

## Robert Taft general correspondence

### Section 35, Pages 1021 - 1050

Robert Taft (1894-1955) was a professor of chemistry, author, historian, and editor at the University of Kansas. The general correspondence letters of Mr. Taft consist of letters between various organizations and people.

Date: 1918-1955

Callnumber: Robert Taft Coll.#172, Box 1-2

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## Robert Taft general correspondence

MAURICE R. SCHARFF  
366 MADISON AVENUE  
NEW YORK

October 23, 1953

Professor Robert Taft  
University of Kansas  
Department of Chemistry  
Lawrence, Kansas

Dear Professor Taft:

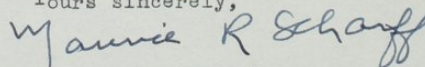
Mr. Albert Krebs of the Bibliothèque Nationale of Paris, France, with whom I had previously corresponded from time to time about my interest in views of Natchez and Fort Rosalie, is now in the United States and had lunch with me here in New York today. I learned from him that he was engaged upon a research project relating to the life and accomplishments of General de Trobriand, who I understand served with the Union Army during the Civil War and later as a Major General filled commands in the Northwest.

It occurred to me that you were more likely than anyone I could think of to be in a position to make some helpful suggestions to Mr. Krebs and I know that he would enjoy meeting you if he succeeds in carrying out his plan of making a trip to the West and Northwest sometime early in 1954.

If you have any suggestions as to sources of information regarding General de Trobriand, I would be glad to pass them on to Mr. Krebs if you would drop me a line; or if you would care to write him directly, you could address him at Room 1338, John Jay Residence Hall, Columbia University, New York City.

With best wishes,

Yours sincerely,



Maurice R. Scharff

MRS-mt

*Ans. 10-26*





CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE NEW YORK 17, N. Y.

October 27, 1953

Dear Dr. Taft:

No, you have not been gyped. At the time I wrote you the book had reached the market distribution I had indicated. But during August and September the book stores made sufficiently heavy returns when they were reducing their inventories to bring the figure down to the one reported.

I must say a word in defense of our sales department despite Mr. De Voto's rather sweeping condemnation. To my certain knowledge they made a strong effort with the book stores prior to publication and met with considerable resistance on the grounds that this was a "scholarly" book. This being so, and the high number of returns seeming to support it, the sales department then resolved to make a very strong direct mail effort in the fall, which is now. I propose immediately to find out just what they have been doing and are doing. It does seem very strange that a book reviewed as yours was can find book store resistance of this type. But I have seen it happen in other cases. In fact I received a letter from one of our best western accounts, stating that he was having an unprecedented amount of difficulty in selling the book and asking me, of all people, for practical promotion suggestions. Apparently then we must look upon "Artists and Illustrators" as a back-list item which will have to be sold by continuous direct selling and not through the book stores. I know that the book was urged on the national parks shops. If they did not stock it, it was their fault and not ours for want of urging. I mean to look into the situation in Kansas City and Bellingham, Washington.

Please be assured that I shall push as hard on this as I can. None of us have any doubts about the merits of the book. We must discover, however, the best means of promoting it.

With every good wish, I am,

Sincerely yours,

*Joe*  
J. G. E. Hopkins

JGEH:EM

Dr. Robert Taft  
University of Kansas  
Lawrence, Kansas

## Robert Taft general correspondence

October 28, 1953

To Mr. Hopkins  
From Malcolm B. Niedner

### ARTISTS AND ILLUSTRATORS OF THE OLD WEST

1. Circulars: 35,000 two-color circulars were printed. These were offered in advance of publication by our salesmen to all of the better bookstores, with special emphasis on stores with good mailing lists of Western Americana purchasers (Shorey Book Store in Seattle, McMurray's in Dallas, Dawson's in Los Angeles, George M. Chandler in Chicago, Bargain Book Store in Denver, etc.). In addition, quantities of circulars were distributed to special accounts who deal exclusively in Americana (Peter Decker, Edward Eberstadt and the Mannados Bookshop in New York City; Totman's Frontier Shop in Sheridan, Wyoming; Hamley's in Pendleton, Oregon; etc.). Approximately 8,000 circulars were imprinted for our own use and were sent to special lists to solicit orders (see below).

2. Mailings: Shortly in advance of publication a mailing was made to 110 accounts who handle books of Western Americana for resale. The orders received as a result of this mailing were good, and since that time many of these accounts have been reordering intermittently, although in small quantities. Similar mailings were sent to a list of concessioners in the national parks and to a list of 64 names furnished by the author. The results from the latter promotion were especially good.

