



ack
M.S.

46
Washington City D.C.

3035 P. St.

November 9th 1892

Dear Sir:

During a conversation that I had last evening with a friend who is acquainted with St Paul, you were mentioned as a lover and patron of art, whereupon it occurred to me to send you the enclosed Circular. In the list of pictures there may be some localities in which you are interested, and if so, I would be glad to send you one of my portfolios. My last purchaser was Mr. W. J. Waters of Baltimore, the noted patron of art, who expressed himself as much pleased with what I sent him; - and should any pictures that you might order, not be satisfactory, they could be returned.

During my travels in the west some
forty seven years ago, it was my
fortune to shoot a raccoon within the
limits of your present city, and it would
be a curious incident, and most agreeable
to me, to have a few of my productions in
the hands of a St Paul gentleman.

Very respectfully yours

Charles Lanman

James J. Hill Esq

St. Paul
Min.

PICTURES OF AMERICAN SCENERY,

BY CHARLES LANMAN,

ASSOCIATE NATIONAL ACADEMY OF DESIGN.

As my official intercourse of ten years with Japan has been terminated, and I am tired of writing books—while those I acknowledge have been revised and are to be republished in uniform style,—I have concluded for the future, and by way of variety, to substitute the pencil for the pen. I propose to employ myself in reproducing the best of my very numerous Sketches of American Scenery, three hundred and fifty titles of which are given below. My idea is to arrange them in Portfolios, each one to contain ten pictures in oil, mounted on heavy cardboard, eighteen by twenty-two inches in size, the subjects to be selected by each subscriber, and the price of the set to be two hundred and fifty dollars. Should my friends or patrons of Art who have seen my productions in the National Academy of Design or the Corcoran Gallery happen to fancy either a smaller or larger collection than the one designated, I shall be glad to furnish the Portfolios accordingly and on the same relative terms—the pictures to be so arranged that they may be separately framed. The prices named are much lower than I have been advised by competent critics to ask; but the ambition has seized me to try and produce good and satisfactory pictures on reasonable terms.

WASHINGTON CITY, 3035 WEST P STREET.

January, 1883.

LIST OF PICTURES.

Moosehead Lake, Maine.
 Camp of Lumbermen, Maine.
 Cabin of a Hunter, Maine.
 On the Kennebec, Maine.
 Moxey's Fall, Maine.
 Mount Katahdin, Maine.
 On the Penobscot, Maine.
 Lighthouse off Penobscot, Maine.
 A Floating Cabin on the Kennebec, Me.
 Coast of Mount Desert, Maine.
 The Devil's Den, Maine.
 Moose River Valley, Maine.
 Boon Island, Maine.
 Bald Head, Maine.
 The Knubbles at York, Maine.
 Roaring Rock at York, Maine.
 Mount Agamenticus, Maine.
 Old Block House at York, Maine.
 York Harbor, Maine.
 York Beach, Maine.
 A Lonely Lake, New Hampshire.
 On the Androscoggin, N. H.
 Fall of Glen Ellis, N. H.
 On the Peabody, N. H.
 View near the Glen House, N. H.
 Winter Bridge on the Peabody, N. H.
 Conway Valley, N. H.
 Mount Lafayette, N. H.
 On the Ammanusuc, N. H.
 Lake Winnepesog, N. H.
 On the Saco, N. H.
 On the Upper Connecticut, N. H.
 In the Dixville Notch, N. H.
 Mount Washington, N. H.
 On the Pemigewasset, N. H.
 A Mountain Stream, N. H.
 Tuckerman's Ravine, N. H.
 Notch of the White Mountains, N. H.
 Birthplace of Daniel Webster, N. H.
 Mount Cocorua, N. H.
 Isles of Shoals, N. H.
 Appledore, N. H.

