

Albany Institute of History & Art
Library

BR 418

WILL HICOK LOW PAPERS

1872-1968

7.9 lin. ft., 7 boxes

Series I. Correspondence (1883-1928)
Series II. Personal Papers (1873-1968)
Series III. Photographs (1876-1921)
Series IV. Reproductions (1872-1920)

February 1999

Biographical Note

Will Hicok Low was born in Albany, New York, on May 31, 1853. He was the son of Addison Low, a one-time cabinetmaker turned construction engineer, and Elvira Steele Low, a local schoolteacher. Low attended the Albany Boy's Academy where he generated a childhood friendship with Walter Launt Palmer, son of the well-known sculptor Erastus Dow Palmer. It was the elder Palmer's encouragement that first stimulated Low's interest in art and led him to pursue a career in painting. In the summer of 1870, at the age of seventeen, Low left upstate New York and moved to New York City. For nearly three years he worked through a few minor drawing efforts, discovering later that illustrations for magazines such as *The Christian Weekly* and *Hearth and Home* (see Box 4, folder 76), and theatrical handbills would become his most reliable source of income. Late in 1872, Low submitted his first painting to the National Academy of Design's annual exhibition (*Unreconciled*). As an outcome of this, E. D. Palmer was so impressed with Low's work that he invited him to accompany himself and his son Walter on a tour of Europe. It was through the efforts of Palmer and a local grocer, who lent Low five hundred dollars to partially subsidize a year of study, that Low was able to begin his training in Paris.

Will Low stayed in France for some five years, first studying under Gerome at Ecole des Beaux-Arts, a government sponsored school, and later under Carolus-Duran in an independent, yet still conservative, atelier in Paris. It was there that Low first made the acquaintance of the Scottish critic-painter Robert Alan Stevenson. Later, Low, Robert Alan Stevenson and his cousin Robert Louis Stevenson would become the closest of friends and regular companions at the Barbizon artists colony. While living in France, met and married Berthe Julienne. Following the suggestion of his wife, he submitted and had accepted two paintings in the annual salon, *Reverie* (1876) and *Le Jour de Mort*. After Low's success in these exhibitions, Berthe, who during the same period translated R.L. Stevenson's *Treasure Island* and *Dr. Jekyll and Mr. Hyde* into French, prompted Low to paint the portrait of Emma La Jeunesse for the following year's Salon. Later known as Madame Albani, La Jeunesse was also an Albany native, and was living abroad studying opera (see Box 2, folders 53 and 58). However, regardless of his successes, Low struggled to maintain a fitting economic status, but his inability to do so soon forced him to return to the United States with his wife.

Upon his return in 1877, Low was faced with analogous circumstances. He found his career diverting back to his pre-Paris endeavors, working again as an illustrator for periodicals. The subsequent years provided Low with opportunities to be affiliated with the Society of American Artists. Included among these were his life drawing classes at the Women's Art School of Cooper Union, the completion of his first large canvas, *Skipper Ireson's Ride* (1881), and a collaboration with John La Farge in finishing the decorative mural paintings in St. Thomas' Church in New York. During his apprenticeship under La Farge, Low was convinced that, after 1890, he would devote his professional work to painting murals. Unfortunately it would be another two years before he would receive his first mural commission; during the interim he would sustain his position as an illustrator and diverge into painted decorative furniture panels and stained glass.

Low's fortune and recognition as an artist was heightened when he decorated and illustrated a deluxe edition of John Keats' *Lamia*, in 1885. The popularity of *Lamia* (see Box 3,

folders 64-68) regarded as a landmark in book illustration, persuaded its publisher, J.B. Lippincott, to commission illustrations for another of Keats' works, *Odes and Sonnets* (1888) (see Box 3, folders 69-72). Following these successful ventures, Low returned to Europe, and in 1889 received a medal from the World's Fair in Paris for his work on *Lamia* and *Odes and Sonnets*. Other works from this period include *Christmas Morn*, *The Orange Vendor*, *Aurora*, and *In a Paris Garden*. In 1890 he was elected to the National Academy.

However, beyond these successes, the pinnacle of Low's artistic career can be exemplified in his primary artistic passion, his mural paintings. Clear evidence of this can be seen in his commissions for the reception room ceiling of the Waldorf Hotel, New York (1892) (see Box 5, folder 83), the four classicized lunettes in the Anthony N. Brady house at 411 State St., Albany (1906) (see Box 2, folder 57), in addition to murals painted for the New York State Education Building and the New York State Legislative Library, Albany (1913-15) (see Box 2, folder 57). Other ventures of similar content and subject matter are the Essex County Courthouse, Newark, New Jersey (1907), the Luzerne County Courthouse, Wilkes-Barre, Pennsylvania (1908) (see Box 6, folder 83), and the Federal Building in Cleveland, Ohio (1910) (see Box 6, folder 83).

Low also wrote two books, *A Chronicle of Friendship* (1908), and *A Painter's Progress* (1910), the latter compiled from a series of lectures Low presented on art for the Scammon lecture series. In addition to these works, Low was also known for periodic book reviews in various magazines. In 1930, two years prior to his death, Low wrote a 200-page autobiography entitled *A Primrose Way* (see Box 1, folder 42), which was edited and revised in 1935 by his second wife, Mary Fairchild MacMonnies Low, with the collaboration of her daughter, Berthe Helen MacMonnies. Low married Mary MacMonnies in 1909 after the death of his first wife.

