

Guide to Letters to Richard Redgrave

MSS 22



YCBA Library Court. Photograph by Richard Caspole, YCBA, 2016.

edited by Francis Lapka

2022

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Collection Overview

REPOSITORY: Yale Center for British Art, Rare Books and Manuscripts
Department of Rare Books and Manuscripts
1080 Chapel Street
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New Haven, CT 06520-8280
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<https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts>

CALL NUMBER: MSS 22

CREATOR: Redgrave, Richard, 1804-1888

TITLE: Letters to Richard Redgrave

DATES: circa 1840-circa 1880

PHYSICAL DESCRIPTION: 1 linear foot (2 boxes)

LANGUAGE: English

SUMMARY: The archive comprises approximately 400 autograph letters, from upwards of 120 correspondents, addressed to Richard Redgrave (1804-1888).

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/ycba.mss.0022>

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/ycba.mss.0022>.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Yale Center for British Art, Paul Mellon Fund

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The collection is the physical property of the Yale Center for British Art. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the Curator of Rare Books and Manuscripts.

Preferred Citation

Letters to Richard Redgrave, Yale Center for British Art, Paul Mellon Fund

Biographical / Historical

Richard Redgrave (1840-1888) submitted a picture to the Royal Academy in 1825, and had paintings exhibited there and elsewhere for almost fifty years after 1830. His reputation as a landscape painter, coupled with his success in running the Government School of Design, led to his being appointed Keeper of the Crown Pictures, a post he held from 1857 to 1880, and for which service he was created CB on his retirement.

Scope and Contents

The archive comprises approximately 400 autograph letters, from upwards of 120 correspondents, addressed to Richard Redgrave (1804-1888). The letter writers include: George Henry Boughton; Charles Robert Cockerell; Edward William Cooke (16 letters); Charles West Cope, a close friend, including a vivid description of a cricket match (18 letters); Charles Lock Eastlake, including the question of admitting engravers as Academicians (10 letters); Thomas Faed; William Powell Frith (6 letters); John Gilbert; Edward A. Goodall; Francis Seymour Haden (6 letters); Philip George Hamerton, regarding a proposed book on etching; Francis Holl (3 letters); William Holman Hunt, on Etching Club matters (5 letters); John Callcott Horsley (45 letters); John William Inchbold, on which pictures he might send to the Paris Exhibition; John Prescott Knight (10 letters); Frederic Leighton (12 letters); Charles George Lewis; William Linnell, seeking Redgrave's verdict on several new pictures; Daniel Maclise on the choice of pictures for the Paris Exhibition; John Everett Millais, on arrangements regarding etchings (8 letters); Henry O'Neill (12 letters); Edward John Poynter; George Richmond (5 letters); David Roberts, about women painters; William Bell Scott (3 letters); Sydney Smirke on the lighting of the Royal Academy rooms (14 letters); George Clarkson Stanfield on the purchase by the nation of the collection of A.E. Chalon; George Edmund Street (4 letters); Frederick Tayler; Alfred Waterhouse; Richard Westmacott; and numerous others.

The active phases of his correspondents span the entire nineteenth century, although the letters fall within the reign of Queen Victoria. Many relate to the affairs of the Royal Academy, exhibitions, etc., as well as matters on painting and etching. Although some exhibit the formality of the period, the correspondence indicates the intimate friendships enjoyed with the major artists of the period.

Collection Contents

b. 1, f. 1	<p>John Clayton Adams letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 19 x 23 cm, folded to 19 x 11.5 cm</i> Adams, John Clayton, 1840-1906</p> <p>"Dear Sir, I have just received my invitation card for the conversazione at the Royal Academy, & I should very much like to take my wife, can you oblige me with a ticket for her. I am, Dear Sir, Yours truly, John Clayton Adams."</p> <p>Addressed from: Ewhurst Hill, Nr. Guildford.</p>	1872 June 28
b. 1, f. 1	<p>John Clayton (?) Adams letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 19 x 23 cm, folded to 19 x 11.5 cm</i> Adams, John Clayton, 1840-1906</p> <p>"Dear Sir, thanks for sending the notes taken from [...] I like so much [...] for £28.50. Yours truly J.C. Adams [?]"</p> <p>Addressed from: Passlands Putney.</p>	1877 August 17
b. 1, f. 2	<p>John Adams Acton letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 19 x 12 cm</i> Adams-Acton, John, 1830-1910</p> <p>"To Richard Redgrave, R.A. Dear Sir, The president[?] of Dundee and the [...] for the same wish me to take them to a few studios tomorrow morning. Will you allow me to bring them to you. We will come in the afternoon on the chance of finding you at home with kindest regards, Believe me to [...] faithfully yours John Adams Acton."</p> <p>Addressed from: 10 Marylebone Road.</p>	1877 July
b. 1, f. 3	<p>Helen Cordelia Angell (Helen Cordelia Coleman) letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 19 x 23 cm folded to 19 x 12 cm</i> Angell, Helen Cordelia</p> <p>"Dear Mr. Redgrave, Have I been rightly informed that your house at Abinger is now hotel[?] furnished? We are seeking a house in the country for a month or two (or perhaps longer) and from what I know of your pretty house it would suit us. If I should have been misinformed please excuse for my writing. With kind regards, yours very truly, Helen C. Angell.</p> <p>Printed letterhead: 55, Holland Road, Kensington, W.</p>	1881 June 7
b. 1, f. 4	<p>Richard C. Ansdell letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Ansdell, Richard, 1815-1885</p> <p>Ansdell asks Redgrave about the possibility of his daughter's friend attending the drawing school "at the Museum." He inquires about appropriate lodging for the daughter.</p> <p>Addressed from: Lytham House</p>	1872 July 3

b. 1, f. 4	<p>Richard C. Ansdell letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Ansdell, Richard, 1815-1885</p> <p>"My Dear Redgrave, I am sorry to say I shall not be able to attend Graver Club meeting on Monday. I left London the 2nd of October, to escape the London fogs - but the weather has been very wretched - all the same, down [...] wishing the compliments of the season to you and yours. Ever faithfully Rich Ansdell."</p> <p>Addressed from: Little High Cliff, Lyme Regis, Dorset.</p>	1883 January 18
b. 1, f. 4	<p>Richard C. Ansdell letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Ansdell, Richard, 1815-1885</p> <p>"Dear Redgrave, I send great thanks in being with you at 7 to dinner on Wednesday. Faithfully yours, Rich C. Ansdell."</p> <p>Addressed from: Lytham House, Monday.</p>	undated
b. 1, f. 5	<p>James Archer letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Archer, James, 1823-1904</p> <p>"Dear Mr. Redgrave, Will you give us the pleasure of your company to dinner to meet Prof. Blackie on Thursday 30th just at 7 1/2 o' clock? Yours sincerely, J. Archer."</p> <p>Printed letterhead: 21 Phillimore Gardens, Kensington, W.</p>	1874 April 16
b. 1, f. 5	<p>James Archer letter to Richard Redgrave <i>1 sheet (2 page) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Archer, James, 1823-1904</p> <p>"Dear Mr. Redgrave, The President of the Scottish Academy[...] Macnee[?] is to be knighted tomorrow, & I wish to set up a dinner for him but he cannot give me a farther off date than Monday [...] the 24th are you disengaged on that date & able to give me the pleasure of your company on that day at 7 1/2 o' clock? [...] Ever faithfully yours, J. Archer."</p> <p>Addressed from: 21 Phillimore Gardens, Kensington.</p>	undated (July 20)
b. 1, f. 6	<p>Henry Hugh Armstead letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Armstead, Henry Hugh, 1828-1905</p> <p>"My dear Mr Redgrave, I regret not having been able to employ the young man you recommended to me, but just now there is not modelling &c enough to occupy myself and my studio. Hoping you are quite well. Very sincerely yours, H.H. Armstead."</p> <p>Addressed from: [...] On mourning stationary.</p>	1869 November 24
b. 1, f. 7	<p>Thomas Oldham Barlow letter to Richard Redgrave <i>1 sheet (2 page) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Barlow, Thomas Oldham, 1824-1889</p> <p>"My Dear Mr. Redgrave, Thanks for your note. I will attend at South Kensington on the day you named - Jan- 2nd - I am very glad to hear the Exhibition of Old Masters at the R.A. promises so well. With compliments [...] Ths.. Oldham Barlow."</p> <p>Printed letterhead: Auburn Lodge, Victoria Road, Kensington, W.</p>	1872 December 24

b. 1, f. 7	<p>Thomas Oldham Barlow letter to Richard Redgrave <i>1 sheet (2 page) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Barlow, Thomas Oldham, 1824-1889</p> <p>"My dear Mr. Redgrave, Very sorry to have missed you this afternoon. Have done nothing as to the 'Phillip Portraits' at present I don't note[?] to be a pincher[?] I will have these to a Dealer and will refer him to Mr. Lewis. I will also name the matter to some friends of my own admirers[?] of Phillip. Allow me to thank you for enriching my daughter's collections of autograph letters [...] Ths.. Oldham Barlow." [Barlow refers to paintings by the artist John Phillip, which he presumably was in the process of engraving]</p> <p>Printed letterhead: Auburn Lodge, 38 A. Victoria Road, Kensington, W.</p>	1875 December 25
b. 1, f. 7	<p>Thomas Oldham Barlow letter to Richard Redgrave <i>1 sheet (2 page) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Barlow, Thomas Oldham, 1824-1889</p> <p>"My Dear Mr. Redgrave, Our mutual friend Ansdell cannot conceivably take the next meeting of the 'etching club' therefore I come to you as you kindly said you would take it[?] if required - I will conclude [...] Most [...] faithfully yours. Ths.. Oldham Barlow. P.S. kind regards to the ladies."</p> <p>Printed letterhead: Auburn Lodge, 38 A. Victoria Road, Kensington, W.</p>	1880 June 2
b. 1, f. 7	<p>Thomas Oldham Barlow letter to Richard Redgrave <i>1 sheet (2 page) : autograph letter, signed ; 15 x 19 cm folded to 15 x 9.5 cm</i> Barlow, Thomas Oldham, 1824-1889</p> <p>"My Dear Mr. Redgrave. 'Etching Club'- Herewith I have the pleasure to enclose a cheque 30 £ on acct: as decided last evening at the meeting. I hope that I may be able to send another [...] shortly. Yours always, Ths.. Oldham Barlow."</p> <p>Printed letterhead: Auburn Lodge, 38 A. Victoria Road, Kensington, W.</p>	1881 April 26
b. 1, f. 7	<p>Thomas Oldham Barlow letter to Richard Redgrave <i>1 sheet (2 page) : autograph letter, signed ; 15 x 19 cm folded to 15 x 9.5 cm</i> Barlow, Thomas Oldham, 1824-1889</p> <p>"My Dear Mr. Redgrave, Many thanks for the pamphlet of[?] construction of the Sheepshanks Gallery. I will see that it is returned to you. I must also thank you for your kind letter, and the advice you offer to my friend of which I am sure he will most gratefully avail himself. Believe me [...] yours, Ths.. Oldham Barlow."</p> <p>Printed letterhead: Auburn Lodge, 38 A. Victoria Road, Kensington, W.</p>	1883 February 11
b. 1, f. 8	<p>Wyke Bayliss letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Bayliss, Wyke, Sir, 1835-1906</p> <p>Bayliss inquires about his painting, Interior of St. Mark's Venice [now in the collection of Nottingham Castle Museum and Art Gallery], which was not accepted to the Royal Academy exhibition. He begs Redgrave to reconsider its acceptance, mentioning he had a painting hung on the line once before. Bayliss reminds Redgrave of his previous kindness when Bayliss was his student and Bayliss had fallen ill. Bayliss attributes his previous Academy success to Redgrave's intervention, writing "is it so surprising that in my trouble now I should remember your kindness and turn to you with the hope that you will be able to help me & with the certainty that you will forgive me."</p> <p>Printed letterhead: 7, North Road, Clapham Park.</p>	1878 April 18

b. 1, f. 8	<p>Wyke Bayliss letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Bayliss, Wyke, Sir, 1835-1906</p> <p>Bayliss thanks Redgrave for the kind reply to his previous letter regarding the reconsideration of his painting being accepted to the Royal Academy Exhibition. Bayliss is distressed about the "shame and vexation [he] has brought upon kind friends like [Redgrave] by failing so utterly in [his] work" but claims that his failure is not due to "neglect or idleness." Bayliss comments on the time and labour spent on the painting, painted "on the spot," and admits to "have no genius like the multitude of young painters who dash in great pictures in a week or two." Bayliss mentions a friend who recommended he write to Redgrave and reiterates his appreciation of Redgrave's "kind expressions of sympathy."</p> <p>Printed letterhead: 7, North Road, Clapham Park.</p>	1878 April 26
b. 1, f. 9	<p>John Bell letter to Richard Redgrave <i>2 sheet (8 page) : autograph letter, signed ; 18.5 x 22.5 cm folded to 18.5 x 11.25 cm</i> Bell, John, 1811-1895</p> <p>Bell is glad to hear the good news about Townsend [perhaps Henry J. Townsend]. Bell is "grieved" to hear about the death of Esterling and claims his death is a great loss for "the school for he would, in [his] opinion, have become an excellent worker in metal." Bell hopes that Redgrave will not lose any more "scholars by the epidemic." Bell offers his "kind regards" to Deverell. Bell comments that Mr. Sullivan is "taking a house" in Kensington "large enough for all of us" and so Bell will "let his house." Bell is happy that "Cope" is better [possibly Charles West Cope], and would like to "hear of the proceedings" about Cole [Henry Cole]. Bell remarks upon the "prevalence of sickness in Middlesex" which prevents his return, and that Mr. Sullivan will travel to Tweed. Bell has been "exploring" a picturesque river and describes Tomperan as having "enough most varied and charming scenes to supply a Prussian with subjects for his life." Bell hopes that Redgrave has sent "pictures" to Norwich. He remarks that London must be quiet due to the "sickness."</p> <p>Addressed from: Tomperan [...] Perthshire</p>	1849 September 15
b. 1, f. 9	<p>John Bell letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 18.5 x 22.5 cm folded to 18.5 x 11.25 cm</i> Bell, John, 1811-1895</p> <p>"Dear Redgrave, A few days before I left Town, Cole wished me to consider in what way I could best give my assistance to the School of Design in reference to a special class of modelling. This idea had connection with a self supporting system which however he saw as well as myself could not be wholly acted on. Art education in general and the production of its practical work[?] is manifested [...] in the path that is agreeable to me and I should be most happy to be a fellow labourer in the School of Design. But there is a point on which I am [...] especially anxious, that I should not in any way hurt Townsend's position & that any association of myself[?] with the school should be agreeable to all the honest and active workers in it. Of course I do not wish this to go further than yourself & Cole who of course act together. But I should be glad to hear your opinion about it and that if you have a prudent opportunity you could try & find out Townsend's also. Do not let me however induce you to do more than you like. Believe me Dear Redgrave yours faithfully."</p> <p>Addressed from: 15 Rutland Gate</p>	1852 April 9

b. 1, f. 9	<p>John Bell letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 18.5 x 22.5 cm folded to 18.5 x 11.25 cm</i> Bell, John, 1811-1895</p> <p>Bell describes the landscape of Breconshire and remarks that the "scenery" is "full of subjects from [Redgrave's] palette." Bell is working on two lectures "of a popular character on sculpture," and asks if they would be appropriate to give "at the Dept." Bell inquires after the "Flaxman addition" and hopes that "Brucciani is already engaged in moulding the Michael & Satan" [Referring to a cast] At the bottom of the letter, Redgrave has written a note to Henry Cole, inquiring about the suitability of Bell's lectures. He comments "The sculpture lecture by W- last year was not what I expected." Cole replies in red: "'yes' but the time of delivery cannot be fixed at present."</p> <p>Addressed from: [...] Breconshire South Wales</p>	1859 August 24
b. 1, f. 9	<p>John Bell letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 18.5 x 22.5 cm folded to 18.5x 11.25</i> Bell, John, 1811-1895</p> <p>This long letter concerns a matter of artistic similarity. Cole has informed Bell that Redgrave and Cole have discovered a "child of [his] among the art union sculpture (in Imogen)." [Meaning a work similar to his own.] Bell writes that he "trust[s] [Redgrave] will think so and not that I kidnapped her as 'we see where she comes from'?" Bell asks Redgrave for time to consult the engraving to see "how little likeness exists" and ultimately hopes that Redgrave will be forgiving "especially as you know what thieves we all are."</p> <p>Addressed from: [...] Place</p>	1864 March 2
b. 1, f. 9	<p>John Bell letter to Richard Redgrave <i>1 sheet (3 page) : autograph letter, signed ; 18.5 x 22.5 cm folded to 18.5 x 11.25</i> Bell, John, 1811-1895</p> <p>Bell thanks Redgrave for his kind words about the hat on the Imogen sculpture. He describes his attempt to "unite" the "picturesqueness in the views all round with some degree of beauty & timid awkwardness in the woman's drawing a sword." He suspects the sculpture will not "find favor with the classical school who are always looking back to the pagans." He writes that he "fancied that the subject for the art union should be such as might be popular." Bell hopes that a subject from Shakespeare "is not inopportune to the present year." He describes Imogen as a "less abject Griselda." Bell prefers to work in marble rather than sculpt in clay and claims to have carved almost all of his own works in marble, defending himself against claims otherwise.</p> <p>Addressed from: [...] Place W.</p>	1864 March 5
b. 1, f. 9	<p>John Bell letter to Richard Redgrave <i>1 sheet (3 page) : autograph letter, signed ; 18.5 x 22.5 cm folded to 18.5 x 11.25 cm</i> Bell, John, 1811-1895</p> <p>"Private" written at top of letter. Bell writes to Redgrave regarding Foley's influence over the Committee [R.A.?] and asks that Redgrave temper this influence. Bell accuses Foley of using "his position in the A of 62 to place his own figures in the most prominent positions." Bell remarks that he and Foley "have met in competition on two occasions only viz in the competition in Westminster Hall for the sculpture in the Houses of Parliament when there were 3 sculptors chosen & we both won, & on the next occasion for the City of London monument to Wellington," which Bell won. Bell wonders if this will "remain on [Foley's] mind."</p>	1864 March 14

b. 1, f. 9	<p>John Bell letter to Richard Redgrave <i>1 sheet (3 page) : autograph letter, signed ; 18.5 x 22.5 cm folded to 18.5 x 11.25 cm</i> Bell, John, 1811-1895</p> <p>"My dear Redgrave, some friends of mine, Mr and Mrs Donald Dalrymple are very desirous to go to the soiree of the Royal Academy. He is member for Bath and is well and honorably known in the House, as you know. I would not ask your kind intervention unless he were a public[?] man & as being to that he might, not unreasonably, be included in your invitation for the soiree in question. He is a neighbor as his address is 13 Cromwell Road, South Kensington, SW. In case of a favourable result of this application of mine perhaps the invitation to him and Mrs Dalrymple might be sent direct. I am very glad to see much activity[?] in the Alexandra Park and I hope the young manager is quite well. With best regards to yourself Mrs Redgrave and your daughters in which Greta joins I remain always yours sincerely Bell."</p> <p>Addressed from: [...]Place, W. Kensington.</p>	1873 June 26
b. 1, f. 10	<p>John Zephaniah Bell to letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Bell, John Zephaniah, 1794-1883</p> <p>"Dear Sir, I have for some years back wished to make a confession of a matter which has lain heavy on my mind. When, long ago, there were in abeyance some changes in your direction of our Schools of Design--I happened to call on Mr. Deverell --and speaking of Design he said to me 'If you wish to have to do with us you should [have] crossed out] write against our system: I immediately went to look at the Schools, and, to my confusion, was received most courteously by the Master who showed me every thing--I hardly knew what to say--I did--when I was going away mutter something about my intentions--but I felt that I should, at the very first, have distinctly declared for what hostile purpose I had come-- I recollect wishing to turn back but that would hardly have done after having obtained wht I had so unhandsomely learned. Some four or five years ago I wrote this sort of letter for the Master who had received me so well, but I sent it to the wrong person for I could not recollect whether he was Mr. Buschett or Mr. Burgess: since that time I have done nothing but feel [?] at the recollection. Might I now as you to make this known to him and in sofar ease my mind? Your's dear sir, most obediently, John Zephaniah Bell</p> <p>Addressed from: 2 Abingdon Villas, Kensington W</p>	1876 June 5
b. 1, f. 10	<p>Richard Redgrave letter to John Zephaniah Bell <i>1 sheet (1 page) : autograph letter, signed ; 21 x 13 cm</i> Redgrave, Richard</p> <p>[In reply to J.Z. Bell's letter of 5 June 1876] Redgrave states that Bell's letter has brought up many memories from the past. Redgrave recounts the events surrounding the Committee of Enquiry into the Schools of Design and the formation of the Department of Art and absolves Bell of any blame for the fortunes of the Schools of Design.</p>	undated
b. 1, f. 10	<p>John Zephaniah Bell to letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Bell, John Zephaniah, 1794-1883</p> <p>"My dear Sir, Here is nearly a fortnight passed, and I have not yet told you with what pleasure I read your indulgent and kind hearted letter. The particulars you have given me about our Schools of Design and their evolutions were very interesting--it was all new to me. Allow me to be very truly yours, John Zephaniah Bell."</p> <p>Addressed from: 2 Abingdon Villas, Kensington W</p>	1876 June 23

b. 1, f. 11	<p>George H. Boughton letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 15 x 19 cm folded to 15 x 9.5 cm</i> Boughton, George Henry, 1834-1905</p> <p>"Dear sir, the friend to whom I wrote about the Landseer you have is in town. He would like to come and see the Picture if you will allow him to do so - I will come with him on Friday afternoon (29th) next about 5 O'clock if that will suit your convenience if any other day will suit you better I will make other arrangements. I am dear sir very truly yours, George H. Boughton."</p> <p>Printed letterhead: Grove Lodge, Palace Gardens Terrace, Kensington.</p>	1874 May 27
b. 1, f. 12	<p>William Boxall letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Boxall, William, Sir, 1800-1879</p> <p>Boxall writes to recommend his friend, Mr. Brown, for the position of Master at the Government School of Design in Shrewsbury. Letter is annotated on back with remarks, presumably from Redgrave.</p> <p>Addressed from: 14 Welbeck Street</p>	1854 February 26 [?]
b. 1, f. 12	<p>William Boxall letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Boxall, William, Sir, 1800-1879</p> <p>"My Dear Mr Redgrave, Many thanks for your kindness in sending a second time upon the subject of the Paris Exhibition - I had given up all thoughts of exhibiting believing that portraits were not among the class of works acquired - that there was not enough general intent in them at least such portraits as I would contribute. But as I know that I may ask of your friendship to act for me I have entered one picture - a portrait of Gibson the sculptor, which if you really think may go it shall be so but if not be good enough to destroy the form enclosed - and believe me [...] I shall be grateful to you to [...] without regard to any feelings of tenderness in which you may fancy I may indulge - for I shall be always [...] yours W. Boxall."</p> <p>Addressed from: [...] Chichester</p>	1854 October 2
b. 1, f. 12	<p>William Boxall letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 13.5 x 17 cm folded to 13.5 x 8.5 cm</i> Boxall, William, Sir, 1800-1879</p> <p>Boxall tells Redgrave that he is otherwise engaged for a planned meeting tomorrow. He suggests that Friday instead.</p> <p>Addressed from: 14 Welbeck Street</p>	1867 January 28
b. 1, f. 12	<p>William Boxall letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Boxall, William, Sir, 1800-1879</p> <p>Marked "Private." Boxall thanks Redgrave for sending him "Mr. Field's letter about his Grand Spanish Collection." Boxall writes of it "if such a wonder occur again 'may I (not) be here to see." Boxall describes a mask of Cromwell in Mr. Field's possession and suggests Redgrave may want get "from him a cast for your museum." Boxall writes that he is about to leave for Paris. Boxall mentions a conversation he had with Redgrave and states that "he will take the first opportunity of introducing the idea."</p> <p>Addressed from: 14 Welbeck Street</p>	1868 April 11

b. 1, f. 12	<p>William Boxall letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Boxall, William, Sir, 1800-1879</p> <p>Marked "Private." Boxall informs Redgrave of the death of George Cattermole. Cattermole died in debt and Boxall informs Redgrave that Cattermole's widow is in need of assistance. Boxall writes that Charles Dickens has come to Mrs Cattermole's aid and will begin an appeal. Boxall asks on Mrs Cattermole's behalf about the possibility of the National Gallery purchasing some of Cattermole's works. Boxall writes that Cattermole left no finished works but did leave sketches which Redgrave may want to add to "the collection of sketches you have got together at S.K. [the South Kensington Museum]."</p> <p>Addressed from: 14 Welbeck Street</p>	1868 September 12
b. 1, f. 12	<p>William Boxall letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Boxall, William, Sir, 1800-1879</p> <p>Boxall apologizes for missing Redgrave when he called on him at home and Boxall was not there. Boxall invites Redgrave to dinner for "a chop of pheasant which I have brought back with me from the country," and asks for Redgrave's forgiveness.</p> <p>Addressed from: 14 Welbeck Street</p>	1869 January 3
b. 1, f. 12	<p>William Boxall letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Boxall, William, Sir, 1800-1879</p> <p>"My Dear Redgrave, Many thanks for the card. I have been unable to get so far & I fear that I have given you the trouble for nothing. It makes me nervous the more [...]. Old [...] no end of depredations upon [...] kind intentions. Yours [...] W. Boxall.</p> <p>Addressed from: 14 Welbeck Street</p>	1870 June 20
b. 1, f. 13	<p>Frederick Lee Bridell letter to Richard Redgrave; Richard Redgrave to Frederick Lee Bridell <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Bridell, Frederick Lee, 1830-1863</p> <p>Bridell inquires about the International Exhibition of 1862 and wonders why he did not receive an invitation to exhibit. Bridell highlights his painting "The Coliseum by Moonlight." A reply from Redgrave, written at the end of the same letter, informs Bridell that the invitations were sent by the Fine Arts Committee and that a day has been proposed for artists to send in single works for consideration by the committee.</p> <p>Addressed from: 3 Sussex Place, Regents Park, N.W.</p>	1861 August 25
b. 1, f. 14	<p>P.H. Calderon letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 15.5 x 20 cm folded to 15.5 x 10 cm</i> Calderon, P. H. (Philip Hermogenes), 1833-1898</p> <p>Calderon recalls Redgrave telling him about a fixative for pastel works and asks if Miss Redgrave can write out the mixture for the fixative from Redgrave's dictation. Calderon remarks on the price for pre-made fixative and recalls Redgrave describing his mixture as "cheap and efficient."</p> <p>Printed letterhead: Weston Lodge, 16 Grove End Road, N.W.</p>	1883 January 22

b. 1, f. 15	<p>Alfred Edward Chalon letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 24 x 38.5 cm folded to 24 x 19.75 cm</i> Chalon, Alfred Edward, 1780-1860</p> <p>Chalon transcribes in Latin and French certain sections of a text. He remarks to Redgrave that the "specimen offered was lately translated from the [...] and as the [...] it had better not be disturbed at present."</p> <p>Addressed from: 10 Wimpole Street</p>	1850 May 13
b. 1, f. 15	<p>Alfred Edward Chalon letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Chalon, Alfred Edward, 1780-1860</p> <p>Chalon writes to finalize a meeting between himself and Redgrave.</p>	undated (Sunday)
b. 1, f. 16	<p>Alfred Clint letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 20.25 x 25.25 cm folded to 20.25 x 12.75 cm</i> Clint, Alfred, 1807-1883</p> <p>[On Society of British Artists letterhead] Alfred Clint thanks Redgrave for contributing one of his works for exhibition at the Society of British Artists Gallery that year. He states that, "The Society considers this concession on your part and on the part of other members of the Royal Academy calculated to dispel many and long existing impressions among artists that to exhibit with us would be likely to injure their prospects with the Royal Academy."</p> <p>Printed letterhead: Incorporated Society of British Artists</p>	1870 March 17
b. 1, f. 17	<p>George Clint letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.125 cm</i> Clint, George, 1770-1854</p> <p>George Clint alludes to the misfortunes of a "Brother Artist (Mr. J.)" Clint suggests a "scheme" in which the artist would be helped by private subscription, which would allow him to be "placed for about six months, beyond the influence of those irritating difficulties which must daily prey on his mind." George Clint reminds Redgrave of another "most eminent artist" who recovered by the same method.</p> <p>Addressed from: 32 Pembroke Square Kensington</p>	1853 May 28
b. 1, f. 18	<p>C.R. Cockerell letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.125 cm</i> Cockerell, C. R. (Charles Robert), 1788-1863</p> <p>"My Dear Colleague, Pray look at the accompanying drawings by the performer Mr. Gifford, & tell me if you can find a more legitimate drawing [...] of architecture in London. It is a pity he should be out of employ could you help him [...] Yours truly C.R. Cockerell."</p> <p>Addressed from: Bank[?] [...]</p>	1852 December 7