Smutty Nose, N. H.
 Star Island, N. H.
 White Island, N. H.
 On York River, N. H.
 Coast of Cape Ann, Mass.
 Norman's Woe, Mass.
 Cliffs at Marblehead, Mass.
 Salt Meadows of Newbury, Mass.
 Home of the Longfellow, Mass.
 The Oaks of Newbury, Mass.
 Deserted House in Newbury, Mass.
 Rural Lane at Indian Hill, Mass.
 On the Merrimac, Mass.
 Marshfield and the Sea, Mass.
 The Gorge of Bash Bish, Berkshire, Mass.
 The Taconic Mountains, Mass.
 Dome of the Taconics, Mass.
 A Lake in Berkshire, Mass.
 Monument Mountain, Mass.
 Near Pittsfield, Mass.
 In Sage's Ravine, Mass.
 Bear Rock, Berkshire, Mass.
 Near Lenox, Mass.
 Hoosack River Scenery, Mass.
 Deer River Scenery, Mass.
 Near Stockbridge, Berkshire, Mass.
 The Great Elm of Sheffield, Mass.
 A Mountain Valley, Mass.
 Cabin of a Charcoal Burner, Mass.
 On the Upper Housatonic, Mass.
 The Greylock Mountain, Mass.
 On the Thames, near Norwich, Conn.
 On the Yantic, Conn.
 On the Quinnebaug, Conn.
 On the Shetucket, Conn.
 A Fisherman's Home, Conn.
 On the Thames, near N. London, Conn.
 Harbor of New London, Conn.
 Decatur's Hill, River Thames, Conn.
 Trading Cove, River Thames, Conn.
 Among the Thimble Islands, Conn.
 On the Housatonic, near Derby, Conn.

On the Housatonic, near Stratford, Conn.
 The Lordship Marsh, near Stratford, Conn.
 Lantern Hill Lake, Conn.
 Bluffs on Block Island, R. I.
 Windmill on Block Island, R. I.
 A Foggy Morning, Block Island R. I.
 A Gentle Breeze, Block Island, R. I.
 High Tide, Block Island, R. I.
 Low Tide, Block Island, R. I.
 A Royal Visitor, Block Island, R. I.
 Passing Storm, Block Island, R. I.
 Sunrise, Block Island, R. I.
 Sunset, Block Island, R. I.
 Bass Fishing, Block Island, R. I.
 Blue Fishing at Block Island, R. I.
 The Phantom Ships, Block Island, R. I.
 Old Cabins, Block Island, R. I.
 Sea and Sky, Block Island, R. I.
 Moonlight, Block Island, R. I.
 Watch Hill Lighthouse, R. I.
 Sunset from Watch Hill, R. I.
 Sunrise from Watch Hill, R. I.
 Beach at Watch Hill, R. I.
 Rocks at Newport, R. I.
 Sunset at Newport, R. I.
 On the Winooski, Vermont.
 Mansfield Mountain, Vt.
 The Camel's Hump, Vt.
 Lake Champlain, Vt.
 View near Bennington, Vt.
 Lake Memphremagog, Vt.
 Bolton Falls, Vt.
 Lake Willoughby, Vt.
 View of the Adirondack Mountains, N. Y.
 Lake Sanford, N. Y.
 Cabin of a Hunter, N. Y.
 In the Scaron County, N. Y.
 On the Boreas, N. Y.
 Mount Tahawus, N. Y.
 Lighthouse on Lake Champlain, N. Y.
 Troutng on the Upper Hudson, N. Y.
 On the Ausable, N. Y.