A mailing to a total of 4400 names was addressed to the following special groups: 380 college libraries, 3100 public libraries, the research departments of 846 newspapers, and 101 historical societies.

3. Sales: To date our sale is approximately 2100 copies, of which 206 copies were sold to special outlets.

4. Future Promotions: Although we have covered all of the obvious markets, there are several other special groups which might be solicited profitably if the expense was not prohibitive and if good mailing lists could be secured. Of these markets, the following, I think, are outstanding: art museums, research departments of advertising agencies, professors of American history, and antiquarian booksellers (although many of these have already been covered). You might tell Dr. Taft that we are investigating these possibilities, and that we shall go ahead with them if it seems feasible to do so. You might also convey to him the idea that his book is very much "alive" in the sense that it is also being promoted in connection with other books with similar subject matter: it was included, for instance, on the Athearn circular and a number of orders resulted which otherwise would not have been received.



CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE

NEW YORK 17, N. Y.

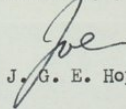
November 2, 1953

Dear Dr. Taft:

I have, as I promised, nailed down our Sales Department; and they have come up with the enclosed report, which I must ask you to treat as confidential. I grant that it is not immediately encouraging, but I think it refutes the charge that we sit on our hands here. I am sure that in the long pull you will be satisfied, and I question whether another firm would have done better. You realize that the enclosed slip refers only to special promotion. In addition to this, the book received the usual bookstore distribution and was featured in our seasonal advertising. Not by way of excuse but as an added word of reassurance, this has been one hell of a slow pair of seasons in the book business.

I wish you all the best, and I am,

Sincerely yours,



J. G. E. Hopkins

JGEH:CK

Dr. Robert Taft  
Department of Chemistry  
University of Kansas  
Lawrence, Kansas



STATE OF KANSAS  
KANSAS TERRITORIAL CENTENNIAL COMMITTEE

Appointed by Executive Order of  
GOVERNOR EDWARD F. ARN

November 2, 1953

ROBERT TAFT, *Chairman*  
Lawrence

CHARLES M. CORRELL, *Vice-Chairman*  
Manhattan

ROBERT VOSPER, *Secretary*  
Lawrence

GEORGE L. ANDERSON  
Lawrence

MRS. ORVILLE BURTIS  
Manhattan

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JEROME CUSHMAN  
Salina

KENNETH DAVIS  
Manhattan

EVERETT E. ERHART  
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MAURICE FAGER  
Topeka

JOHN M. FELLER  
Leavenworth

MRS. FRANK HAUCKE  
Florence

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T. M. LILLARD  
Topeka

RT. REV. CUTHBERT McDONALD, O.S.B.  
Atchison

DON McNEAL  
Council Grove

LARRY MILLER  
Topeka

NYLE MILLER  
Topeka

MRS. HOWARD N. MOSES  
Salina

TED L. SEXTON  
Leavenworth

DOLPH SIMONS  
Lawrence

FRED W. STEIN  
Atchison

REV. MILTON R. VOGEL  
Topeka

HARRY W. WOODS  
Topeka

MISS VIVIAN WOODY  
Douglass

L. D. WOOSTER  
Hays

C. O. WRIGHT  
Topeka

Prof. Ambrose Saricks  
Department of History  
University of Kansas

Dear Prof. Saricks:

I have been asked to give an address before a dinner meeting of the M. V. H. A. and the A. H. A. on December 28 in Chicago. I agreed, somewhat foolishly, to speak and chose as the title of my address "History and Pictures." I shall ask some of you, if you will be so good, to read and criticize the preliminary draft of the address but I would appreciate the cooperation of the entire staff of the history department in answering as soon as convenient the following question: Can you recall any serious, original and modern (since 1900) contribution to historical literature in book or monographic form (I am not interested for the moment in Journal articles) in which the author has used illustrations extensively (say at least six) of any form, except maps or diagrams, and has made a critical evaluation of his pictures including source, origin, authenticity; and presents evidence of date, medium used (photograph, lithograph, drawing, painting, etc.) and such other information as would admit the picture as a valid historical document?

If you can recall any such examples would you be good enough to cite them for me. Many, many, thanks.