b. 1, f. 18	<p>C.R. Cockerell letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.125 cm</i> Cockerell, C. R. (Charles Robert), 1788-1863</p> <p>In a letter that is frequently illegible, Cockerell writes of a mission in Paris [presumably related to the Paris Exhibition] in which he was instrumental in getting "our great national work" "sanction[ed]" by the "French [...]" and the "Imperial authority." He writes that he "shall expect [the thanks of the commissioners] & the fullest acknowledgement of [his] services on that mission." Earlier in the letter, Cockerell discusses the "Gross treatment of [his] model, packed by the best men in London a model so interesting to the architecture [...] of Greek architecture, original, by [...] privation to me and a competition in Grecian research." He also mentions a letter received from a Mr Duncombe.</p> <p>Addressed from: Hampstead</p>	1855 December 11
b. 1, f. 19	<p>Robert Collinson letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.125 cm</i> Collinson, Robert</p> <p>"Dear Mr. Redgrave, Allow me to thank you most sincerely for your beautiful present of the book of etchings - They form a valuable addition to my small art library and their value will be enhanced, if some day you will inscribe your autograph with kindest regards, believe me to be dear Mr. Redgrave, very faithfully yours. Robert Collinson."</p> <p>Addressed from: 20 Hereford Square, S.W.</p>	1867 October 9
b. 1, f. 19	<p>Robert Collinson letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.125 cm</i> Collinson, Robert</p> <p>Collinson asks Redgrave for a "small sum of money" to help "our late friend Denby[?]" Collinson discusses the Artists Bereavement Fund and other methods of assistance. Collinson states that he has not been able to sell the friend's paintings, and that they will have to be auctioned.</p> <p>Addressed from: 20 Hereford Square, S.W.</p>	1877 December 27
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 17.5 x 22.5 cm folded to 17.5 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke thanks Redgrave and his wife for their hospitality in looking after Conrad. Cooke writes that Conrad "enjoyed his little taste of the country immensely and he returned much better for the change." Cooke remarks upon the "pleasant improvements" in the weather and inquires about the harvest. Cooke had a "agreeable" weekend with his friend "Jas[?] Salter," "Sailing & dredging" in Poole and Swanage. Cooke writes that he then traveled to the Isle of Wight to meet up with a fellow traveler to begin a "proposed journey along the coasts of Portugal & Spain." He states, "we start about the 26th or 27th." Cook inquires about the "School at Dresden" as he would like George to "go for 6 months again" to improve his German. He writes that Ansdell "is going to take his two sons there."</p> <p>Mourning stationary. Addressed from: The Ferns</p>	1860 September 6

b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke tells Redgrave that he is to "relinquish" a parcel of land he was intending to buy at Dorking as the price has been raised, the acreage reduced, and there is to be a charge for the timber on the land. He writes that he is "glad" to be "free of it for who knows what still further demands the rich nabob might make on the poor devil artist." He adds "The farm on the opposite hill might be let to speculators who possibly might cover it with small snobby villas." Cooke "now cling[s] to the lovely ground near Haslemere." Cooke is accompanying the Robinsons to Petworth and he will see Salvin there and "also call on Dobson if he is still there." Cooke writes about several farms he is to see, including one near Horosham.</p>	1865 October 16
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke says he will take a pony from Redgrave. Cooke is situated "some distance from Reigate and Abington[?]" and cannot make arrangements to collect the pony and suggests Redgrave bring it to Mr. Hughes's house near Reigate Heath. Cooke includes a sketched map. Cooke writes that he is to visit Milton Hall near Dorking.</p> <p>Addressed from: Petworth</p>	1865 October 19
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 15 x 19.5 cm folded to 15 x 9.75 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke thank Redgrave for his "kind repeated thoughts." Cooke's mother is unwell and Cooke is suffering from a headache after his own recovery from a "Bronchial attack." Cooke writes of the pheasants on his land. He "must tell Lady Dorothy some day of [his] move to East-Sussex & how he shall go in for Conifers and American[?] plants which will blend so harmoniously with [his] woods & rocks." Cooke writes that Redgrave will have heard from "Gilbert" that the "weather in Paris is much the same as here - How capital a young man to fight his way in foreign parts & become a citizen of the world!" Goodall has visited Cooke, walking "all the way from Camden Town." Cooke must "keep to [his] room." A post-script at the top of the letter reads "I would like to see Richard but well know he is busy."</p>	1867 January 16
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke writes that he would like Redgrave to visit. He suggests Redgrave will need a break from Town and not to worry about the "late season" as the "scene" surrounding the house is "just as charming in winter as in summer." Cooke writes of plants and trees on the land and states that "our great work is finished & most successfully viz the Deep well & pumping [...]." Cooke states that the "house is almost finished." Cooke hopes to go to Coombe with Veitch and offers to meet Redgrave on the return trip. Cooke adds a post-script: "I am getting to be a farmer no mistake."</p> <p>Addressed from: Groombridge</p>	1867 November 26

b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke has "longed" for Redgrave to visit his "new home" and apologizes for not sending a formal invitation due to the hot weather and then the Saturnalia, which "absorbed all [his] servants." Cooke states that it is now peaceful and the rain is "making everything look marvelously lovely - the autumnal tints have command & the effects are charming." Cooke describes the various trains Redgrave could take. Cooke writes " I cannot express my vexation that I am debarred from supplying the S.K. Mus: [South Kensington Museum] with the descriptions of the V. glass[?]"</p> <p>Printed letterhead: Glen-Andred, Groombridge, Sussex.</p>	1868 September 24
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 15.75 x 20 cm folded to 15.75 x 10 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke is disappointed that Redgrave has yet to visit and informs his about various trains by which to travel to Groombridge. Cooke spent "4 hours with the Rector planning and taking out a new approach & gates steps to Willingham[?] Church Yard."</p> <p>Printed letterhead: Glen-Andred, Groombridge, Sussex.</p>	1868 October 6
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke writes that he will not give up hope of Redgrave's visit. Cooke describes the sunsets as "Venetian." Cooke briefly describes the garden. He states that Mary is in Bournemouth and Laura is in Venice. Conrad "is going shortly to Constantine - W. Falmouth before coming home." Cooke has had "Veitch & 4 men" bring "Exotics" which have been planted "between the solid rocks of the Fernery." Cooke briefly refers to pipe-work to do with the ferns.</p> <p>Printed letterhead: Glen-Andred, Groombridge, Sussex.</p>	1868 October 22
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke invites Redgrave and asks him to bring Francis. He writes that the "Rhodos still have some blooms remaining." Cooke describes the various trains Redgrave might take.</p> <p>Printed letterhead: Glen-Andred, Groombridge, Sussex.</p>	1869 June 14
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke writes that "the woods and groves" look "glorious & rich in colour (which I know you like)." Cooke makes "another attempt" to get Redgrave to visit. Cooke describes various train schedules Redgrave might use to visit.</p> <p>Printed letterhead: Glen-Andred, Groombridge, Sussex.</p>	1869 November 9

b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>2 sheet (8 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke thanks Redgrave for his letter. Cooke is bereaved at the death of his "little girl which took place on the 11th last." Cooke has "barely touched a brush since [he] saw [Redgrave] from weakness of sight and trouble of mind." Cooke describes his daughter's illness and writes that he and his wife will visit Dover when the weather improves. Cooke regrets to hear that Mrs. Cope has been unwell. Cooke would like to see Redgrave as he has "something to show [him] that [he] is sure [Redgrave] will like... [his] Fern house & palms & orchidious plants." Cooke thinks Redgrave should "have a Fernery...it has been a great amusement to [Cooke] lately whilst unable to paint."</p> <p>On mourning stationary. Addressed from: Barnes Terrace.</p>	undated (September 27)
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke has received an invitation from the Lord Mayor for his "connection with the educational Institutions." The invitation is for June 8. Cooke writes to cancel his and Redgrave's trip to "Greenwich by Water" which was to have taken place on the same day. Cooke has heard from Mrs. Semp[...] that her father, Mr. William Scrope, had "purchased the Rubens[?] box at [...] Sir. T. Lawrence's sale - about 22 years ago - at Mr. Scrope's death his daughter presented it to [Cooke?]."</p>	1853 March?
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke enjoyed his visit to Redgrave's home in the country and asks if he can have Redgrave's pony when he is "finished with it for the season." Cooke writes that a Mr. Hughes will take care of the pony until Cooke is ready to use it. Cooke discusses land he is in the process of leasing.</p> <p>Printed letterhead: The Ferns, Hyde Park Gate South, Kensington.</p>	1865 October?
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke lets Redgrave know that the pony arrived safely with Mr. Hughes. He inquires whether the pony is "accustomed to a stable or the field - or both." Cooke is to go to Milton House and will see "what sort of country it is about Cold Harbour." Cooke writes that "the new line from Horsham to Box Hill probably is what [Redgrave] refers to near Harleswood Common." Cooke asks Redgrave to send him "a line to say anything to aid my finding the spot you say is serviceable." Cooke thanks Redgrave for the information about Milton House.</p> <p>Addressed from: New Grove Petworth</p>	1865 October?

b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>2 sheet (8 pages) : autograph letter, signed ; 16 x 20 cm folded to 16 x 10 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke has been "moving about the country seeking a farm or a plot of ground commanding a fair view." Cooke describes various places he has visited near Dorking. Cooke writes that a new railway will be constructed between Box Hill station and the West End. Cooke is disappointed in the land he viewed near Hazlemere. Cooke describes other possibilities. Cooke inquires after Redgrave's pony and assures Redgrave that he will look after it well.</p> <p>Addressed from: Benford[?] Lodge, Box Hill</p>	1865 October?
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18.5 x 22 cm folded to 18.5 x 11 cm</i> Cooke, Edward William, 1811-1880</p> <p>Cooke asks if Redgrave knows anything about "'Milton Court' an ancient Elizabethan House with 10 or 20 Acres" near Dorking. The house is "the property of Mr. Evelyn of Wootton." Cooke remarks that the property is "to let" but that he wants to buy. Cooke describes the particulars of the land around Milton "according to [his] geological map." Cooke discusses the particulars of other properties for sale.</p> <p>Addressed from: New Grove Petworth</p>	1865 October?
b. 1, f. 20	<p>Edward William Cooke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Cooke, Edward William, 1811-1880</p> <p>"My dear Reddy, I saw the announcement of the Royal Artillerymen just after my note was dispatched to you. I must say it is rather surprising that some of the great guns should still be [...]. I felt confident that our good friend Cope would have been [...] (not killed) from the strife & [...]. Surely "Pretty Painting" cannot be preferred to the thoughts, fine drawing, sound judgement & arduous study exhibited in such works as Cope's - However, this is entre nous - of next year I must not dare to be so bold as to question the decision of the 'Council of ten[?]' as you will be one of the red <u>grave</u> judges - But for a few months to come I may consider you my appointee[?] you will want a [...] Ah you happy fellow - I had to wait twelve months for my flitch whilst you bear it away triumphantly at once - as I am ever thinking of you - the enclosed caught my eye - which if you have not already seen may prove useful to you. I do not mean the 'chinny[?] cure' no-please to see the other side - [letter continues with apparently friendly personal matters.]</p>	undated
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope sends Redgrave "fifty pounds," "to prevent any loss of time in building." Cope asks "when is the varnishing day at the Gallery," and asks if Creswick [probably Thomas Creswick] has "been paid from the Liverpoolians." Cope asks after Redgrave's pictures and states that his own are "in that uncomfortable state where nothing seems to take." Cope has "procured" acid for a plate.</p> <p>Addressed from: Ashford</p>	1840 January 29

b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope has been at "Thrupps for the draft of the lease." Cope says that "Walls will receive them on Thursday." Cope discusses a dispute about a "parting wall." Cope will see "Walls this afternoon and tell him to send it back as soon as he can."</p>	1840 July
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope addresses the letter to "Dear Groomsman." He hope Redgrave has "recovered from his kind actions in backing us up during the awful crisis." Cope writes about his travels with his new wife in the north of England after parting from Redgrave and describing the various places they stayed, presumably on their honeymoon, before returning south.</p> <p>Addressed from: New Inn Helmsley Yorkshire</p>	1840 September 4
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>"Dear Redgrave, I have time to reply a line at once. Of course whatever you determine on I shall feel satisfied about, & by no means regret the countenance of the extra [...] as it will be more substantial, so you may as well proceed at once with the business - the extra 17£ can't be helped. I have received 3 other letters this morning. Sullivan and [...] all as kind as [...]. We are still here and shall remain I think till Tuesday morning. When we shall visit Castle Howard, then to Leeds for a day or two - and then straight to Town whence I think of visiting Ashford before settling down. This is the most beautiful scenery I have seen and picturesque, a quiet delightful village, civil people and good sketching & Charlotte and I are as contented & happy as we well can be - get married old boy--as soon as you can. Ever Yours, C.W. Cope." [Faint pencil sketch on back of letter of a man and woman embracing]</p> <p>Addressed from: Helmsley</p>	1840 September 9
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>"Dear Redgrave, I intend being in town on Saturday but our kind friends have prevailed on us to stay a few days longer, but I will endeavor to be at the Horsley's on Monday, & shall be greatly obligated if you will let me lie on a [...] or anywhere the rest of the night. I can take up my quarters with the cat in the corner of your painting room. Pray get me a proof of my sketching[?] to save my fine, or if you are going late in the evening to Gad's[?], I will go with you & try to be on time to dry-point a little before we start. Mrs Sullivan and me (my wife) send their kind regards, & Jenny her devoted love-- Ever Yours C.W. Cope."</p>	1841 January 15
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope apologizes for causing Redgrave any trouble regarding a debt and has tasked a Mr. Brittain with meeting Redgrave to settle an account. Cope is hard at work and will be in London "on Thursday next."</p> <p>Addressed from: [...]</p>	1841 January 31

b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 9 x 12 cm</i> Cope, Charles West, 1811-1890</p> <p>"My dearest Redgrave, have you Horsley's sketch for the Barry series? I want to know his measurements, as to figures, plate, [...] as I have an hour this morning when it is too dark for painting - [...] C.W. Cope."</p>	1841 February 29 (?)
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18.5 x 23.5 cm folded to 18.5 x 12.25 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope's wife has passed away. Cope describes the last moments of her life "a gush of life's blood from mouth & nose for a minute her spirit had flown." Cope thanks Redgrave and his wife for their "kind and heartfelt sympathy and asks Redgrave to mention the death to another friend."</p> <p>On mourning stationary. Addressed from: 19 Hyde Park Gate South.</p>	1868 July 29
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18.5 x 23.5 cm folded to 18.5 x 12.25 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope writes to Redgrave about an issue with his painting "The Gentle Craft," at the Royal Academy Exhibition that year. He is upset that the gallery sales clerk has not posted the sale price with the painting even though Cope had sent a paper with the price. Cope worries that other paintings will be similarly treated. He states that the attendant "deserves serious punishment."</p> <p>On mourning stationary. Addressed from Kensington Square.</p>	1870 July 22
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18.5 x 23.5 cm folded to 18.5 x 12.25 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope thanks Redgrave for his attention to the matter regarding the sales clerk at the Royal Academy Exhibition [see previous letter]. Cope states that he thinks the attendant is not "qualified" for the position due to his poor writing skills in a note he had written to Cope. Cope is unwell. He is "anxious to hear what conclusions the Council have come to on [Redgrave's] motion" and wishes Redgrave to write to tell him the result. He also wishes to know the results of the "Exhibition receipts and any other matters." Cope lists friends who have recently visited him.</p> <p>On mourning stationary. Addressed from Dorchester.</p>	1870 July 30
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18.5 x 23.5 cm folded to 18.5 x 12.25 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope discusses the issue with the Royal Academy exhibition "keeper" [see previous two letters]. He thanks Redgrave for bringing up the matter at the general meeting. Cope describes the "keeper" as a "mere nobody" and is upset that Mr Eyre is "forced by circumstances to do more than he ought to be expected & do more than his position in the body warrants." Cope is happy that Redgrave's suggestion for a "stronger administration power" was accepted and states that "we are now fast drifting to" a "[...] dictatorship." Cope states that "we should at once put a stop to this." Cope mentions the complaints of other RA members "Richmond & Botale [?]."</p> <p>On mourning stationary. Addressed from Dorchester.</p>	1870 August 8

b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 16 x 20.5 cm folded to 16 x 10.25 cm</i> Cope, Charles West, 1811-1890</p> <p>Marked private. Cope inquires after "next Thursday's meeting." Cope says he has spoken with "our [...]" and that this person stated "that he believed there was nothing but the naked proposition to be brought forward. [...] to abolish." Cope writes that "the Sunday question was ousted in council." He discusses a "JCH." And asks Redgrave "is then this a time for us to go back? To reduce our Schools, now so well advanced & well attended to their former state of neglect?" Cope states that he has been told by "James" that when "there is a visitor, the students are very unpleasant." A postscript at the top of the letter reads, "Do you think we should expose his having written that impudent letter about his son's rejection?" Perhaps referring to JCH.</p>	1874
b. 1, f. 21	<p>Charles West Cope letter to Frances Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Letter to Frances Redgrave, Richard Redgrave's daughter. Cope thanks Frances for her letter and discusses acquaintances they share in the town where Frances and presumably her father are staying. Cope asks Frances to ask her father "if the council" can make "a donation to Mrs Finch - a poor lady [he] is interested in."</p> <p>Addressed from: Lucton near Kingsland Herefordshire.</p>	1880 August 26
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope wishes Redgrave a happy New Year and tells of the new house they have moved to. Cope apologizes for not having visited the Redgraves before leaving Town. Cope asks Redgrave what he thinks of "the proposed new 'Painter Etchers' society" and wonders if it should be recognized by the Etching Club. Cope inquires after Redgrave's opinion about the "proportion of the Etching Club."</p> <p>Addressed from: Maidenhead, 1 Crawford Rise</p>	1881 January 9
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope agrees with Redgrave that they should obtain a gift for the secretary of the Etching Club and suggests a "flagon, to be used as a sort of loving cup." Cope asks after Redgrave's daughter Evelyn and suggests Redgrave's daughters visit "us" stating that "the change will do them good." Cope mentions a Mrs Farrier whose mother has just passed away.</p> <p>Addressed from: Maidenhead</p>	1881 January 10
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 19 x 22 cm folded to 19 x 11 cm</i> Cope, Charles West, 1811-1890</p> <p>Cope thanks Mrs Redgrave on behalf of his wife for inquiring after Cope's health. Cope's faculties are returning although he is "still awfully weak." He writes that "God has been pleased to bring him back from the very jaws of death." Cope fears that a "change has taken place and that [he] is not what [he] was."</p> <p>Addressed from: Maidenhead, Crawford Rise.</p>	1882 August 24

b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 19.5 x 12</i> Cope, Charles West, 1811-1890</p> <p>Cope writes that the "man [Redgrave] wished for will be with [him] soon." Presumably referring to Cope himself. Cope describes a cricket match. Cope is looking forward to "a little outdoor work" with Redgrave.</p>	undated
b. 1, f. 21	<p>Charles West Cope letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 20 x 24 folded to 20 x 12 cm.</i> Cope, Charles West, 1811-1890</p> <p>Cope recounts a letter from Fearnley [Thomas Fearnley?] in which Fearnley requests "3 proofs of each of his own last plates" as well as proofs of "our numbers" "all printed on Newman's Strong India Paper." Fearnley also asks to be remembered by the Etching Club.</p>	undated
b. 1, f. 22	<p>E.H. Corbould letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 19 x 23.5 cm folded to 19 x 11.75 cm</i> Corbould, E. H.</p> <p>Corbould writes regarding his submission to the RA that year, "Pelleas & Ettarre." A visitor to his studio has noted the similarity in subject matter between the picture and one he submitted the previous year to the International Exhibition. Corbould wondered if this was grounds for his picture's rejection by the RA committee sent to J.P. Knight to inquire. Knight replied that this would not be grounds for rejection. Corbould asks Redgrave to remind other members of the committee that the work is not the same as the previous painting, which was carried out in watercolor as opposed to oil.</p> <p>Addressed from: Eldon Lodge 29 Victoria Road Kensington</p>	1872 April 6
b. 1, f. 23	<p>Eyre Crowe letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed; 22 x 14.5 cm</i> Crowe, Eyre, 1824-1910</p> <p>"My Dear Mr Redgrave, Thank you very much for your letter of introduction to the Dean of Westminster, which I at once proceeded to present to him. I hope you are better in health than you were when I last heard of you at the office. Yours always truly, Eyre Crowe."</p> <p>Addressed from: 33 Langham St.</p>	1867 November 1
b. 1, f. 23	<p>Eyre Crowe letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed; 19 x 12.5 cm</i> Crowe, Eyre, 1824-1910</p> <p>Crowe writes that his friend Gérôme would like to visit the Royal Collection of paintings at Buckingham palace. Crowe asks if Redgrave can grant him permission. [Crowe was a student of Paul Delaroche with Jean-Léon Gérôme]</p> <p>Embossed letterhead from: Reform Club.</p>	1870 October 18
b. 1, f. 23	<p>Eyre Crowe letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 19 x 24 cm folded to 19 x 12 cm</i> Crowe, Eyre, 1824-1910</p> <p>"My dear Mr. Redgrave, You were kind enough to say you would spare some of your valuable time to look me up & to inspect my performances. I have been unable to ask you to fulfil your good promise hitherto, as Agnew [Thomas Agnew] has got hold of my Pictures (2) to trade away. I've just got them back & I hope I may have the pleasure of seeing you if you can afford the leisure moments. Yours always truly, Eyre Crowe."</p>	1873 March 27

b. 1, f. 23	<p>Eyre Crowe letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Crowe, Eyre, 1824-1910</p> <p>Crowe asks Redgrave to join him at an Art Benefit Dinner [?] on May 11th at which Frederic Leighton is to be chair.</p> <p>Addressed from: 33 Langham St.</p>	1878 January 7
b. 1, f. 24	<p>Francis Danby letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 23 cm folded to 19 x 11.5 cm</i> Danby, Francis, 1793-1861</p> <p>Danby writes to Redgrave about his painting "Maries at the Tomb of Christ" and its prospects at the Great Paris Exhibition [1855]. Danby states that he "does not flatter [himself] that it would stand as tall in competition with French Art in Design, but its character is rather that of Poetic Landscape than History." Danby states that it is his "utmost ambition to be able to paint in any degree to sustain the Reputation of the British School, in this grand contest of the World of Art." Danby lists "The Deluge," "The Calypso," "The Enchanted Island," "A Wild Sea Shore," "Crossing the Brook," "The Wood Nymphs Song to the Rising Tide," and "The Winter Sunset," as additional paintings which might be sent to Paris.</p> <p>Addressed from: Exmouth</p>	1854 December 26
b. 1, f. 25	<p>Derby letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i></p> <p>"Dear Sir, I hardly suppose that the enclosed is worth enquiring about; but as I have received it, I think it is as well to forward it to you. Will you be kind enough to direct an answer to be sent to the writer? I shall be at the S. Kensington Museum on Monday, and may probably take the opportunity to see how you are getting on with the gallery. Yours faithfully. Derby.</p> <p>Addressed from: St. James's Square</p>	1866 January [?] 16
b. 1, f. 26	<p>John Robert Dicksee letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.5 cm</i> Dicksee, J. R. (John Robert), 1817-1905</p> <p>"Dear Sir, the Council for the Society for the Encouragement of the Fine Arts are now arranging their syllabus for the coming session, and I have been designated to ascertain if you will be willing to favour us with a Lecture. If I may be permitted, I would like to suggest as a subject the vehicles used in oil painting, with the course of decay[?]. Knowing how carefully you watch and examine the pictures in your charge, the interest you feel in the study[?] and the opportunities you have. This would be a technical subject but one very interesting and instructional to artists. We shall however be happy to hear you upon any art subject, or, if you are quite unable to oblige us with a Lecture, perhaps you will kindly officiate as chairman at one of our meetings. I have the leave[?] to be dear sir yours sincerely, J.R. Dicksee."</p> <p>Addressed from: 27 Haveland Sq. [...]</p>	1871 November 25
b. 1, f. 27	<p>Arthur Ditchfield letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Ditchfield, Arthur</p> <p>"Dear Sir, I come on you for balloting at the Athenaeum on the 15th. If you are there that day I should be very thankful for your vote. Pray excuse my applying to you personally. Faithfully yours, Arthur Ditchfield."</p> <p>Addressed from: 12 Taviton St., Gordon Square.</p>	1880 March 10

b. 1, f. 28	<p>W.C.T. Dobson letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Dobson, W. C. T. (William Charles Thomas), 1817-1898</p> <p>Dobson writes to invite Redgrave to his house in Hampstead and gives him directions via train. Dobson states that Samuel Redgrave? [Redgrave's brother] will attend. Dobson acknowledges how busy Redgrave is but hopes that he can also attend. A postscript on the last page asks Redgrave to mention to Samuel[?] Redgrave [Redgrave's brother] that Dobson has been sending his post to 17 Hyde Park Gate.</p>	1873 May 17
b. 1, f. 28	<p>W.C.T. Dobson letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Dobson, W. C. T. (William Charles Thomas), 1817-1898</p> <p>"My Dear Redgrave, I regret the case you mention. [...] mistaken, did not once infer at our last meeting - I was not aware there is a vacancy on the Turner[?] [...] as you received[?] this case I am quite sure it is a [...] one & shall feel much pleasure in supporting it. I ought to have written to you at once[?] to say the Council have appointed Stokes[?] and myself with you if we can possibly get your assistance & see to the putting[?] of the [...] works & these frames in good condition - Stokes[?] is leaving at present & nothing can be done till his return - if you could give us you help & advice it would be of great service to us & certainly to the [...] of the diploma[?] works[?] I think they mostly want washing & a few lining that we can talk [...] to morrow so please do not trouble to reply. Yours ever sincerely W.J. Dobson."</p> <p>Addressed from: Eldon House, Hampstead, N.W.</p>	1874 February 25
b. 1, f. 28	<p>W.C.T. Dobson letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Dobson, W. C. T. (William Charles Thomas), 1817-1898</p> <p>"My dear Redgrave, The Council have decided to return the two pictures belonging to the Queen immediately. I understand you want these sent to [...] would you kindly send an order to that effect to Mr. Eaton? Yours very sincerely, W.J. Dobson." [A note on the reverse of the letter in Redgrave's hand reads: "Mr. Dobson R.A. 2 Hampton Court pictures to be sent to Bullers order sent to Mr. Eaton.]</p> <p>Addressed from: Hampstead</p>	1874 March 11
b. 1, f. 28	<p>W.C.T. Dobson letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18.25 x 23 cm folded to 18.25 x 11.25 cm</i> Dobson, W. C. T. (William Charles Thomas), 1817-1898</p> <p>"Dear Redgrave, Sir Francis Grant has promised to dine with us on Wednesday 28th just at 7 - & I hope you will also give us the pleasure of your company. Yours Faithfully, W.J. Dobson."</p> <p>Printed letterhead: Eldon House, Roslyn Park, Hampstead, N.W.</p>	1875 May 15
b. 1, f. 29	<p>George Thomas Doo letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 22 x 14.5 cm</i> Doo, George Thomas, 1800-1886</p> <p>"My Dear Sir, Would you kindly gratify me by accepting an Artist's Proof of my engraving of Scheffers' Augustine and Monica: I sincerely hope you are better. Believe me very truly yours, George T. Dow. [Ary Scheffer, Saints Augustine and Monica, 1854, National Gallery, London].</p> <p>Addressed from: Chancellor Rd. Park Rd. 4, West Dulwich.</p>	1873 August 5