Will Low died in his eightieth year on November 27, 1932, in his Bronxville, New York, studio and home, where he had resided for over thirty years (see Box 5, folder 81). He was survived by his widow Mary, herself a well-known portrait painter, his sister Mary Low Danaher, and four nieces, Mrs. Ralph Starr Butler, Elsie (Mrs. Frederick W.) Pratt, Mary Danaher, and Mrs. Henry Neville.

Scope and Content Note

The Will Hicok Low Papers span the period from 1871 to 1968, and primarily contain documents and materials relating to his artistic career as well as his personal and family life. The collection is divided into four series: Correspondence; Personal Papers; Photographs; and Reproductions. The Will Hicok Low Papers were donated to the Albany Institute in 1969 by Miss Mary B. Danaher through the courtesy of her sister, Elsie Danaher Pratt. When the collection was processed in 1999, a body of material, including original works of art by Low and others, was transferred to the Institutes Curatorial Department; an appendix to this finding aid lists these materials individually. Incorporated within this group are sixteen of Low's sketchbooks ranging in date from 1869 to 1889. These documents provide insight into Low's Barbizon experience (from which there are only a few examples), as well as to the thought process and daily workings of the artist.

Series I. Correspondence spans the years 1883 to 1928. The series is subdivided into three subseries: General Correspondence; New York State Education Building Project; and Society of American Artist Exhibition.

The subseries General Correspondence (Box 1, folders 1-30) is a group of manuscripts that covers the everyday life of the artist. In some instances references are made to particular works of Low's, but the primary focus of this section is personal rather than professional, and one is able to obtain an intimate portrait of the relationships and personal friendships Low enjoyed in the early decades of the twentieth century.

In contrast, the subseries New York State Education Building Project (Box 1, folders 31-36), concentrates completely on the procedures and evolution of the New York State Education Building murals. Included within this grouping are letters and inventory sheets for the materials and supplies Low ordered to complete the project. The subseries also contains the letters and notes from the state architect's office regarding the finalization of and early preparatory foundations for Low's murals, and provides insight into the formalities and processes involved in the execution of a large commission.

The subseries Society of American Artists Exhibition, as with the State Education Building Project, is specifically focused on a project: an exhibition held by the Society of American Artists. Found here are a series of typewritten letters and telegrams from Charles Freer and others regarding the inclusion and exclusion of works by Whistler for the 1903 exhibition. The subseries also contains Low's letter of recognition and acceptance into the Society of American Artists.

Correspondence regarding Low's published writings can be found in his scrapbook in Series II (Box 5).

Series II Personal Papers span the years 1873 to 1968. The series has been divided into four subseries: Autobiography; Contracts; Tax and Mortgage Records; and Miscellaneous Ephemera.

A Primrose Way (Box 1, folder 42), Will Low's autobiography, was first composed in 1930. The manuscript was revised and edited three years after his death by his second wife, Mary Fairchild Low. The autobiography traces Low's childhood and predominantly focuses on his schooling in France, including the initial phase of his career. Throughout, Low describes the interrelationships of an artist living and working in France as well as his affiliation to the academic art community on both regional and national levels. In addition to this analytic commentary, this work provides interesting dialogue and perspective into the mind and personal life of a struggling artist in the late nineteenth century.

The subseries Contracts (Box 2, folders 43-45) contains various agreements Low made in publishing, reproducing and contracting work. This subseries also contains copyright registrations for two of Low's works, murals in the Essex County Courthouse and *Easter Morn*. Through these documents one is able to attain a good understanding of the formalities and legal processes and artist would have endured in the early twentieth century.

Will Low's Tax and Mortgage Records (Box 2, folders 46, 47) focus on the 1920s when he resided in Bronxville. These papers hold a bi-annual account of the money Low owed to both state and local governments as well as to four different loan firms. Collectively these documents yield a historic financial and economic chronicle of the 1920s in Bronxville, New York.

The subseries Miscellaneous Ephemera (Box 2, folders 48-56) envelops a wide spectrum of material. Within these files one can find both Low's marriage certificate to Berthe Julienne (1878) and his obituary (Box 5, folder 81), as well as clippings from the local *Bronxville Review*. Noteworthy in regard to his artistic career, the subseries also contains a framed Silver Dollar Certificate (Box 2, folder 56), with an image designed by Low. This subseries also holds a

scrapbook annotated by Low. Within, its contents include newspaper tear sheets addressing his two published literary achievements, *A Chronicle of Friendship* (1908), and *A Painter's Progress* (1910). Subsequent items held within the scrapbook are a series of notes and letters written to Low from various acquaintances to whom he had sent copies of his manuscripts. These letters thank him for mailing the individuals text reproductions and provide Low with critical feedback. Clippings appear from newspapers across North America, from locations such as San Francisco, Vancouver, New Orleans, and Lewiston, Maine, however, the majority of the clippings are from New York, New Jersey, Connecticut and Chicago papers. At the end of this section are also a series of artworks that have not been identified.

Series III. Photographs spans the years 1876 through 1921, though many of Low's personal photographs lack precise dates. The series has been further separated into two subseries: Photographs of Low's Work; and Personal Photographs.