Sincerely,

*Robert Taft*

Robert Taft

RT:mm

Perhaps worthy of mention is the extensive use of pictures in the series The Rise of Modern Europe, edited by W. D. Fanger of Harvard University and published by Harper Brothers. Each of the 13 volumes which has so far appeared has a separate "illustration section" containing 50 to 70 portraits, photographs, etc., some rather unusual. Unfortunately, the apparatus of critical evaluation is lacking, though the source is always and the media frequently indicated. I'll try to think of other books; this occurred to me at once. Saricks



## Robert Taft general correspondence

November 2, 1953

*Copies sent To:*

- 1) W. W. Davis
- 2) James C. Mahan
- 3) C. B. Reedy
- 4) S. P. Buckner
- 5) J. M. Beckman
- 6) W. M. Silbert
- 7) W. S. Robinson
- 8) Ambrose Swasey
- 9) Geo. Annakis
- 10) Nabiki Taira

Prof. George L. Anderson  
Department of History  
University of Kansas

Dear Prof. Anderson:

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If you can recall any such examples would you be good enough to cite them for me. Many, many thanks.

Sincerely,

Robert Taft

RT:mmm



For Guggenheim Grant

Nov. 4, 1953

I have known Mr. Gorsline through correspondence only, but I have corresponded with him for the past three years and I am well acquainted with his book What People Wore published in 1952.

I have read Mr. Gorsline's outline for his proposed book The Appearance and Dress of Americans 1840-1900 and I am heartily in sympathy with such a proposed study. I believe Mr. Gorsline is entirely competent to undertake and carry through the project. I do not believe, however, that so ambitious a project as Mr. Gorsline has outlined can be accomplished within a year, a fact which the committee of selection should take into account when making any grant.

I am confident that when completed Mr. Gorsline's study will be a significant and important contribution to American culture.





THE UNIVERSITY OF KANSAS  
LAWRENCE  
DEPARTMENT OF HISTORY

Nov 6, 1953

Prof. Robert Taft  
Chairman  
Kansas Perit. Cent. Committee  
K. U.

Dear Professor Taft:

I cannot recall any serious, original contribution to historical literature in book form or monograph, in which the author has used illustrations extensively. Archaeology, of course, is a different thing. Nor do I include under "history" special geographical monographs devoted to the study of one town or one area - I am thinking in terms of the Near East of the medieval and modern period.

It may be of interest to note that the monumental History of the Greek Nation of Constantine Paparazhegopoulos was published again,

## Robert Taft general correspondence

during the Centennial of Greek Independence,  
with pictures, <sup>added for the first time,</sup> as well as maps, diagrams, etc.,  
but the pictures aroused criticism "for detracting  
from the serious, scholarly nature of the work."  
And, moreover, the pictures were not always  
good and were not always correctly chosen  
and identified. I myself am in favor of  
pictures, and plan to introduce at least  
ten of them in the English edition of my Early  
Osmanlis, when it gets published.

I am glad to hear that you will  
be in the program of A. H. A. in Dec.  
I hope to hear you speak.

With best regards,

P. S. Arnakis



## Robert Taft general correspondence

Office of  
THE CHANCELLOR

THE UNIVERSITY OF KANSAS  
LAWRENCE

November 10, 1953.

Mr. E. M. Beougher,  
Attorney at Law,  
Grinnell, Kansas.

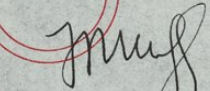
Dear Mr. Beougher:

Professor Taft has advised me of his correspondence with you concerning the Madigan materials which we are increasingly anxious to have as a part of the developing collection of photographic history of the west.

I have taken the liberty of writing three of my good personal friends in Sharon Springs about this matter, and perhaps you may be hearing from them. Certainly anything you or they may do to help us in this matter will be enormously appreciated.

We think we are on our way to creating one of the great centers of photographic archival material in the country outside of Washington, D. C., and this western Kansas material would be particularly helpful.

Sincerely and appreciatively,



Franklin D. Murphy,  
Chancellor.

FDM-DR



## Robert Taft general correspondence

THE UNIVERSITY OF KANSAS  
LAWRENCE

Office of  
THE CHANCELLOR

November 10, 1953.

Mr. James E. Taylor,  
Sharon Springs,  
Kansas.

Dear Mr. Taylor:

You may or may not know that we are building, here at the University, one of the distinguished collections of early American photographic material in the country, perhaps the greatest next to the materials contained in the Library of Congress and the Smithsonian Institute in Washington.