On the Racquette, N. Y.
 Lake Henderson, N. Y.
 Evening Among the Hemlocks, N. Y.
 Night Hunting on Long Lake, N. Y.
 Sunset near Rouse's Point, N. Y.
 The Thousand Islands, N. Y.
 Cabin on the St. Lawrence, N. Y.
 Black Mountain, N. Y.
 Lake George, N. Y.
 From Crosby Side, Lake Geo., N. Y.
 Tongue Mountain, Lake George, N. Y.
 Roger's Slide, Lake George, N. Y.
 Rocky Ledge, Lake George, N. Y.
 From Prospect Mt'n, Lake George, N. Y.
 On the Mohawk, N. Y.
 On the Esopus, N. Y.
 View of the Catskill Mountains, N. Y.
 In Plauterskill Clove, N. Y.
 In Kauterskill Clove, N. Y.
 A Mt'n Lake on the Catskill, N. Y.
 The Hudson from Hyde Park, N. Y.
 Seneca Lake, N. Y.
 The Glens of Seneca, N. Y.
 Under Niagara Falls, N. Y.
 On the Niagara River in Winter, N. Y.
 Beach at East Hampton, N. Y.
 A Long Island Farm, N. Y.
 Windmill at East Hampton, N. Y.
 Gull Island Light, N. Y.
 Bluffs on Montauk Point, N. Y.
 Montauk Lighthouse, N. Y.
 The Hills of Montauk, N. Y.
 Dover Plains, N. Y.
 A Copake Farms, N. Y.
 An Adirondack Waterfall, N. Y.
 On the Raritan, N. J.
 Schooley's Mountain, N. J.
 Seashore near Asbury Park, N. J.
 Sunset Lake, Asbury Park, N. J.
 Shark River, Asbury Park, N. J.
 Old House at Feltsville, N. J.
 View from Orange Mount ain, N. J.
 Near Mount Holly, N. J.
 A Salt Meadow, N. J.
 On the Susquehanna, Pennsylvania.
 A Grazing Farm, Penn.
 On the Delaware, Penn.
 In the Valley of Wyoming, Penn.
 On the Upper Juniata, Penn.
 On the Lower Juniata, Penn.
 On the Lehigh, Penn.
 Delaware Water Gap, Penn.
 Glen Onoko, Mauch Chunk, Penn.
 Storm on the Alleghany Mountains, Penn.
 On Delaware Bay, Delaware.
 A Meadow Scene, Delaware.
 Ruined House on the Potomac, Md.
 Washington City from Red Hill, Md.
 Grand Falls of the Potomac, Md.
 Buffalo Glade, Md.
 Little Falls of the Potomac, Md.
 A Fisherman's Hut, Md.
 Mouth of the Monocacy, Md.
 Sugar Loaf Mountain, Md.
 Potomac from Chain Bridge, Md.
 The Hills of Cooney, River Potomac, Md.
 A Rocky Reach, River Potomac, Md.
 On the Youghiogheny, Md.
 Young Oaks, Md.
 Deer Park Valley, Md.
 Oak Woods, Md.
 The Cumberland Mountains, Md.
 Mountain Bluffs, Sources of Potomac, Va.
 Rocky Ledge, Capon Springs, Va.
 Tygart's Valley, Va.
 On the Lower Potomac, Va.
 Natural Bridge, Va.
 On the Holston, Va.

On the Kanawha, Va.
 On the Shenandoah, Va.
 The Peaks of Otter, Va.
 The Potomac at Harper's Ferry, Va.
 A Mountain Farm, Va.
 The Dismal Swamp, Va.
 Washington City from the Heights of
 Arlington, Va.
 The Potomac at Mount Vernon, Va.
 Hauling the Seine on the Potomac, Va.
 On the Cheat River, W. Va.
 On the Black Water, W. Va.
 Falls of the Black Water, W. Va.
 The Grandfather Mountains, N. C.
 Hawk's Bill Mountain, N. C.
 Black Mountain, N. C.
 On the Rocky Broad, N. C.
 Block House at Fort Hembree, N. C.
 On the Owassa, N. C.
 On the Catawba, N. C.
 The Pigeon Mountains, N. C.
 On the French Broad, N. C.
 Painted Rocks on French Broad, N. C.
 Indian Council House at Qualla Town,
 N. C.
 Roan Mountain, N. C.
 The Lindville Falls, N. C.
 The Lindville Mountains, N. C.
 Hickory Nut Gap, N. C.
 On the Tuckaseege, N. C.
 A Cyprus Swamp, S. C.
 Devil Fishing off Hilton Head, S. C.
 Cabin on Trail Mountain, Ga.
 Valley of Nacoochee, Ga.
 Tallulah Chasm, Ga.
 Hunter's Cabin Tallulah, Ga.
 On the Chattahoochee, Ga.
 Bonaventure, near Savannah, Ga.
 View on the Savannah, Ga.
 Cumberland Island, Ga.
 St. Augustine, Fla.
 The Lower St. John, Fla.
 Black Creek, Fla.
 On the Suwannee River, Fla.
 A Live Oak Forest, Fla.
 A Pine Forest, Fla.
 Wakullah Fountain, Fla.
 A Negro Home, Fla.
 On the Tennessee, Alabama.
 On the Tombigbee, Ala.
 On the Lower Alabama, Ala.
 Plantation Cabins, Ala.
 A Burning Forest, Ala.
 On the Pascagoula, Mississippi.
 A Planter's Home, Miss.
 A Swamp Scene, Miss.
 Lower Mississippi from Baton Rouge, La.
 Mouth of the Mississippi, La.
 A Woodman's Cabin, Arkansas.
 Primeval Forest, Arkansas.
 Sunset on a Prairie, Missouri.
 A Prairie on Fire, Missouri.
 Smoky Mountain, Tennessee.
 View from Alum Cave, Tennessee.
 On the Tennessee River, Tennessee.
 Lookout Mountain, Tennessee.
 The Mammoth Cave, Kentucky.
 On the Licking, Kentucky.
 Drift wood on the Ohio, Ohio.
 Valley of the Maumee, Ohio.
 On the Shore of Lake Erie, Ohio.
 Rocks at Put-in-Bay, Ohio.
 On the Wabash, Indiana.
 On the St. Joseph, Indiana.
 Sault St. Marie, Michigan.
 Islands in Lake Huron, Mich.
 Wigwams on Lake Superior, Mich.
 On the St. Marie, Mich.