b. 1, f. 29	<p>George Thomas Doo letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 19 x 25 cm folded to 19 x 12.5 cm</i> Doo, George Thomas, 1800-1886</p> <p>"My Dear Redgrave, A rare word of approval from you is equivalent to another's praise - How, then, ought I to feel the kind terms in which you are pleased to notice the small performance which you view with so much favour? Thanks you my dear Sir, thank you heartily. Ever sincerely yours, George T. Doo."</p> <p>Addressed from: 4 Chancellor Rd., West Dulwich.</p>	1874 March 31
b. 1, f. 29	<p>George Thomas Doo letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 19 x 25 cm folded to 19 x 12.5 cm</i> Doo, George Thomas, 1800-1886</p> <p>"My Dear Sir, Will it be troubling you too much to ask you to inform me if Catalogues of the National Collection of Portraits of the years 66 and 67 are still in existence & if so whether they are to be found and where - Hoping you are well - Believe me very truly yours, George T. Doo. P.S. Of course I allude to the catalogue of the collection exhibited at South Kensington of one of which I believe you to be the author."</p> <p>Addressed from: 4 Chancellor Rd., West Dulwich.</p>	1876 April 19
b. 1, f. 29	<p>George Thomas Doo letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed; 19 x 25 cm folded to 19 x 12.5 cm</i> Doo, George Thomas, 1800-1886</p> <p>"My Dear Sir, It had been my hope to attend the Seasonal[?] Assembly of the 21st last - but the state of my health at this moment will not, I regret to say, allow me = I know not it is [...] my [...] intention to open the subject of female students & their paintings[?], but think in my hands that it is capable of modification to the advantage of all parties = as the matter at present stands I fear the Society is just to assault[?] at the hands of any man with inclination and power to damage[?] = on the morning of the distribution of [...] and during the absence of members at the Seasonal[?] assembly, at another part of the building, students, male & female, are admitted to the studios: it is impossible to suppose that the [...] which now presents [...] could find approval in the mind of members generally, whilst in the view of some, would it not be distressing? But from judgement without myself presuming to oppose[?] another expression of my own = of course you will kindly understand that these few lines are strictly private = trusting you are well. Believe me always sincerely yours, George T. Doo."</p> <p>Addressed from: 4 Chancellor Rd., West Dulwich.</p>	1877 March 19

b. 1, f. 29	<p>George Thomas Doo letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 19 x 25 cm folded to 19 x 12.5 cm</i> Doo, George Thomas, 1800-1886</p> <p>"My Dear Redgrave, I read your letter of the 27th [...] with regret. Much as I feared from all [...] you said and all I saw, a few weeks back, I was not prepared for what you now tell me and review your statement with sorrow = your faith in the skill of those to whose hands you have entrusted your case will, let us hope, prove to be well placed, and with God's help justify[?] it in a great success = The female students question made no sign the other evening = I should be unwillingly absent when - if even - the subject is debated. You, and you only, are my person to versitate it = for myself, I am an Honorary Retired member and - whatever - my sentiments - without power in any discussion, more especially any of a grave and delicate nature = Should the late suggestions of the President take effect, it will, I fear bring a great strain to bear upon the legislation of the R.A., in that particular, at least. Very Truly Yours, George T. Doo."</p> <p>Addressed from: 4 Chancellor Rd., -not Walworth -West Dulwich.</p>	1877 April 5
b. 1, f. 29	<p>George Thomas Doo letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 25 cm folded to 19 x 12.5 cm</i> Doo, George Thomas, 1800-1886</p> <p>"My Dear Redgrave, I grieve for the affliction and reverence your patience. It is one, that, under any conditions, is hard to bear, but possible with patience[?] and Discipline: and you if I am not mistaken, are fortified with that which will sustain you in the day of trial - At the same time let us hope [...] is still within the [...] of judicial skill and treatment = Thank you for your kind and friendly notice of the [...]. Time draws near when on the Premium Distribution day, the doors of the Academy will be thrown open to the general public and/ except as regards one element, the exposure, [...], of the male life studies/ with advantage to the institution = if that be so, you are the member to consider the expediency or otherwise, of any alteration = I am not troubled with any doubt upon this question = Accept my warmest good wishes and believe me sincerely yours, George T. Doo.</p> <p>Addressed from: 4 Chancellor Rd. W. Dulwich.</p>	1877 September 26
b. 1, f. 29	<p>George Thomas Doo letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Doo, George Thomas, 1800-1886</p> <p>Doo is reading the biography of Sir Martin Archer Shee. The author of the book, Shee's son, had requested to make a watercolor copy of Doo's portrait of his father. The son had wanted to place it in the Royal Academy "Presidential Series." Doo writes that he has declined the request because his portrait was carried out before Schee was President. Doo asks Redgrave's opinion on the matter. Doo's portrait of "Sir Joshua" [Joshua Reynolds] is almost "ready for press." Doo writes that he would have finished it sooner except for his wife's illness.</p> <p>Printed letterhead: 4 Chancellor Road, West Dulwich, Surrey, S.E.</p>	1882 January 2

b. 1, f. 30	<p>Edwin Douglas letter to Richard Redgrave <i>2 sheet (6 pages) : autograph letter, signed ; 15.75 x 19.5 cm folded to 15.75 x 9.75 cm</i> Douglas, Edwin</p> <p>Douglas writes that he "know[s] that [Redgrave] will be a kind friend to [his] [...] pictures in the crowd at Burlington House." Douglas lists the subjects of his works on display this year. Douglas writes that he thinks "they are better than last year, at least more original in subject." Douglas is "delighted" that one of his paintings was "well hung" the previous year. Douglas writes that he "dreamt three times that all [his] pictures were out of sight above full length portraits!!!"</p> <p>Addressed from: [...] Dorking.</p>	1875
b. 1, f. 30	<p>Edwin Douglas letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 17.25 x 22 cm folded to 17.25 x 11 cm</i> Douglas, Edwin</p> <p>Douglas writes about the hanging of his works at the Royal Academy exhibition and inquires about Touching Up day, which he remembers as the 26th.</p> <p>Addressed from: [...] Guildford</p>	1880 April 7
b. 1, f. 30	<p>Edwin Douglas letter to Richard Redgrave <i>2 sheet (6 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Douglas, Edwin</p> <p>In this, at times, illegible letter, Douglas appears to discuss arrangements for looking after Redgrave's pony during the winter.</p> <p>On mourning stationary</p>	1877 August
b. 1, f. 31	<p>William Fettes Douglas letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 19.5 x 25 cm folded to 19.5 x 12.5 cm</i> Douglas, William Fettes, Sir, 1822-1891</p> <p>Douglas writes to say that the Signet Library has sent him the notes of the "r.s." [?] which he has enclosed. Douglas has also enclosed a facsimile of a "name" which is attached to a portrait of Adam Smith. "The picture is curious for being the only known portrait of Smith." Douglas wishes Redgrave to assist him in identifying the name of the artist.</p> <p>Printed letterhead: National Gallery of Scotland, Edinburgh.</p>	1878 April 11
b. 1, f. 32	<p>Edward Du Barry letter to Richard Redgrave. <i>1 sheet (2 pages) : autograph letter, signed ; 17 x 22 cm folded to 17 x 11 cm</i> Du Barry, Edward</p> <p>"My Dear Redgrave, Will you kindly tell me if you can, or enquire for me if you do not know, what kind of [...] is found [...] at the museums and the name and address of the makers. Over at the R.A. are not very satisfactory and I shall be much obliged if you will kindly get me the information as to South Kensington experience[?] Yours very truly Edward du Barry.</p> <p>printed Letterhead: 21, Abingdon Street Westminster S.W.</p>	1874 May 14
b. 1, f. 33	<p>Gainsborough Dupont letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18.75 x 25 cm folded to 18.75 x 12.5 cm</i> Dupont, Gainsborough</p> <p>Dupont tells Redgrave he has decided to sell his Gainsborough painting "as it is" without restoring it. Dupont was afraid that restoration might reduce the painting's value. Dupont wonders how he can get the best price for the painting and asks Redgrave for his advice. Dupont writes of his deteriorating health and wishes to "breathe the sea air."</p>	1871 July 25

b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>Marked "Private." Eastlake informs Redgrave that the commissioners have met to discuss a drawing he has submitted to them. The composition, he writes, has been approved but the commission wishes Redgrave to alter the figure of the Prince. The commission finds fault in the position of the sword and the figure's stance. Although Eastlake does not yet write in an official capacity, he wishes Redgrave to know of these changes ahead of time so that he can gain a head start on the corrections.</p> <p>Addressed from: 7 Fitzroy Square.</p>	1846 July 23
b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>2 sheet (5 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>Eastlake discusses the matter of increasing the number of Royal Academy Associate engravers. Eastlake suggests rewording the Academy's rules, so that, "There shall be another order of numbers not exceeding six in number who shall be called associate engravers of the Royal Academy" is changed to "There shall be another supernumerary class of members not exceeding six in number consisting of associates to be called associate engravers of the Royal Academy and of Academicians to be called Academician Engravers of the Royal Academy [...] there shall not at any time be more than six engravers in the Royal Academy [...] the number of Academician engravers shall in no case exceed four [...]." Another page continues Eastlake's suggested amendments to the Academy's rules regarding engravers. Eastlake asks Redgrave to share his plan with Mr. Berwick.</p> <p>On mourning stationary. Addressed from: 7 Fitzroy Square.</p>	1853 January 28
b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>"My dear Sir, In reply to your note of this date I beg pray that I shall be happy to attend at Marlborough House on Thursday next at or soon after 10 o'clock. Mr Maclise [Daniel Maclise] whom I have contacted will be very happy to meet me there at that time. I remain my dear sir, yours faithfully, C.L. Eastlake."</p> <p>Addressed from: 7 Fitzroy Square.</p>	1853 May 17
b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>"My Dear Sir, I beg to acknowledge the receipt of your letter dated the 11th last with its inclosure. I have replied to the letter from Mr. Wightman, the Hon. Secy of the Sheffield School of last saying that I shall be prepared to act in conjunction with you & Mr Maclise as soon as learn that the works to which the premiums are to be adjudged at Marlbro' House. I remain my dear Sir, yours faithfully, C.L. Eastlake."</p> <p>Addressed from: 7 Fitzroy Square.</p>	1853 October 13

b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>"My dear Sir, I read part of your letter which I received yesterday from Mrs Merrifield, of Dorset Gardens, Brighton. Forgive what she says about a request coming from the P.R.A. and adjust [?] her if you can. I am very sorry to add to your many correspondents on business matters but a word from you to an intelligent clerk will I hope suffice. Faithfully yours, C.L. Eastlake."</p> <p>On mourning stationary. Addressed from: Fitzroy Square.</p>	1853 December 15
b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>Marked "Private." "My Dear Sir, A short conversation with you recently will have prepared you for the accompanying official letter. It should be further explained that the pictures are to be painted in oil and on a moveable material (not on the wall) - but whether on cloth or wood has not been determined but if the artist had no objection I think that wood would be fittest for the purpose. It is not absolutely necessary that one artist should execute the whole - the advantage of one might be that taking one portrait with another, the cost of the whole might be less. A Scotch artist received £50 for one portrait - not ultimately approved. Had he been employed to execute many his price would have been about £30 or £40 each. I remain, my Dear Sir Yours Faithfully, C.L. Eastlake." [A note on the back of the letter in Redgrave's hand mentions that this letter concerns the "Tudor portraits," presumably those by Richard Burchett and his students in the Prince's Chamber at the Palace of Westminster.]</p> <p>Addressed from: 7 Fitzroy Square.</p>	1854 January 17
b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>"My Dear Sir, I have seen Mr Maclise and find that he will be ready to attend tomorrow with me at Gore House if the works are sufficiently arranged for us to begin our examination & above all if it suits your convenience to meet us. Be so good as to let me have an answer by bearer - or if not at home some time today. I will take care to inform Mr Maclise in time. I remain, My dear Sir, Yours faithfully, C.L. Eastlake."</p> <p>Addressed from: 7 Fitzroy Square.</p>	1854 May 8
b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18 x22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>"My dear Sir, I had already intended to propose that the Academy, as a Body, should subscribe to the memorial to the Prince. The amount can be considered in due time. I am glad you have thought of it & I trust there will be no difference of opinion on such a subject. I am happy to find that we shall have the pleasure of your company on the 29th. Faithfully yours, C.L. Eastlake."</p> <p>On mourning stationary. Addressed from: 7 Fitzroy Square.</p>	1862 January 18

b. 1, f. 34	<p>Charles Lock Eastlake letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Eastlake, Charles Lock, Sir, 1793-1865</p> <p>"My Dear Sir, I had better not have troubled you to send the paintings from statues to the academy - the sculptors on the council, not understanding the foreshortenings, abused the works as below criticism & the painters had nothing to say in their favour except out of politeness to me. So ends this episode. The works are left to be sent for by the Department, & again I regret having given you needless trouble. Yours faithfully, C.L. Eastlake."</p> <p>Addressed from: 7 Fitzroy Square.</p>	1864 May 27
b. 1, f. 35	<p>William Maw Egley letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Egley, William Maw</p> <p>"Dear Sir - You will be glad to know that I have obtained the permission to paint in H.C. Pal. Which I applied to and write to thank you for your kind letter - & the information you gave me. I am Dear Sir, yours faithfully & obliged, W. Maw Egley</p> <p>Printed letterhead: 59 Hereford Road, Bayswater, W.</p>	1874 August 11
b. 1, f. 36	<p>Alfred W. Elmore letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 15.75 x 20 cm folded to 15.75 x 10 cm</i> Elmore, Alfred, 1815-1881</p> <p>Elmore thanks Redgrave for inviting him to join the Academicians club and asks Redgrave to "put him up" at the next meeting.</p> <p>Addressed from: 31 Devonshire Street, Portland Place.</p>	1853 February 19
b. 1, f. 37	<p>Thomas Faed letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 25 cm folded to 19 x 12.5 cm</i> Faed, Thomas, 1825-1900</p> <p>Faed writes to apologize for not attending the selection of pictures at the Albert Hall, citing a miscommunication of the time for the reason. Faed writes that he met Sir Robert Collins in the Gallery while they were "inspecting the hanging." He adds that Mr Barwell [Frederick Bacon Barwell?] was with them and that Mr Barwell also missed the selection day and "a good part of the hanging was done in his absence." Faed thinks the hanging carried out without Barwell was not well done and thinks this year's "show a very indifferent one."</p> <p>Addressed from: 24a Cavendish St. St. Johns Wood.</p>	undated (May 6)
b. 1, f. 38	<p>Edward H. Fahey letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 16.5 x 22 cm folded to 16.5 x 11 cm</i> Fahey, Edward H.</p> <p>Fahey thanks Redgrave for providing him with "Mrs. Sterling's" address to inquire about a house to let. Fahey writes of his disappointment that the house was not to let after all.</p> <p>Printed letterhead: 10, Elsham Road, Addison Road, Kensington.</p>	1878 January 16

b. 1, f. 38	<p>Edward H. Fahey letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 16.5 x 22 cm folded to 16.5 x 11 cm</i> Fahey, Edward H.</p> <p>Fahey writes to invite Redgrave to sit at his table at the Annual Dinner in aid of the Artist [...] Benevolent Fund to be held at the Willis Rooms. Fahey asks Redgrave to tell others they can obtain tickets for the dinner through him.</p> <p>Mourning stationary. Printed letterhead: 28 Dawson Place, Bayswater.</p>	1882 February 13
b. 1, f. 39	<p>James Fahey letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Fahey, James, 1804-1885</p> <p>James Fahey thanks Redgrave for his kindness and outlines the situation of his daughter, whom he would like to help to pursue art as her husband's position in the consular service is tenuous and "she may need it to supplant herself." Fahey thanks Redgrave for providing information about "the international" [possibly the London International Exhibition of 1873]. Fahey describes a mix-up regarding the framing of works. He mentions that a replica of "the Barrow" was destroyed in a fire.</p> <p>Addressed from: 78 Cadogan Place, S.W.</p>	1873 April 17
b. 1, f. 39	<p>James Fahey letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Fahey, James, 1804-1885</p> <p>Fahey thanks Redgrave for his interest in his daughter. Fahey is upset that 2000 works were rejected from the exhibition that year. Fahey writes that he was with the "President" that Sunday.</p> <p>Addressed from: 51 Shepherds Bush Green W</p>	1883 April 9
b. 1, f. 40	<p>John Henry Foley letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 19 x 24 cm folded to 19 x 12 cm</i> Foley, John Henry, 1818-1874</p> <p>"My Dear Sir, I shall have great pleasure in becoming a member of the Royal Academicians Club - if you will be so kind as to place my name on the list of candidates to be balloted for at the next election you will confer a favour on yours, dear Sir, very sincerely J.H. Foley."</p> <p>Addressed from: 19 [...] Street Regents' Park.</p>	1853 February 12
b. 1, f. 41	<p>William Powell Frith letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18.5 x 24 cm folded to 18.5 x 12 cm</i> Frith, William Powell, 1819-1909</p> <p>"My Dear Sir, I have but just received your note which was misdirected to my last residence. In reply I have to say that I shall be very happy to join the Royal Academicians Club, & in the want of my being successful at the approaching ballot I suppose I shall have the pleasure of hearing further on the subject. [...] Faithfully yours, W.P. Frith."</p> <p>On mourning stationary. Addressed from: Bayswater, 10 Pembridge Villas.</p>	1853 February 12

b. 1, f. 41	<p>William Powell Frith letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18.5 x 11.5 cm</i> Frith, William Powell, 1819-1909</p> <p>"My Dear Redgrave, the bearer Mr. Chapman an artist from Slough & a friend[?] of Wands[?], appears to me to have invented a capital plan for lighting picture galleries - he is anxious for an introduction to you which I hereby venture to give him, feeling you will do anything in your power to further his views. Believe me always dear Redgrave faithfully yours, W.P. Frith."</p> <p>Addressed from: Pembridge Villas Bayswater.</p>	1853 April 2
b. 1, f. 41	<p>William Powell Frith letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Frith, William Powell, 1819-1909</p> <p>"My Dear Redgrave, Two or three very old artist friends dine with one another once a month & they ask a friend or two to join their parties. On the 15th they dine here & if you will join us at half past seven i[t] shall be my pleasure to see you. [...] my Dear Redgrave, faithfully yours, W.P. Frith."</p> <p>Printed letterhead: 7 Pembridge Villas, Bayswater W.</p>	1872 May 26
b. 1, f. 41	<p>William Powell Frith letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Frith, William Powell, 1819-1909</p> <p>Frith invites Redgrave to a "meeting of our little friends club" on the 14th.</p> <p>Printed letterhead: 7 Pembridge Villas, Bayswater W.</p>	1873 February 9
b. 1, f. 41	<p>William Powell Frith letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Frith, William Powell, 1819-1909</p> <p>Frith invites Redgrave to dinner on the 21st to meet a Mr. Pigott, a "candidate for the lay[?] secretaryship."</p> <p>Printed letterhead: 7 Pembridge Villas, Bayswater W.</p>	1873 May
b. 1, f. 41	<p>William Powell Frith letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Frith, William Powell, 1819-1909</p> <p>Frith asks Redgrave to come and see what he has been working on as he is "anxious about it." Frith inquires about framing pictures together in the same frame.</p> <p>Printed letterhead: 7 Pembridge Villas, Bayswater W.</p>	1878 March 24
b. 1, f. 42	<p>William Edward Frost letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Frost, William Edward, 1810-1877</p> <p>Frost is pleased to accept Redgrave's invitation to be a member of the Royal Academician's Club.</p> <p>Addressed from: 8 Southampton Street, Fitzroy Square</p>	1853 July 14

b. 1, f. 42	<p>William Edward Frost letter to Richard Redgrave <i>2 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Frost, William Edward, 1810-1877</p> <p>Frost has heard that there will be a new edition of the Dictionary of Painters and Engravers published. He writes that his friend C.W. Wass, now the manager of the Crystal Palace Picture Gallery, but formerly an engraver, would like to be included in the publication with the engravers. Frost includes "a short account of [Wass's] career," which is enclosed. The account mentions Wass's engravings after works by William Etty.</p> <p>Addressed from: 38 Fitzroy Square</p>	1873 August 20
b. 1, f. 43	<p>Rev. B. Gibbons letter to Frances Margaret Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22.5 cm folded to 18 x 11.25 cm</i> Gibbons, B.</p> <p>Gibbons has been reading Frances Margaret Redgrave's memoir of her father with whom he was acquainted "more than 40 years ago." Gibbons writes that "several of [Redgrave's] pictures were painted for [his] father or at any rate bought by him and are now in [his] possession." Gibbons lists the paintings as: "The Place Where the Jack Lie," "Fashion's Slaves," "The Guardian Angel," "The Ferry," and "Happy Sheep." Gibbons states he has two other works not by Redgrave, including [Francis] Danby's "Grave of Excommunicated" and another work titled "Slide" [Artist's name illegible]. Gibbons wonders if Frances Margaret Redgrave would like to see the paintings.</p> <p>Printed letterhead: Waresley House Nr. Kidderminster.</p>	1892 February 17
b. 1, f. 44	<p>John Gilbert letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 11.5 x 18 cm folded to 11.5 x 9 cm</i> Gilbert, John, 1817-1897</p> <p>"My Dear Redgrave, I shall have much pleasure in voting for Mr. Gilbert Redgrave [Redgrave's son] and trust that nothing may arise to prevent my being here on Monday 14th. Very truly yours, John Gilbert.</p> <p>Embossed letterhead from: Athenaeum Club, Pall Mall.</p>	1880 June 8
b. 1, f. 45	<p>George Godwin letter to [William] Owen forwarded from [William] Owen to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Godwin, George, 1813-1888</p> <p>"My Dear Mr Owen, Thanks for your letter & the books - what I said to our friend Redgrave was all in good temper with nothing under it but good feeling. We will have a little chat ourselves one day - Always truly yours, Geo. Godwin. The hand-books are capital." On back of letter a note from Owen to Redgrave: "Rich. Redgrave. Please read & accept reviewed[?] thanks for friendly [...] then destroy this letter." Another note on the back of the letter, perhaps in Redgrave's hand reads, "Northcote - 'Pill-dying - Sorry - why! I should have liked little [...]"</p> <p>Addressed from: 6 Cromwell Place</p>	1875 November 6

b. 1, f. 46	<p>Edward A. Goodall letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> Goodall, Edward A.</p> <p>Goodall writes to Redgrave answering a question about the cost of wood engraving for a particular project. He recommends the Dalziel brothers for the job ("Messrs Dalziel"), highlighting their work for the Art Journal. Goodall estimates prices Redgrave may expect to pay.</p> <p>Addressed from: 55 Grove Place, Brompton</p>	1851 August 23
b. 1, f. 47	<p>Francis Grant letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Grant, Francis, Sir, 1803-1878</p> <p>Marked private. Grant writes about a Royal Academy issue, beginning with: "The Royal Academy has[?] no occasion to apologize to any gentleman for not asking them to their[?] party...." Additional annotations, probably in Redgrave's hand, on the back of the letter. Letter and annotation difficult to decipher.</p> <p>Embossed letterhead: 27 Sussex Place, Regents Park, N.W.</p>	undated (June 28)
b. 1, f. 47	<p>Francis Grant letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 23 x 37 cm folded to 23 x 18.5 cm</i> Grant, Francis, Sir, 1803-1878</p> <p>In an almost indecipherable hand, Grant appears to write about the arrangements for an exhibition of old master works, listing paintings in the hands of various private collections for potential display. [return to]</p> <p>Embossed letterhead: 27 Sussex Place, Regents Park, N.W.</p>	undated (Saturday)
b. 1, f. 48	<p>Henry Graves letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 20 x 25 cm folded to 120 x 12.5 cm</i> Graves, Henry Richard</p> <p>In "monument" to Gainsborough, Graves is publishing 100 engravings after his paintings. He writes that he has so far completed 50. Graves writes that "Her Majesty was kind enough to allow [him] to engrave any in her possession," and informs Redgrave which works he would like to begin with.</p>	1870 May 16
b. 1, f. 48	<p>Henry Graves letter to Richard Redgrave <i>2 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Graves, Henry Richard</p> <p>Graves writes to inform Redgrave that he has just received his note requesting a meeting. Redgrave's original note to Graves appears to be inserted inside the letter.</p> <p>Addressed from 19 Albert Mansions, Victoria Street, S.W.</p>	1874 March 2

b. 1, f. 49	<p>Algernon Graves letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 20.5 x 26 cm folded to 20.5 x 13 cm</i> Graves, Algernon</p> <p>"My Dear Sir, Mr Eaton tells me that you have already given instructions for all Her Majesty's Landseers to be sent to the different palaces and he says that I had better write to you about the three pictures we shall want returned to us for the purpose of completing the plates. The subjects are The Faun[?], Prince Consort at Balmoral chalk drawing, Princess Beatrice chalk drawing. If you will kindly give Mr Eaton instructions to send these three pictures to us it will oblige, yours obediently Algernon Graves, pp H. Graves & Co. P.S. We delivered the above pictures to the Royal Academy before the Exhibition. AG."</p> <p>Printed letterhead: Henry Graves & Co, 6 Pall Mall, London, S.W.</p>	1874 March 11
b. 1, f. 50	<p>Francis Seymour Haden letter to Samuel Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 11 cm</i> Haden, Francis Seymour, 1818-1910</p> <p>"Dear Redgrave, I shall not be with you til late on Tuesday night but mean to come - sincerely yours, Seymour Haden."</p> <p>Addressed from: 62 [?]</p>	undated (November 6)
b. 1, f. 50	<p>Francis Seymour Haden letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Haden, Francis Seymour, 1818-1910</p> <p>"My Dear Redgrave, very many [?] for your valuable present. I do not know anyone who has the devilment[?] of [...] more charmingly developed than you. I always feel disinclined to people such works[?] tho' as a fact, I have no objection to the dead man If he only, poor fellow, lay there alone. Yours sincerely, Seymour Hade."</p> <p>Printed letterhead: 38 Hertford Street, May Fair, W.</p>	1880 January 13
b. 1, f. 50	<p>Francis Seymour Haden to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Haden, Francis Seymour, 1818-1910</p> <p>"My Dear Redgrave, You will find here in 65 votes for your South Kensington candidate [?]. Please put the numbers against his [...] name and send the papers to the Sec. before [...] election. Sincerely yours, Seymour Haden.</p> <p>Printed letterhead: 38 Hertford Street, May Fair, W.</p>	1880 November 13
b. 1, f. 50	<p>Francis Seymour Haden letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Haden, Francis Seymour, 1818-1910</p> <p>Haden writes regarding the possibility of collective exhibitions of works by [or at] the Etching Club, rather than exhibitions of works by single artists.</p> <p>Printed letterhead: 38 Hertford Street, May Fair, W.</p>	1881 February 13

b. 1, f. 50	<p>Francis Seymour Haden letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Haden, Francis Seymour, 1818-1910</p> <p>"My Dear Redgrave. I am very much obliged by your kind, judicious action in [...] the E.C. No occasion for you to etch again - but I shall be glad if you will allow me to contribute to the Exhibition at least only 8 - small[?] works that we may have proper grounds (if for no other reason) for electing[?] you as a representative painter-etcher- which you are. Sincerely yours, Seymour Haden."</p> <p>Printed letterhead: 38 Hertford Street, May Fair, W.</p>	1881 [?] February 13
b. 1, f. 50	<p>Francis Seymour Haden letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Haden, Francis Seymour, 1818-1910</p> <p>Haden refers to a draft of a statement to promote "good etching," which he hopes Mrs Redgrave will read to Redgrave "as it is in small print." Haden suggests exhibiting works of the Etching Club with the aim of promoting "good etching and the determination of its proper status too long delayed as a branch of art with equal credit to all concerned." Haden believes that Redgrave will see the "advantage of bringing this letter under the notice of the club in an informal way."</p> <p>Printed letterhead: 38 Hertford Street, May Fair, W.</p>	undated
b. 1, f. 51	<p>P.G. Hamerton letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 21 x 26 cm folded to 21 x 13 cm</i> Hamerton, P. G.</p> <p>Hamerton thanks Redgrave for agreeing to contribute observations "on technical matters" to a collection he hopes to publish on the practice of art making. He writes that he is "convinced that there is a great deal of valuable material scattered about in the memories of living artists which would be most precious if gathered together, as I propose, into one focus. It is probable, however, that no artist living knows so much about these matters as you do." Hamerton wants Redgrave to choose one of his works and give "an account of its progress, of colours & mediums used etc." Hamerton also suggests that Redgrave may "remember facts relating to the technical history of pictures by other artists, no longer living." He adds that it "would be a good thing to attach memoranda of this kind as much as possible to pictures in the public collections." Hamerton concludes by stating that "the causes which have led to the premature decay of pictures are so important that whenever any light can be thrown upon them it is desirable that it should be."</p> <p>Addressed from: [...] Auton, [...] Loire.</p>	1874 October 23
b. 1, f. 52	<p>Phillip Hardwick letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Hardwick, Phillip</p> <p>Hardwick sends Redgrave tickets to the Sir John Soane's Museum to distribute to whomever he chooses. He hopes Redgrave and Henry Cole will attend. Hardwick writes that he believes the "present exhibition in this museum could be greatly modified" but that it is difficult to alter as it was "established under an act of parliament." Hardwick wishes better use could be made of the museum's collections.</p> <p>Printed letterhead: 21 Cavendish Square</p>	1857 May 28

