letters on July 16, 25, and 27. [For many years, the painting remained in the Fryeburg Public Library. It is now in the Fryeburg Historical Society.]

Jessie Volk, New York, to the Lincoln National Life Insurance Co., Fort Wayne, Indiana, April 1, 1941, listing the principal items in the Volk collection and asking if Lincoln National would be interested in buying them.

[Wendell Volk?] to unknown person, March 22, 1942, asking for the recipient's photograph of Leonard Volk. [This is a brief and incomplete draft of a letter on the stationery of the Army Air Forces Training School, Scott Field (near Belleville, Illinois)]

Chicago Artists Bureau (Elsie Cole, manager) to Gerome D. Volk, August 29, 1942, seeking information on Leonard Volk's works, particularly his bust of Lincoln.

Milch Galleries, New York, to Wendell Volk, November 25, [1942]: "Have interested client in large Abraham Lincoln Portrait and believe we could get \$4,000."

Wendell Volk to Mr. Milch, November 28, 1942 (draft): "... if you should ask me for a specific lowest figure [for several Volk pieces], I would, at the moment, say not less than \$25,000."

Jessie Volk to Louis A. Warren, Lincoln National Life Insurance Co., December 1, 1942: "Have just received offer for part of collection. Would you care to consider making offer for all or portion of items."

Wendell Volk to Chicago Historical Society (L. Hubbard Shattuck, director), March 12, 1943, clarifying that it received a photograph of Leonard Volk as a loan, not a gift, and expressing an interest in the loan of "the portrait of Lincoln by your father [Douglas Volk] and the original Leonard Volk Life Mask by your grandfather."

Alfred Withal Stern to Jessie Volk, December 29, 1950: "Dr. [David Chambers] Mearns of the Library of Congress sent to me copies of our and his correspondence regarding the bronze mask and hands. ..."

Wendell Volk to Wales & Hamblen, Bridgeton, Maine, October 8, 1952, disputing a plumbing Illinois.

[Jessie Volk] to Clarence A. Brown, Portland, Maine, October 13, 1952, asking him to confirm the title to the collection. The letter indicates that the title went back and forth between Wendell Volk and Ezra Bridge several times between November 18, 1936 and January 10, 1950.

Notes, incompletely dated, in Jessie Volk's hand on what could be expected from an auction of the Volk material. One page regards her visits to dealers in New York, e.g. Knoedler's, e.g. "Wendell and JV attend auction at Gallery & see W. Swann re mallet, Lincoln chair etc." Another page contains data on prices realized at the Oliver R. Barrett sale, 1952, and what, in the opinion of auctioneers, including Swann and Kirchenbaum, might be expected from the sale of the Volk material.

Jessie Volk, a list of "Lincoln and Douglas Items" (eleven of which are typed and three are written in pencil) and a list of the "Contents" of several boxes and packages (presumably what Jessie Volk sent to Swann), late 1952.

Letters between Jessie Volk and Arthur Swann (vice-president, Parke-Bernet Galleries, Inc.), December 17, 1952 and March 18, 1953, regarding Parke-Bernet's receipt and its catalog of items in the Volk collection to auction.

"Galleries Offer Variety of Items," clipping, *New York Times*, April 19, 1953: "Parke-Bernet will auction a collection of Lincoln memorabilia, the property of Mrs. Wendell Douglas Volk....High in interest for collectors will be the original plaster bust of Lincoln...and original plaster casts of Lincoln's hands, by Leonard W. Volk...[and] tools used by the sculptor and the manuscript of his 'Reminiscences.' Other items are an

original life mask of Stephen A. Douglas of 1860 and a portrait in oils of Lincoln by Douglas Volk."

[Jessie Volk], draft of text for a brochure describing the cottages at Hewnoaks, Lake Kezar, Maine, undated; photocopy of another brochure for Hewnoaks, "W.D. Volk, Owner Manager," undated

[Jessie Volk], a list of paintings and other objects in the cottages at Hewnoaks. Most of the paintings are by Douglas Volk but others, including works by Ben Foster, Howard Pyle, and Geo. Brush, are also listed, undated

Box 3

Mixed Materials (1888-1934)

Folder 1

Design for a Building-Block Toy, U.S. Patent Office, September 4, 1888.