The spearheads of this program are Professor Taft, who has just published a great book on the history of the west as seen through the eyes of the great illustrators, and Robert Vesper, the Director of our Libraries. Kansas is a rich storehouse of this material, if one can get it before it is destroyed or ruined or tucked away so that it can be of no research or teaching value. In places such as Junction City, Leavenworth, Kansas City, Lawrence, etc., collections of very early negatives are increasingly coming to light and being brought together here at the University where they are cared for expertly, put into permanent files, and where they are to have adequate, safe and useful and definite resting place.

We are out ahead of practically all universities in the country in the matter and wish to move with even more vigor.

One of the problems is frequently that the owners of some of these old photographs and collections (we are mainly interested in the original negatives) are reluctant to give them up, usually for sentimental reasons. And yet our experiences have been that once the individual passes on the younger members of the family, finding no interest in dirty pieces of glass, simply just throw them out and they are lost to posterity and the future research and teaching that could come from them.

One very important collection, I am told, is in the possession of Frank Madigan, of Wallace, Kansas, who is, I understand, a former K. U. student in the School of Engineering at the turn of the century.

Professor Taft feels that the acquisition of this group in the University collections would not only be a great addition to the basic collection but would tend to balance it



## Robert Taft general correspondence

THE UNIVERSITY OF KANSAS  
LAWRENCE

Office of  
THE CHANCELLOR

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so that the photographic history of western Kansas might be more effectively represented as compared to central and eastern Kansas.

Mr. Edward M. Beougher, of Grinnell, Kansas, is quite familiar with this collection and apparently has talked to Mr. Madigan about it, but apparently he is reluctant to part with it, at least at the moment.

I would certainly consider it a great personal favor, and I think it would ultimately be a great thing for the state, if we could induce Mr. Madigan to turn these over to the University. I have not written to him personally, since I do not know him and thought perhaps a straightforward letter from me at this stage of the game might cause more difficulty than help, but I am of course not only prepared to write him but to invite him to come to the campus here to see the wonderfully effective way the other collections we have are being protected and used. In fact, it would be helpful to show him the enlarged positive prints made from some of the negatives in the Pennell (Junction City) collection, which have been exhibited in libraries and schools all over the state of Kansas in an attempt to remind our young people of our Kansas heritage.

If you have any ideas in this matter, I would deeply appreciate any help we could get. I should also advise you that I am at this same time writing to Mr. C. O. Lutz and Mr. Orville Walker.

Sincerely yours,

Franklin D. Murphy,  
Chancellor.

FDM-DR

P.S. I am enclosing photographs of part of the Pennell collection, which has been sent around the state as an example of how we are using some of this material for public education.

F.D.M.



## Robert Taft general correspondence

THE UNIVERSITY OF KANSAS  
LAWRENCE

Office of  
THE CHANCELLOR

November 10, 1953.

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THE UNIVERSITY OF KANSAS  
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F.D.M.



THE UNIVERSITY OF KANSAS  
LAWRENCE  
—  
DEPARTMENT OF HISTORY

Nov. 11/53.

Dear Professor Taft:-

This letter is in reply to your inquiry of Nov. 2 relative to the use of pictures since 1900 in historical literature.

I can offer opinions only in the fields of my major interests; namely, the history of the United States (including the colonial period), Latin America, and the Far East since 1842.

In the last two fields, only very limited use has been made of pictures and few are presented critically as to sources and historicity. Maybe Frank Brinkley's "Cultural History of Japan" (8 vols.) is an exception.

In American history, very few monographs attempt to include with the text anything more than maps, charts, and graphs. As you know, this is true of such established historical studies as those published by Harvard, Columbia, Hopkins, Chicago, California, etc. I might cite Stephan Lorant's "The New World" (Duell, Sloan, Pearce - 1946)



THE UNIVERSITY OF KANSAS  
LAWRENCE  
DEPARTMENT OF HISTORY

as an historical work containing many very fine pictures (reproductions of the "white" drawings), relating mainly to Indians in what was then called Virginia. As I recall the work, there is some critical comment with the illustrations.

Probably the most notable use of pictures since 1900 in a reputable work on American history is found in Woodrow Wilson's "A History of the American People" (5 vols. - Harper - 1903). He used more than 500 pictures (portraits, fac.-sim. docs., drawings, cartoons, photographs, etc.). Most of these pictures are accompanied by some critical information as to origin, authenticity, etc. In many cases, not enough information is attached to the picture.