b. 1, f. 52	<p>Phillip Hardwick letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Hardwick, Phillip</p> <p>Hardwick requests Redgrave to withdraw his name from the Royal Academy Club as he is no longer able to attend meetings.</p> <p>addressed from: 21 Cavendish Square.</p>	1857 October 11
b. 1, f. 53	<p>P.C. Hardwick letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Hardwick, P. C.</p> <p>Hardwick writes regarding the Orphan fund and the Artist's general benevolent fund. He would like to list Redgrave's name in support of the Orphan fund. Hardwick also comments on the support for the schooling of girls under their care, suggesting changes to the length of support so that they may become governesses.</p> <p>Printed letterhead: 2 Hereford Gardens, Park Lane W.</p>	1875 July 22
b. 1, f. 53	<p>P.C. Hardwick letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Hardwick, P. C.</p> <p>"My Dear Sir, Many thanks for your cheque for £10.10. for the artists' Orphan Fund. Yours, P.C. Hardwick."</p> <p>Printed letterhead: 2 Hereford Gardens, Park Lane W.</p>	1875 July 25
b. 1, f. 54	<p>H.A. Harper letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 23 x 36 cm folded to 23 x 18 cm</i> Harper, H. A.</p> <p>Harper writes to solicit Redgrave's donation to the fund for the artist John Templeton Lucas, who is unwell with an incurable disease. Harper writes that Lucas has a wife and seven children to support. Harper adds that many artists have already promised to contribute works of art to be sold for the cause. It is thought that the contribution of works of art rather than money would be "more gratifying for Mr Lucas and his family."</p>	1880 June 29
b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Hart, Solomon Alexander</p> <p>Hart writes to let Redgrave know that he has "chosen [...] Giorgio the majolica decorator" as his contribution to "the painters for the gallery of distinguished worthies." He has made a sketch that he would like Redgrave to see but he is aware that Redgrave is busy due to the ongoing "parliamentary inquiry." Hart writes that he has "treated the figure, in one respect, in a novel way so as to make a variety to the series," and he is "anxious" to get Redgrave's opinion.</p> <p>Addressed from: 36 Fitzroy Square</p>	1864 June 2

b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed; 20 x 24 cm folded to 20 x 12 cm</i> Hart, Solomon Alexander</p> <p>"My dear Redgrave, Can you refer me to the newspaper in which you read of the resignation concerning which you spoke to me yesterday? & can you give me any particulars I mean any other information respecting the same? & will you let me know this, if convenient, to day before I leave? In haste, yours sincerely, S.A. Hart." Postscript in top left corner: "Perhaps we could meet at luncheon time." Redgrave's annotations on reverse: "as to B..es[?] resignation" "Guardian Wednesday last."</p>	1869 May 19
b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Hart, Solomon Alexander</p> <p>Hart requests Redgrave join the committee organizing the "Winter Exhibition of Ancient Masters" citing Redgrave's "experience in this matter." The first meeting will occur in Trafalgar Square.</p> <p>Embossed letterhead: The Athenaeum.</p>	1869 October 21
b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Hart, Solomon Alexander</p> <p>Hart writes on behalf of himself and Charles Landseer, as representatives of the Council chosen to select a picture for Royal Academy students to copy for this year's competition. Hart would like to request Tintoretto's "Esther and Ahasuerus" from "Kensington Court" for the students to copy. Hart includes a note that "The students ought, according to law, to commence their work not later (I believe) than the first of August." [Tintoretto, Esther before Ahasuerus, c. 1546-7, Kensington Palace]</p> <p>Addressed from: 36 Fitzroy Square on embossed letterhead from the Athenaeum.</p>	1870 July 15
b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Hart, Solomon Alexander</p> <p>Hart writes on behalf of himself and Charles Landseer, as representatives of the Council chosen to select a picture for Royal Academy students to copy for this year's competition. This year, Hart would like to request "a study of an Italian in the Royal Collection, called Aristo or Aretino." Hart is worried that there is little time left for the students to make their copy and suggests this work for its simplicity. If this work is not available, Hart suggests Joshua Reynolds's Portrait of Mrs Chambers.</p> <p>Addressed from: 36 Fitzroy Square on embossed letterhead from the Athenaeum.</p>	1870 July 23
b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Hart, Solomon Alexander</p> <p>Marked "Private." "My dear Redgrave, I hope it may be possible if it has not already been done to invite Baron [...] de Rothschild to the Academy Dinner. He was, you will recollect, one of our contributors to the two Exhibitions of Ancient Masters & will do so, I know, on other occasions. He is not aware that I am making inquiries about this, but I know he valued greatly the invitation last year. He is the husband of the lady who so kindly contributed to our Exhibition of [...]. If you can assist in the matter, I believe you will. Sincerely yours S.A. Hart."</p> <p>Addressed from: 36 Fitzroy Square</p>	1871 March 27

b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Hart, Solomon Alexander</p> <p>Marked "Private." Hart thanks Redgrave for his kind letter. Hart describes why he has declined the role of Secretary for the upcoming Winter Exhibition [of Ancient Masters] but insists that he is still "in the cause" as he is "looking to get pictures & as a proof yesterday secured several capital specimens of the Spanish School Velasquez, Murillo, Zurbaran, & Ribera[?]"</p> <p>Addressed from: 26 Fitzroy Square</p>	1872 August 1
b. 1, f. 55	<p>Solomon Alexander Hart letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Hart, Solomon Alexander</p> <p>Hart replies to Redgrave's request for support for Redgrave's son's candidacy. Hart writes that he has not "lost any time in obtaining assurance of support from some of the members with whom [he] is more immediately acquainted." He assures that he "shall do all [he] can in a constitutional way."</p> <p>Embossed letterhead: Athenaeum Club, Pall Mall S.W.</p>	1880 June 11
b. 1, f. 56	<p>John Hayter letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Hayter, John</p> <p>"My Dear Redgrave, It is difficult to find the words to express my gratitude & pleasure at receiving your very gracious and benevolent notice of my numerous works and your recommendation for me to receive the 'Turner Annuity.' As the day Saturday next the 19th draws near my old heart beats with Hope and fear alternately, and for the rest, I must have my claims in the hands of the council & trust in the good providence for a happy result - with my deep thanks for your own consideration to me; Pray allow me dear Mr. Redgrave to be yours obliged and very faithful, John Hayter." Postscript: "My visit and interview with you gave the old octogenarian great pleasure. My friend W. Herbert also promises to push my claims."</p> <p>Addressed from: John Hayter Esquire c/o Angelo Hayter Esquire 14 Harewood Square, N.W.</p>	1882 June 15
b. 1, f. 56	<p>John Hayter letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18.5 x 24 cm folded to 18.5 x 12 cm</i> Hayter, John</p> <p>Hayter describes a large, "black and white" religious drawing he hopes will be accepted to the Royal Academy Exhibition that year and asks Redgrave to support its acceptance. Hayter thinks the drawing may "be intended for a larger work in paint or fresco."</p> <p>On mourning stationary. Addressed from: 125 [...] House, S. Kensington.</p>	1876 March 15
b. 1, f. 57	<p>Lewis T. Hayter letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Hayter, Lewis T.</p> <p>Hayter thanks Redgrave for his "kind response" and asks him to thank his father for as well. Hayter writes that "he came in at the Ballot by a majority which several other friends in the club have described as triumphant."</p> <p>Printed letterhead: 12 Kensington Gardens Square W.</p>	1874 April 25

b. 1, f. 58	<p>Thomas Heaphy letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 21 x 27 cm folded to 21 x 13.5 cm</i> Heaphy, Thomas</p> <p>Heaphy requests that Redgrave exhibit a work at the Society of British Artists exhibition. He writes of the younger members' sympathies toward the Royal Academy in contrast to earlier generations and mentions that other Royal Academicians, including Frederic Leighton, have also agreed to exhibit at the Society exhibition.</p> <p>Addressed from: 46 Sussex Street, South Belgravia.</p>	1870 March 4
b. 1, f. 59	<p>John Postle Heseltine letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Heseltine, John Postle</p> <p>Heseltine regrets his absence from the Etching Club meeting at Redgrave's house that evening but had to attend to his sick child convalescing in the country.</p> <p>Printed letterhead: The Red House, 196, Queen's Gate. S.W.</p>	undated
b. 1, f. 60	<p>Francis Holl letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Holl, Francis, 1815-1884</p> <p>Holl looks forward to visiting Redgrave on Tuesday. Holl asks if Redgrave can inquire whether a property[?] is for sale and for what price.</p> <p>Addressed from: Yew Tree Cottage, Shein[?]</p>	1881 September 3
b. 1, f. 60	<p>Francis Holl letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Holl, Francis, 1815-1884</p> <p>Holl writes that he has just returned from Holland. He encloses a letter to Redgrave that includes a quote for the purchase of land[?]. Holl desires advice as to whether the price is fair.</p> <p>Printed letterhead: 4 Camden Square, N.W.</p>	1881 October 3
b. 1, f. 60	<p>Francis Holl letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 22 x 28 cm folded to 22 x 14 cm</i> Holl, Francis, 1815-1884</p> <p>Pre-printed letter with Holl's annotations requesting Redgrave's attendance at the Artists' General Benevolent Fund dinner at Willis's Rooms that year. Printed letterhead in purple reads "Professor HUXLEY, F.R.S., will preside at a dinner May 13th, in aid of the Artists' General Benevolent Institution."</p> <p>Printed letterhead: Artists' General Benevolent Institution. Addressed from: 4 Camden Square N.W.</p>	1882
b. 1, f. 61	<p>James Hollins letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Hollins, James</p> <p>Hollins writes to thank Redgrave for his nomination for membership of the Royal Academicians' Club but declines his nomination because he "observe[s] from [Redgrave's] letter that he is to be subjected to the Ballot - to which [he has] an indefinable[?] objection."</p> <p>Addressed from: 47 Bowers Street</p>	1853 February 23

b. 1, f. 62	James Clarke Hook letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed ; folded to 13.5 x 17 cm</i> Hook, James Clarke, 1819-1907 "We have not had a word of news from Pinewood since we left. No wonder perhaps as this is the first letter I have written to England since I left. Rose told her sister to ask our man if our place is all right, burnt down, or what." Postmarked 30 June, 1864.	1864 June 30
b. 1, f. 62	James Clarke Hook letter to Richard Redgrave <i>1 sheet (torn in two; 4 pages) : autograph letter, signed ; 18 x 22 cm folded (then torn) to 18 x 11 cm</i> Hook, James Clarke, 1819-1907 Hook writes to Redgrave about a meeting to be held at the "Bishop's in the Castle Park" in Farnham regarding the Farnham School. Hook gives Redgrave instructions regarding the best train to take. Hook suggests Tuesday the 20th for the meeting as there is to be a "Rose Show" in the building on the 21st. Printed letterhead: Silverbeck, Churt Farm.	1871 June 13
b. 1, f. 62	James Clarke Hook letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Hook, James Clarke, 1819-1907 "My dear Redgrave, I wrote to Mr Bowler asking him to be so kind as to lend us for our meeting on Tuesday a few drawings that the committee might see the different branches of art taught by the Dept. of Science[?] & Art S.K. Will you if you see Bowler on Monday rub his memory no more just now from... [letter defaced from here--missing lower portion of first page. Pencil name across top of letter may suggest missing information. It reads "McLeod"] Printed letterhead: Silverbeck, Churt Farm.	1871 June 17
b. 1, f. 62	James Clarke Hook letter to Richard Redgrave <i>1 sheet; 4 pages: autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Hook, James Clarke, 1819-1907 Hook regrets that he will miss the E.C. [Etching Club] meeting as he is "working at some pie-crust-inated promises." He writes that he sees "a vision of having a 'lot' of work at the exhibition if [he] stick[s] to it just now." Hook describes an upcoming trip to Spain. Printed letterhead: Silverbeck, Churt Farm.	1883 January 13
b. 1, f. 62	James Clarke Hook letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 13.5 x 9 cm folded to 13.5 x 18 cm</i> Hook, James Clarke, 1819-1907 "My dear Redgrave, I have written to Barlow[?] and you will either see or hear from him in a day or so - pity I did not call on him instead of taking up our time among the Turners - I have just put in some more current works as it was too dark to finish my picture. The two Miss Wyhts[?] parked along the lane and had a flirt with me jaw[?] is ugly what it is[?] Sincerely[?] James C. Hook." Printed letterhead: Pine Wood, Witley Nr. Godalming.	undated

b. 1, f. 62	<p>James Clarke Hook letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 28 x 11 cm</i> Hook, James Clarke, 1819-1907</p> <p>Hook sends Redgrave a pottery design [not included] and asks Redgrave to show it to a Mr Wright to give to the potter at a Mr Evelyn's kilns. Hook's letter is jovial in tone and he suggests that his design "will make a 'neat artick.'" He continues, "now don't you try it and send it to the School of Design to be 'Shoved into all the shop winders.'" Hook includes a mock registration number and official seal for the "jug" design--not included with this letter. (It is unclear as to whether the allusion to the design is in earnest.) A postscript notes that Hook will not be able to visit Redgrave again that summer.</p>	undated
b. 1, f. 62	<p>James Clarke Hook letter to Richard Redgrave <i>2 sheet (7 pages) : autograph letter, signed ; 18 x 22 cm folded to 28 x 11 cm</i> Hook, James Clarke, 1819-1907</p> <p>Hook discusses plans to meet Redgrave and his family for a fishing and painting trip in the Quantock hills near Holford. Hook realizes that Redgrave will not have appropriate supplies and says he will "get some of Roberson's tube medium," adding, "I may find out some of your wants from Roberson." Hook writes that he "wish[es]" he "knew what that cake of colour is that Mrs Redgrave wants it's certainly green of any kind if I only knew I would bring it or forward it her 'there.'"</p> <p>Addressed from: 13 [...] Brompton</p>	undated
b. 1, f. 62	<p>James Clarke Hook letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 28 x 11 cm</i> Hook, James Clarke, 1819-1907</p> <p>Hook apologizes for not being able to meet him as he is traveling to London. A postscript reads, "Rosalie says that your picture is very well hung and seen at the [...] Exhibition & she took (I mean Rosalie) a forget me not home with her and sent it to Mrs Redgrave to plant in the garden."</p> <p>Addressed from: The Rectory West Bayborough</p>	1850 [?] Friday
b. 1, f. 62	<p>James Clarke Hook letter to Richard Redgrave <i>2 sheet (3 pages) : autograph letter, signed ; 13 x 17 cm folded to 13 x 8.5 cm</i> Hook, James Clarke, 1819-1907</p> <p>"My dear Redgrave, I will be at the top of the hill on the Holford path a little your side of Triscombe at 5 o'clock tomorrow in hopes of meeting you and Mrs Redgrave. Rosalie goes home on Monday morning or Tuesday tell Mrs Redgrave Rosalie will send her slippers and clean collar for London and not to remember[?] her pocket with such [...] matters. I have not yet recvd any note from Cheltenham they are all harvesting here - you have no doubt quite finished the ditch and have done something nice besides by this wh. I shall see in London. Faithfully, James Hook."</p> <p>Addressed from: Rectory Bayborough</p>	undated

b. 1, f. 63	<p>Miss Horner letter to Richard Redgrave; Richard Redgrave to Miss Horner <i>1 sheet (4 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i></p> <p>Miss Horner requests Redgrave meet her at the National Gallery so that he may "give her a single lesson in watercolour." She writes that she has "copied the picture of Pope Julius [Raphael?] there and would like to show it to Mr Redgrave if he would be so good as to give his advice about it." She would like Redgrave to "recommend one or two pictures for her to choose to copy." She adds "perhaps on Saturday Mr Redgrave [... may] give her a few directions in the colouring." Redgrave has replied on the same letter that he will be able to meet Miss Horner on Saturday. He concedes that the Pope Julius is a difficult painting to copy and that she should have tried just the head, not the entire picture. Redgrave continues his recommendations in small notes in the blank spaces on the front of the letter with suggestions for other works to copy (including Murillo, Rubens) and further advice.</p> <p>Addressed from: 2 Bradford Place</p>	<p>1840[?] December 1</p>
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed; 19 x 23 cm folded to 19 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley writes to congratulate Redgrave on his wedding. He inquires after "the pictures" and asks when Cope is to return. He writes that he "saw some pictures the other day at Yarmouth the night of which would warm the very cockles of your heart. [...] I am going next week to Holkham [...] the village teems with models of all ages & sexes." He asks Redgrave to inquire after a "Bell," asking "what his direction is."</p> <p>Addressed Cossey[?] Near Norwich.</p>	<p>1841 September 15</p>
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely asks Redgrave to recommend him some "books of fashion in which [he] can find them illustrated in their 'Sunday best.'" He wants to "adhere very closely to correct costume, but which I should like to know the truth."</p>	<p>1846 September</p>
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed; 19 x 23 cm folded to 19 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely visited Dulwich with his uncle yesterday and that they "stopped by a long time in the gallery." He writes that he and his uncle discussed the "Wilkie Affair" and that his uncle "does not intend taking any part at the meeting, nor does he mean to vote." His uncle told Horsely that "he had had an application from Mr Walton the Carlisle man who has made the bas-relief in Threadneedle Street [...]" who he (my uncle) thought would likely do better than anybody." Horsely writes that he is "flabbergasted at the size of 'Calm Peace & Quiet,' I always thought it was a companion in size to Bell's 'Mirth & Youthful Jollity,' [...] I have designed accordingly, instead of that it is much smaller & is in a very [...] position in the page like this [sketch]. He writes that Cope called on him.</p> <p>Addressed from: [...]</p>	<p>1849</p>

b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley is "down again with an attack, similar to that which prevented [his] working for such a length of time last autumn." Horsley mentions an upcoming Council meeting at which he would like to be present but he has not left the house for "a week or more." Redgrave is to introduce a resolution at the meeting which Horsley hopes becomes "law in time to be put in place next Dec."</p> <p>On mourning stationary. Addressed from [...]</p>	1850 February 17
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>"My dear Redgrave, Owing my R.A. contributions are two [...] pictures, the subjects those of my last etchings - Being in every way companion pictures, I should have been justified in framing them together - I have however not done this, as I know that such an arrangement is often an embarrassment[?] to the hangers. I shall therefore be much obliged to you & the other "hangmen" if you will bear this in mind, & treat them as companionably as possible - faithfully[?] yours, John Horsley. P.S. I suppose you got a letter from me about tea day since!"</p> <p>On embossed letterhead: The Athenaeum.</p>	1851 April 3
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely inquires about the Paris Exhibition Committee. Creswick has told Horsley that Webster did not receive "any application for pictures." Horsley will soon be back in the "old neighbourhood."</p> <p>On mourning stationary. Addressed from: Seymour Villa, Hampstead Row</p>	1854
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>3 sheets (10 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>In a long, 10-page letter, Horsley writes to discuss the selection of British artists [presumably to be represented at the Paris Exhibition of 1855?]. He Mentions artists such as Turner and Linnell. In a postscript he asks Redgrave to borrow his lay figure.</p> <p>On mourning stationary. Addressed from: Seymour Villa, Hampstead Row</p>	1854 November 25
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (1 page): 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely wants to know when the works selected [presumably for the Paris exhibition] will need to be sent to London.</p> <p>Addressed from: Seymour Villa, Hampstead Row</p>	1854 December 17

b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley has been to "the Vicarage" with [Isambard Kingdom] Brunel so that Brunel could give the Archdeacon advice about the "iron church." Horsley inquires what he is to do about the letterpress for the paintings [presumably referring to the works for the upcoming Paris Exhibition, per a note on the reverse]. Horsley writes of a baby, perhaps a grandchild, who is unwell.</p> <p>Addressed: T.V. Monday</p>	1855
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely appears to write about pictures to be selected [for the Paris Exhibition of 1855?] with particular attention to works by Cox and Linnell.</p> <p>On mourning stationary</p>	1855 January 21
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Marked private. Horsely appears to write about the selection of pictures for the 1855 Paris Exhibition although the exhibition is not named by Horsley. He addresses a note he received from a Mr. Ellison: there seems to be an issue with obtaining works by David Cox from his son. Horsely would like Redgrave to "command the attendance of Cox the younger." Horsely is annoyed that he has been "'burning daylight'" with a vengeance writing letters. An inserted paper lists works that Horsley claims are Ellison's suggestions for "alternatives."</p> <p>On mourning stationary</p>	1855 February 6
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely provides the titles and their translations presumably of works for the Paris Exhibition of 1855. He suggests that Redgrave visit his wife's sister when he is in Paris and provides Redgrave with the address.</p> <p>On mourning stationary.</p>	1855 March 16
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>2 sheets (5 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely writes of a "Webster" and thanks Redgrave for his good wishes. In a long post script on a separate sheet, Horsley discusses a "magnificent picture sold at Widmore's sale (Christie's some years since) of the Thames at Greenwich with the Hospital, etc." Horsley remembers that the artist's name was perhaps "Vincent" and that it was "generally admitted that no one but Turner could have beaten it." Horsley thinks that the painting would "do infinite honour to our school."</p>	1860

b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely mentions the death of Prince Albert. Horsely appears to write about the American presence at an upcoming exhibition, characterizing them as "bragging" "bullies" although the full context of this remark is unclear.</p> <p>On embossed letterhead: Willesley Sissinghurst nr. Staplehurst.</p>	1861
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely discusses pictures by his uncle [Augustus Wall Callcott?] in various private collections.</p> <p>On mourning stationary.</p>	1861 February 17
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely discusses pictures by his "uncle", "William" [Callcott]. Horsely describes a picture by another artist [Hart?] which sold at Christies for "something like £1100."</p> <p>Embossed letterhead: Willesley Sissinghurst nr. Staplehurst.</p>	1861 November 10
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Addressed to "my dear Red." Letter presumably about the procurement of pictures for an upcoming exhibition. Horsely states that the "McConnel 'Callcotts'" are "very good pictures of his later style." And the "Constable first rate." He describes a "Wright" of his "Classical Style."</p>	1861 November 19
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley discusses Sir Redmond Barry, chief Commissioner of Victoria, Australia. Barry is in London and wants to meet with Redgrave, as "one of the leaders at Brompton [South Kensington]. Barry would like to set up a School of Design in Melbourne and wants to collect the "necessary materials" for such a school. Horsley provides Redgrave with Barry's London address. A note written in brown ink in cross writing on the final page reads, "Note to say that Redgrave would see him [Barry] on Thursday at 12 O' clock."</p> <p>Embossed letterhead: 1 High Row, Kensington W.</p>	1862 May 25
b. 2, f. 64	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely apologizes for missing the "E.C. Meeting" at Redgrave's house [the Etching Club.] Horsley writes that his work for the "R.A." "as usual at this season of the year" resembles "a cow's tail."</p> <p>Embossed letterhead: Willesley Sissinghurst nr. Staplehurst.</p>	1863 March 16

b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley and possibly his wife are coming to London. Horsley asks Redgrave if he will need his season ticket to enter the Portrait collection. He also asks Redgrave for a "Permit" to visit the collection at Hampton Court for "artistic purposes."</p> <p>Addressed from: [...] New Grove [...]</p>	1866 May 23
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely thanks Redgrave for his note. Horsely discusses the death of a member of his family.</p> <p>On mourning stationary. Printed letterhead: Willesley Staplehurst.</p>	1866 October 17
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely writes that his "wife is not much of an autograph collector," and that she "limits her exertions in that line to the artistic fraternity." Horsely has sent Redgrave a "note of Linnell's" from her collection as "you [Redgrave] wish." Horsely has a series of questions relating to Della Robbia. First, he wants to know if the Della Robbia works are terracotta, and, if not, "what material are they?" Horsely also inquires whether there is a more technical term for the Della Robbia reliefs, "plaques?" He also inquires, "Are not most of the works of Della Robbia, Donatello, Pisano, and the like, executed in terra cotta, bronze, or material in which their own handy work is clearly visible--i.e. they were innocent of 'polishing' [?] [...] which makes modern sculpture (or most of it) so abominably uninteresting and inartistic?"</p> <p>On mourning stationary. Printed letterhead: Willesley Staplehurst.</p>	1867 February 4
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley writes about the potential postponement of an upcoming meeting, citing illness. Horsley asks "what has become of the Schools question?" Horsley has mentioned Redgrave's "scheme" to Faed who seemed concerned to "know how members would be ensured their position as hangers, with the same rotative regularity as before." Faed is "sure that the General Body would never agree to have their privileges curtailed one jot on this subject, & his [Faed's] eyes flashed, evidently at the terrible idea of his not having his lawful chance of creating a 'Scotland Yard' upon the walls of the R.A."</p> <p>On mourning stationary. Printed letterhead: Willesley Staplehurst.</p>	1870 February 20

b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely asks Redgrave about the position of secretary of the Royal Academy, wondering if "Knight has returned to his duty or whether Hart is still in office 'for term.'" Horsely "quite dread[s] the return of that chattering J.P.K. [John Prescott Knight]!" Horsely recommends that "we ought really to put a stop to the absurd anomaly of a sec.y without a vote, being forever on his legs trying to influence & sway the meetings..." Horsely continues to discuss potential changes to the Council.</p> <p>On mourning stationary. Printed letterhead: Willesley Staplehurst.</p>	1870 February 27
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>"My Dear Redgrave-- I have [...] that nothing will tempt me from my shop, but R.A. General Meetings, this side of April -- This is one of the 'extreme measures' I referred to as being absolutely necessary to enable me to finish my work for the Exh. In writing to Millais to decline (which I did with infinite regret) coming[?] to him on Tuesday I begged him to take an opportunity of having a chat with you about your proposition, to encourage[?] him to do it -- walked home with him (or rather he walked home with me) after our last meeting & he said he should make a point now of being present at every Gt Assembly[?] -- I hope he'll keep to this intention! No summons yet! -- The council seem to be taking their work uncommon[?] [...]!-- Tell that awful & terrific bully, our esteemed E.C. Sec.y that I shall never forget his [...] my life out long before Xmas last, as if I was the only etching defaulter, & here we are in March & several etchings not done yet!! Haden will hand over my plates & some proofs from his ' [...] ' which will show what the printing should be."</p> <p>On mourning stationary. Addressed from [...]</p>	1870 March 6
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely suggests moving the day of "sending in for members" to the 3rd of April instead of the 1st to better suit several occasions occurring around this time.</p> <p>Printed letterhead: Willesley Cranbrook</p>	1871 March 26
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>"My Dear Redgrave, I'm coming up tomorrow-- Can you send[?] me[?] to High Row, a [...] to Bethnal Green for Friday & Saturday to see the pictures? I believe you have a [...] day on Monday, but that I don't care about[?] Yours [...] J.C. Horsely. Writ in the dark"</p> <p>Printed letterhead: Willesley Cranbrook</p>	1872 June 19

b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley writes about an upcoming meeting regarding the applications "on behalf of destitute orphan children of [...] artists." Horsely mentions several cases, including that of "Shalders" [possibly George Shalders] who died without "a shilling in the house," leaving behind several orphan children, their mother having passed away a year before.</p> <p>Printed letterhead: Willesley Cranbrook</p>	1873 February 10
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>2 sheets (6 pages) : 1 autograph letter, signed ; sheet one: 18 x 23 cm folded to 18 x 11.5 cm; sheet two: 8 x 11.5 cm.</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely writes that there was much left unsaid at the last General Meeting. He bemoans the "absurdity" at having only one painter and two architects represented in the "selection of artistic worthies" placed within the "niches." He suggests adding in "Turner or[?] possibly &] Hogarth." Horsely also appears to take issue with the sculptor[s] chosen for the commission. Horsely writes that the following was freely admitted at the meeting: "the increase of members on the Council is a mistake," "ditto of hangers ditto." Horsely has inserted a small sheet with a postscript. It reads, "I have not seen half enough of the Old Master Exh - If in consequence of 19th century bigotry (!!) an academician is disbarred from entering the rooms of his own academical mansion[?] on Sunday afternoons can you tell me whether he may be permitted to do so early on Monday the 10th before the removing process is advanced?"</p> <p>Printed letterhead: Willesley Cranbrook</p>	1873 March 2
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely informs Redgrave the filling of a vacancy in the "Turner Fund" by a "Walminselly[?]" Horsley writes that "there was fortunately no stronger candidate against him."</p> <p>Printed letterhead: 1 High Row, Kensington W.</p>	1874 March 5
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>"Private. My Dear Redgrave, Wife and I left town on Friday to pay a couple of visits in 'Bucks' or I should have called on you & Cope - We return tomorrow morning but I may not see you before the meeting in the evening, upon the result of which so much depends in the opinion of man[?] [...] in connection with 'the honour and glory' of the R.A.—Cope, I hope and believe, means to vote for my resolution[?], but I fear you do not - Now I do not for a moment expect that you will be much influenced by any opinion of mine, but I trust for the sake of the Academy & English Art that you will hesitate before you back up the views of our glib French friend Calderon & Messrs Leighton & Co.! - Have you ever heard the former dilate upon Wilkie, whose pictures he considers 'rubbish' & those of Linnell 'utter rot'? Or of the sneering talk of Leighton & his [...] respecting such men as Leslie & John Phillip? - If you had I can but think that you would join with me in leaving in the hands of the Academicians (the majority of whom are innocent of the above opinions) a process which most certainly could be used as a check upon an influence which in my humble opinion is so perniciously affecting the English School, I [...] agree with Cope as to the chief means of counteracting this</p>	1875 July 11

influence, at the same time it surely must be admitted that the R.A. elections have much weight in the scale & that there is some virtue in judgment matured by life & experience! I will not bestow my testimonials any further upon you though I am much tempted to do so – Let Cope see this note & then tear it up as what I have said of our colleagues is only meant for you private ears – with our united kind regards to Mrs Redgrave and yourself & Hoping for a ‘happy issue’[?] to tomorrow’s debate. Ever Sincerely Yours, J.C. Horsely”