The subseries entitled Photographs of Low's Work (Box 2, folders 57-58) provides documentation of many of the mural commissions Low worked on throughout his career, as well as an extensive body of photographed oil paintings encompassing a wide scope of subject matter. His mural commissions were numerous, and many of his foremost works were located in the city of his birth, Albany. The four lunette murals from the Anthony N. Brady house (411 State Street, Albany) are "Garden of Fete," "Chateau d'Anet," "Garden of Diane" and "Time of Henry II" (Box 2, folder 57), and illustrate many of the motifs so prominent in his work: academically well-balanced and proportionate scenes focusing on the form of the classicized figure in all its elegance and idealism. In Praxitilian grace, these four murals incorporate the viewer into the fantastic storybook realm of antiquity.

Similarly, the murals for the New York State Education Building in Albany, which Low began at age 60 and considered his life's masterpiece, are divided into thirty-six panels alternating with pilasters and columns, six of which represent Architecture, Astrology and Geography, Music, Sculpture, Medicine and Chemistry, and Painting (Box 2, folder 57). Ultimately these murals fuse together the foundations of classical antiquity with the humanism and intellectualism of the Renaissance and Baroque, exemplified in the attention given to architectural details within each scene. In conjunction with the station and theme of the structure, as well as the iconography of the murals, Low has successfully positioned these works in the context of a neoclassical style, and clearly made evident to the viewer the content, function, and symbolism of the State Education Building.

Low's early career and training are overshadowed by the fame and popularity of his later years. Much of the information on the artistic output of his early years can be gleaned from his writings and the material found in Series III. As a student in Paris and Barbizon, Low worked under three French masters, Gerome, Carolus-Duran and Jean-Francois Millet. It was at Barbizon during his first summer's stay that Low attempted to paint his first work after having studied methodology and style from his instructors. The product of his labor, *Maternal Cares* (Box 6, folder 85), an intimate interior, derives in a candid and erudite manner from Millet's *Sleeping Child*. From this early example, we can explicitly see how Low has appropriated the subject matter and the quiet genre of Millet's painting, then ultimately incorporating and formally reworking the composition into something of his own. Corresponding to the relationship between *Maternal Cares* and *Sleeping Child*, Millet's *Baking Bread* also provides a direct source for Low's *Woman Baking Bread* (Box 6, folder 85). These two examples strongly suggest that Millet had a strong influence on the young artist.

Comparably, one can also draw connections to other artists such as Vincent van Gogh. While there is no existing documentation or references, there is a striking similarity in the self-portraits of both men (Box 6, folder 85). It would seem that Low, under the influence of van Gogh's self portrait, mimicked the pose and facial expression, the tilt of the head and positioning of the eyes in addition to recreating the identifying brimmed hat. While stylistic techniques diverge, the corresponding iconography is apparent.

The subseries entitled Personal Photographs (Box 2, folders 59-63) includes a number of family photographs as well as a body of material documenting Low's Bronxville studio. This series is augmented by two photo albums, one from Paris (1900) and the other a chronology of Low's life. The first, inscribed "Christmas 1900" (Box 2, folder 63), was sent from Paris by Will and Berthe to their family in the United States, and includes annotations and photo captions by Low. The album chronicles the couple's travels in Italy and France, and begins, fittingly, with photos of their ocean voyage across the Atlantic. After docking in Naples, Low and his wife went directly to Rome and toured all the major monuments, followed by a short stay in Florence and Tuscany. Their journey continued in the French countryside, which in turn led the couple back to Italy, where they visited Venice and the hill towns of the Alps. The end of the photo album includes a series of pictures from Paris and Giverny where they visited the Frederic MacMonnies and his wife. Interestingly, one photograph from this sequence, that of a basin and terrace wall, corresponds to a group of reproductions found in Series IV called *Within the Garden Walls* (Box 4, folder 73). However, there are no other references to these works and their intended purpose is unknown.

The second photo album (Box 6) is much less intensive, and might have been compiled late in Low's life. The album contains an arrangement of early childhood photographs of the artist, as well as a few photographs of his work. The album holds prints of the interior of Low's Bronxville studio, some of which contain images of Low working in the space, and ends with photographs of an exhibition of work within his studio. In contrast with the former album, this untitled volume has limited annotations.

This subseries also contains a group of photographs that document the interior of Low's Bronxville painting studio (Box 2, folders 61-62). These images are an engaging portrait of his workspace, and in some cases, show the process of the development a work of art. These pictures, in addition to the body of family photographs, provide a visual narration of the professional and personal lives of Will Low.

Series IV. Reproductions span the years 1872 to 1920. The series has been further divided into three subseries: Proofs for *Lamia*; Proofs for *Odes and Sonnets*; and Miscellaneous Reproductions. The subseries Proofs for *Lamia* (Box 3, folders 64-68) includes the working proofs for John Keats' deluxe illustrated edition of *Lamia* arranged by page number according to the published work. In some instances Low has included handwritten annotations regarding the quality of tone and density for individual images. The folders hold, in some cases, multiple copies of a single plate that can be compared and read with Low's notes to gain a more comprehensive awareness of the effort and time required to completely produce a volume such as *Lamia*. Correspondingly, the subseries Proofs for *Odes and Sonnets* (Box 3, folders 69-72) is equally significant and informative. Together *Lamia* and *Odes and Sonnets* form a cohesive body of work in which we can identify preferred and favored thematic motifs continuously employed by Low throughout his career.