I would also call attention to "The Pageant of America" (15 vols., 1925-29, Rinehart Co.), edited by R. H. Gabriel. Here will be found hundreds of pictures. As I recall of volumes (I have none at hand now), the pictures often lack critical comment as to their value as real historical material for the times, events, or conditions.



THE UNIVERSITY OF KANSAS

LAWRENCE

DEPARTMENT OF HISTORY

Some of our well-known texts in American history are illustrated extensively. For an instance, the text used by me in *The American People* (Faulkner's "Am. Polit. & Soc. Hist.") contains more than 150 pictures (excluding maps & charts) but the pictures lack any real critical comment as to origin and value.

It is my opinion that during the past 10 years there has been relatively little critical use of pictures as historical evidence - and it is to be regretted that more attention has not been given by scholars to this sort of historical evidence.

While I am a bit late in telling you, I appreciate and value highly your fine work in the critical use of pictures in your historical studies. Maybe, you are the Daniel Boone in this aspect of historical exploration. I wish that I might hear what you will say on "History & Pictures" before the A.H.A. in Dec.

With best regards,

Sincerely,

W. W. Davis.



THE UNIVERSITY OF KANSAS  
LAWRENCE

DEPARTMENT OF HISTORY

Nov. 12, 1953

Dear Professor Taft:

This is the bibliographical note about which  
I spoke to you last night.

From: Hellenica, I (1928), 407-414  
Constantine Paparrhegopoulos, History of the  
Greek Nation, 5th ed., illustrated, with supplements,  
notes, and ~~improvements~~ <sup>revisions</sup>, on the basis of the most  
recent data of historical research, by Paul Karolides,  
vols. 1-6 (Eleftheroudakis, Publisher), Athens 1925.

Reviewer: S. B. K. [= S. B. Kouzeas, Professor of <sup>Ancient</sup>  
History, University of Athens; member of the Academy  
of Athens].

The reviewer says that this work is regarded  
as a classic and as such it should not have  
been published with pictures. He compares Paparrhe-  
gopoulos with Thucydides... Did anyone ever supple-  
ment Grote's History of Greece or Macaulay's History



THE UNIVERSITY OF KANSAS  
LAWRENCE

DEPARTMENT OF HISTORY

of England and other classics of historiography, which come out in successive editions? -- Even Gibbon, History of the Decline and Fall of the Roman Empire, the latest edition of which was prepared by the Late Bury, is published without serious changes (a few notes and tables being the only additions). . . .

"But the editor of Paparrhegopoulos thought otherwise. Aiming at a financial success, he prepared the edition of this classic with illustrations, additions, and improvements. . . . Let us see how he handled all this.

Page 412: "As regards the illustrations, we note that first of all they were totally inappropriate in a work such as Paparrhegopoulos, since the author himself chose to



## Robert Taft general correspondence

U1  
THE UNIVERSITY OF KANSAS  
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DEPARTMENT OF HISTORY

publish his work without pictures. Furthermore, once done, this was not done with moderation. The multitude, the bulk, the accumulation of numberless pictures (Alexander's effigy alone appears no less than fifteen times) give to the work the appearance of an album—an album in which the pictures are not always put in the right place, nor with the right degree of attention. Their origin is not always stated. And whenever its origin is stated and the picture explained, this is not always done correctly and accurately. Sometimes the same picture appears twice under a different title, or in the place of another one. Thus, for example, in Vol. I p. 2

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the picture is wrongly described as "a  
battle of Greeks and Amazons" since all  
those <sup>shown</sup> fighting are men. On p. 12, where it  
is stated that the picture shows Theseus and  
the Minotaur, you search for the Minos-  
taur in vain, because he is not there. ....

On p. 109 the picture is described as  
that of an Athenian liturgical [manual] "handbook"  
(sic), while it is the well-known calendar  
on the frieze of the little cathedral,  
concerning which (frieze) Svoronos alone  
has published three treatises (.....  
bibliographical notes follow).

Also inaccurate is the reproduction



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of the small propylaea of Eleusis, in Vol. I B,  
p. 80-81. In the same volume, on p. 269, the  
ostrakon, shown in connection with the  
ostracism of Hyperbolus, is not a  
ballot of ostracism, but a note of  
a later period. Instead of this illegible  
note, it was all too easy to give  
pictures of ostraka with the names of  
the politicians who were to be ostracized.  
Many of these ostraka were found in the  
excavations of the Acropolis and the  
Ceramics, such as the ostraka of Xanthippus,  
father of Pericles, Thucydides the Melian,  
and others, just like the ostrakon <sup>pertaining to Themistocles</sup> which  
was correctly shown in Vol. I A, p. 140.