On mourning stationary

b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley writes about the death of a Florence James in childbirth, she is presumably related to him. Horsley will miss the Goldsmith’s dinner. Horsely concludes his letter with news of a Vandyke Redgrave had inquired about.</p> <p>On mourning stationary. Addressed from High Row.</p>	1876 February 22
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (3 pages) : 1 autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely writes on behalf of his [brother in law?] Haden. Haden is interested in two blue and white vases for his new residence.</p> <p>On mourning stationary. Embossed letterhead: Athenaeum, Pall Mall.</p>	May 2 1876
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (3 pages) : 1 autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>“My Dear Redgrave, I was about to answer the enclosed (received at noon today) by sending poor T [Townsend] a donation in as friendly & considerate a way as possible, when it occurred to me that you knowing so much about him & having done so much for him would kindly tell me whether what I wish & am perfectly ready to do is the right thing to be done -- Whether money should be sent to him or his wife & &-- You will get this tomorrow morning and if you can send me a line in answer by tomorrow’s post I shall be greatly obliged as I don’t want to delay replying to him--poor man-- With kindest regards to you [...] J.C. Horsely”</p> <p>Addressed from: Willesley Cranbrook.</p>	1877 October 13
b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : 1 autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>“My Dear Redgrave, thank you for your note. I bothered you with the enquiry as I really did not know the present mental state of poor T & the uncalled for ‘flummery’ of his epistle made me all the more doubtful --My wife suggested ‘drink’ as the cause of his hyperbolical language! -- In either case he might not have been in condition to deal with money receipt -- I took your advice as to the amount I sent as I felt you were counselling from experience, but I made it a donation pure and simple, for I always feel that lending in such cases is a farce & only leads to one’s being bothered with useless correspondence --Thank Mrs Redgrave for her note - the ‘[...]’ story is capital. I shall be very happy to talk over the Norwich School with you both I suppose you will be in town in the beginning of Nov! Kindest regards, Yours in haste, J.C. Horsely.”</p> <p>Addressed from: Willesley.</p>	1877 October 17

b. 2, f. 65	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>"My Dear Redgrave, Harry Barwell[?] & I hope some other Norwich & Norfolk men are to dine with us on Jan. 5th (after the Parish[?] Vicar) at 7.30 & I especially want you to meet them. Plee----ze do so sans fail-- Equally do we want Mrs Redgrave & the 'Girls' (we are in deep affliction that they do not come on the 2nd!) to come & fetch you in the evening -- Mrs Redgrave 'she can't refuse she can't refuse' to come & see her native [...] when he [...]. [...] turn up in fine form & compare notes on the 'Norwich Shew'!! --The best of good wishes of this gracious season & of the coming new year. You my dear Redgrave & all near & dear to you. [...] J.C. Horsley."</p> <p>Printed letterhead: 1 High Row, Kensington W.</p>	1877 December 27
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>2 sheets (5 pages) : autograph letter, signed ; sheet 1: 17.5 x 22 cm folded to 17.5 x 11 cm; sheet 2: 11 x 18.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely sends Redgrave an entry to be included in the minutes of a Council Meeting, presumably of the Royal Academy. The inserted entry to the minutes reads: "At the close of the business a discussion arose respecting the irregularities of Mr Barry's proceeding in printing & circulating resolutions of Council before they had been submitted to the Council Assembly for which they were intended, & the opinion (generally entertained) that by writing the fact with the disapproval in these minutes its recurrence on any future occasion would be prevented."</p> <p>Printed letterhead: 1 High Row, Kensington W.</p>	1879 March 11
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 15 x 19 cm folded to 15 x 9.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley has been in Norfolk and Suffolk on a "picture raid," and references drawings by Cotman [presumably John Sell Cotman]. He has been staying with the Barwells. Horsley asks if he will see Redgrave on Friday afternoon.</p> <p>Printed letterhead: 1 High Row, Kensington W.</p>	1879 August 4

b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>"My Dear Redgrave,</p> <p>In a very rash moment, after repeated solicitation, I consented this year to be a member of the Council of the Art Section of the Association for the Formation of Social Science & in "a quite too artfully" fearful fit of temporary aberration consented to give and address at the meeting of the said association at M'chester in October next!! – My theme is chiefly the consideration of "Amateurs influence upon Art [prospects?]"!! I dare say I shall be bothering you now and then with queries as I have already done about Turner and Ruskin, but what immediately occurs to me is to ask whether or not you would agree in saying that Wells, Vernon, & Sheepshanks were men who did their own work as collectors, who as a rule had nothing to do with dealers (alias 'Picture Merchants') & who when once they had bought pictures rarely if ever parted with them—I am sure this latter fact would strictly apply to dear old Sheepy & I think to the others I have named—just write me a few words in answer as soon as you can – I am [...] some of my fortnight's stay in this wonderful place (with wife, gals & Gerald) by cutting through the brunt of my burdensome burden—Howls are heard at me for not [...] expedition to the 'everlasting hills' I can no more. Kindest regards to all yours. J.C. Horsley."</p> <p>Printed letterhead: Cragside, Rothbury</p>	1879 August 15
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave Horsley, John Callcott, 1817-1903</p> <p>Horsely writes that while working on his lecture on amateurs, it occurred to him to inquire who is to be the President of the Art Dept. He is astonished to find out it is to be Sir Coutts Lindsay. Horsley goes on to bemoan the presence of "amateurs" within the professional art world. A postscript, written on a separate sheet, states that the British Appreciation Council "have, or are determined to have, nothing to do with amateurs as leaders."</p> <p>Printed letterhead: Endcliffe Grange, Sheffield.</p>	1879 [?]
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 15 x 19 cm folded to 15 x 9.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley writes that "two vacancies in the Turner Fund will be filled up at the next Council meeting on the 27th." Horsley asks Redgrave's advice on the issue and discusses other Academy business.</p> <p>Addressed from: Willesley Cranbrook.</p>	1880 January 16
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 17.5 x 23 cm folded to 17.5 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Marked "Midnight." The architect Edward Middleton Barry has died during a Council Meeting of the Royal Academy that evening. Horsley will visit Redgrave tomorrow to tell him "the few particulars there are connected with this awful event."</p>	1880 January 27

b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 15 x 19 cm folded to 15 x 9.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely writes that he is returning some letters to Redgrave. He has taken Mr. E's "effusions" to the Council meeting but it was "choked up with petty cases." Horsley suggests that Mr. E should write directly to the secretary of the R.A. so that his "proposition may be laid more formally before the Council." Horsley regrets that he will miss an event at Redgrave's house.</p>	1880 May 12
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 23 cm folded to 17.5 x 11.5 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Marked "Private." Horsley has submitted a formal intention "in proper form," to "offer his services for the [unnamed] post when vacant." Horsley writes that he will "not attempt to tout or canvas, but leave the matter to take its course."</p> <p>Addressed from: Willesley</p>	1880 December 1
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Marked "Private," Horsley writes that he "is not the selected candidate for the vacated post" and that he has been told "that picture dealing charlatan" Jack Robinson[?]" is the favored man." Horsley writes of his disappointment.</p> <p>Printed letterhead: 1 High Row, Kensington W.</p>	1880 December 22
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 page) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Marked "Private." "Oh! My dear Redgrave I'm down again! The whole of yesterday between early service [...] & the family feed was spent at the Academy[?]" Horsley discusses inquiries into "Solomon the she-beggar -- if she uses the Xian name of Rebecca her case may be worth inquiring into..."</p> <p>Printed letterhead: 1 High Row, Kensington W.</p>	1880 December 26
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley asks Redgrave's advice on an "applicant," stating that "whether I answer it or not depends on your reply. Horsley writes of the death of Mrs Townsend, stating that it would have been a "happy release indeed for her poor woman."</p> <p>Addressed from: Willesley Cranbrook.</p>	1881 July 14
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley writes that Redgrave's most recent letter to him was a "staggerer," as he was unaware of a recent resignation. [Horsley provides the initial of the man who has resigned, although indecipherable]. Horsley writes of his intentions to apply for the open post.</p> <p>Addressed from: 1 High Row</p>	1881 July 25

b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>2 sheet (8 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsely writes about an issue Redgrave has previously advised him about [unnamed]. Horsley has included letters [no longer present] from Frederic Leighton and others on the subject. Regarding the correspondence with Leighton, it appears to do with the loaning or sharing of prints in the collection of South Kensington, although Horsley also mentions his application for an open post. [discussed in Horsley's previous letter to Redgrave]. Horsley goes on to discuss matters to do with the schools of art.</p> <p>Addressed from: Willesley</p>	1881 July 31
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>2 sheet (6 pages) : autograph letter, signed ; sheet 1: 17.5 x 22 cm folded to 17.5 x 11 cm; sheet 2: 17.5 x 11</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley writes of a trip to Penrith and Scotland. Horsley writes that, en route, he read the statement about Thomas Armstrong [newly appointed as director of Art at South Kensington]. Horsley writes that he thought, like Redgrave, it "must be a hoax." Horsley writes that an artist he spoke to in Edinburgh, [Robert] Herdman, had said that "he was sure not one artist in Scotland had heard of [Armstrong]." Horsley writes that "the last word on the matter has not been said or written [...] yet!" In a postscript, written on a separate sheet, Horsley directs Redgrave to an article in the journal "Truth" regarding events at South Kensington.</p>	1881 September 28
b. 2, f. 66	<p>John Callcott Horsley letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 16.5 x 20 cm folded to 16.5 x 10 cm</i> Horsley, John Callcott, 1817-1903</p> <p>Horsley inquires whether Redgrave is in a position to assist with raising funds for a hospital.</p> <p>Embossed letterhead: Athenaeum Club, Pall Mall S.W. Addressed from: 1 High Bow Kensington W.</p>	1882 February 12
b. 2, f. 67	<p>William Holman Hunt letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Hunt, William Holman, 1827-1910</p> <p>"My Dear Redgrave, I am sorry at the thought of being absentee at the first etching club meeting of the season but I am engaged on Thursday night at 7 and I fear cannot hope to be at leisure in time to come in later - I trust that you will have a merry meeting however and that you will give my kind remeberences to all the members. Yours ever truly, William Holman Hunt."</p> <p>Addressed from: 1 Tor Villa, Campden Still, Kensington W.</p>	1859 November 3
b. 2, f. 67	<p>William Holman Hunt letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm</i> Hunt, William Holman, 1827-1910</p> <p>"My dear Mr Redgrave, I cannot now find the invitation of Mr Webster - Horsely and O'Neil and have no other means of finding their address so I must write to you. I am sorry not to be able to come. I have lost so much time lately in a variety of affairs that if I don't take every day I can for work I shall not be ready for an engagement I have later to go onto the continent with a friend of mine. I hope you will have a thoroughly pleasant day. When I see you again after your return I shall enquire how they held their mallets. Yours ever truly, W. Holman Hunt."</p> <p>Addressed from: Tor Villa Campden Hill. W.</p>	1863 June 9

b. 2, f. 67	<p>William Holman Hunt letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed; 18 x 22 cm</i> Hunt, William Holman, 1827-1910</p> <p>"My dear Redgrave, I too am just on the point of starting for the country. I must write in haste or I shall miss my train. I shall be glad to agree to - as the other members of the club did- to accept Candell's offer. My plate is now in my [...] it has not or I am very much mistaken been returned to me since I gave it to you. I should like to have it to work upon a little before the proofs are taken. Yours faithfully, W. Holman Hunt." Postscript "I was very sorry at not being able to come to Ansdell's last night."</p> <p>Addressed from: Tor Villa Campden Hill. W.</p>	1864 June 15
b. 2, f. 67	<p>William Holman Hunt letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 15 x 20 cm folded to 15 x 10 cm</i> Hunt, William Holman, 1827-1910</p> <p>"Dear Redgrave, I am sorry that I cannot hope to entertain the members of the Etching Club on Tuesday week - the 17th - because it is improbable that I shall have done my work here by that time - and I do not like to leave till I can bring my picture with me for the meeting of the following month. I hope I shall be ready to take the place of the member who takes my duties on this occasion. Unless something [...] releases me here I shall be absent at the meeting of the 17th wherever it occurs so I must ask you to express my regrets that I cannot be present and my best wishes to each of the members for the new year. Yours sincerely, W. Holman Hunt."</p> <p>Embossed letterhead: Burton Park, Petworth.</p>	1865 [?] January [?] 7
b. 2, f. 67	<p>William Holman Hunt letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Hunt, William Holman, 1827-1910</p> <p>"My dear Mr Redgrave, I was fortunate yesterday morning in finding Sir Henry Cole at home and free to attend to my case which he did with the greatest kindness giving me many valuable suggestions for the improvement of the memorial - altho' he felt obliged to sign it himself - which he thought under existing circumstance to be not unfavourable to the object I had in view. I have since then reformed the whole memorial, cutting out much of the matter and adding particulars about the duties which Bunhill performed which Sir Henry recommended me to [...] as calculated to strengthen the appeal - I have now forwarded the papers to Wykeham Deverell who has promised to get it copied and to bring the improved memorial [...] Museum for signatures. He will first call upon you in the hope that you will be kind enough to tell him in what order the names should be sought - and that you will give it the advantage of your own signature. I am obliged to [...] his offer to do this as a means of saving time: if you will kindly cause me and keep him as there may seem need I shall be very much obliged. From particulars which Sir Henry Cole gave me of poor Bunhill's position in the Schools of which I had known really nothing before, I could appreciate the necessity of being very circumspect in the working of the memorial. Yours very truly, W. Holman Hunt.</p> <p>Addressed from: Campden Hill W.</p>	1875 June 25

b. 2, f. 68	<p>John William Inchbold letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Inchbold, John William, 1830-1888</p> <p>"Sir, as many of my friends are sending pictures to the Paris Exhibition perhaps it might be of some advantage were I also to send-- In the midst of your [...] business I should esteem it a favour if you could cause the [...] papers to be sent me-- From the quality of the work going I presume the small study in Autumn so much admired by you - & the Bolton will not be too deficient in merit. Will it be an objection if they have glasses? The sizes are - including frame - 2ft 5 x 3 feet - oblong- 1 ft 8 1/2 by 2 ft 3 1/2 upright. I am Sir yours truly J.W. Inchbold.</p> <p>Addressed from: 18 [...]</p>	1853, February
b. 2, f. 68	<p>John William Inchbold letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Inchbold, John William, 1830-1888</p> <p>"Dear Sir, I am obliged to you for naming a time so soon & commencement - but I have made another engagement for that hour, & will with your permission like my chance another day. Most sincerely, J.W. Inchbold."</p> <p>Addressed from: Charing Cross [...]</p>	1870 July 7
b. 2, f. 69	<p>Joseph Middleton Jopling letter to Richard Redgrave with reply from Redgrave to Jopling <i>1 sheet (4 pages) : autograph letter, signed; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> Jopling, Joseph</p> <p>"My Dear Mr Redgrave, you will perceive by the enclosed that I made the remark "paint-blistered & cracked" in the agenda paper on 3rd March last on receipt of Leslie's 'May Day in the Time of Queen Elizabeth' so how far this injury has been increased by the picture's exposure in America - for which alone we are liable is so a question difficult to decide. However I have cause to [...] It would not be fair to make us or so [...] pay for damage previously caused nor on the other hand do I wish to send back a picture which may have suffered in the slightest degree during its custody [...] Very faithfully, J.M. Jopling." Redgrave's reply on reverse indicates that he feels it "impossible for [him] to estimate if the injuries have gone further [...]."</p> <p>Addressed from: 5 Craig's Court, Charing Cross.</p>	1877, January 2
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (1 pages) : autograph letter, signed; 32 x 21 cm</i> Knight, John Prescott, 1803-1881</p> <p>"That as the abolition of the varnishing days has diminished the rare opportunities hitherto enjoyed for social intercourse between academicians and appreciates it is most desirable for the sake of maintaining the kindly feelings which exist between the members - it is therefore proposed that the academicians club be now thrown open to all members of the Royal Academy with academicians and associates, upon payment of the appointed subscription, and that to meet the enlargement of the club, the club be henceforth called the Royal Academy Club - Proposed by John P. Knight. Seconded by - "</p>	1853 February

b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Knight, John Prescott, 1803-1881</p> <p>Knight writes that it has been agreed by the General Assembly that a room in the new building should be dedicated to watercolors. Knight adds that discussions with the various watercolor societies have determined that the watercolors should not be hung with mounts but "'panned[?] close' like as oil painting." Knight adds "if mounts were to be permitted one quarter or one fifth of the exhibition space given to water color art would be sacrificed to white paper - so you will perceive the council has not proceeded in this matter without consideration."</p> <p>Addressed from: 20 James Street, Buckingham Palace</p>	1869 February 15
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17.5 x 23 cm folded to 17.5 x 11.5 cm</i> Knight, John Prescott, 1803-1881</p> <p>"My Dear Redgrave, I submitted your protest on the matter of mounts to the committee at this last meeting. They regret that the means they adopted to obtain, as it appeared to them, the best judgement on such matters should have permitted[?] so unsatisfactorily to any member of the Academy - But as the printed expectations have by this time been forwarded to all parts of the Kingdom, the council conceive that no change could be made for the forthcoming exhibition and should the effect prove so injurious to all as you seem to consider, an alteration can be made in the regulations another year. Yours very truly, John P. Knight."</p> <p>Printed letterhead: Royal Academy of Arts, Trafalgar Square W.C.</p>	1869 February 20
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Knight, John Prescott, 1803-1881</p> <p>"My Dear Redgrave, Many thanks for yours of the 1st July[?] - The misunderstanding into which [...] has fallen will be made clear to you when I recall to your recollection that besides the enlarged photo I also wished him to take a photo [...] my portrait of Sir William Tite - the latter he could not at that time undertake and it was postponed until after the Exhibition - the [...] undertook to execute in three or four days saying - that 'being work which he could do in the Evening, it would not interfere with his other engagements.' After such words I may well be surprised at his [...]. Yours very truly, John P. Knight."</p> <p>Mourning stationary. Addressed from 20 James Street Buckingham Palace.</p>	1871 July 4
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Knight, John Prescott, 1803-1881</p> <p>"My Dear Redgrave, the enclosed letter which I addressed to you [...] has been returned to me 'not known' - as if you had not made your mark in every foot of this[?] domain[?]. I will send it to your private address, and the post-office authorities cannot fail to know that the letter is if no importance further that it clears me of having expected more than was permitted. - Bother! There are two or three flies having a game of hunting the hair on the top of my [...] bald pate, so abruptly conclude that seven as you know. Yours truly. John P. Knight."</p> <p>Mourning stationary. Embossed letterhead: 20 James Street, Buckingham Palace.</p>	1871 July 11

b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 22 x 18 cm folded to 22 x 9 cm</i> Knight, John Prescott, 1803-1881</p> <p>"Dear Sir, Suffering much a sharp attack of sciatica complicated with other disabling ailments. I find myself unable to join the council festival of this evening & the more regret - this after having absented[?] at the social gathering 'according to ancient custom' in twenty-seven years - I forward to you the president's letter requesting me to take the chair in his absence. - You will now have to elect your own chairman. The following are the [...] toasts of the evening. - The Queen - Patron of the institution / The Prince and Princess of Wales - and the rest of the Royal Family.- / The members of council - retiring. The members of council - retaining their seats - The new members of council coming in 1872. / (See list of names enclosed) / other complimentary toasts at discretion - / Last of all - Honour[?] & Glory to the next Exhibition - Your obedient steward, John P Knight, RA. Please return the president's letter through Mr. Eyre).</p> <p>Addressed from: 20 James Street.</p>	1871 December 30
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Knight, John Prescott, 1803-1881</p> <p>"My dear Mr Redgrave, Mrs Butter Johnstone [...] has asked me to recommend her a person of judgement, who could undertake the re-arrangement of her collection of pictures. - Surely your vast establishment can provide many [...] - can you help me to the right man? Yours very true, John P. Knight."</p> <p>Addressed from: 20 James Street Buckingham Palace.</p>	1872 March 10
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 23 x 18.5</i> Knight, John Prescott, 1803-1881</p> <p>"My Dear Sir, at the meeting of council held on the 10th March the following members were nominated to act as committee for the ensuing Winter Exhibition. - Viz: Mr Rd[?] Redgrave - C.W. Cope - F. Leighton - F.R. Pickersgill - A Elmore - Geo. Richmond - Sir Wm. Boxall - & S.A. Hart. The hanging committee to consist of - Mr Redgrave - Cope - & Leighton. Your obed. servant, John P. Knight. RA.</p> <p>Printed letterhead: Royal Academy of Arts, Trafalgar Square W.C.</p>	1872 July 20
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 11 cm</i> Knight, John Prescott, 1803-1881</p> <p>Knight tells Redgrave that the minutes for the last council meeting are in the hands of Mr Eyre. The resolution of Mr Landseer's request[?] of the keepership was passed. Knight writes that he has "spoken to the International Authorities about [Redgrave's] letter and urged an immediate reply."</p>	1873 March 5

b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave including copy of Redgrave's reply 1873 March 11 to Knight. <i>3 sheet (3 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Knight, John Prescott, 1803-1881</p> <p>Knight writes that the President has put him in "a fake[?] and painful position - after the last general assembly he made statements to [him], which it seems were not strictly justified - the action therefore of the council on my suppose[d] intention to resign office, or of my supposed desire to be relieved from the duties of office." Knight writes that this was "altogether premature." Knight wishes Redgrave to withdraw the "question from further discussion in the council." He writes, "Acknowledging the kind intentions of the president I should wish this to be considered as a private communication." A copy of Redgrave's reply appears on an inserted sheet: "My Dear K. The action of the council arose[?] from[?] a letter of your own (partly read) to the council. I will do any thing you wish in the matter but you [...] to me to be 'considered private' and I do not know how to interfere - I should [...] your course would be to write to the President or see him - and ask him to let you withdraw the letter wholly. Yours truly R.R."</p> <p>Addressed from: 20 James Street Buckingham Palace.</p>	
b. 2, f. 70	<p>John Prescott Knight letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Knight, John Prescott, 1803-1881</p> <p>"My Dear Redgrave, It is evident you do not apprehend my position - you advise me to ask the president to allow me 'to withdraw the letter wholly' - There is no letter to withdraw that when you say the president ('partly read') - contains the distinct statement that I had not the slightest idea of tendering my resignation - and that I was able and willing to carry on my official duties. - It was written at the President's request for certain information.- Oh for a few minutes quiet conversation, it would conduce to telling all things right better than a quire of scribbling. Yours very truly, John P. Knight."</p> <p>Addressed from: 20 James Street, Buckingham Palace</p>	1873 March 12
b. 2, f. 71	<p>Vernon Lance letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Lance, Vernon</p> <p>Lance writes of a Mr. Vernon--presumably a prospective buyer of one of Redgrave's works. Lance is attempting to set up a time for Mr. Vernon to see the work.</p> <p>Addressed from: 36 Nash[?] Street, Bloomsbury</p>	1848 March 30
b. 2, f. 71	<p>Vernon Lance letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 19 x 22 cm folded to 18 x 11 cm</i> Lance, Vernon</p> <p>Lance writes again of Mr. Vernon and other art patrons (?).</p> <p>Addressed from: 36 Nash[?] Street, Bloomsbury</p>	1848 April 6
b. 2, f. 72	<p>Richard James Lane letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Lane, Richard I.</p> <p>"Dear Sir, I go to Worthing to see my brother and sister tomorrow. I stay one week and I will see you on my return - I take [...] with me. Ever yours, R I Lane.</p> <p>Embossed letterhead: Council on Education. Kensington Museum</p>	1871 September 13

b. 2, f. 72	<p>Richard James Lane letter to Richard Redgrave with insert copy of letter from Richard Lane I to the Secretary Science and Art Department <i>2 sheet (5 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Lane, Richard I.</p> <p>Lane writes to Redgrave to resign his position as a committee member for the Vienna Exhibition. He also writes to resign his position at the South Kensington School[?]. Lane has inserted a copy of his resignation letter to the Secretary of the Science & Art Departments which reads, "It becomes my duty to convey to you my entire resignation of the superintendence of the etching class which the kind consideration of the Department has, of late, rendered more and more easy to me during the gradual failure of my health, by having given to me the services of Mr. Alldridge, and whose management of the routine work of the press, and constant attention to other duties to which I had found myself unequal have served to maintain the efficiency of the class."</p> <p>Addressed from: 19 Gloster Terrace Campden Hill. W.</p>	1872 November 8
b. 2, f. 73	<p>Samuel Laurence letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 11 cm</i> Laurence, Samuel, 1812-1884</p> <p>"Dear Sir, I enclose Dr. Thompson's note (which please to return to me) on the subject you were so kind as to write me - and beg to know whether I may fix on Wednesday next to visit the Gallery to remedy the defects as well as I can in my picture of the late master of Trinity Coll. I shall be glad if you will kindly allow the use of a room to do it in. Faithfully yours, Samuel Lawrence."</p> <p>Addressed from: 6 Wells St. Oxford N.W.</p>	1868 March 6
b. 2, f. 74	<p>Francis Wilfred Lawson letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Lawson, Francis Wilfred, 1842-1935, 1842-1935</p> <p>"My Dear Sir - My 'Polling[?] House in the 18th Cent.' I have had on hand for the last 3 years will I hope be finished on Tuesday. You expressed such satisfaction at my small picture of the 'French House' that I hope you will be very pleased with this my long effort. If you have any time to spare I should [...] a great favour that I only have the [...] of your remarks before sending it to the Academy on Tuesday. I have the honour to be yours most truthfully, F. Wilfred Lawson,</p> <p>Addressed from: Carlton House 15 Cheyne Walk S.W.</p>	1874 March
b. 2, f. 75	<p>Julian Leicester letter to an unidentified recipient <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Leicester, Julian</p> <p>"Dear Mr.[...] Many thanks for sending me ' [...] Government' which I received yesterday from W. Colling[...] yours truly, Julian Leicester. [Letter appears to be addressed to someone other than Richard Redgrave].</p>	1847 April 13
b. 2, f. 76	<p>Frederic Leighton letter to Frances (?) Redgrave <i>2 sheet (4 pages) : autograph letter, signed ; 16 x 20 cm folded to 16 x 10 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896</p> <p>"Dear Frances[?], I hear that the council has adopted the excellent decision of having a day set aside for the press [...] I suggest to you that there are in London at least two prominent French critics to whom you would perhaps like to allow the same courtesy? Here are their names and addresses: Monsieur Louis Viardot 30 Devonshire Place, Portland Place W. and Monsieur F. Szaroady[?] 30 Bedford Place Russell Square [...]"</p> <p>Embossed letterhead: The Athenaeum.</p>	1871 April