Arched Rock, Mackinaw, Mich.
 Robinson's Folly, Mackinaw, Mich.
 A Forest Scene, Mich.
 A Prairie Scene, Mich.
 On the St. Joseph, near Niles, Mich.
 Agate Harbor, Lake Superior, Mich.
 Porcupine Mountains, Mich.
 Pictured Rocks, Mich.
 Hunting Ducks on the River Raisin, Mich.
 Bluffs on the Mississippi, Iowa.
 On the River Illinois, Ill.
 A Prairie Scene, Ill.
 Mouth of the Wisconsin, Wis.
 Bluffs on the Wisconsin.
 Hunting on a Prairie, Wis.
 Bluffs on Lake Superior, Wis.
 Evening on the Mississippi, Wis.
 A Lumbering Camp, Wis.
 A Pine Forest, Wis.
 Fort Snelling, Wis.
 Fond du Lac, Wis.
 The Valley of the St. Peters, Wis.
 The Falls of St. Louis, Minn.
 A Prairie Scene, Minn.
 Sandy Lake, Minn.
 Indian Graves on the St. Peters, Minn.
 Old Lighthouse on the Ottawa, Can.
 A Road Scene, Can.
 Lake St. Charles, Can.
 Salmon Fishing on Jacques Cartier, Can.
 Bridge on the Jacques Cartier, Can.
 On the St. Anne, Can.
 The Haunts of the Beaver, Can.
 On the St. Maurice, Can.
 A Rocky Gorge on the Jacques Cartier,
 Can.
 Montmorency in Winter, Can.
 On the St. Lawrence, near Montreal, Can.
 On the St. Lawrence, near Quebec, Can.
 Mouth of the Saguenay, Can.
 The Trinity Cliffs, Saguenay, Can.
 St. Louis Island, Saguenay, Can.
 Salmon Fishing on the Escoumain, Can.
 Island on the Lower St. Lawrence, Can.
 A Hunter's Cabin, Can.
 Mouth of the St. Marguerette, Can.
 Falls of the River du Loup, Can.
 Bic Island, Can.
 Following the Moose on Snowshoes, Can.
 View on the Matapedia, Can.
 Percé Island, Can.
 Fishermen off Gaspé, Can.
 On the Metis Portage, Can.
 On the Cascapedia, Can.
 The Harbor of Gaspé, Can.
 On the Upper Restigouche, N. B.
 On the Lower Restigouche, N. B.
 Mouth of the Restigouche, N. B.
 Grand Falls of the Nepisiguit, N. B.
 Papineau Falls of the Nepisiguit, N. B.
 Spearing Salmon on Nepisiguit, N. B.
 The Angler's Cabin on the Nepisiguit,
 N. B.
 Valley of the Merimichi, N. B.
 Lake Timiscouté, N. B.
 On the Madawaska, N. B.
 Block House on Madawaska, N. B.
 Grand Falls of the St. John, N. B.
 On the Aroostook, N. B.
 On the Lower St. John, N. B.
 Saw Mill on the Nashwaak, N. B.
 Coast of Grand Manan, N. B.
 Canso Lighthouse, Nova Scotia.
 The Home of the Moose, Nova Scotia.
 Coast of the Bay of Fundy, Nova Scotia.
 The Home of "Evangeline," Nova Scotia.
 Porpoise Hunting in Bay of Fundy, N. S.