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Page 414:

on p. 373 the picture is said to show the ruins of Melagopolis, but in reality it is a photograph of the church of St. Titus in Gortyna, Crete. In Vol. II B, p. 51, the picture shows the library and not the agora (forum) of Hadrian . . .

In Vol. IV, pp. 224, 227, 229, 231, 245, 246, 247, the identification of the pictures is vague and insufficient, since no mention is made of the manuscript where these pictures are included. In Vol. VA, p. 29<sup>and</sup> p. 161 the same tower is shown, identified once as "the tower of the fortress of Thebes" and another





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time in "the tower of Santameres of Prebes."

Despite all these faults the new edition  
has two advantages: <sup>good</sup> maps ....  
and a complete index of names ....

I hope this information will be  
of use to you. And let me thank you  
once again for your extremely interesting  
lecture.

Very sincerely,

J. S. Arnakis



JAMES C. MALIN  
1541 UNIVERSITY DRIVE  
LAWRENCE, KANSAS  
14 November 1953

Dear Taft:

At long last, I am getting around to answering your letter of Nov. 2. You raise a number of questions that would require more investigation and correlation than I can do at the moment. Even at that I had hoped to offer a better statement of the case than the present one. As I suggested when we met on the campus, the problem is not at all simple. A whole profession cannot justly be either vindicated or damned. Individuals, time, place, and surrounding circumstances must all be given due consideration. But before entering upon the main theme, I must point out some qualification of the form of your question.

Limitation to books, excluding journals. There is no clear boundary, especially as articles in the periodicals are preliminary to a book that may or may not materialize. The author's success or failure with the article may determine whether or not the book results, or the form in case it is finally issued. That applies particularly to historical articles and books for which illustrative material is either desirable or essential. Hodder's cartoons reached only the article stage. Your debt to the KHQ is enormous. The articles built up to the book, especially in arousing reader interest that was invaluable in persuading the publisher of the book to take the risk. Also, the atmosphere in which Hodder worked in the 1920s was very different and less favorable to such a media, than that in which you worked. But more of that later.

The date limit of 1900 eliminates important perspective. If you consult Justin Winsor, Editor, A narrative and critical history of America (8 vol. 1889- ) Winsor did some remarkable work with his illustrative material, all types. Some of the lapses may have been chargeable, in part, to the necessity of dependence upon his co-authors. Primarily, however, the strength and weakness of his bibliographical essays derive from the fact that his amazing bibliographical talent, which was unequalled in America, had its limitations, ~~xxx~~ greater strength in some areas than others, and he was circumscribed by the library facilities of the 1880s. The ~~A~~very illustrated history, unfinished, may be an object lesson that needs consideration. I have not had occasion to go into the matter in detail. At any rate nothing like it has ever been attempted again. The Yale Press Pageant of America is very uneven. In scholarly quality, it does not compare with Winsor's critical essays. This comment applies equally to the bibliographical aspects as well as to the illustrative materials. I know of no one who can handle bibliography today with the competence of Winsor. The problem is more than personal; a type of scholarly ideal is at stake, and one that is in eclipse, at least for the present.

Limitation of the inquiry to pictures, excluding maps and diagrams. Upon the basis of my personal experience, most of the formidable problems associated with using illustrative material; or rather abandoning any attempt to use it; arise from the same sources. Of course, pictures do possess some unique problems. All require special technological processes: the preparation, the reproductive process itself, and the paper available, hand inserts upon occasion, and always costs, costs, costs. The problem of getting a historical work published at all is serious enough, without complicating it unnecessarily with additional problems of illustrations.

The Hodder Tradition — of which I am a part — disqualifies me in some respects from speaking for the garden variety of historian on these matters. Since making my professional commitment to history, I have known nothing else. I enrolled for graduate work under Hodder in September 1915, and within a few days, he introduced the class to the whole problem: the introduction of printing into Western Europe during the fifteenth century, its historical significance and its particular and fundamental relation to the age of geographical discovery in disseminating geographical knowledge; ~~xxx~~ cartography, its history and methods of reproducing maps, globes, flat-map projections; the so-called portrait of Columbus, which hung on the front wall of the classroom above his chair. He demonstrated step by step how he went about analyzing the picture in order to determine the matter of authenticity — in this case, that it could not be a contemporary portrait of Columbus.