b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>2 sheet (4 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Embossed letterhead: Athenaeum Club, Pall Mall S.W.</p>	1874 March
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 "Dear Redgrave, [...] it is who has refereed [?] over 5yrs - the Queen accedes[?], it is a question of selection so I want an 'open sesame' that will allow me to take notes - this you, I know, can find[?] [...] with thanks in advance. Yours truly, Fred Leighton.</p>	1874 November 29
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 "Dear Redgrave, I enclose a succinct [...] of the [...] technical objections raised by the various gentlemen who have partaken against the loan of the [...]. I shall feel very much obliged if you would draw from them an explicit statement of your own views and opinions on the subject - that may oppose at least a formidable[?] official battery on[?] the attack made, I show[?] also (this is the main point) the [...] that we deem[?] fraught with great danger. - You will see that most, tho' not all, of the objections could be met by a glass for the exhibition and a true[?] packing care for the journey - [...] In haste and with best thanks, I am dear Redgrave, faithfully yours Fred. Leight." [Significant portions of letter illegible to cataloger.]</p>	1875 November 20
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 "Dear Redgrave, the Queen lends 27 pictures /all the corridor ones/ but none of the largest, alas! and alas!/ except [...] by Queen back to the[?] Duke of Cumberland- could you [...] there is a picture here I fancy you want but which is [...] as it has in this luscious light you would be the very [...] It is called "A Lay Cardinal"[?] and is attributed to Rembrandt. - it is really not a work you could [...] over walls and we should feel very grateful if you could measure[?] the room [...] for us - will you? I am often amazed when I see my own [...] in this tremendous light. Yours half[?] dear, sincerely, Fred. Leight." [Significant portions of letter illegible to cataloger.] Embossed letterhead: The Athenaeum.</p>	1875
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 9 x 26 cm folded to 9 x 13 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Marked Private. "Dear Mr. Redgrave, I called on you this afternoon in reference to a letter just shown [...] to which Mr. Telford[?] (writing on the 28th December) says that the policies had not been sent in at that date. - I told [initials of person, illegible] that I was quite certain you had done your whole duty (and indeed she did not doubt it hence) and said that I would by calling on you be able make[?] the statement for yourself. [initials of person illegible] tells me that the Queen is vexed and annoyed at the bother (you have an idea what a bother!) that is being made at the W. [...] Office. - H. [...] has declared that the privilege we [...] the Queen this [...] and is maintained thus. This very satisfactory. [...] always Fred. Leight. [Significant portions of letter illegible to cataloger.]</p>	1876 January [?] 5

b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896</p> <p>Marked private. "Dear Redgrave, thank you for your letter. I fancy that altho' you speak of the Private View to which [...] were sent, and always are sent to [...] Philip [...] I meant to speak of the Banquet - I will say, in [...] that Scharf's[?] invitation is of course only an incident - not a practice - never [...] I have no hesitation in saying that in my private opinion [...] should be able regularly to attend if at least [...] Artistic Dept- that[?] [...] real claim for [...] invitations, the qualifications [...] substitute a claim for a occasional invitation - it is my intention to try & place him on the official list; but I [...] that the president has not always his own way. Believe me dear Redgrave, yours [...] Fred Leight." [Portions of letter illegible to cataloger.]</p>	1880 May
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896</p> <p>"Dear Redgrave, Will you favour me with your company at dinner on Wed. 19th [...] at 7.45? [...] yours, Fred. Leight.</p>	1880 May 13
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896</p> <p>"Dear Redgrave, Could you bring [...] something confidentially, about the [...] lay to[?] as a man and an artist, and as a [...] of moral bounty[?] This is of course quite entre nous and with a view [...] on the subject as [...] quarters. Yours always [...] Fred. Leight." [Portions of letter illegible to cataloger.]</p>	1880 July 26
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896</p> <p>Much of this letter is illegible to the cataloger. It appears to pertain to a meeting of the Royal Academy General Assembly. Mention is made of a paragraph in a document pertaining to mural painting.</p>	1881 July 23
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 17.5 x 11.5 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896</p> <p>"Dear Mr. Redgrave, I think it right to tell you without loss of time that Boxall's invitation to join our[?] committee has not reached him - you will regret this accident as much as I do and the more so that the [...] was at [...] tardy. - Will you kindly see to this? Yours[?] Fred Leight."</p> <p>Embossed letterhead: The Athenaeum.</p>	undated
b. 2, f. 76	<p>Frederic Leighton letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 15.5 x 20 cm folded to 15.5 x 10 cm</i> Leighton of Stretton, Frederic Leighton, Baron, 1830-1896</p> <p>Embossed letterhead: The Athenaeum.</p>	undated

b. 2, f. 77	<p>Charles G. Lewis letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Lewis, Charles George, 1808-1880</p> <p>"My Dear Redgrave, I know very well you will pardon my again troubling you on the matter of the two portraits by the late John Phillip R.A. belonging to Mr G.J. Durrant, who is desirous of his posting of them - and, if you would very kindly place the matter in the right quarter, with a view of ascertaining whether the trustees if the South Kensington Museum have any idea of the purchase of these fine specimens of that great master. Believe me, my dear Redgrave, yours very sincerely, Charles G. Lewis."</p> <p>Addressed from: 53, Charlotte Street, Brittain Place. W.</p>	1875 December 18
b. 2, f. 78	<p>William Linnell letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Linnell, William</p> <p>"Dear Sir, as you were so kind when I saw you at Abinger[?] to say that you would come and see my works in my Town studio this year- January (without I hope transgression of social or artistic rules) [I] ask the favour of a call from you should you be actually on the spot & have a few minutes to spare- today or tomorrow I should so much value a glance from your eye as I am uncertain of the effect of what have been so long working upon. I am here all day & send[?] in to RA - about 7pm tomorrow. I am dear sir, yours very truly, William Linnell."</p> <p>Addressed from: Studio 6 William St. Lowndes Sqr. Monday Morning.</p>	1877
b. 2, f. 78	<p>William Linnell letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 16 x 20 cm folded to 16 x 10 cm</i> Linnell, William</p> <p>"Dear Mr Redgrave, Many thanks for your kind letter which I must apologize for not having acknowledged sooner - The enclosed extract from a Newspaper we thought might be worth attention. If Electricity can be applied in the way described effectively it would seem a far preferable method to any surgical operation. I hope Mrs[?] Redgrave will try it. I remain yours very truly, William Linnell. P.S. I sent both the pictures you saw on the easel & now wait the verdict. Guilty or not Guilty." [referenced newspaper clipping not present]</p> <p>Addressed from: The Avenue, 76 Fulham St.</p>	1880 April 1
b. 2, f. 79	<p>Andrew MacCallum letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> MacCallum, Andrew, 1821-1902</p> <p>McCallum asks Redgrave to look at an enclosed tracing [not present]. He mentions that its purpose is "to bring a [...] of changes of treatment upon, so [...] after going through the chromatic scale, it may serve as a kind of reference library." McCallum writes that he has been in Wales and painted a picture there. He writes that his subject has been difficult and that he has tried to "act on [Redgrave's] advice, I have gone to nature with singleness of heart - I feel how much stronger I should have been if I had ever done so...."</p> <p>Addressed from Stourbridge</p>	1853 [?] September 22

b. 2, f. 80	<p>Thomas Nelson Maclean letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> MacLean, Thomas Nelson</p> <p>Maclean writes of his marble sculpture "The Finding of Moses" [exhibited at the RA in 1875], which he would like to show to Redgrave. Maclean also has "a statue and a bust" to show Redgrave. He writes that "they would prove to you that I have not wasted my time since the date you so kindly [...] to obtain my commission for the figure Flora. Believe me Dear sir, yours respectfully, T.N. Maclean."</p> <p>On mourning stationary. Addressed from Old Hitchens[?], South Kensington Museum</p>	1874 March 28
b. 2, f. 81	<p>Daniel Maclise letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Maclise, Daniel, 1806-1870</p> <p>"My Dear Redgrave, I have just returned to Town after a trip and a cruise amid the highlands & islands of Scotland - this I inform you of in excuse of my not answering your note sooner - with respect to the Paris Exhibition of next year, I should like to send my picture of Strongbow [The Marriage of Strongbow and Aife] - if room could be found for it on the floor - and I have reason to hope that its possessor (Lord Northwick[?]) might give it up for the purposes of Exhibition - if this did not make too great of a demand on the space - perhaps I might be able to add the picture of Caxton [Caxton Showing the First Specimen of His Printing to King Edward IV at the Almonry, Westminster]- Should you give me a word of advice on the subject? and say whether you approve my ideas-- Believe me very faithfully yours, Daniel Maclise.</p> <p>Addressed from: 14 Rupell Place, Fitzroy Square. Embossed letterhead: The Athenaeum.</p>	1854 October 6
b. 2, f. 81	<p>Daniel Maclise letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Maclise, Daniel, 1806-1870</p> <p>"My Dear Redgrave, I hope you will be good enough to fill up the paper for me, as I really know not how to do it - I should prefer not being paid at all, but as I suppose that cannot be - I may say I was in Paris a fortnight after the 24th June - and I returned from Italy to Paris for the meeting which did not take place- of the jurors the 11th Oct[?] and I have stayed till the 15th. I believe my first class ticket to Paris though was 3 pounds something and the same back - Believe me very faithfully yours, Daniel Maclise."</p> <p>Addressed from: 14 Rupell Place, Fitzroy Square. Embossed Letterhead: the Athenaeum.</p>	1855 December 1
b. 2, f. 82	<p>William Calder Marshall letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Marshall, William Calder, 1813-1894</p> <p>"Dear Redgrave, how would something of this sort do - 'Resolved that in the opinion of the Council the resolution [...] by the general assembly on ____ and confirmed on ____ being ____ is unnecessary and but[?] only affirms the heavy practice [...] be laid before the majority for approval as the existing[?] laws and usages of the Academy are sufficient to meet the requirements of the resolution but that it be retained on the books as the [...] of the general assembly.' I enclose some cuttings about Chambers[?] I will bring what books I have about the RSA on Monday. Yours faithfully, W. Calder Marshall."</p> <p>Addressed from: 115 Ebury St. Eaton Sq.</p>	1879 March 1

b. 2, f. 83	<p>George Mawley letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Mawley, George</p> <p>"Dear Mr Redgrave, It will give me much pleasure to join your party at the time you mention tomorrow evening. I came down yesterday and I almost [...] just as the [...] of the fine season. Yours sincerely, Geo. Mawley."</p> <p>Addressed from: The Hald[?]</p>	undated
b. 2, f. 84	<p>Mary P. Merrifield letter to Charles Lock Eastlake <i>2 sheets (6 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Merrifield, Mary P. (Mary Philadelphia), 1804 or 1805-1889</p> <p>Letter appears to be missing a page at the beginning. Merrifield writes of an issue with her illustrated instructional book, "On light and shade with especial reference to model-drawing," which she sent to a Mr Chapman to have published. Merrifield states that Chapman was meant to send it to Redgrave and Henry Cole to have it placed on the list of their approved works. She claims that Chapman sent the manuscript to Marlborough House five months ago and there has been no mention of it. She is worried that her manuscript, of which she has no copy, has been lost. [The letter appears to have been written to Charles Lock Eastlake as she ends her note by writing, "with best wishes to Lady Eastlake." It is likely that Eastlake gave the letter to Redgrave for further action.]</p> <p>Addressed from: 8 Dorrit[?] Garden, Brighton.</p>	1853 December 13
b. 2, f. 85	<p>John Everett Millais letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 16 x 20 cm folded to 16 x 10 cm</i> Millais, John Everett, 1829-1896</p> <p>Millais has been confined to his bed with a cold and has not been able to send Redgrave his etching in time for Tuesday evening. Millais is certain it will be done on Wednesday or Thursday. Millais writes that one etching was spoiled during the biting process and another was not "sufficiently bitten" so that he had to work on it in dry point. In a postscript, Millais thanks Redgrave for sending another plate and thanks the etching club for their patience.</p> <p>Addressed from: Perth</p>	1861 January 7
b. 2, f. 85	<p>John Everett Millais letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 17.5 x 23 cm folded to 11.5 x 11.5 cm</i> Millais, John Everett, 1829-1896</p> <p>"Dear Sir, I have sent away the Etching this afternoon & hope it will arrive to you[?] safe. There is with it a proof, but I think it might be bitten[?] as the child's head is a little faint. I am sorry that it was not on time for tonight - but I am but a novice at Etching & I could work away til Doomsday at it. Ever yours, J.E. Millais.. 8 January 1861, Perth. Could you get an Etching soon for yourself[?] as I have now but what I need[?]"</p> <p>Addressed from: Perth</p>	1861 January 8
b. 2, f. 85	<p>John Everett Millais letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed; 17.5 x 23 cm folded to 11.5 x 11.5 cm</i> Millais, John Everett, 1829-1896</p> <p>"Dear Redgrave, I am engaged on Tuesday so I cannot attend the meeting - will you kindly explain t.y. Brother. I shall be delighted to receive[?] the members next month. Yours truly J.E. Millais."</p>	1868 January 30

b. 2, f. 85	John Everett Millais letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 11.5 x 18 cm folded to 11.5 x 9 cm</i> Millais, John Everett, 1829-1896 "Dear Redgrave, I have had an engagement to dine with [...] sometime & I can't promise to come but I will stop in if I can. Yours truly J.E. Millais."	1869 January 18
b. 2, f. 85	John Everett Millais letter to Mr Scott <i>1 sheet (1 page) : autograph letter, signed ; 13.5 x 9 cm</i> Millais, John Everett, 1829-1896 "Dear Mr Scott, Size of picture 7 ft 5 1/2 inches # 5 ft 9 inches. If you send for it Monday week it will be ready. Yours truly J.E. Millais." Printed letterhead: 7 Cromwell Place, South Kensington	1871 April 13
b. 2, f. 85	John Everett Millais letter to Mr Scott <i>1 sheet (1 page) : autograph letter, signed ; 17.5 x 11.5 cm</i> Millais, John Everett, 1829-1896 "Dear Mr. Scott, The bearer will deliver to you for Exhibition "The Knight Errant." Yours truly, J.E. Millais, 25 April 1871."	1871 April 25
b. 2, f. 85	John Everett Millais letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 17.5 x 23 cm folded to 17.5 x 11.5 cm</i> Millais, John Everett, 1829-1896 "Dear Redgrave, Tuesday the 10th will suit me perfectly - I will expect[?] the club. Yours truly J.E. Millais."	undated (March 2)
b. 2, f. 86	Felix Martin Miller letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17.5 x 23 cm folded to 17.5 x 11.5 cm</i> Miller, Felix Martin "Dear Sir, For fear you might consider that an unnecessary delay had taken place in submitting the Designs for the proposed Relievo over the door may I think it necessary to state that I hope to lay them before you on Monday next. - I have taken some pains and considerations to make them as complete as possible which will not only enable you to decide upon the matter but will greatly facilitate the working of the Cartoon. I am obliged for your kindness in mentioning the matter to Mr Cole and you may rely that I will do my utmost to prevent any disappointment in your anticipations of the results. Allow me to articulate myself your obedient servant, F.M. Miller." Addressed from: Art Schools, Department of Science & Art	1870 February 4
b. 2, f. 87	John Collingham Moore letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Moore, John Collingham, 1829-1880 "Sir, will you be kind enough o grant to myself and to my brother, Albert Moore, a permission to copy or study the pictures &c. at Hampton Court - by doing so you will much oblige. Yours most respectfully, J.C. Moore." Addressed from: 23 Berners Street	1862 October 15

b. 2, f. 88	<p>George Morgan letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 11.5 cm</i> Morgan, George</p> <p>Morgan inquires about exhibiting his framed medals at the Royal Aquarium. He had previously taken them to the Aquarium and was told they might not be "Fine Art." Morgan writes had invoked Redgrave's name and reminded them that the Royal Academy considered medals as "art works." Morgan hopes Redgrave can help him.</p> <p>Addressed from: 144 Farnborough Road West Brompton.</p>	1876 January 12
b. 2, f. 89	<p>John Morgan letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Morgan, John</p> <p>Morgan apologizes for the delay in the commission Redgrave has given him and mentions a picture of Juliet after the masquerade which he would like to show Redgrave. He worries that this picture is as much "sentimental" as "the other was too poetical." Morgan also wants to show Redgrave some flesh studies, which have "taught him some valuable lessons."</p> <p>Addressed from: 21 Curmens[?] Street, Pentonville</p>	1852 October 8
b. 2, f. 89	<p>John Morgan letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 21 x 26 cm folded to 21 x 13 cm</i> Morgan, John</p> <p>My dear sir, I hope you will pardon me for trespassing upon your moments of leisure but it is a great gratification to me and I think it will be some to you to know the next chapter in "my whole cruise of life" since you aided not a little in launching me off in the current I am now upon – I am fairly aground here in Paris & feel as if I shall remain for some years; the mind becomes naturalized, and in many respects an artist certainly finds things more congenial to his taste, than in our commercial, driving, city of London, the facilities of attaining costumes are very great. For thirty francs a month you obtain any dresses you may require, the Musée d'artillerie contains a great variety of armour & implements of that class[?] – The Hotel Cluny[?] is a specimen always available of a medieval house with all its appointments of tapestry, China, tessellated pavements, & our prints and library are very rich, while the endless[?] source is beyond praise. – The air of Paris too is much lighter and inspiriting that our own heavy atmosphere, and the architecture & dress of the people present a coup d'oeil well calculated to impress the mind with pictorial effect. All these things counterbalance some of the evils which I unquestionably find. – One is the difficulty of finding sterling & intelligent society. – they are such eternal lovers of dancing & smoking and theatres & all such stuff that I get fatigued – The soirees of Delaroche are the only places I have yet found where intelligent men assemble. Another drawback is the entire absence of religion – One comes to consider how a whole people can consent to pass from the cradle to the grave with so little reflection – The religion of thought is really dead in France – it is humiliating to enter these beautiful temples and witness the performances, only worthy of a Hindoo mummary or a Pagan procession – and since the present regime the people have less liberty of conscience than under the republic or Louis Phillippe, sad , to say. Delaroche is very kind and gives me great assistance. I exhibited a picture "The Master [...]" at the Brit. Inst. Last year which was brought by Mrs Bell of Langham Place and [...] has since taken two political pictures, suggested by the occurrences of the day, 'The Suicide of the Czar' and "Russian News [?]" two scenes in Paris the "Russian News" advertised a loan and was exhibited at a ministerial dinner at Mr Shaw Sevres' [?] and curiously enough came true a few weeks after. The suicide of the Czar was not quite exact to the truth – I shall exhibit this year "The Return from the War" –some heroes from the Crimea relating their exploits – Delighted should I be to hear your impressions of</p>	1855 April 7

them, many of your observations I treasure and have saved me a world of trouble. The French expect to carry off all the art prizes. They have received about 6000 pictures and accepted about 3000 – the jury sit like the ancient judges at the games the gardiens then bring a picture before them, three minutes are allowed to each work and "accepted" or "rejected" is chalked upon the back of it and many are the woeful faces to be found among the artists who exclaim against the "amateur" jury & &. They received orders to be very severe—a whole row of marble statues beautifully carved were refused on the ground that they were "fantastic." I hope to learn much & shall go with my eyes well open.—I do not know if you propose to pay Paris a visit – if I cd. do you a service in the way of engaging apartments for you it would give me great pleasure. Let me now in conclusion say that I have many reasons for rejoicing that I have entered this delightful art, & we often talk over the early conversations I had with Mr Redgrave upon it. Most Respectfully, John Morgan. April 7, 1853. [Letter on very fragile tissue paper]

Rue Pigalle 45, Paris

b. 2, f. 89

John Morgan letter to Richard Redgrave
1 sheet (4 pages) : autograph letter, signed ; 21 x 26 cm folded to 21 x 13 cm
Morgan, John

1855 April 21

My dear Sir, I beg your indulgence for a few moments while I state to you a position of some difficulty. You remember when I knew you I was an ornamentist earning my 300 a year – Having determined to become what I had always longed to be, a painter, I thought at my age no time was to be lost if anything was to be achieved and so I threw myself right into it as the shortest way – Failing most as I did in the mechanic of painting, and finding I could for small expense acquire it in France, I determined to go. I did so and every reason to be glad of it. At first I relied upon what I had saved for funds, but having made progress and my works, become marketable, a dealer agreed to take pictures [from] me to the extent of £16 a month if I chose to send them – an arrangement which was most important to me—I have been engaged on works for the Academy for the last 7 months from which of course I have derived nothing, & which are now equally of course shut up till August intending the moment they were finished to turn to my sixteen pounds a month – and now just when I am exhausted by so long a money fast, and stretch out my hands to take it, my dealer pleading few customers and heavy stock, fails in his engagement- This though to some extent natural in him, is absolutely fatal to me – At home bad enough, but in a foreign country and with a family most serious- You will smile and say that to all the preamble hangs a tale. There does. I have within the last year executed 3 pictures having origin in the events of the time and among the people of Paris which have brought one more praise than any thing I have yet done. One "News from Russia[?]" the 2nd "The Russian[?] Loan," which are now in the collection of Mr Bell. The third "The Return from the War" just sent to the Academy – I have a fourth in preparation "The St. Petersburg Dispatches" which I expect will be the most successful of the four. It is full of point, and introduces the Souave[?] and many picturesque costumes of Paris, and contains[?] precisely those points of character n which I best succeed.— Now I am going to ask Mr. Redgrave to let me paint this for him—Its expense will be fifteen guineas, framed. I wish I cd. plead another reason for I shd. Be glad to see it in your collection, as I feel sure it will be successful and when this struggle which is very hard, is over, and my works are more remunerative and my pleasure will consist in more than what comes from the art itself, I shall have to remember the kindness of Mr. Redgrave, for kindness it will be. I would have called, but I heard from one of your assistants how your time is engaged. Believe me Sir, most respectfully, John Morgan. [Written on very fragile tracing paper]

Rue Pigalle 45, Paris

b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18.5 x 23 cm</i> O'Neil, Henry, 1817-1880</p> <p>"My Dear Sir, Mr Creswick asks me to beg the favour of your attendance at his house on Monday next. Something should[?] be settled by the subcommittee about the [...] before most of us leave town - at 4pm Yours very truly Henry O'Neil"</p>	1864 August 12
b. 2, f. 90	<p>Henry O'Neil letter care of Charles Landseer to Richard Redgrave <i>1 sheet (2 pages): autograph letter, signed; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>"Dear Landseer, Will you kindly give the other half of this sheet to Redgrave? I particularly wish him to get it tonight and [...] know with my reasons for keeping away from elections wherein I am a candidate. Yours always Henry O' Neil. [on attached page] My dear Redgrave, I have whilst out of town - thought much about the M.M. business and think the course you propose the only way to get out of the dilemma - you know my objections to appear at such elections as will take place tonight. so may I ask you to feel the secretary's pulse and let me know your verdict thereon. Yours truly Henry O' Neil. I send this to C. Landseer - as it might not reach you otherwise in time."</p> <p>Printed letterhead: 7 Victoria Road, Kensington W.</p>	1870 June 29
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (2 pages): autograph letter, signed; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>Marked private. O'Neil reminds Redgrave of his recommendation last year that O'Neil be in charge of the hanging for the International Exhibition. O'Neil thinks his advice should stand for this year as well and that it is better for him to take personal responsibility rather than the decision be made by a collective. O'Neil worries that he has seen "bad works exalted" and "good works blasted." O'Neil adds that he wants to go to Scotland at the end of May, hoping that the responsibilities will be finished by then. In a postscript, O'Neil adds" To mention one instance - Of two heads in water colour - by the same student - Hart fixed on the worst - appealing to the expression of the eyes- which were in mild frenzy[?] form - bad at the best - The one I liked was a really artistic work thoughtful- but no fine eyes. I strive to look for performance - and then progress as to age - I feel sure that [...] is done to the encouragement of the moderately advance and no to the leniency towards beginners - I would ever help the latter - for their [...] must reap good whatever their position."</p>	1871
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (2 pages): autograph letter, signed; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>O'Neil hopes that Redgrave's brother will not be offended by his changes in the Water Colour Gallery. O'Neil applied for loans as the show was "so poor in quality." O'Neil assures that every work hung by Redgrave's brother is still in place.</p>	1872 April 23
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18.5 x 23 cm</i> O'Neil, Henry, 1817-1880</p> <p>"Tuesday, Dear Redgrave, I wish you would come up and look at Landseer's "Centenary[?]" a little water and wash rather would make it look very different - Yours truly Henry O' Neil."</p>	1872

b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>"My dear Redgrave, If you put me in office - however small - you must be patient with my remarks - I am not sorry to have done the duty you imposed on me because I can see thereby the value of the Schools of Design - But there is one thing which puzzles me greatly -- The idea of paging[?] by result - is right - if carried out conscientiously but I cannot help thinking that tracing from outline heads, hands, feet, and [...] is carried out fearfully all I have compared are so alike in very [...] and I see no trace of altered line - this is not the case - as far as I can judge- with the ornamental works - they show weakness and they show strength -- and accordingly I shall value them-- Do try to find out if tracing goes on - it must be just [...] - Yours ever truly Henry O'Neil."</p>	1873 April 7
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed ; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>"Dear Redgrave, Eaton apprises me that no formal application on [...] signed by son[?] and Elmore has ever been sent - he begs my private letter to support your petition[?] was received but in the absence of your formal notice - it could only be laid aside. I hope it is not too late to remedy the matter - I have begged Millais as one of the council to do his best should you renew the application - Truly yours, Henry O'Neil."</p>	1874 February 24
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>O'Neil understands Redgrave's objections, but O'Neil thinks that "people who have not been asked for their pictures are not to take advantage of their works being hung as a sort of verification." He complains that the best pictures come in at the last moment. Today he received "7 Wilkie's and five Constables from [...] Ellis." He adds that "two more of the latter [Constable]" are promised for tomorrow. O'Neil is disappointed in the works by Cotman[?]. In a postscript O'Neil states that he "cannot compliment Rowler[?] on his hanging." He gives the example of the placement of Dudley's "Shipping on the Thames" at the top of the room as an example of bad hanging.</p>	1874 April 1
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed ; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>"My Dear Redgrave, Since hanging Wilkie etc. I turned to your 'Century of Painters' - you say, therein, that Egg's 'Life and Death of Buckingham' was cut in half - to the best of my recollection the pictures and frame are as they appeared on the RA walls - I have been pestered with abuse for hanging spurious pictures - you know what a Pig-headed old Tory I am - I would have excluded at least twenty pictures had I not been opposed by that fatal demand - 'The pictures have been asked for, and must be hung' - I do not relish my position entailing bad judgement, when I had no power - yours ever, Henry O'Neil"</p> <p>Addressed from: 7 Victoria Rd. Kensington</p>	1874 April 9

b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> O'Neil, Henry, 1817-1880</p> <p>"Private. My Dear Redgrave, You have ever honestly said that Cole was endeavoring to steal the property of the Academy in exhibiting the works of deceased RA's- We gave tried that scheme - I am told it has not been profitable - (I have not seen the Exhibition) - I maintain from every desire to promote the welfare of the academy - that all honour to the deceased should ever be performed without than within. Keep up the old masters - we need the exhibition of their downright work to shame our shortcomings - Yours ever, Henry O'Neil. I have four works for the R.A. - glad to show them to your friends."</p>	1875 April 2
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> O'Neil, Henry, 1817-1880</p> <p>"My Dear Redgrave, I have often thought something might be written on the South Kensington Museum & what I write shall only be printed in Blackwood: Magazine - of course I shall entrust it to the inspection of his literary agent here - you must not think - for a moment that our brethren ignore your good work - I must get statistics from Cole as to one part of my theme - I should be much obliged if you could give me statistics on even a more important part (art Education) - If you could give me an hour's visit on Tuesday or Thursday I should feel much obliged. Truly Yours, Henry O Neil."</p>	1877 May
b. 2, f. 90	<p>Henry O'Neil letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> O'Neil, Henry, 1817-1880</p> <p>"My Dear Redgrave, I beg pardon for troubling you again - I have barely noted what you told me about the appreciation of foreignness in lace manufacture - give me the plain facts- I am anxious to make no mistake - on one point I will not give way - I consider myself capable of explaining the good results of the SKM - and if Blackwood asks me to submit my article to literary criticism I shall say "no" -- Yours always, Henry O'Neil."</p>	1877 May
b. 2, f. 91	<p>John Parker letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 17.5 x 23 cm folded to 17.5 x 11.5 cm</i> Parker, John</p> <p>Parker writes to ask Redgrave to recommend him for the position of Art Professor at the Bedford College. Parker reminds Redgrave that he had previously worked at the "Department," and had taught Redgrave's daughter.</p> <p>Addressed from: 37 Grove Rd. St. John's Wood. On printed letterhead from: Arts Club, Hanover Square.</p>	1885 February 2