The subseries *Within the Garden Walls* (Box 4, folder 73) is dedicated to a group of

reproductions that appear to be visually based on the outdoor garden of Frederick MacMonnies in Giverny, France. This link is supported by a photograph found in an album compiled by Berthe and Will Low in 1900 (Box 2, folder 63), as well as a reference made by Elsie Danaher Pratt in a correspondence with the Albany Institute of History and Art. As mentioned above, the reproductions are strikingly reminiscent of the snapshot taken in the garden of the MacMonnies house and it is known that Will and Berthe visited the MacMonnies in 1900 and/or 1901. Presumably, the following year Low published an article recounting their stay. The Pratt correspondence also reveals that the group *Within the Garden Walls* may have been reproduced in an issue of *Scribner's Magazine*. Further research indicates that Low did publish the article *In a French Garden* for *Scribner's Magazine* July 1902 issue (32:1, pp. 3-19). As part of the article a number of paintings were reproduced to accompany the text, including some that are found within this subseries.

The subseries Newspaper and Magazine Illustrations (Box 4, folders 74-76) is a remarkably rich category which primarily concentrates on the illustrative work Low executed prior to his education in France. As a young artist in New York, Low supported himself through illustrating for a number of periodicals. His first commission, *Is it a Ghost (The Ghost)* was created for *The Christian Weekly* in 1871. Fortunately, in addition to the tear sheet, the folder holds the original engraving proof for this illustration. Similarly this subseries contains the tear sheet and engraving proof for *The Last Cat in Paris*, printed in *Hearth and Home* on February 25, 1871 (Box 4, folder 76). Curiously, in the comparison of the latter's proof and tear sheet, one finds that the shape and attitude of the cat has been altered from the original. This subseries furnishes us with a varied survey of Low's pre-Barbizon style and technical proficiency, as well as yielding a glimpse into the late nineteenth century popular magazine illustrations.

The subseries Miscellaneous Reproductions (Box 4, folders 77-80) contains a conglomeration of various reproductions that do not fall within the set parameters of the prior subseries. Much of the subseries is untitled and/or lacking a definitive date. Included within this subseries is the cover of the *Golden Treasury Calendar* designed by Low, as well as a reproduction of the cover of *Scribner's Magazine* (Box 4, folder 79). This collection also contains an assortment of miscellaneous works and works-in-progress by Low.

The Will Hicok Low Papers were processed by Jennifer B. Bott during February 1999.

Box Folder

Series I. Correspondence

Arranged in three subseries: General Correspondence; New York State Education Building Project; Society of American Artists Exhibition.

GENERAL CORRESPONDENCE

1	1	Abbey, Edwin Austin Abbey, Katharine E.	1909-10 1912-19
	2	Agar, John Albany Chamber of Commerce and three proofs for the seventh annual reunion Alexander, John White	1919 Apr 18 1902 Feb 3 n.d.
	3	Bacon, Francis H. Balfour, Graham Bartlett, Paul W.	1924 Nov 16 1928 1915, n.d.
	4	Bixby, William K.	1911-13
	5	Blashfield, Edwin H. Boughton, George H.	n.d. 1888 Jan 15
	6	Boutet de Monvel, Bernard [?] Boutet de Monvel, Jeanne, includes photographs Boutet de Monvel, Maurice [?]	1915 1913, 1915 1912
	7	Brown, Anna	1922-28
	8	Bunner, H. C. Burlingame, E. L.	1883, 1885 1922 Aug 7
	9	Church, Frederick Stuart Coolidge, Calvin	1920 Jun 12 1919 Nov 6
	10	Cox, Kenyon See also: Box 1, folder 38	1883-87, 1911-18
	11	Eaton, Wyatt (one letter is second sheet only)	n.d.
	12	Faxon, William Bailey	1921-26, n.d.

Box Folder

Series I. Correspondence (con't.)

GENERAL CORRESPONDENCE (con't.)

[1]	13	Fedden, John H. Ford, Worthington C.	1925 May 31 1918 Jun 7
	14	French, Daniel Chester	1919-24
	15	Geller, Frederick Glynn, Martin Gosse, Edmund	1922 Jan 19 1914 Jul 2 1886
	16	Hardenbergh, Horace J. Heilmann, M. Henley, William Ernest Huntington, Daniel Hutchinson, Charles Lawrence	1897 May 14 1917 Jul 12 1887 n.d. 1904 May 2
	17	Isham, Samuel Ives, Halsey	1911 Nov 2 1911 May 1
	18	Jefferson, John Percival Johnson, Eastman Johnson, John	1926-28 1902 Mar 8 1912 Jan 3
	19	Jusserand, Jean-Jules	1910-24
	20	Knight, Daniel Ridgway Lefebvre-Foinet, Lucien	1918 Nov 11 1917 Aug 30
	21	McClure, Samuel S. Marquis, Donald Robert Perry Morley, Christopher Morris, Harrison S. Munday, Luther	1924 1925 Jul 13 1924, 1926 1921, 1927 1912 Oct 25
	22	Osborne, Katharine D.	1923
	23	Raskob, Helena S.	1927
	24	Richards, Frederick B. Roll	1920 1917 Jul 1

Box Folder

Series I. Correspondence (con't.)