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Of course, in Hodder's later courses, other types of materials were available. He traced the history of cartoons; especially stemming from the extensive use made of them at the time of Andy Jackson. That involved an analysis of the structure of cartoon drawing and its development down to the twentieth century, the media of ~~xxxx~~ publication and distribution, single sheets, weekly periodicals, color periodicals, and finally the newspaper. Some of this is summarized in the Historical Outlook article.

When Hodder was trying to put his cartoon book into shape, obstacles overtook him. He asked my help, proposing that I take over responsibility for the late period, because I had made a fairly large collection of cartoons. The publisher was pushing him with a deadline. I told him that my collection was not systematic and representative, and there was no means at hand to make the search necessary to remedy that defect. Besides, my interest and knowledge of the subject was only an amateur interest incidental to teaching purposes. I turned my material over to him, that he might make what use he could ~~ik~~ of it. However, before he had completed the book, the publisher withdrew from cooperation, and no other outlet presented itself.

Of course, you know first hand, much of the story of Hodder's work with Lincoln material, especially photographs and sculpture, and the use he made of the casts of Lincoln's hands to demonstrate that he never split rails.

Later, in connection with my own work, I have been ~~obliged~~ to buck the problems of preparing and reproducing graphs, charts, maps, pictures, patent office drawing of farm machinery, etc.. Editors and printers seldom know as much about these matters as I do, which isn't much. In consequence, I seldom use such material. The obstacles create a situation described by old Ben Franklin as paying too much for your whistle.

To the uninitiated, the unfriendly attitude, even hostility of editors and publishers to illustration become virtual barriers. Few historians are familiar with the technical processes involved in preparing material to submit for reproduction (zinc etching, half-tone, etc.) Little guidance can usually be found. One has to go to the expense and delays of trial and error to determine what is feasible. The author bears the cost personally. Editors and publishers generally look with misgiving upon requests for illustrations, or maps: costs, special paper, hand work for inserts, and other reproduction problems.. Maps pose additional headaches; size, folding, and methods of making inserts. Even in an atmosphere friendly to such matters, the facilities of individual printing plants rule out highly desirable features.

Textbooks present peculiar problems, although the practices indicated here extend to specialized scholarly fields also. The author usually writes the text of the book, and the publisher does the illustration, often selected out of material already on hand, or cheaply available, and generally chosen without particular relevance to the text. The "author" may not see the lay-out until he sees "his" book in the bookstore. ~~FF~~ Melvin persuaded one public school text publisher to undertake a correlation of illustration with texts, and identify each picture as to origin, authenticity, and location of the original. As I remember, it worked out only moderately well. The publishers' intentions were good, but they did not realize the formidable nature of the undertaking. I have discarded my stock of high school texts, and cannot just now lay hands on the books in question.

I could give my personal experiences with Scribners and American Book Co., but neither outfit would appreciate being cited as horrible examples. Neither would the Scientific Monthly, for the article that publication illustrated for me, without my knowledge, with a two page spread of Government photographs that were totally irrelevant.



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The present Visual Education craze represents in part an extreme swing from an older and opposite extreme, and a little perspective upon it is critical to your theme. During the later years of the nineteenth century (extending somewhat into the 20th), under the influence of "scientific method" and emphasis upon intellectual processes, historians were operating in protest against inexact methods, popularization, but with the result that they came almost, if not quite, to the point of damning a book as compromising scholarship if it had pictures. It was an example of how a necessary correction of bad practice, became itself, bad practice. Of course, the problem is more complicated than that, but this is one aspect of the larger situation.

After all is said in defense of the historical profession, and particular workers who have tried almost single-handedly to introduce desirable methods, the common garden variety of historian is lamentably ignorant of the whole field of illustration — so much so as not to be generally aware of how bad the situation is. Some who have protested the neglect and abuses, such as Hodder and Melvin, have mostly succeeded only in making themselves unpopular with certain people of importance, especially in this twentieth century drift into slipshod methods of Progressive Education, Visual Education, General Education, etc., which have insisted that the test of illustration is interest aroused, regardless of accuracy. To require intellectual effort necessary to evaluate illustration, as well as other essential factual material, is proof positive, in their eyes, that one is not qualified as a teacher. As a chemist, possibly you are not aware of just what I mean, because, in the sciences, there is still some emphasis upon facts and mastery of facts, even at the expenditure of intellectual effort.