Twenty Reproductions...of Works by Douglas Volk, with an introduction by William Watts Folwell, University of Minnesota (Minneapolis, 1889). This copy of the portfolio contains only 11 plates.

Art Instruction in the Public School, Ethical Culture Educational Pamphlets, No. 1, March 1895. (Workingman's School, New York City).

Pencil sketches based on illustrations in F.B. Tarbell, *A History of Greek Art* (1898).

Ludwig Baumann & Co., New York, to Douglas Volk, list of items which he mortgaged, and receipt, November 9, 28, 1900.

Research notes for his painting "Father Hennepin Discovering the Fall of St. Anthony" in the Minnesota State Capitol, 20 pages in a small (5 1/2" x 2 1/4") notebook, apparently drawn from the histories of John Gilmary Shea and Francis Parkman. These notes show Douglas Volk's attention to details in the painting, as does his letter of August 15, 1904, to Cass Gilbert, the architect of the Capitol of the State of Minnesota: on the web, see Douglas Volk to Cass Gilbert, in Minnesota Historical Society, "Artists' Search for Historical Accuracy," 14-18. Criticized recently for historical misrepresentations, Volk's painting may soon be removed from the Governor's Conference Room in the Minnesota Capitol.

Proofs for the entry for him in the *National Cyclopedia of American Biography*, 7:470. (This entry provides information up to 1897.)

Copyrights on Douglas Volk's paintings (Copyright Office, Library of Congress):

1. Certificates, 1897-1909.
2. Packet of 3" x 5" cards, each a "Certificate of Copyright Registration," 1910-1932
3. Copyright applications, 1908, 1931-1932

Folder 2

Printed descriptions of his replicas of his father's Lincoln casts:

1. Both sides of a single blue sheet which include extracts from Leonard W. Volk's "The Lincoln Life Mask" in *Century*, December 1881, and Truman H. Bartlett's "The Physiognomy of Lincoln" in *McClure's*, August 1907.
2. One panel of the December 1881 *Century* article. Typed on the back: "This is to certify that the mask to which this attaches, countersigned by D. V. and dated[,] was cast from the 'second remove' replica."
3. Printed excerpts from the Emancipation Proclamation, Leonard W. Volk's "Reminiscences," and the following statement: (a) "This cast of the hand of Lincoln was made from a replica of the one taken from life by my father, the late Leonard W. Volk, in Springfield, Illinois, the Sunday following Lincoln's first nomination for Presidency; (b) The hand is from a copy recently remodeled and restored myself by direct comparison with the original cast." Two copies (one using brown ink, the other red ink). Each is signed by Douglas Volk. They are dated December 16, 1908, and February 5, 1909.

Sketch of Leonard Volk's casting of Lincoln's right hand.

Floor plan of "Art Dept. 5th Floor" of the National Arts Club Studio Building, inscribed for "Mr. Volk," undated. For many years, Douglas Volk maintained his studio there, at 119 E. 19th St., New York.

Passport and visa, each with his photograph; Herbert L. Pratt to Douglas Volk, April 15, 1919, on

applying for these documents; Cunard Line receipt, August 7, 1919.

Autograph and typed notes relating to his tour of World War I battlefields, undated

Douglas Volk to King Leopold III, upon the death of Leopold II, whom Douglas Volk had "the high honor and great pleasure of painting...having been sent abroad by a United States Committee headed by George C. Pratt," March 5, 1924. The Palais de Bruzelles acknowledged Douglas Volk's letter, March 27, 1924.

Two-page summary of Douglas Volk's major works, dated January 30, 1932.

Typed lists of Douglas Volk's paintings (dating from 1930) for the National Institute of Arts & Letters (one copy annotated) and for the American Academy of Arts and Letters.

Business papers

Internal Revenue income tax receipt, June 10, 1920, enclosed in William S. Hutchinson to Douglas Volk, undated

Alachua County Abstract Company, Gainesville, Florida, to Douglas Volk, November 5, 1921, tax on 30 acres.

Fred'k Southack & Alwyn Ball, Jr., real estate, New York, to Douglas Volk, June 23, 1924, concerning the pending expiration of his lease on his studio at 119 W. 19th St.

United Central Life Insurance Co., Cincinnati, to Douglas Volk, receipt, March 1928.