b. 2, f. 92	<p>Stephen Pearce letter to Richard Redgrave <i>1 sheet (3 page): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Pearce, Stephen, 1819-1904</p> <p>"Private. Dear Sir, I enclose a very rough sketch of our friend James[?] [...] picture as I have had the pleasure of showing it to you - It is I believe Clifford Mill, Devon. I have sent 4 portraits, 1. a half length life size, painted for Greenwich Hospital, of Ad. Sir [...] C. Rop. the distinguished [...] officer. 2. Sir Francis Hy. Goldsmith - Bart. M.P. also a half length, life size. 3. Dr. Michelson[?] LLD - FRS 4. Dr. Lee FRS. I trust you may like these carefully painted portraits, for if they are liked by you [...] I feel soon that you will [...] them good places. Apologies for troubling you with them [...] I am yours most faithfully, Stephen Pearce." [A watercolor sketch of the painting of Clifford Mill is pasted onto the 3rd page. 6.5 x 4.5]</p> <p>On printed letterhead: 54 Queen Anne Street, Cavendish Square</p>	1871 March 31
b. 2, f. 92	<p>Stephen Pearce letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Pearce, Stephen, 1819-1904</p> <p>"My Dear Redgrave, I shall have much pleasure in 'voting' for your son on Monday next at the Athenaeum, Believe me yours faithfully, Stephen Pearce."</p> <p>Printed Letterhead: 54 Queen Anne Street Cavendish Square.</p>	1880 June 9
b. 2, f. 93	<p>Henry Wyndham Phillips letter to Richard Redgrave <i>1 sheet (4 page): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Phillips, Henry Wyndham, 1820-1868</p> <p>Phillips informs Redgrave of the location and title of Van Dyke's Portrait of Lady Anne Carr Countess of Bedford at Petworth. Phillips transcribes a lengthy quotation about the historical context of the painting. Phillips "hope[s] that this story of the course of true love may be of some additional interest for the copy," presumably referring to a catalogue of Old Masters for an exhibition.</p> <p>On mourning stationary</p>	1860 January 13
b. 2, f. 93	<p>Henry Wyndham Phillips letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Phillips, Henry Wyndham, 1820-1868</p> <p>"My Dear Mr Redgrave, Let me acknowledge with many thanks your kind donation I am only sorry that you cannot also favour us with your presence[?] Believe me to be your sincerely, Henry W. Phillips."</p>	1865 May 2
b. 2, f. 94	<p>Frederick R. Pickersgill letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Pickersgill, Frederick Richard, 1820-1900</p> <p>"My dear Redgrave, I do not think I should be justified in altering the decision of the last council by offering £100 instead of £120 for the Zoffany picture. Eaton is not here so I cannot at this moment tell you whether the offer has or has not been made for it. If it has not perhaps the whole affair might stand over until the next meeting when you could bring forward your proposal. I know some to the council are strongly in favour of the picture at any price. Yours very truly, Frederick R. Pickersgill"</p> <p>Printed letterhead: Royal Academy of Arts, Trafalgar Square W.C.</p>	1878 March 7

b. 2, f. 95	<p>Wilmot Pilsbury letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Pilsbury, Wilmot</p> <p>"Dear Sir, Allow me to thank you very much for your very kind testimonial -- I am happy to be able to say that the Committee of the Leicester School of Art have unanimously appointed me to the mastership. Your very obed. servt. Wilmot Pilsbury."</p> <p>Addressed from: 4 Lorraine Cottages, Camden Rd, NW</p>	1870 January 15
b. 2, f. 96	<p>H. Poole letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18.5 x 23 cm folded to 18.5 x 23 cm</i> Poole, H.</p> <p>"My Dear Sir, I have your note of yesterday and I beg to assure you that I should esteem it a privilege and a great advantage to become more intimately acquainted with men, whose artistic excellences I so much appreciate, will you therefore oblige me by proposing my name to the club. & Believe me my Dear Sir, yours faithfully H. Poole."</p> <p>Addressed from: 43 Camden Rd. Villas</p>	1853 February 12
b. 2, f. 97	<p>Edward J. Poynter letter to Richard Redgrave <i>1 sheet (3 pages): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Poynter, Edward John, 1836-1919</p> <p>"Dear Mr. Redgrave, I called on you before leaving town in the hope of having a talk with you about South Kensington. There are many points on which you can give me both information and advice, better than I could get from any one else, & I am sure you would be good enough to do it. Are you likely to be in town again before the beginning of October ? [...] if so. I will hope[?] you to allow me to call again - An answer will find me here for the next week:- I shall be in town again the first fortnight in September. Believe me Very truly yours, Edward J. Poynter." [Note from Redgrave in reply regarding the days he is free at the bottom of the letter]</p> <p>Printed letterhead: Simonstone, Hawes, Bedale.</p>	1875 August 22
b. 2, f. 97	<p>Edward J. Poynter letter to Richard Redgrave; copy of Redgrave's reply to Poynter <i>2 sheets (3 pages): autograph letter, signed; 18 x 22 cm folded to 18 x 22 cm</i> Poynter, Edward John, 1836-1919</p> <p>Poynter is anxious to make use of the Sheepshanks pictures for "circulation to Schools of Art." He writes that a proposal to "lend the Mulready Landscape No. 136, has been approved by the Board," but informs Redgrave that the approval was made "subject to [his] consulting [Redgrave]" regarding the safety of sending the picture to Bradford. In his reply, Redgrave writes that he cannot object on the grounds of safety, but that the particulars of the Sheepshanks bequest may prevent the loan on other grounds.</p> <p>Embossed letterhead: Council on Education. Kensington Museum</p>	1877 June 30

b. 2, f. 98	<p>John S. Rawle letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 20 x 25 cm folded to 20 x 12.5 cm</i> Rawle, John S.</p> <p>"To Richard Redgrave R.A. My Dear Sir, We intend making a change in our loan exhibition paintings at Christmas, & are desirous of knowing if you would kindly favour us by contributing some of your works? Mr W. D. Smith of the Charles St. Middlesex Hospital acts as our London agent & packs & forwards for us. He receives works up to the 12th of December - We should like, if convenient, to retain painting for four months, but would return them sooner, if requested- Paintings can be marked for sale if desired. [...] to have the pleasure of a favourable reply. I remain my dear sir, very faithfully yours, John S. Rawle. Art Superintendent."</p> <p>Printed letterhead: Midland Counties Exhibition of Fine and Industrial Art, Nottingham.</p>	1873 November 29
b. 2, f. 98	<p>John S. Rawle letter to Richard Redgrave Rawle, John S.</p> <p>"My Dear Sir, Will you kindly furnish me with the value of your picture - for the purpose of insurance. If for, you would like the picture to be priced 'for sale' in the catalogue - will you be as good as to let me know? Believe me my dear sir very faith yours, John S. Rawle."</p> <p>Printed letterhead: Midland Counties Exhibition of Fine and Industrial Art, Nottingham.</p>	1873 December 31
b. 2, f. 99	<p>George Richmond letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 11.5 x 17 cm folded to 11.5 x 8.5 cm</i> Richmond, George, 1809-1896</p> <p>Richmond informs Redgrave about a painting he is obtaining from the Bishop of Oxford for a particular exhibition and lists other paintings he has so far procured.</p> <p>Addressed from: 10 Gale[?] St.</p>	1868 [?] April 21
b. 2, f. 99	<p>George Richmond letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Richmond, George, 1809-1896</p> <p>In handwriting that is difficult to decipher, Richmond appears to be writing to Redgrave about his health.</p> <p>Embossed letterhead: The Athenaeum.</p>	1872 December 30
b. 2, f. 99	<p>George Richmond letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Richmond, George, 1809-1896</p> <p>"My Dear Redgrave, I am much obliged by your note a copy of which I will send to the [...] and [...] will apply to the Lord Chamberlain for his permission to have the Queen's pictures copied. & if [...] I will back the application to Lord Halford[?]."</p> <p>On mourning stationary. Embossed letterhead: The Athenaeum</p>	1874 April 12
b. 2, f. 99	<p>George Richmond letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 15 x 20 cm folded to 15 x 10 cm</i> Richmond, George, 1809-1896</p> <p>In handwriting that is difficult to decipher, Richmond appears to be discussing a vote for membership, perhaps the Royal Academy Club.</p> <p>On mourning stationary. Addressed from 20 York Square.</p>	1880 March 9

b. 2, f. 99	<p>George Richmond letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> Richmond, George, 1809-1896</p> <p>Addressed to "My dear Friend." Richmond congratulations Redgrave for the honor just bestowed upon him by "Her[?] gracious[?] Majesty." Richmond discusses his sick wife and gives his best to Mrs Redgrave. A postscript on the reverse of the letter tells Redgrave not to reply and indicates that they will speak in person soon.</p> <p>Addressed from: 32 Devonshire Place, Eastbourne</p>	1880 December 29
b. 2, f. 100	<p>William Blake Richmond letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 20 x 22 cm folded to 20 x 11 cm</i> Richmond, W. B., Sir (William Blake), 1842-1921</p> <p>"My Dear Sir, I beg to thank you for your letter. I have to day written to Colonel Ponsonby. My fresco on which I am working now is in part done and will be quite finished by the 8th of March after which date I shall be ready to execute the portrait. I am my dear Sir, yours very faithfully, W.B. Richmond."</p> <p>Embossed letterhead: Lythe Hall, Haslemere.</p>	1873 December 8th
b. 2, f. 101	<p>David Roberts letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Roberts, David, 1796-1864</p> <p>"Private. My Dear Redgrave, For[?] the cause of a woman what will a man not dare! & that woman not only a painteress[?] but a poetress[?] as well, pray look at the enclosed , & think of Muss Gluin[?] as Cleopatra[?] - Poor Kidd, has sent a Picture as it may save him from starvation. Its not [...] it out. Macnee of Glasgow has also sent [...] portraits - But I consider that he has hitherto stood so well - that they will take care of themselves - One more & I am done. There is a charming Head of a very beautiful woman in coloured crayons - by [...] - who has begged me to plead for him, & knowing your anxious desire to do not only what is right - but what is kindly - must permit[?] my taking this freedom. Ever truly yours, David Roberts."</p> <p>Addressed from: 7 Fitzroy Square.</p>	1853 April 7th
b. 2, f. 102	<p>Richard Rothwell letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Rothwell, Richard, 1800-1868</p> <p>Rothwell compliments Redgrave on his works at the Exhibition. He asks Redgrave to keep him in mind for any open mastership positions at the Schools of Design, noting that he had heard of Townsend's retirement.</p> <p>Addressed from: 27 Charlotte Street, Portland Place</p>	1853 May 12

b. 2, f. 102	<p>Richard Rothwell letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11 cm</i> Rothwell, Richard, 1800-1868</p> <p>Rothwell writes to Redgrave about two casts in his possession, which he thinks would be perfect for the schools. Rothwell mentions the poor treatment of his painting "The Step[?] Mothers" by the "Society of Arts." Rothwell writes, "I know my own art well. I know it may have its weakness but at the same time I know that some of my finest works have not been equaled [...] My aim has been to paint with the truest colour some of which is not behind Rubens (this is bold but I can prove it)." He continues, "I shall escape this humiliation by a country life and I may do more service to the artists of this country by my example and my letters than if I were like my late lamented friend to cut my throat." In a postscript on the fourth page and onto the first, Rothwell discusses the uncertain value of the two casts. He writes, "I suppose they will bring[?] 5 or Six £."</p> <p>Addressed from: 27 Charlotte Street, Portland Place</p>	1854 October 7
b. 2, f. 103	<p>James Sant letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Sant, James, 1820-1916</p> <p>"Dear Mr Redgrave, I took an early opportunity (for it was before 10) the other morning of calling on you to ask one question, it is this, can you introduce me to any one who would help me in an architectural background? I am told that in the Schools of South Kensington I should be sure to find an able assistant and that you would know the man please help me if you can and much obliged, yours faithfully, [...] James Sant. I know there is a very good man who gives a helping hand to Leighton in these matters."</p> <p>Addressed from: 43 Lancaster Gate.</p>	1874 January 30
b. 2, f. 104	<p>William Bell Scott letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 17 x 22 cm folded to 17.5 x 11 cm</i> Scott, William Bell, 1811-1890</p> <p>"My Dear Redgrave, do you know enough of my writings on Art and of my paintings to do me the honor of giving me your good word in the shape of a 'Treatment' for the chair of Fine Arts, lately endowed in the University of Edinburgh? Perhaps you know my 'Half hour lectures on Art' first published long ago, which were the first, exactly of that kind, delivered in a school to students. My little book on the 'Little Masters' has just been published, wherein I fancy I have added a page to the history of Art by writing on the fact that Modern Art - Secular Painting- Genre in all its forms, rose out of the work issued by the Painters and Engravers of Germany. I could send it you if you care to read it. I must say however though I am asking you for a 'testimonial' I do not wish it now. Sir Alex Grant, the Principal of the University, tells me the Chair is not yet created, though endowed years ago by the brother and sister of Sir I. Watson Gordon, and until the duties and conditions are defined and advertised I cannot determine on becoming a candidate. I bring the matter before you at this moment, because half a dozen of my intimate friends have already told me they have given their support in writing for P.G. Hamerton who is the only candidate as yet in the field. My Dear Mr Redgrave, I am very truly yours, William B. Scott."</p> <p>Addressed from 92 Cheyne Walk, Chelsea, S.W.</p>	1879 November 4

b. 2, f. 104	<p>William Bell Scott letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 17 x 22 cm folded to 17.5 x 11 cm</i> Scott, William Bell, 1811-1890</p> <p>"My Dear Mr Redgrave, I have given up the intention of being a candidate for the Edinburgh chair of the Fine Arts, and write these few words to say so, as I have written to you about it before, and you were kindly intentioned towards me in the matter, and inclined to give me your good words. The University requires at least 40 lectures, and residence in Edinburgh, so it will be no sinecure. With many thanks my Dear Mr Redgrave, very sincerely yours, William B. Scott."</p> <p>Addressed from: 92 Cheyne Walk, Chelsea.</p>	1880 March 23
b. 2, f. 104	<p>William Bell Scott letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 17 x 26 cm folded to 17 x 13 cm</i> Scott, William Bell, 1811-1890</p> <p>"My dear sir, I have just been to the post office, where I find no letter directed to you. There is a Newcastle in some other part of the English world to which letters occasionally wander, and it is possible yours may have done so. I shall however enquire again and if it is to be found here, you may depend on its being forwarded forthwith. Most faithfully yours, William B. Scott."</p> <p>Addressed from: Newcastle</p>	1883 November 5
b. 2, f. 105	<p>S. Sedley letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 17.5 x 23 cm folded to 17.5 x 11.5 cm</i> Sedley, S.</p> <p>"My Dear Sir, Please accept my best thanks for so kindly sending me your donation to the A.G.B Fund. I am very sorry I happened to be out when you called. I wished very much to show you the whole length portrait of Mrs. Holden that has been returned from the R.A. for want of space, If you could kindly call again the early part of next week I should be much obliged. I am dear sir, yours very faithfully, S. Sedley. P.S. I shall be away from home, probably tomorrow to Saturday." [Bottom of page has been removed]</p> <p>Printed letterhead: 8 Victoria Road, Kensington. W.</p>	1878 May 2
b. 2, f. 106	<p>E. Smirke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, E.</p> <p>Smirke wishes Redgrave to examine some pictures. Smirke discusses the location and attribution of several paintings relating to the Winter Exhibition[?]. Smirke reminds Redgrave that General Fox is in possession of one or two pictures of Smirke's father that had been exhibited at the Royal Academy.</p> <p>Addressed from: 18 Thorburn Square</p>	1872 October 29
b. 2, f. 106	<p>E. Smirke letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 16.5 x 21 cm folded to 16.5 x 10.5 cm</i> Smirke, E.</p> <p>Smirke finalizes the arrangements for Redgrave to meet and examine the pictures discussed in the previous letter of October 29, 1872. Smirke is looking into the location of the "Shakespeare Pictures and those belonging to General Fox." Smirke would like Redgrave to meet him at his house, from where they will go together to Talbot Square.</p>	1872 October 31

b. 2, f. 106	<p>E. Smirke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, E.</p> <p>Smirke has received a letter from his brother in Tunbridge Wells stating that "seven of his slight preliminary canvas sketches for book plates have been called for by the RA & they[?] are taking 12 in all to be exhibited of the work of Smirke the Elder." Smirke is unhappy that Hart has selected "sketches" to be exhibited. Smirke wishes that he (Smirke) had instead procured two or three of the "Boydell Collection" from "persons willing to lend them" to the RA.</p> <p>Addressed from: 18 Thorburn Square</p>	1872 December 1
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18.5 x 23 cm folded to 18.5 x 11.5 cm</i> Smirke, Sydney, 1798-1877</p> <p>Smirke apologizes for missing several meetings of the Royal Academy Club, recounting his medical issues, which have prevented him from attending. He writes to submit his subscription for the following year.</p> <p>On mourning stationary. Addressed from: 79 Grosvenor Street.</p>	1853 October 6
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"My dear Sir, I have only just received your note of the 2nd July - on my return to Town. You may rely on receiving the particulars you desire in a few days. I remain dear sir, very faithfully yours, Sydney Smirke."</p> <p>Addressed from: Grosvenor St.</p>	1857 July 8
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"My dear sir, there are two sets of quarterly accounts which are waiting to be audited. Would it suit your convenience to meet your colleagues at the R.A. Thursday next at 3? I make the same proposal to the 2 other auditors and will communicate again with you when I have the result. I remain dear sir, very sincerely yours, Sydney Smirke."</p> <p>Addressed from: 80 Grosvenor Street</p>	1867 November 9
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 20 x 26 cm folded to 20 x 13 cm</i> Smirke, Sydney, 1798-1877</p> <p>Smirke would like to obtain two pictures for the Great Dining Hall at the Inner Temple, which he has been renovating. He thinks "nothing [would be] so appropriate as two large whole length portraits of -say- the Queen on one side & Elizabeth on the other whose reign was coeval with the establishment of the Inner Temple as distinct from the Middle Temple." Smirke would like to know which pictures of Victoria and Elizabeth would be the most suitable to make copies from. In a postscript, Smirke notes that the other side of the hall is "occupied by Royal[?] worthies - to say nothing of a sprawling Thornhill, of Pegasus, muses, etc. etc." A note added by Redgrave reads, "[...] Plenty of Winterhalts could name a copyist about 50 £ each."</p> <p>Addressed from: Grosvenor St.</p>	1870 March 12

b. 2, f. 107	<p>Sydney Smirke letter to C.W. Cope <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>Smirke apologizes for having taken so long to write, citing a "terrible family bereavement" as the reason. Smirke inquires about the project to "rearrange" Burlington House and recommends there only be living accommodations for one officer--the Registrar--rather than two officers. Smirke cites the "impossibility of providing handsome, gentlemanly residence without making serious encroachment on the main, academical portion of the building" as the reason for having only one residence. Smirke asks Cope to discuss the matter with Redgrave.</p> <p>On mourning stationary. Addressed from: The Hollies, Tunbridge Wells</p>	1871 September 8
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"My Dear Sir, It was settled at the last Building Committee that I should prepare a report or statement as to our intentions of explaining the nature of the works we propose to carry out. Enclosed I send you a draft of such my statement & shall be glad if you would let me know speedily if you approve of it. I send a similar request to the President & each member of the Builder's Committee. I remain dear Sir, very truly yours, Sydney Smirke. I have shown the draft of my report to Mr. Shaw who fully concurs with it."</p> <p>On mourning stationary. Addressed from: Tunbridge Wells.</p>	1871 December 28
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"My dear Sir, I am not sure whether Eyre will summons you. Lest he should not, let me hassle[?] you with this to say that I have [...] to be prepared fully to report (with [...]) on the question as if one with the Chief Commissioner, if you wish to kindly attend at B. House at 3 o'clock next Tuesday. If you wish to make it a little later please to communicate with my colleagues in the Com: it will be quite indifferent to me. Very sincerely yours, Syd. Smirke."</p> <p>On mourning stationary. Addressed from: Tunbridge Wells.</p>	1872 February 2
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"My dear Sir, A meeting of the Building Committee (R.A.) is now very desirable. I have therefore issued an invitation to attend at Burlington House at 4:30 next Tuesday June 4th. Very faithfully yours, Syd. Smirke."</p> <p>On mourning stationary. Addressed from: 22 Gloster Place.</p>	1872 May 28
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"My dear Sir, Will you please meet the Building Committee of the RA next Tuesday, the 18th June, at 4:30 for 5 o'clock? Our object will be to settle if possible the arrangement of the official residences in the wings of Burlington House. Very sincerely yours, S. Smirke."</p> <p>On mourning stationary. Addressed from: Tunbridge Wells.</p>	1872 June 14

b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>2 sheets (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>Smirke informs Redgrave that while Cope took the minutes of the last meeting of the Building Committee, he is sending his own notes as well for Redgrave's correction [not included]. An enclosed note asks Redgrave to ignore this letter if it proves to be a duplicate of a previous correspondence from Smirke.</p> <p>On Mourning stationary with enclosed note. Addressed from: Tunbridge Wells.</p>	1872 July 1
b. 2, f. 107	<p>Sydney Smirke letter from Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>Smirke has forwarded his minutes of the Building Committee [discussed in letter of July 1, 1872] to the President for his approval. Smirke remarks upon an issue that presumably came up during the meeting, whereby a RA member was not hired for a particular, unspecified, official position. Smirke writes, "if you do not employ a member there can be but two reasons, either, it must be because there is an abler man out of the RA, or you doubt the strict honesty of one of your colleagues." A note on the back of the letter by Redgrave[?] suggests that this is in regards to the position of an officer of the RA.</p> <p>On mourning stationary. Addressed from The Hollies, Tunbridge Wells.</p>	1872 July 6
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"Dear Sir, I hope you will attend the General Assembly tomorrow for I place great reliance on your love of fair play. You have often said that, without defending the appointment of an officer to be its architect, you considered my conduct in that capacity as just and honourable; I hope you will take occasion to repeat that opinion. I have no desire to remain in my office and shall tomorrow practically resign it - nor can I find any pleasure in acting as the architect, seeing the animus that exists in some few active members. But I should value greatly a few kind words from you tomorrow. Very sincerely yours, Sydney Smirke."</p> <p>Addressed from: Royal Academy</p>	1873 August 7
b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>Smirke writes to Redgrave about the skylights in the Sheepshanks galleries at the South Kensington Museum. Smirke has observed the current ratio of the skylights to the size of the room and has measured it as "528: 1273." Smirke states that "these rooms are the last built at South Kensington, & therefore may be presumed to be the result of latest experiments." Smirke writes that he has made notes of lighting conditions in "many of the picture galleries in Europe" but acknowledges that lighting in such cases is conditional on the atmosphere. He is therefore "anxious to arrive at the result of London proportions." A postscript adds, "The north room at the RA is the best lighted of the whole building. The area of skylight (after deducting the solid parts) is to the area of that whole room as 261: 1050 -!"</p> <p>Addressed from: Grosvenor Street</p>	undated (June 24)

b. 2, f. 107	<p>Sydney Smirke letter to Richard Redgrave <i>1 sheet (2 page): autograph letter, signed; 18 x 11 cm</i> Smirke, Sydney, 1798-1877</p> <p>"My dear sir, I have directed the Photographer, Vernon Heath, to send you a photo: that I have had taken of the Front of our new RA building. I hope you will think that we have got over the jumble of old & work pretty satisfactorily? Perhaps I shall have the pleasure of seeing you tomorrow evening? Very sincerely yours, Sydney Smirke."</p> <p>On mourning stationary. Addressed from: The Hollies, Tunbridge Wells</p>	undated (July 8)
b. 2, f. 108	<p>J. Sparkes letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Sparkes, John C. L. (John Charles Lewis)</p> <p>Sparkes writes to Redgrave about a petition for providing funds to a Mrs. Osborne and family [?] which will be addressed at the Royal Academy meeting. He writes that Osborne has so far only made £7 and thinks "they must be in very needy circumstances." Sparkes hopes that Redgrave can contribute to the fund.</p> <p>Embossed letterhead: Science and Art Department South Kensington.</p>	1878 January 28
b. 2, f. 109	<p>George Clarkson Stanfield letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Stanfield, George Clarkson</p> <p>Stanfield informs Redgrave about Alfred Chalon's intention to leave his art collection to Hampstead on the condition that a "proper and suitable building be erected to receive it." Stanfield wonders if the government would be willing to help fund the construction of a building. The donation of artwork is not to be made public until they "are in a position to accept" it.</p> <p>On mourning stationary. Addressed from 6 Pond St. Hampstead.</p>	1859 January 11
b. 2, f. 109	<p>George Clarkson Stanfield letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed; 18 x 23 cm folded to 18 x 11.5 cm</i> Stanfield, George Clarkson</p> <p>Stanfield revisits issues addressed in the previous letter of January 11th 1859 to do with the Chalon bequest to Hampstead and the erection of a building to house the paintings. Stanfield thanks Redgrave for his input on the subject.</p> <p>On mourning stationary. Addressed from: Hampstead.</p>	1859 January 19
b. 2, f. 110	<p>George A. Stewart letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Stewart, George A.</p> <p>"Dear Mr. Redgrave, I ascertained from Mr Hoyby[?] that you were so kind as to interest yourself very warmly in my favour a short time hence, when some friends of mine were supporting my case as an applicant for the benefits of the Lather[?] fund at the Royal Academy - I consider the support you gave me as extremely generous - as it was given unsolicited by me - and I beg you to accept my warmest thanks for your kindness, and sympathy - I am sorry I was unsuccessful - as it [...] all the valuable efforts of my friends seemingly profitless, except indeed in showing how more kindness & good feeling [...] than one had any right to expect. With every hope that you have found consolations in your surroundings - for the affliction that has fallen upon you - & with my most grateful thanks to you. I am dear sir, Yours very faithfully, Geo. A. Stewart."</p> <p>Addressed from: West London School of Art, 155 Gt. Litchfield St. W.</p>	1880 March 12

b. 2, f. 111	<p>F. Stone letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Stone, Frank, 1800-1859</p> <p>Stone would like to add his name to the candidates for the Royal Academy Club.</p> <p>Addressed from: Russell House, [...] Square</p>	1862 February 12
b. 2, f. 112	<p>George Edmund Street letter to Richard Redgrave <i>1 sheet (4 pages): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Street, George Edmund, 1824-1881</p> <p>Street would like Redgrave to read an enclosed paper which Street will hand to the Council during a meeting. Street is concerned about the Council "acquiescing" to a certain individual rather than "hurt[ing] his feelings." [The issue at hand is not made clear by Street. The name of the individual is given, but cannot be deciphered by the cataloger.] Street hopes that Redgrave will "second" his motion.</p> <p>Printed letterhead: 14 Cavendish Place, Cavendish Square, W.</p>	1873 June 12
b. 2, f. 112	<p>George Edmund Street letter to Richard Redgrave <i>1 sheet (2 pages): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Street, George Edmund, 1824-1881</p> <p>Street asks if Redgrave will be attending the Royal Academy audit on "Monday 8. 9th." Street invites Redgrave to dinner after the audit.</p> <p>Printed letterhead: 14 Cavendish Place, Cavendish Square, W.</p>	1874 February 2
b. 2, f. 112	<p>George Edmund Street letter to Richard Redgrave <i>1 sheet (3 pages): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Street, George Edmund, 1824-1881</p> <p>Street thanks Redgrave for his donation to the endowment toward the restoration of Henbury[?] Saint Mary Church. Street believes the church will be ready for use in the spring of 1879. [Street worked on the restoration of two churches named St. Mary in the late 1870s, St. Mary in Henbury and St. Mary at Bolton Abbey.]</p> <p>On mourning stationary. Printed letterhead: 14 Cavendish Place, Cavendish Square, W.</p>	1878 January 1
b. 2, f. 112	<p>George Edmund Street letter to Richard Redgrave <i>1 sheet (3 pages): autograph letter, signed; 15 x 20 cm folded to 15 x 20 cm</i> Street, George Edmund, 1824-1881</p> <p>Street writes to turn down a dinner invitation from Redgrave as he will be in Yorkshire at the time. Street has been at the anniversary celebration of the consecration of a church. He writes that the rector preached and "accommodated himself to his circumstances most amicably."</p> <p>Printed letterhead: 14 Cavendish Place, Cavendish Square, W.</p>	1880 November 2
b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 17.5 x 11 cm</i> Tayler, Frederick, 1802-1889</p> <p>Tayler would like to postpone his turn to entertain the "Club," [the Etching Club] at his home as he fears his wife is "over exciting herself," and that their "house not yet in order."</p> <p>Addressed from: Upper Fillimore[?] Gardens.</p>	1855 November 18