GENERAL CORRESPONDENCE (con't.)

[1]	25	Sargent, John Singer	1887, n.d.
	26	St. Louis Art League	1914 Nov 28
		Scribner, Charles	1922-25
		Sherman, Frederic Fairchild	1927-28
		Shorter, Clement	1925 Feb 11
		Stevenson, R. A. M.	1883, n.d.
		Stewart, Cecil P.	1920 Oct 20
	27	Van Schaick, William	n.d.
	28	Wadelton, T. D.	1927 Jan 29
		Walker, Henry Oliver	1927
		Waltrous, Harry W.	1933 Jan 23
		White, Stanford	n.d.
		Whittredge, Worthington	1902 Feb 28
	29	MacMonnies, Mary F. to Candace Wheeler	1893 Jul 14
	30	Unidentified letters and envelopes	1912-26, n.d.

NEW YORK STATE EDUCATION BUILDING PROJECT

	31	Danaher, Franklin	1911 Aug 21
		Dix, John A.	1912 Feb 8
	32	E.H. & A.C. Friedrichs Company	1913
	33	New York. State Architect's Office	1912-15
	34	Palmer, Hornbostel & Jones	1912-13
	35	Miscellaneous notes and lists	ca. 1913
	36	Invitation to the building dedication	1912 Oct 15-17

Box Folder

Series I. Correspondence (con't.)

SOCIETY OF AMERICAN ARTISTS EXHIBITION

[1] 37 Canfield 1903
See also: Box 1, Folder 39

38 Cox, Kenyon 1903
See also: Box 1, folder 10

SOCIETY OF AMERICAN ARTISTS EXHIBITION (con't)

39 Freer, Charles 1903

40 Society of American Artists 1903
Illustration for sixth annual exhibition 1883

41 Whistler, James McNeill 1903

Box Folder

Series II. Personal Papers

Arranged in four subseries: Autobiography; Contracts; Tax and Mortgage Records; and Miscellaneous Ephemera

AUTOBIOGRAPHY

[1]	42	"The Primrose Way," typescript of Low's 1930 manuscript, revised and edited by Mary Fairchild Low with the collaboration of Berthe Helene MacMonnies	1935
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CONTRACTS

2	43	<i>Steps Necessary to Secure Copyright Registration</i> The Copyright Laws of the United States of America Blank copyright registration form	1909 1910 n.d.
	44	Copyright registration for mural paintings for Courtroom "B" of the Essex County Courthouse, Newark, N.J. Certificate of copyright registration for <i>Easter Morn'</i>	1907 Jun 20 1928 Dec 6
	45	Agreement for murals in the Capital Building in Harrisburg, Pennsylvania Agreement with Charles Scribner's Sons, Inc. for <i>A Painter's Progress</i> Agreement with Messenger Publishing Co. for rights to reproduce <i>Christmas Morn</i>	1904 Dec 14 1910 Jul 14 1915 Sep 22

TAX AND MORTGAGE RECORDS

46	State, County and Town taxes Village of Bronxville taxes	1921-27 1921-27
47	Mortgage Records: The County Trust Company Law Offices of Geller, Rolston & Blanc The Farmers' Loan and Trust Company New York Title and Mortgage Company	1924-25 1925-26 1926-27 1927

Box Folder

Series II. Personal Papers (con't.)

MISCELLANEOUS EPHEMERA

[2]	48	Anniversary notice from Fifth Avenue Bank Manuscript poem, author unknown Manuscript note on George Washington, author unknown	1925 May 4 n.d. n.d.
	49	Membership card to the Stevenson Society of America Portrait of Robert Louis Stevenson (from a book)	n.d. n.d.
	50	Paper on the National Academy of Design by H. W. Watrous Constitution and list of members of the National Institute of Arts and Letters <i>Petit Journal Pour Rire</i> no. 37	1920 Dec 8 1927 n.d.
	51	Will Low's United States Passport Menu from a dinner honoring Low at the Albany Club Business card of Addison Low (father)	1873 Apr 17 1896 Dec 28 n.d.
	52	Marriage certificate, Low to Berthe Julienne See: Box 5, folder 81 Low's obituary and article from <i>Bronxville Review</i> See: Box 5, folder 81 Transcription of Low family history written by Jim Wyld to the editor of <i>Knickerbocker News</i>	1878 May 8 [1932], n.d. n.d.
	53	Photocopy of article re: portrait of Madame Albani Photocopy of article re: Low's engagement to Mary MacMonnies Photocopied material about Kenyon Cox from <i>Dictionary of American Biography</i>	ca. 1900 [1909] 1958
	54	Ad for Devoe Artists Materials featuring Low Pamphlet on Lawrence Park artists and writers Ad for <i>A Chronicle of Friendship</i> Page from <i>The Deal</i> , discussing Low and the Scammon Lecture Series	1924 Nov 1967 n.d. n.d.

Box Folder

Series II. Personal Papers (con't.)

MISCELLANEOUS EPHEMERA (con't.)