NOTE.—The idea of this new departure on my part was suggested by the fact that when I exhibited a collection of my pictures from Nature at the National Academy, distinctly stating in the catalogue that they were not for sale, a prominent patron of Art made me such a liberal offer for the whole of them that I yielded to the sordid temptation. It was in regard to these pictures, moreover, that the *American Art Review* said: "They call for kindly attention for the freshness and fine feeling they display, and the truth of local color."

JAMES ANGLIM & CO.'S
ANTIQUARIAN BOOK ROOMS,
RARE, OLD, AND CURIOUS BOOKS,
LAW BOOKS, AMERICANA, VALUABLE GOVERNMENT PUBLICATIONS, &C.,

1424 F Street, Corcoran Building, near the Treasury.

WASHINGTON, D. C., January 15, 1883.

Having become Mr. LANMAN's business agents for the exhibition and sale of his

OIL SKETCHES OF AMERICAN SCENERY,

We take pleasure in asking the attention of the ART-LOVING AND HOME-LOVING PUBLIC to the accompanying list of subjects and to what is said of them.

To historical societies or responsible persons desiring one or more sets of ten each, we will be glad to send a few subjects for inspection, believing, as we do, that they need only to be seen to command admiration.

Mr. LANMAN has, at our request, consented to sell as few as FOUR pictures at twenty-five dollars each, and any ONE from the list for thirty dollars.

JAMES ANGLIM & CO.,

1424 F St., Washington, D. C.

PRESS NOTICES.

HE has undertaken a beautiful task, which will give pleasure to his many admirers and friends on both sides of the sea. * * * He will send to any one applying a list of 350 pictures, from which a selection may be made, and this list includes the most beautiful landscapes and many celebrated scenes.—*New York Observer*.

THE author artist Lanman, who has for ten years been the American Secretary of the Japanese Legation, has resigned, that he may devote himself to art. For many years he has passed his summers in roaming over the country, sketching wherever he went; and he is now reproducing, in portfolio sets of ten, the best of his numerous sketches, in oil. Many of these sketches represent places of historical interest, and others depict with wonderful fidelity sea beaches crested with ocean spray, gigantic cliffs, stalwart oak trees, quiet lakes, and growing crops. Mr. Lanman has already received many orders, and as purchasers can choose their subjects from nearly one thousand sketches, he can but be successful.—*Washington Correspondence, Providence Journal*.

MR. CHARLES LANMAN, author artist, having been for the past eleven years the American Secretary of the Japanese Legation, is about to turn his busy energies in a new direction. With the retirement of Mr. Yoshida and the succession of Mr. Terashima, as minister of Japan at Washington, Mr. Lanman's official intercourse with that wonderful country of the Orient ceases. His term of service, besides being marked by ability and efficiency, has also been devoted to laborious researches into the history, geography, society, and politics of Japan. He has already produced three books on or about the Mikado's kingdom, and has yet another in hand. With this work, however, he has concluded to take a graceful farewell of strictly literary pursuits, and substitute the pencil for the pen. Mr. Lanman has probably more sketches of American scenery than any living painter, and whenever completed, as many of them have been, they are universally admired for their fidelity to nature and artistic merit. It is his intention to reproduce the best of these in a series of portfolios, each con-