Outstanding examples of documented monographs are Murdock's Battle of Lexington and his Battle of Bunker Hill, and Shurtleff, The log cabin myth, edited after the author's death by S.E. Morison. Also, I think you will find Bridenbaugh's books well done.

Specialized studies of portraits, photographs, cartoons, etc. have been lacking. The individual historian who would like to use such material has found it impractical in time and energy, and expense, to search out the history of such illustrative material. By the time he has completed his research problem itself, he must call a halt. Only when the illustration is essential to the research problem (not merely desirable) does he feel justified in the delays, costs, and other tribulations incident to verifying the details of illustration, and then fighting editors and publishers. Only when special studies have been made, such as Hodder began in connection with cartoons, and Lincoln portraits, and which you are doing in your chosen fields, are the materials available, which historians should be able to use intelligently. In that connection also, it is important to enter into the record the difference in "atmosphere" of the very recent years with respect to the importance of illustration. Hodder was ahead of this trend, while you are riding the crest of the tide of interest. On the other hand, the abuses of Visual Education, as a hobby of the professional "Educationists" racketeers, may discredit legitimate work before it is established in the general practices of the historical profession. Also, from some of your reviews of picture books, I know that you are aware of the frauds that are being perpetrated by popularizers who are trying to cash in on the present trends. There may soon be another revulsion against illustration, somewhat similar to that of the last nineteenth century, bred of abuses growing out of what threatens to become another fad.

Mrs. Gallardo might brief you on some of the problems connected with illustration in her field of children's books. Also, the comic book craze, is a serious menace to legitimate use of illustration. All of these media are interrelated, and the revulsion I refer to will not discriminate.

Probably, this is not what you had in mind in writing your letter of November 2, but, in a disconnected way, these are some of the problems that have been thrust upon me for some years because of my interest in legitimate use of the material in question.

Sincerely,

James C. Malin



## Robert Taft general correspondence

2445 East Broad Street  
Columbus 9, Ohio  
November 15, 1953

Dr. Robert Taft  
University of Kansas  
Lawrence, Kansas

Dear Dr. Taft:

I have enjoyed so very much your recently-published ARTISTS AND ILLUSTRATORS OF THE OLD WEST and as well your PHOTOGRAPHY AND THE AMERICAN SCENE of 1938. These remarkable works, the fruits of your immense and painstaking research and study, have often been of assistance to the writer in some particular quest and they will, of course, continue to be so.

I was very glad that you included a study of Charles Schreyvogel in your recent book. Aside from your examination of Schreyvogel's career and of his works, information concerning this fine artist has, I have found, been notable chiefly for its dearth. One phase of my own small studies has been devoted to the pictorial aspects of the various campaigns waged against Plains tribes by the Regular Army following the Civil War, with emphasis on the campaign that had as its high point the Custer Battle on the Little Big Horn in June of 1876.

Some months ago I was quite fortunate in obtaining a Schreyvogel bronze, "The Last Drop," copyrighted in 1903. I believe that the painting of same title and subject was copyrighted in 1900. It is a splendid piece of work and a real prize for any collection. A few days ago, my brother and I made a photograph of the bronze and I enclose for you a sepia print which I hope that you may enjoy having.

On the side of the horse not visible in this photo hangs a cavalry saber, secured by two straps, one of which passes through a ring in front of the pommel and the other through the left girth strap ring, as per the old regulations. In my observations, Schreyvogel seldom if ever omitted the saber as part of the equipment of his cavalrymen subjects although in reality, of course, the saber was very seldom even carried along let alone used in Western campaigning.

As time will allow I have been trying to dig up facts concerning the arms, uniforms, horse equipments and accoutrements in the various models and modifications prescribed for use by the U. S. cavalry over the years following the Civil War, years notable as a period of transition in such regard. And a search further complicated by the fact that cavalry outfits stationed on the frontier were, as usual in the service, generally the last to be brought up to date when new models of arms and equipments had been prescribed by the War Department in far-away Washington. To this end old photos that can be dated and identified as to locale &c and also the efforts of some of the more reliable artists who were on the scene in those days form the chief reliance for what equipment was actually in use by such-and-such an outfit at such-and-such date and place. Scarce items, these old photoas and pictures, but I have hopes of turning up more of them.