[2]	55	<i>Roll Up the Shades</i> no. 1 (with letter by Low)	1915 Mar 6
		<i>Roll Up the Shades</i> no. 2	1915 Mar 7
		<i>Roll Up the Shades</i> no. 3 (with letter by Low)	1915 Mar 10
		<i>Roll Up the Shades</i> no. 4	1915 Mar 15
		<i>The Villager: The Bronxville Women's Club</i>	1930 Mar
		<i>The Bronxville Review</i> (article devoted to presentation of painting to local school, with pictures)	1932 Nov 19
		<i>The Bronxville Review</i> (pictures of Mary Fairchild Low with her portrait of the Owen family)	1932 Nov 26
		<i>Bronxville Review</i> (article re: Low's life and death)	1932 Dec 3
		<i>The Bronxville Press</i> (article re: the dedication of Low's last painting)	1933 Jan 6
		<i>The Bronxville Review</i> (article about the life and friends of Low)	1933 Jan 7
		See: Box 5, folder 82	
	56	Silver dollar certificate (framed)	1896
		<i>Essay-Proof Journal</i> , issue featuring silver certificate	1968
		Scrapbook	ca. 1908-10
		See: Box 5	
		Miscellaneous Artistic Material:	
		Vaulted church interior, etching	n.d.
		La Campagne, etching (Paris)	n.d.
		Landscape, photograph	n.d.
		Coat of Arms	n.d.
		See: Box 4, folder 80	

Box Folder

Series III. Photographs

Arranged in two subseries: Photographs of Low's Works; and Family Photographs

PHOTOGRAPHS OF LOW'S WORKS

[2]	57	Murals for Brady house, 411 State St., Albany (4 prints)	1906
		Murals for the New York State Education Building, Albany (2 prints)	1913
		Murals for New York State Legislative Library, Albany (3 prints)	1914-15
		Interior of Waldorf Astoria Ball Room, New York, NY	1898
		Mural from Luzerne County Courthouse, Wilkes-Barre, PA (2 prints)	1909
		Mural for the U.S. Post Office, Customs House and Courthouse, Cleveland, OH (2 prints)	1909
		See: Box 6, folder 83	
		Unidentified painting (a nude woman drinking from a stream), (2 prints)	1894
		Painting (Annunciation) inscribed in photograph "To Mary, 1925"	1903
		Illustration of Roosevelt memorial, inscribed: "To Elsie"	1919 May 4
		Unidentified painting (a woman sitting with a lyre) (2 prints) one inscribed: "1821-In Memoriam- John Keats-1921"	1920
		Unidentified painting (boy blowing a horn)	n.d.
		See: Box 6, folder 84	
	58	<i>River at Montigny-Sur-Loing</i>	1876
		<i>Madame Albani</i> (3 prints)	1877-78
		Will Low in front of study for <i>Homage to Women</i> for Waldorf Astoria ceiling	1892
		<i>Mrs. R. Starr Bestler and Children</i>	n.d.
		<i>Maternal Cares</i> (2 prints)	1873
		<i>Maternal Reproof</i>	1874 Sep
		<i>Woman Baking Bread</i>	1875
		<i>On Board the Gannet</i>	1877 May 23

Box Folder

Series III. Photographs (con't.)

PHOTOGRAPHS OF LOW'S WORKS (con't.)

[2]	<i>Self Portrait</i>	1877 Oct
	<i>The Elysian Garden</i>	1900
	<i>Self Portrait</i>	n.d.
	<i>Portrait of Berthe</i>	n.d.
	See: Box 6, folder 85	
	Portrait of an unknown man	1875 May 3
	Unidentified woman with geese	1876
	Unidentified woman holding a mirror to reflect the sun	1922
	Three women with musical instruments (painting of an illustration from John Keats' <i>Odes and Sonnets</i>)	1929
	Unidentified woman seated outside	n.d.
	Unidentified landscape with woman with umbrella	n.d.
	See: Box 6, folder 86	

PERSONAL PHOTOGRAPHS

59	Portrait of Jinnie Yeaneaus/ Olympia Theater	1872 Mar 20
	Elsie Danaher Pratt (2 prints)	1898-99
	Portrait of Will Low as a student in Paris (2 prints)	n.d.
	Portrait of Berthe Low (2 prints)	n.d.
	Portrait of Berthe Low (half-tone reproduction)	n.d.
	Portrait of unknown man	n.d.
	Photograph of oil portrait of Low by Mary Low	1911
	Portrait of Berthe Low	n.d.
	Portrait of Will Low	n.d.
	See: Box 6, folder 87	
60	Robert Louis Stevenson Memorial photograph/postcard	n.d.
	Robert Louis Stevenson bas-relief photograph/postcard	n.d.
	Nathan Hale by Frederick MacMonnies	n.d.
61	Interior Bronxville studio (3 prints)	n.d.
	See also: Box 6, folder 88 (1 print)	
62	Interior of Bronxville studio with Low at work (2 prints)	n.d.
	See also: Box 6, folder 89 (3 prints)	

Box Folder

Series III. Photographs (con't.)

PERSONAL PHOTOGRAPHS (con't.)

[2]	63	Photo album, Christmas 1900, from Berthe and Will	ca. 1900
		Photo album, family and studio See: Box 7	n.d.

Box Folder

Series IV. Reproductions

Arranged in three subseries: Proofs for *Lamia*; Proofs for *Odes & Sonnets*; *Within the Garden Walls*; Newspaper and Magazine Illustration; and Miscellaneous Reproductions.