taining ten pictures in oil, heavily mounted on cardboard, ten by twenty-two inches in size, and so arranged that if desired they may be separately framed. The idea is certainly a good one, and the portfolios or sets will be furnished at such prices as to bring them within the reach of the art-lover without any serious draft on his pecuniary resources. These sketches, with many of which the public is more or less familiar, are in fact as in name a rich compendium of the scenery of America, their topography covering almost the entire country and parts of the Dominion of Canada, and comprehending the most striking views of sea and stream, lake and prairie, mountain and cataract, which have fallen under this artist's broadly-discerning and skilfully-discriminating observation. They extend from "Tuckerman's Ravine," New Hampshire, to "Wakullah Fountain," Florida, and from a "Sawmill on the Nashwauk," New Brunswick, to a "Lumbering Camp" in Wisconsin and "Sunset on a Prairie" in Missouri. That Mr. Lanman's scheme will prove an acceptable and profitable success there is no reason to doubt. * * * We are sure it will not hurt the feelings of Mr. Charles Lanman if *The Post* mentions the fact that he is overwhelmed with orders for his portfolio pictures of American scenery. Of course he is constantly hearing from personal friends, (as we learn from his agents, Anglim & Co.,) but one or two of his orders are decidedly novel. One has lately come from Florence, though we should never suppose that Italy would ever be in the mood of sending to the banks of the Potomac for works of art. Another of the happy artist's orders comes from the Governor of Georgia, Mr. A. H. Stephens, and because of its kindly tone Mr. Lanman says a gold mine could not purchase it from him. Still another interesting order comes from one of the northwestern States. By way of giving an idea of the scope of the artist's plan, we may state that he now has in hand for special parties portfolios entitled Historical Localities, Seaside Scenery, Famous Rivers, Famous Mountains, Picturesque Phases of American Farms, The Salmon Haunts of Canada, Curious Houses, and Pictures of Frontier Life.—*Washington Post*.

AMERICAN LANDSCAPE ART.

The love of natural scenery, entirely irrespective of all associations, belongs to an intelligent and cultivated people, and it may be noted that it is entirely a sentiment of modern growth. Even the ancient Greeks, so sensitive to forms of beauty, did not feel this which is to other departments of art what the symphonies of Beethoven are to ballad music. There is no trace in Homer or the Greek dramatists that they regarded woods or waters with anything but awe as the dwelling-place of deities, certainly powerful, probably dangerous.

They had nothing in common with Childe Harold's thought :

“ To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest's shady scene,
Where things that own not man's dominion dwell,
And mortal foot hath ne'er or rarely been ;
To climb the trackless mountain all unseen,
With the wild flock that never needs a fold ;
Alone o'er steeps and foaming falls to lean ;
This is not solitude : 'tis but to hold
Converse with nature's charms, and view her stores unroll'd.”

The Romans were too busy conquering the world and building aqueducts and roads to spend time to develop any sentiment. They were as careless of natural scenery as any modern manufacturer on whom Ruskin has poured his vials of wrath. A stronger tendency toward this feeling is found in the German races whom Tacitus describes as living in the midst of gloomy forests ; although it is thus rendered probable that with our Saxon blood we derive much of our tendency to love of nature, it still appears that even with these, wild nature was fearful, as witness their wood demons—the “ Freischütz,” “ Undines,” etc. Perhaps, therefore, nothing can be cited that attests more strongly our progress in intellectual and artistic feeling than the rapidly growing appreciation and admiration for the varied scenery of our own country. People are finding out that they have not to cross the ocean to find nature at her best, at her loveliest, or at her grandest. The brilliant success which crowned the project of the illustrated “ Picturesque America ” a few years ago bears testimony to a general interest in the subject.

A genuine lover of nature in all her aspects has no better field for his enjoyment than this country affords him. There is practically no limit to extent and variety, and the facilities of modern travel bring one to mountain, valley, forest, and flood, thus far untouched by the ruthless hand of the sturdy pioneer, who regards the unsubdued beauty of the wilds as his natural enemy, whose speedy conquest he sets about with but one intent—to bring all things to pay tribute to his need. Every year is lessening the domain of primitive nature, and what we would preserve we must take quickly. No country in the world changes so rapidly. The vast lonely wilderness of to-day becomes the teeming city of to-morrow ; the barren hillsides, parched and verdureless in one summer's sun, another season clothes with the teeming crops of the intervening winter's settlers.

Added to this is the fact that we are fast becoming a country with a past, a past full of events that swell our history into volumes, and the scenes of these events are becoming of world-wide interest. It is a duty we owe to future generations to, so far as possible, preserve some adequate representation of them by the only possible way remaining to us—that of pictorial art. This has, to be sure, been largely done by the engraver's skill, and to such a degree of excellence has he attained that we are apt to forget in our admiration of his successful efforts the more satisfactory results of the painter's brush.

No enthusiastic or patriotic American but would rejoice at any practical plan of having the scenes in which he feels such intense interest perpetuated by the vivid portraiture of the faithful painter. A very good beginning for just this sort of thing is made immediately possible by a scheme conceived by Mr. Charles Lanman, of Washington, and which he has been persuaded to carry into effect by well-known and critical judges of landscape art.