Incomplete set of note cards which list in alphabetical order the members and home addresses of an organization [National Arts Club?].

Who's Who in America (A.N. Marquis Co., Chicago), circulars, October 10 and December 7, 1931, which led to an entry for Douglas Volk.

"Douglas Volk Visits Portland on Way to Summer House at Lovell," clipping, *Portland Evening Express*, May 20, 1926.

"Artist Adopts Fryeburg as Home," clipping, *Portland Sunday Telegram*, August 30, 1931.

"Douglas Volk, Famous Artist, Honored on 78th Birthday," clipping, Fryeburg, Maine, 1934.

Folder 3

Group of eight photographs of Douglas Volk's Lincoln portraits, including

Douglas Volk's 'double' portrait of Lincoln, stamped January 16, 1931.

Large "owned by Levinson?" portrait, stamped as a Juley photograph.

Box 4

Leonard Volk

Correspondence (1875-1876, 1894-1895)

Leonard Volk, Chicago, to Christopher C. Brown, May 15, 1875, providing data on his prices. Full-size sculpture: \$3,500 bronze, \$3,000 marble, \$1,000 plaster; ten statuettes at \$10. each; sittings over two days; clothes (suit, vest, pants, shoes) necessary for modeling the work; completion for Centennial Exhibition (1876). "The agreement as to price to be paid is confidential." Brown was a partner, 1860-1904, in a venerable Springfield (Illinois) law firm. [This letter was donated to the Library by Clarendon Van Norman, Jr.]

Healy, George P.A., Chicago, to Leonard Volk, June 19, 1876, wishing to visit Volk's studio to see his statue of Stephen A. Douglas, and inviting him to a reception to "see how much the cast you so kindly made has served me in the little Williams portrait." [This letter was bought at auction from East Coast Books on December 10, 2002.]

Leonard Volk to Douglas Volk, January 29, 1894, and February 1, 1894, noting a law suit against Leslie Keeley (founder of the Keeley Institute, known for its Keeley Cure or Gold Cure for alcoholics: "I am sure I have got the conceited Irish brute on the run!") Volk enclosed a letter from Gov. William A. McCorkle [MacCorkle] regarding a commission to sculpt a statue of Sen. John E. Kenna (1848-1893) for Statuary Hall in the U.S. Capitol: "It looks like business don't it?" On February 1, Volk had sent McCorkle his plan for a statue similar to that which he had just completed for Sen. James Shields. [As it turned out, another sculptor, Alexander Doyle, received the Kenna commission.]

Laflin, Jno. P. (East Chicago Foundry Co.) to Leonard Volk, December 26, 1894, planning to call at his studio.

Douglass, Helen Pitts (widow of Frederick Douglass, who died on February 20, 1895) to Leonard Volk, March 4, June 6, July 5, 1895. The first letter describes Douglass's platform manner. In the third letter, she writes: "Your

design typifies, I suppose, more than the physical emancipation of the slave. Just what it signifies, or just how much it is intended to convey, is not quite clear to me." [Volk died on August 19, 1895.]

Mixed Materials (1872-1895)

Copyright papers for works by Leonard Volk

Abraham Lincoln, photographs (A, B, C, D) and Stephen A. Douglas, photographs (E, F, G, and statue), July 20, 1876.

Lettie [unidentified commission], statue, August 8, 1876.

C. J. Hull, statue or bust, September 4, 1876.

Zachariah Chandler, design for statuary, March 22, 1880.

History of the Douglas Monument (Chicago: Legal News Company), May 18, 1880.

Douglas Monument bronze bas-reliefs:

"American Aborigines," August 21, 1880.

"American Pioneers," May 7, 1881.

"Commerce & Enterprise," May 7, 1881.

"Legislation" [in place of "Education," August 31, 1881].

Memorandum book. Inside front cover: "Preserve this almost priceless account book (to me), L.W. Volk, 1872 to 1891 [1895]." This little volume begins with a list of Leonard Volk's expenses in building his cottage on the Douglas estate, and includes dozens of entries relating to his sculpture. [Cyr Auction Company, Lot 237B.]

Artifact (undated)

A mallet used by Leonard Volk in his sculptural work, and kept in the Volk family until the Cyr auction in 2006. (Stored in separate location)