PROOFS FOR JOHN KEATS' *LAMIA*

3	64	Inventory of <i>Lamia</i> proofs Illustration proofs for pages 3-9	n.d. 1885
	65	Illustration proofs for pages 11-21	1885
	66	Illustration proofs for pages 23-27	1885
	67	Illustration proofs for pages 30-35	1885
	68	Illustration proofs for pages 39-70	1885

PROOFS FOR JOHN KEATS' *ODES & SONNETS*

	69	Text with border illustration	1887
	70-71	Full page illustration proofs	1887
	72	Proofs for title pages	1887
	72a	Binding boards decorated by Low	1887

WITHIN THE GARDEN WALLS

4	73	Halftone prints, some with blue and orange overlay (13)	ca. 1900
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NEWSPAPER AND MAGAZINE ILLUSTRATIONS

	74	<i>A Gleam of Sunshine</i> , engraving proof	1871
		<i>The Marriage of Dorcus</i> , proof	1884
		<i>The Last Cat in Paris</i> , engraving proof	n.d.

Box Folder

Series IV. Reproductions (con't.)

NEWSPAPER AND MAGAZINE ILLUSTRATIONS (con't.)

[4]	75	Unidentified engraved proof of men shoveling coal	1871 Aug 3
		Unidentified engraved proof of men at target practice	1878
		Unidentified engraved proof of a woman picking fruit	1878
		Unidentified engraved proof of young girl with a pet bird	1879
		Unidentified etching of a seated monk and a young girl (2 copies)	n.d.
	76	“Is It A Ghost?,” engraving proof	1871
		“The Ghost (Is It A Ghost),” <i>The Christian Weekly</i> , tear sheet	n.d.
		“The Last Cat in Paris,” <i>Hearth and Home</i> , tear sheet	1871 Feb 25
		“The Last Cat in Paris,” engraving proof	n.d.
		“Nature’s Looking Glass,” “Lighting the Fire Damp,” “The Rescue,” “Whiskey Rum and Brandy,” and “Wind and Water,” <i>Illustrated Christian Weekly</i> , tear sheets	1871 Jul 29
		“A City Farm in the Upper Part of New York,” <i>Hearth and Home</i>	1872 Jan 27
		“Old House on the Battery” and “Old House in Broad Street,” <i>Appleton's Journal</i> , vol. 8, tear sheet	1872
		“In Memoriam - Decoration Day, 1872,” tear sheet	1872
		“Prepared to Conquer,” tear sheet	1872 Dec 14
		“Out in the Snow” and “Home at Last,” tear sheet	1873 Jan
		“Reflections,” <i>Illustrated Christian Weekly</i> , tear sheet	1873 Jul 05
		“Room For One More,” <i>Hearth and Home</i> , tear sheet	1873 Jun 14
		“Modern Giantess,” <i>The Academy of Design Illustrated</i>	n.d.

MISCELLANEOUS REPRODUCTIONS

77	Engraved proofs of illustrations by E. Heinemann (2)	1878
	Halftone proof illustration from John Keats' <i>Odes & Sonnets</i>	1887
	Halftone proofs by Kurtz (2)	1891
	Halftone proofs of <i>Homage to Women</i> (2)	1898
	Engraved proof of triptych, woman with shawl	1902

Box Folder

Series IV. Reproductions (con't.)

MISCELLANEOUS REPRODUCTIONS (con't.)

[4]	78	Portrait of Low with signature	n.d.
		Color reproduction of <i>Glori in Excelsis Deo in Terra Pax</i> (Virgin and Child with angels) (2)	n.d.
		Halftone of a man in the sea	n.d.
		Interior of boy and harp, engraving proof	n.d.
	79	Large color reproduction for cover of <i>Scribner's Magazine</i>	1899
		Unknown color reproduction of nude woman drinking from stream	n.d.
		Unknown large reproduction of two women with garlands flanking a potted fruit tree	n.d.
		Decorative illustrations, with room for text	n.d.
		Golden Treasury Calendar cover	n.d.
	80	Miscellaneous Artistic Material:	
		Vaulted church interior, etching	n.d.
		"La Campagne," etching (Paris)	n.d.
		Landscape/seascape, photograph	n.d.
		Coat of Arms, ink and color	n.d.

Box Folder

Oversize

Contains material from Series II. Personal Papers, and Series III. Photographs, and is arranged in the order in which they appear in those series.

From: Series II. Personal Papers

MISCELLANEOUS EPHEMERA

5		Scrapbook	
	81	Marriage certificate, Low to Berthe Julienne Obituary and article from <i>Bronxville Review</i>	1878 May 8 [1932]
	82	<i>The Bronxville Review</i> (article devoted to presentation of painting to local school, with pictures)	1932 Nov 19
		<i>The Bronxville Review</i> (pictures of Mary Fairchild Low as well as her portrait of the Owen family)	1932 Nov 26
		<i>Bronxville Review</i> (article about Low's life and death)	1932 Dec 3
		<i>The Bronxville Press</i> (article regarding the dedication of Low's last painting)	1933 Jan 6
		<i>The Bronxville Review</i> (article about the life and friends of Low)	1933 Jan 7

From: Series III. Photographs

PHOTOGRAPHS OF LOW'S WORKS

6	83	Interior of Waldorf Astoria Ball Room	1898
		Mural from Luzerne County Courthouse, PA (2 prints)	1909
		Mural for the U.S. Post Office, Customs House and Courthouse, Cleveland, OH (2 prints)	1909
	84	Unidentified paintings (a nude woman drinking from a stream) (2)	1894
		Painting, Annunciation, inscribed in photograph "To Mary, 1925"	1903
		Unidentified paintings (a woman with a lyre) (2) one inscribed: "1821-In Memoriam-John Keats-1921"	1920
		Unidentified painting (boy blowing a horn)	n.d.
		Illustration of Roosevelt memorial, inscribed "To Elsie"	1919 May 4

Box Folder

Oversize (con't.)