b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 21 x 26 cm folded to 21 x 13 cm</i> Tayler, Frederick, 1802-1889</p> <p>Tayler would like to know how to be reimbursed for his travel to Paris as a judge for the Paris Exhibition of 1855. He writes that he traveled back to London with Mr and Mrs Leslie and "Robinson." Taylor asks that Redgrave remember him to Mr. Cole.</p> <p>Addressed from: Westbourne Grove, Bayswater.</p>	1855 November 20
b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 21 x 26 cm folded to 21 x 13 cm</i> Tayler, Frederick, 1802-1889</p> <p>Tayler writes to follow up on his request for reimbursement for travel to Paris as a representative and judge for the Old Water Colour Society at the 1855 Paris Exhibition. He informs Redgrave that there has been an accusation of impropriety made against Tayler by William Evans of Eton regarding Tayler's actions in Paris as a juror and committee member.. The matter came to the fore during the proceedings to elect John Frederick Lewis to the position of President of the Old Water Colour Society, a position which Tayler had been expected to attain. Tayler mentions that Horace Vernet, who was awarded a medal in 1855 while also serving as a judge, attempted to return his medal but was refused on the grounds that it would be an insult to the Emperor. Taylor writes that he was also awarded a medal while being a judge and that this, according to his detractors, was his "great crime as a juror." He did not intend to return his medal as he deemed it "a deserved professional distinction of which I might be justly proud."</p> <p>Addressed from: Westbourne Grove, Bayswater</p>	1855 December 3
b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 32.5 x 20 cm</i> Tayler, Frederick, 1802-1889</p> <p>Pre-printed form for Tayler's expenses issued from the British Department of the Paris Exhibition of 1855. Tayler has filled in his expenses of £63.12, citing his role as "Juror Fine Arts."</p> <p>Printed expenses form from the British Department of the Paris Exhibition of 1855.</p>	1855 December
b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 21 x 26 cm folded to 21 x 13 cm</i> Tayler, Frederick, 1802-1889</p> <p>Tayler addresses the issues surrounding John Frederick Lewis's election to the Presidency of the Old Water Colour Society and the campaign against Tayler led by Evans of Eton suggesting impropriety in Tayler's conduct as committee member and juror at the Paris Exhibition of 1855. Tayler has been made ill because of the scandal and asks Redgrave to support him. Included in the letter is a letterpress statement from Tayler "in reply to certain charges preferred against him by William Evans of Eton." This letterpress statement, enclosed with the letter, describes Tayler's side of the issue.</p> <p>Includes 7-page enclosure of Tayler's response to Evans's accusations.</p>	1855 December

b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Tayler, Frederick, 1802-1889</p> <p>Tayler has contracted a fever and feels he has been made ill by the accusations leveled against him by William Evans regarding his role at the Paris Exhibition of 1855. He has included Evans's pamphlet response. [See previous letter of December 1855]</p> <p>Includes William Evans's 4-page letterpress response to Taylor's defense of his actions at the Paris Exhibition of 1855.</p>	1855 December 18
b. 2, f. 113	<p>Frederick Tayler letter to an unidentified recipient <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Tayler, Frederick, 1802-1889</p> <p>"Sir, I am in receipt of your letter on the subject of our old picture which you desire to part with - and wish to submit for my opinion/ I presume with a view to its purchase for South Kensington. I am sorry to say that pictures by the old masters, though sometimes exhibited as loans, as yet do not come within the scope of our purchases. They are in the province of the National Gallery - I regret and excuse that you should write to the secretary[?] of that Gallery and not receive an answer--but much is to be said in regard to the number of such applications made to him. T.G. Taylor, esq."</p> <p>Embossed letterhead: Council on Education. Kensington Museum.</p>	1869 October 3
b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Tayler, Frederick, 1802-1889</p> <p>The Reverend John Beresford, "a cousin of Beresford Hope's" has been in touch with Tayler regarding a painting in his collection, which he believes is a Murillo. Beresford wonders if it could be placed within the collection at Burlington House or South Kensington. Tayler writes that Beresford has been offered £500 for the painting, and suggests that "if a copy, that is too much, if an original far too little." Tayler would like Redgrave to offer his opinion.</p> <p>Embossed letterhead: The Athenaeum.</p>	1870 January [?] 14
b. 2, f. 113	<p>Frederick Tayler letter to Charles West Cope [?] <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Tayler, Frederick, 1802-1889</p> <p>Tayler writes to Cope to ask if he will support his son Norman who has "brought & [...] from Rome this year - the subject is a flower girl who offers a Rose to a Priest whose thoughts are engrossed by higher things - the Scene the Banks of the Tiber."</p> <p>Printed letterhead: 38 Abenue Road, Regents Park, N.W.</p>	1871 April 5
b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (1 page) : autograph letter, signed ; 18 x 11 cm</i> Tayler, Frederick, 1802-1889</p> <p>"My dear Redgrave, I will do my best to have my work at the Athenaeum on Monday - But for the Etching Club Meeting I cannot promise anything. The Doctor forbids my being out[?] at night at present, I have had a severe attack of Bronchitis, which has cut me out of everything for the last month! - I am getting right again now but am told to be very careful. Yours sincerely, Fred Tayler."</p> <p>Printed letterhead: 38 Abenue Road, Regents Park, N.W.</p>	1880 June 10

b. 2, f. 113	<p>Frederick Tayler letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Tayler, Frederick, 1802-1889</p> <p>"Dear Redgrave, I am really quite sorry to find myself writing instead of coming to your [...] to which I assure you I had been looking forward with more than common interest on many accounts, but ill fortune says no 4 I have a cold to nurse instead. As soon as I am better I shall call for the chance of a friendly chat, believe me meantime, most sincerely yours - Fred Tayler."</p> <p>Addressed from: 38 Avenue Road</p>	1883 January 19
b. 2, f. 114	<p>William Cave Thomas letter to Richard Redgrave <i>1 sheet (2 pages): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Thomas, William Cave, 1820-1884</p> <p>"Dear Mr. Redgrave, I regret having intruded at such a moment. I should not have done so had I been aware of your loss. I grieved to learn in from the obituary of the Times, this morning. Accept my condolence and Believe me Yours Very Truly, W. Cave Thomas."</p> <p>Addressed from: 53 Holbeck Street.</p>	1876 March 22
b. 2, f. 115	<p>Robert Thornburn letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Thornburn, Robert</p> <p>"My dear Sir, In reply to your note respecting the Royal Academy Club, I beg you will have the goodness to jot my name down to be balloted for at the next meeting. I am dear Sir, Yours very faithfully, Robert Thorburn."</p> <p>Addressed from: 77 up: Berkeley Street.</p>	1853 February 12
b. 2, f. 116	<p>Henry Tidey letter to Richard Redgrave <i>1 sheet (3 pages): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Tidey, Henry</p> <p>"My Dear Sir, A year has gone by since you did me the favour of presiding when I read a paper before the members of the Society for the Encouragement of the Fine Arts and I am extremely anxious that you should fill the same part again on the 13th next month. My subject 'the seen & the unseen' will be more practical I trust than the title would seem to suggest that is to say I should endeavor to show how the student may be led by proper study from the Real to the Ideal thereby in creating the boundaries of this world making him find sermons in Stones & & in which you will I believe thoroughly agree. For all human probability this will be the last I shall give & I do trust you will meet my wishes & excuse my saying your refined and graceful remarks were on the last occasion exceedingly gratifying to me and made an interesting evening of what would otherwise I fear have been but a tame & proxy affair. I shall tell you the papers are now printed to the hour so I trust you will bear the affliction and add this one more favour. So my Dear Sir, yours very sincerely, Henry Tidey."</p> <p>Addressed from: 30 Percy St. W.</p>	1871 March 16
b. 2, f. 117	<p>John Tyndall letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed; 18 x 22 cm folded to 18 x 11 cm</i> Tyndall, John, 1820-1893</p> <p>"My Dear Mr. Redgrave, it would give me pleasure to comply with your request; but I shall be at an elevation of at least 7000 feet above sea level Monday next. Faithfully yours, John Tyndall."</p> <p>Embossed letterhead: Royal Institution of Great Britain</p>	1880 June 8

b. 2, f. 118	<p>Thomas Unwin letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Unwin, Thomas</p> <p>"My Dear Sir, I send you the little Bull of whom I spoke on Sunday - if her face suit you I can answer yes for her exceptionally[?] good conduct[?]. I thank you much for not putting a bad interpretation[?] on my interference about your picture -- I have been brought up in a school of truth, and am too apt to say what I think, But it is not every one I can venture to say it. The liberty I have taken with you must seem the only [...] it will bear that is, a most anxious desire that you should take the road[?] in art to which your genius & industry [...] you. Allow me to give you my most sincere congratulations on the sale of your picture. Yours faithfully, Thos. Unwin."</p>	1840
b. 2, f. 118	<p>Thomas Unwin letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 21 x 26 cm folded to 21 x 13 cm</i> Unwin, Thomas</p> <p>"Dear Redgrave, On my remonstrating with the powers that be on the outrageous & disastrous attack on the arts of the country in contemplation at Marlborough House I was referred by my Lord Montagu[?] to you - By his authority then I do most earnestly request of you to tell me where the space is in which you will put the English pictures - you know that not one can go into the Vernon Gallery - the government are bound by the will to keep Mr Vernon's pictures separate and as there is not a foot of space in Trafalgar Square, where on Earth they are to be put I know not! Your opinion seems to have been acted upon and I call on you to enlighten me - I have told Lord Aberdeen that it is most extraordinary that the School of Design people should be consulted without my being asked a word, who am the only person in authority - What would you have said if I had gone and carved your rooms out for the purpose of holding two or three meetings in a year which might be done in any room in any street in London. For myself, my own ruin, absolute ruin is nothing - My feeling is for the rest of the country which are to be trampled upon without ceremony by any body who chooses to come in and destroy. Pray tell me your plan before the meeting - I have not an idea on the subject. Yours ever faithfully, Thos. Unwin."</p>	1853 December 12
b. 2, f. 119	<p>Cornelius Varley letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Varley, Cornelius, 1781-1873</p> <p>"My Dear Sir, I shall have great pleasure in seeing yourself & [...] at 11 o C on Tuesday next as proposed in your letter of today. I am my dear Sir, yours very truly, Cornelius Varley."</p> <p>Addressed from: 337 Kentish Town Road</p>	1872 June 1

b. 2, f. 120	<p>Henry Wallis letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Wallis, Henry, 1830-1916</p> <p>"Dear Mr. Redgrave, I was very much interested in a picture in this years Exhbt. Of Old Masters by Vander Meer of Delft from the Windsor Castle collection [Vermeer's The Music Lesson, exhibited at the 1871 Winter Exhibition as Music Master and Pupil. Now at Buckingham Palace]. Lately having been in Holland I tried to see other works by Van Meer (as he signs himself. I found one at the Hague, one in the Hosp collection at Amsterdam & 2 in Mr Six's Gallery in the same city. I made inquiries but could not hear of other of his works. Perhaps you will kindly tell me if there are any in the Royal Collection, or any private gallery? Possibly you can tell me of works in which there is reference of him? He seems to me to have very high qualities, higher in most respects than any of the Dutch painters of sense. Would it be necessary to have any special order to see the Windsor picture. If so could you kindly send me one? Believe me Dear Mr. Redgrave, very sincerely yours, Henry Wallis."</p> <p>Addressed from: 24 Bruckock[?] Crescent</p>	1871 August 24
b. 2, f. 121	<p>George Raphael Ward letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 13 x 28 cm folded to 13 x 9 cm</i> Ward, George Raphael, 1799-1878</p> <p>Ward writes to set up a time when Redgrave and his brother can call upon him.</p> <p>Addressed from: 38 Fitzroy Square</p>	38 Fitzroy Sq. W.
b. 2, f. 122	<p>Leonard Warner letter to Samuel Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Warner, Leonard</p> <p>Marked private. Warner writes to Samuel Redgrave about the particulars of Warner leaving a certain position and the conditions of Warner's salary upon leaving. Warner writes that he will return to "82 Upper Brook Street Manchester."</p> <p>Addressed from: Preston</p>	1853 March 4
b. 2, f. 123	<p>Henry Warren letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Warren, Henry, 1794-1879</p> <p>"My Dear Redgrave, Immediately on the receipt of yours this morning I wrote again to Creswick and send it by one of my children (I wrote to him some days ago but had no reply) He agrees to meet us either Thursday Friday or Monday afternoon wherever we please to fix. Now it so happens that on Friday afternoon until six I am engaged particularly at a meeting of Queen's College which I must attend. tomorrow would be too soon I fear so let Hurlstone[?] know - shall we then fix Monday afternoon - say four o'clock at Marlboro' House (I think you are there on Monday) but at your own house if it suit you better. And will you kindly undertake to write to Hurlstone[?] - fixing the time and also to Creswick to the same purpose. If you think Friday at six better let it be so only give me a line to say so. I am anxious that it should not be too long deferred. Yours very truly, Henry Warren." [Note on back states that this is in reference to the Paris Exhibition of 1855]</p> <p>Addressed from: Hortalan[?] House</p>	1855

b. 2, f. 123	<p>Henry Warren letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11 cm</i> Warren, Henry, 1794-1879</p> <p>"Dear Redgrave, My friend Bullen[?] of the British Museum has advised me to apply for a civil list pension and has drawn up a memorial for me. Herbert tells me to come to you, for your signature I came to you yesterday for that purpose, but I could not find you. My blindness makes it hardly safe for me to be walking about. Will you kindly tell the boy, my messenger, where to find Millais, and Leighton. Yours very kindly[?] Henry Warren."</p> <p>On mourning stationary. Addressed from: 6 Brooklyn Road, Shepherd's Bush.</p>	1871 May
b. 2, f. 124	<p>Alfred Waterhouse letter to Gilbert Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 19 x 22 cm folded to 19 x 11 cm</i> Waterhouse, Alfred, 1830-1905</p> <p>"Dear Mr. Redgrave, Will you remember your kind promise to ask you father if he would be good enough to give some commendation to Mr. Lobley's testimonials and [...] laid before the council of the R.A. when they come to elect[?] their Curator or whatever the assistant master of the school is called. I believe Mr. Lobley will be found to be a very excellent teacher as I know something of some of his pupils' work & therefore I feel that among the crowd of applicants, no apology is needed in asking Mr. Redgrave kindly to consider his claims. I would have written to your father [...]: but he will hardly know me: perhaps therefore you would kindly forward this to him [...]. Yours sincerely, A. Waterhouse."</p> <p>Printed letterhead: 20 New Cavendish Street, Portland Place W.</p>	1872 November 20
b. 2, f. 125	<p>Thomas Webster letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed ; 13.5 x 18 cm folded to 13.5 x 9 cm</i> Webster, Thomas, 1800-1886</p> <p>"My Dear Redgrave, I must postpone my dinner until next week as Mr Eden will not be in town before Friday. Sincerely yours, Thos. Webster."</p>	1853 January 11
b. 2, f. 125	<p>Thomas Webster letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed ; 13.5 x 18 cm folded to 13.5 x 9 cm</i> Webster, Thomas, 1800-1886</p> <p>"My dear Redgrave, I am very sorry the weather prevented you calling upon me, as your presence would have been more agreeable than your letter and its contents. The letter indeed was a surprise. Surely never was a Deserted Village so [...]. I hope your good sister and your children are well [...] kind regards believe me your [...] Thos. Webster. The season is approaching for your sisters to redeem their promise."</p> <p>Addressed from: Kensington</p>	1855 November 7
b. 2, f. 126	<p>Henry Weekes letter to Richard Redgrave <i>1 sheet (1 page): autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Weekes, Henry, 1807-1877</p> <p>"My Dear Sir, In answer to your note regarding the Royal Academician Club, I [...] say that I am desirous of becoming a member and should therefore feel obliged to you if you would insert by name among the candidates. I am Dear Sir, yours faithfully, H Weekes."</p> <p>Addressed from: 29 Lower Belgrave Place</p>	1853 February 14

b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells asks after Redgrave's health as he has heard Redgrave is unwell. Wells remarks upon his promotion to full Academy membership and sends best wishes to Redgrave's family.</p> <p>On mourning stationary. Addressed from: 9 Upper Phillimore Gardens</p>	1870 July 1
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells is upset to have been summoned to an audit during daylight hours when he is busy trying to get his paintings finished for the Academy exhibition. He asks that Redgrave intervene to change audits to fixed evenings that would not encroach into daylight painting hours. Wells writes that he has given up 17 daylight mornings to his role at the painting schools and he did so "without flinching." He claims that when he accepted the "auditorship" he thought that "artists would select lamp light hours for that kind of work."</p> <p>On mourning stationary. Addressed from 9 Upper Phillimore Gardens.</p>	1872 March 15
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells complains about the hanging of the Academy[?] Exhibition. He wonders why certain paintings have found their way to be hung on the line, while others have been hung in less favorable positions in opposition to the consensus reached by the council. Wells is happy, however, that Val Prinsep's painting, "The Girl with Pigeons," has been brought back into the exhibition, even though the council had initially rejected it. Wells is upset at the bad treatment of William Blake Richmond. Wells has a "sincere admiration of his work," and is aggrieved that his paintings have been "hoisted" above the line.</p> <p>On mourning stationary. Addressed from: 9 Upper Phillimore Gardens</p>	1872 April 23
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells writes with extra information about the Velasquez paintings in the collection of Langford Castle for the catalogue of the Old Master Exhibition[?]. He states that he obtained his information from an article in "The Quarterly" last October.</p> <p>Addressed from: 9 Upper Phillimore Gardens, W.</p>	1872 December 29
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells discusses the upcoming Council meeting and his offer to assist with keeping the accounts of entrance payments and other administrative tasks at the Royal Academy. He writes that his mother's health is deteriorating and that there is a possibility that this will prevent his from such a role.</p> <p>Addressed from: 9 Upper Phillimore Gardens, W.</p>	1872 December 30

b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Weeks thanks Redgrave for his condolences after his "great loss." Weeks writes of shared acquaintances who are unwell with hypothermia, including a Mrs Welton and a Bunney. He writes that "Scarlet fever is in the house in Northampton!"</p> <p>On mourning stationary. Addressed from 9 Upper Phillimore Gardens.</p>	1873 January 7
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Marked private. Wells informs Redgrave that the supposed deficit in the RA accounts was down to his blunder and that the issue is resolved.</p> <p>On mourning stationary. Addressed from: 9 Upper Phillimore Gardens.</p>	1873 March 7
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>"My dear Redgrave, The auditors could not sign the general statement of accounts at the meeting on Friday last because the treasurer did not lay before us his authority from the council for expenditure on the new building. We adjourned until today - but again Mr Smirke 'had quite forgotten' to bring the necessary documents with him - so we have not signed. Our report will raise a debate as to tomorrow's council and will give you grounds for availing the vicious combination of architect & treasurer being one person. I hope you will do your utmost to press the question beyond a mere consideration and take a first step for a separation of the offices. It is difficult to do anything as matters are now ordered! After our last pre audit the council - because of certain withholdings from the auditors - delayed their permission to pay the bills - today we were called upon to post audit the very bills which have been paid in the face of the council. Believe me yours very truly, Henry T. Wells. In searching the bank book we found that our treasurer based[?] his labours by writing single cheques for Mr Eyre[?] as high as £692.- Mr Eyre to dispense[?] in smaller payments."</p> <p>On mourning stationary. Addressed from: 9 upper Phillimore Gardens, W.</p>	1873 June 2
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (3 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells writes to arrange an audit with E. Smirke and Street. G.E. Street has asked Wells to invite Redgrave for dinner after the audit.</p> <p>On mourning stationary. Addressed from: 15 Stratford Place. W.</p>	1874 February 2
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (2 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells is happy to dine with Redgrave after the audit but wishes Street and Redgrave would dine at Wells' home as he will not be able to host them again before he leaves his post as auditor.</p> <p>On mourning stationary: Addressed from: 9 Phillimore Gardens, W.</p>	1874 May 25

b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells has spoken with [Charles West] Cope about Horsley's resolution to abolish the School committee. Wells and Cope ask that Redgrave assist to "move an amendment to that resolution." Wells writes that the "schools right now are worth defending for thanks to the school committee I suppose there never was a time there was more activity and order in them."</p> <p>On mourning stationary. Addressed from: 9 upper Phillimore Gardens, W.</p>	1874 July 6
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (4 pages) : autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells writes of Royal Academy Committee business and of a motion put forth by Horsley. Wells hope that the proposal to increase the salary of the Secretary will "draw forth some strong expressions - under all the circumstances [he] think[s] it is monstrous."</p> <p>Addressed from: The Aldermoor, Dorking.</p>	1874 November 28
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>3 sheets (5 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm; and two, one sheet inserts 18 x 11 cm.</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells encloses a copy of a resolution written by Redgrave with Wells's corrections. Wells is working on a "man's portrait" that is troubling him. He hopes to have it ready for the exhibition of the Royal Academy. Enclosed are Redgrave's original resolution and a copy rewritten by Wells. The resolution asks that no new building work be undertaken without the consent of the General Assembly.</p> <p>Addressed from: Thorpe Lodge, Campden Hill, W.</p>	1877 March 30
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (1 page) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>"My dear Redgrave, as I must clad myself in evening dress tonight I shall have to take a cab to Burlington House. I will call for you between 7.20 and 7.30pm. After seeing you home I have to look in at the Stanfield's - to be present at the gathering of relations and friends who will greet the two young people. Yours very truly, Henry T. Wells."</p> <p>On mourning stationary. Addressed from: Thorpe Lodge.</p>	1878 January 15
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (3 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells suggests that, upon the occasion of Redgrave tending his resignation to the Committee on the Laws, that he suggest a younger academician as a replacement to join Wells and "Marshall" on the committee. Wells states that "he dread[s] the work" but "feel[s] that [he] must respond to the call of duty."</p> <p>On mourning stationary. Addressed from: Thorpe Lodge, Campden Hill. W.</p>	1881 January 21

b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (3 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells cannot attend a dinner with Redgrave but he is glad that Cope will be able to attend.</p> <p>On mourning stationary. Addressed from: Thorpe Lodge, Campden Hill. W.</p>	1881 May 3
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells hopes that Redgrave will attend the Assembly the following day and writes to ask if he can attend the Redgrave's family dinner at 6:30pm.</p> <p>On mourning stationary. Addressed from: Thorpe Lodge, Campden Hill. W.</p>	1881 June 8
b. 2, f. 127	<p>Henry Tanworth Wells Letter to Richard Redgrave <i>1 sheet (3 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Wells, Henry Tanworth, 1828-1903</p> <p>Wells cannot attend the Assembly next Tuesday as he is attending a dinner with the Sants. Wells realizes the absurdity as the Assembly was called to discuss his own "hopes." [presumably a resolution proposed by Wells]</p> <p>Addressed from: Thorpe Lodge, Campden Hill, W.</p>	1883 July 6
b. 2, f. 128	<p>Richard Westmacott letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Westmacott, Richard, 1799-1872</p> <p>Westmacott writes of three plaster casts to be made from sculptures in various private collections.</p> <p>Addressed from: [...]</p>	1854 March [?] 13
b. 2, f. 128	<p>Richard Westmacott letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Westmacott, Richard, 1799-1872</p> <p>Westmacott describes a pricing discrepancy between himself and Domenico Giovanni Brucciani regarding the creation of plaster casts.</p> <p>On mourning stationary: Addressed from 21 Wilton Place</p>	1859 March 27
b. 2, f. 128	<p>Richard Westmacott letter to Richard Redgrave <i>1 sheet (3 pages) : 1 autograph letter, signed ; 17.5 x 22 cm folded to 17.5 x 11cm</i> Westmacott, Richard, 1799-1872</p> <p>Westmacott briefly discusses issues, including the schools committee, which are to be addressed at an upcoming meeting Westmacott is unable to attend.</p>	1869
b. 2, f. 128	<p>Richard Westmacott letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Westmacott, Richard, 1799-1872</p> <p>Marked private. Westmacott would like Redgrave to let him know his "sentiments" on the "salary question" that is to be discussed "next Thursday." Westmacott would like Redgrave to visit him before Thursday.</p>	1860 [?]

b. 2, f. 128	Richard Westmacott letter to Richard Redgrave <i>1 sheet (1 page) : 1 autograph letter, signed ; 12 x 10 cm</i> Westmacott, Richard, 1799-1872 Westmacott would like to meet with Redgrave to discuss "R.A. matters" before they are brought up at the Committee meeting.	March 1867
b. 2, f. 128	Richard Westmacott letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 20 x 23 cm folded to 20 x 12.5 cm</i> Westmacott, Richard, 1799-1872 Westmacott writes that the Duke of Edinburgh was gifted a painting during his trip to New South Wales of a painting of a picturesque scene by a Mr Houson[?]. Westmacott would like Redgrave to help him locate another work in the Royal Collection. Addressed from: 1 Reigate[?] W.	1869 November 12
b. 2, f. 128	Richard Westmacott letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Westmacott, Richard, 1799-1872 "Private. Dear Redgrave, I have only heard this morning - in a note from Grant - that a Govmt meeting was held - I had no notice of it! - I want to know whether any opportunity was afforded you for ventilating your proposal on the constitution of the Council - for tho' it seems the object of the 'call' was special, possibly other matters were talked of - 'entre nous', maybe there is some very [...] & exceptional cause for [...] these hurried & [...] for meetings for [...] rather than [...] measures may be very dangerous - & lead to abuse - some of us old ones must see to it. I cannot, from the slight information I have, trust there was [...]. Yours very truly, Rich Westmacott."	1870 [?] May 9
b. 2, f. 128	Richard Westmacott letter to Richard Redgrave <i>1 sheet (2 pages) : 1 autograph letter, signed ; 18 x 22 cm folded to 18 x 11cm</i> Westmacott, Richard, 1799-1872 "Dear Redgrave, The secretary has written to me, by desire of the council, to [...] the presentation of a report. There need be little delay about it - but I should like to have a meeting with you & Smirke at your earliest convenience - could you [...] me for a few minutes tomorrow or the following morning before you go to the S.K. Museum? After [...] & Smirke. Yours truly, Rich Westmacott." Addressed from: [...]	undated
b. 2, f. 129	William Wyon letter to Richard Redgrave <i>1 sheet (1 page) : 1 autograph letter, signed ; 18 x 11 cm</i> Wyon, William, 1795-1851 "Thursday. My Dear Redgrave, I called yesterday at your house but found you were out of Town which on your account I was much pleased, but I was told that you came to Town every week. I want to have a few minutes conversation respecting the Exhibition medals. If you will kindly inform me when I may have the pleasure of seeing you ever believe me to be yours truly, William Wyon." On mourning stationary.	1857 August 9 [?]

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Artists -- Great Britain
Etchers -- Great Britain
Painters -- Great Britain
Painting -- Great Britain
Women painters -- Great Britain

Genres / Formats

Correspondence

Names

Boughton, George Henry, 1834-1905 --
Correspondence
Chalon, Alfred Edward, 1780-1860
Cockerell, C. R. (Charles Robert), 1788-1863 --
Correspondence
Cooke, Edward William, 1811-1880 --
Correspondence
Cope, Charles West, 1811-1890 --
Correspondence
Eastlake, Charles Lock, Sir, 1793-1865 --
Correspondence
Faed, Thomas, 1825-1900 -- Correspondence
Frith, William Powell, 1819-1909 --
Correspondence
Gilbert, John, 1817-1897 -- Correspondence
Goodall, Edward A. -- Correspondence
Haden, Francis Seymour, 1818-1910 --
Correspondence
Hamerton, Philip Gilbert, 1834-1894 --
Correspondence
Holl, Francis, 1815-1884 -- Correspondence
Horsley, John Callcott, 1817-1903 --
Correspondence
Hunt, William Holman, 1827-1910 --
Correspondence
Inchbold, John William, 1830-1888 --
Correspondence
Knight, John Prescott, 1803-1881 --
Correspondence
Leighton of Stretton, Frederic Leighton, Baron,
1830-1896 -- Correspondence
Lewis, Charles George, 1808-1880 --
Correspondence
Linnell, William

Maclise, Daniel, 1806-1870 -- Correspondence
Millais, John Everett, 1829-1896 --
Correspondence
O'Neill, Henry, 1798-1880 -- Correspondence
Poynter, Edward John, 1836-1919 --
Correspondence
Redgrave, Richard, 1804-1888 --
Correspondence
Richmond, George, 1809-1896 --
Correspondence
Roberts, David, 1796-1864 -- Correspondence
Scott, William Bell, 1811-1890 --
Correspondence
Smirke, Sydney, 1798-1877 -- Correspondence
Stanfield, George Clarkson -- Correspondence
Street, George Edmund, 1824-1881 --
Correspondence
Tayler, Frederick, 1802-1889 -- Correspondence
Waterhouse, Alfred, 1830-1905 --
Correspondence
Westmacott, Richard, 1799-1872 --
Correspondence

Corporate Bodies

Etching Club (London, England)
Exposition universelle de Paris en 1855
Royal Academy of Arts (Great Britain)
Royal Academy of Arts (Great Britain) --
Exhibitions

Contributors

Redgrave, Richard, 1804-1888
Boughton, George Henry, 1834-1905
Cockerell, C. R. (Charles Robert), 1788-1863
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Frith, William Powell, 1819-1909
Gilbert, John, 1817-1897
Goodall, Edward A.
Haden, Francis Seymour, 1818-1910
Hamerton, Philip Gilbert, 1834-1894
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Hunt, William Holman, 1827-1910
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