Mr. Lanman is well known both in England and America as the writer of some of the most delightful descriptive books in the English language. To the facile wielding of his pen he adds an equally adroit and skillful use of the pencil, and his admirable results in these combined pursuits won for him from his friend and brother of the quill, Washington Irving, the apt and deserved sobriquet of “ the picturesque explorer of America.” To the pleasure which Mr. Lanman derived from these pursuits he added a sportsman's love for the

field, and took genuine delight in the “ contemplative art ” of angling. He was the first American to cast the artificial fly in the Saguenay region, and to describe for the angler the charms of that since famous locality. He has followed this sport in nearly every State in the Union, never without his sketching materials, which he used unstintingly. The results of these labors are many hundreds of sketches of American scenery, invaluable now that the march of civilization has so completely changed the face of a large part of the country.

It is delightful to find a man who has been able to get so much good from life as has Mr. Lanman. One would think that the writing and illustrating of more than thirty books, some of which are in two large octavo volumes, was the work of a lifetime. But this has been to Mr. Lanman his recreation. The fact that his books have been successful pecuniarily have not prevented him from following the duties of the various governmental positions in which he has been placed. No sinecures they either—Librarian at different times, of the House of Representatives, the War Department, of copyrights in the State Department, and of the Interior Department, Secretary to Daniel Webster, at the head of the returns office of the Interior Department, and for the last ten years the American Secretary to the Japanese Legation at Washington. A lover of social intercourse, Mr. Lanman has led the typical busy life of the American, untouched by the direful and disastrous ills it is supposed to bring. He is now engaged in editing fourteen of his books for reproduction in uniform style, and a new book, “ The Leading Men of Japan,” is ready for issue. Now, however, he proposes to abandon entirely the pen and devote himself to the brush and pencil. His plan is to reproduce, in portfolio sets of ten, the best of his numerous sketches, in oil. A partial list of his sketches has been published, and those ordering a set, or any part of a set, can make their choice of the subjects.

Mr. Lanman has divided these under several heads, briefly—Historical, Agricultural, Angling, Scenery. The choice can be made from nearly one thousand sketches, taken in every State east of the Mississippi, in the Canadas, New Brunswick, and Nova Scotia. It was only after much urging by his friends that Mr. Lanman decided to sell his pictures, but some of them have passed into the hands of English friends, among whom are Sir John Crampton, Sir Edmund Head, and Sir Selville Lumley, and their solicitation has had much to do with his present purpose. With admirable wisdom he has committed the business negotiations regarding his scheme to the well-known bibliographer and dealer, Mr. Anglim, whose Antiquarian Book Store, in the Corcoran Building, is so well and widely known. Preparations are made to exhibit many of the pictures here, and Mr. Anglim takes great pleasure in calling attention to them. He is also to have charge of the republication of the books before referred to.

At Mr. Anglim's suggestion Mr. Lanman is now engaged upon the production of several “ series ” of paintings of special *historic* interest, such as would naturally be sought for by the various historical societies of our country, and some of which may even yet interest the older societies of England and France. The initial set, destined for the Minnesota Historical Society, is nearly completed, and it is believed the plan will give much satisfaction. While the great value of the paintings lies in their essential unity as representing “ the large unconconscious scenery of our land,” they are individually of no low order of merit. The point of view is invariably well chosen ; his shore sketches are drawn with great spirit ; the bowl-like curve of the beach whence the brown rocks come boldly forward, with here the breakers dashing high their spray, and here their long lines, crested like the white horses of the mermen, plunging in, each one lifting up its crest, and through its translucent green gleams the sunlight's shimmer—this is the sea indeed. Again, the autumn afternoon, with golden sun resting lovingly on an old homestead, around whose battered and time-worn portal many generations of children have played, whose doors may have on them the marks of the red-man's tomahawk or of British bullets ; the golden plenty of the prairie farm, the mysterious shadow of the gigantic cliffs, the peaceful lake, the sloping autumn-tinted hillside, all are here, and given with a fidelity of art that cannot fail to please. There can be but little doubt that success will follow this new venture of our successful and veratile worker. Already he is overwhelmed with orders and his busy brush sees no future leisure.

MARY COLE BAKER.



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