From: Series III. Photographs (con't.)

PHOTOGRAPHS OF LOW'S WORKS (con't.)

[6]	85	<i>Maternal Cares</i> (2 prints)	1873
		<i>Maternal Reproof</i>	1874 Sep
		<i>Woman Baking Bread</i>	1875
		<i>On Board the Gannet</i>	1877 May 23
		<i>Self Portrait</i>	1877 Oct
		<i>The Elysian Garden</i>	1900
		<i>Self Portrait</i>	n.d.
		<i>Portrait of Berthe</i>	n.d.
	86	Portrait of an unknown man	1875 May 3
		Unidentified woman with geese	1876
		Unidentified woman holding a mirror to reflect the sun	1922
		Three women with musical instruments (painting of an illustration from John Keats' <i>Odes and Sonnets</i>)	1929
		Unidentified painting of a woman seated outside	n.d.
		Unidentified landscape with woman with umbrella	n.d.

PERSONAL PHOTOGRAPHS

	87	Photograph of oil portrait of Low by Mary Low	1911
		Portrait of Berthe Low	n.d.
		Portrait of Will Low	n.d.
	88	Interior Bronxville studio (1 print)	n.d.
	89	Interior of Bronxville studio with Low working (3 prints)	n.d.
7		Photo album, family members and Bronxville studio	n.d.

Appendix

Original artwork transferred to Curatorial Department, February 1999:

Work by Will Low:

Seated woman with flowers, etching (6 prints)

Unidentified print of a satyr and a young boy playing a flute

Ink drawing of two men in the woods, January 24, 1870

Two costume sketches for his niece's school play (possibly Elsie Danaher Pratt), [1900]

Sketchbooks:

vol. 1	August 13, 1869
vol. 2	June 30, 1870
vol. 3	September 2, 1870
vol. 4	July 19, 1871
vol. 5	October 20, 1871
vol. 6	[1870-1871]
vol. 7	April 23, 1873
vol. 8	May 11, 1873
vol. 9	February 17, 1874
vol. 10	May 25, 1874
vol. 11	October 5, 1874
vol. 12	December 13, 1874
vol. 13	November 7, 1886
vol. 14	December 20, 1886
vol. 15	June 1888 - March 15, 1889
vol. 16	n.d.

Medal awarded to Low:

Bronze medal from the World's Fair, Paris, 1889 (citation in Fielding, *Dictionary of American Painters and Sculptors* states that Low received a silver medal for drawing)

Work by other artists:

Fuches, Emil, nude figure (2 prints), etching
 Kennedy, Edward, *Rockport Dock*, etching
 Kennedy, Edward, *Old Barn*, etching
 La Vite, Pierre, *Nude*, etching
 Mielatz, Portrait of Will Low, etching, 1909
 Nichols, Harley, *South Street, New York*" etching
 Nichols, C.D., *Fishing Fleet; Capri*, etching
 Payne, Harold, *Eucalyptus Trees; California*, etching
 Wolf, Henry, after Will Low, *Aurora*, engraving, 1894
 Unidentified artist, *Nieuwe Stads-Herberg te Amsterdam*, hand colored etching
 Unidentified artist, seascape with palm trees, hand colored etching
 Unidentified artist, *Cattleya intermedial*, hand colored engraving

Engravings on tissue:

Butler, T.A., untitled, (scene of two priests surrounded by others dressed in white, may be baptismal) n.d.
 Butler, after J.E. Lenepueu, untitled, (woman in preparation for burning at the stake, holding a cross) 1889
 CC, after Jean-Paul Laurens, untitled, (military and government members greeting a man) n.d.
 Cap, SC, after Jean-Paul Laurens, untitled, (sick/elderly figure in bed surrounded by people) n.d.
 Ceement, after P.V. Galland, untitled, (religious figures granting amnesty to large group of people), n.d.
 Delorme, G.H., after Bonnat, untitled, (three beheaded figures two with halos), n.d.
 Whitney, John H. E., after Will Low, Untitled (woman greets eight people, some descending stairs), engraving on tissue, 1890
 Witt, S.C., after Alex Cabanel, untitled, (man holding scroll, surrounded by unarmed knights and other people) 1878
 Wolf, Henery, after Will Low, (untitled, women playing musical instruments near the sea) 1891
 Wolf, Henery, after Will Low, (untitled, man playing lyre on hilltop near the sea), n.d.
 Wolf, Henery, after Will Low, (untitled man in a violent sea), n.d.
 Unidentified, (theater scene with group of musicians and angels), n.d.
 Unidentified, (religious procession with fallen figure), n.d.