The Thomas Hopkins Gallaudet and Alice Cogswell Statue: Controversies and Celebrations

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Editors’ Introduction

Michael J. Olson’s meticulously researched article directly challenges benign interpretations of Edward Miner Gallaudet’s presidency. Drawing heavily from primary sources, Olson looks at a previously unexplored controversy that sparked intense debate among American deaf leaders in the late 19th century and raised troublesome questions about Gallaudet’s commitment to equality for deaf people. Olson depicts Gallaudet as ironfisted and essentially absolute in his decisions. Gallaudet operated under the guise of hosting an open competition to hire a sculptor to create a statue of his father and Alice Cogswell, but, Olson shows, even before receiving proposals from deaf candidates, he had already commissioned the well-known hearing artist, Daniel Chester French, for the job. Olson’s research suggests that audism and paternalism were characteristics of Gallaudet’s first president.

IN 1883, AT THE SECOND CONVENTION of the National Association of the Deaf (NAD), held in New York City, C. K. W. Strong, a Deaf member from Washington, D.C., proposed that the NAD sponsor the erection of a bronze statue of Thomas Hopkins Gallaudet on the 100th anniversary of Gallaudet’s birth in 1887. The statue would be situated on the grounds of the National Deaf-Mute College—soon to become Gallaudet College—at Kendall Green. The resolution passed, and the NAD formed a committee of fifteen members to manage the project. The next convention was to be held in Washington, D.C., in August 1888, at which time the new statue would be unveiled. No one could have anticipated the controversy this project would entail or the insight that it provides into the Deaf community and the actions of Edward Miner Gallaudet, the college’s first president. The controversy created not only friction between some of the nation’s prominent Deaf leaders of the time but also involved identity struggles over a hearing sculptor being chosen to create Gallaudet University’s iconic statue.

Lars M. Larson, an 1882 graduate of Gallaudet, initiated the first controversy. He made no objection to having the statue erected, but he argued that the statue should not be located in Washington, D.C. He thought that it should be erected in Hartford,
Connecticut, where Thomas Hopkins Gallaudet, Laurent Clerc, and Mason Fitch Cogswell founded the first school for the deaf, eventually called the American School for the Deaf. Others countered that the statue should be situated in Washington, D.C., where Deaf people from all over the United States could come to view the statue instead of going to remote Hartford. Some believed that the nation’s capital was the most fitting place for such memorials and statues. Also, they argued, Kendall Green, site of the national college, was the ideal place. The Larson controversy lasted for a month but eventually faded away.

A Gallaudet Centennial Commission was formed in November 1883 to collect funds for the statue and to arrange the time and place for holding the celebrations honoring the centennial of Thomas H. Gallaudet’s birth. The committee members then appointed agents and sub-agents for each state and territory of the United States to collect contributions. Their preliminary fundraising goal was not less than $2,500. It was impossible to know the exact amount needed, since they had not selected an artist to design the statue. The members of the committee chose Theodore A. Froehlich of New York City as their chairman and William H. Weeks to be the commission treasurer. The fund became known as the Gallaudet Centennial Memorial Fund (hereafter, the Memorial Fund). Pennsylvania quickly announced that they had formed a committee to select their own agents to solicit funds, but not before more controversy erupted.

An anguished correspondent wrote in the November 1883 National Deaf-Mute Leader that he felt that it was not necessary for Deaf people to contribute money to erect another monument in honor of Thomas H. Gallaudet, as there was already a monument to his memory in Hartford. He suggested dropping the idea and starting a new movement. Instead of raising funds for a Gallaudet memorial, Deaf people would collect money for a monument to be erected in honor of an unnamed person in his native Vermont. The Gallaudet memorial project nevertheless went ahead.

The Deaf Mutes’ Journal (DMJ), a weekly newspaper for the deaf community edited by Edwin A. Hodgson, printed the treasurer’s reports of the Memorial Fund. The first report stated that the funds collected between November and December 1883 amounted to $4.25. An editorial in the DMJ mentioned that the fund had not increased very rapidly. It stated that there should be more announcements to let the public know where the money was to be sent. The editorial also said that the funds should be held in a savings bank and invested at interest, so that their value would increase.

Lewis A. Palmer wrote a long article describing the slowness of collecting contributions for the Memorial Fund, and he blamed lack of enthusiasm among the fund-raising agents. He pointed out that after President James A. Garfield was assassinated in 1881 and the nation was in mourning, students at Gallaudet College and other Deaf people contributed sufficient funds to purchase a bust of Garfield in a short time. The bust was designed by a well-known sculptor, Daniel Chester French. Palmer went on to say that people had forgotten about Gallaudet, who had died in 1851, thirty years before the assassination of President Garfield. He encouraged Deaf people to come up with more

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ideas to raise the funds for the Gallaudet statue.

Deaf artist H. P. Arms of Philadelphia was the first person to create a product that could be sold for fund raising. It was a color, six-by-nine-inch alphabet card, called “Souvenir of Silence,” and it contained a portrait of Gallaudet with a view of the Hartford School and the National Deaf-Mute College, now Gallaudet University, and a manual alphabet with full colors around the card. The members of the Pennsylvania Association of Deaf-Mutes sold the cards.

In 1885 Edmund Booth, a newspaper owner and editor in Iowa, wrote an article in the DMJ encouraging Deaf people to contribute more money to the fund. Booth had been an early pupil of Gallaudet’s at the American School and had taught there for a few years after graduating. He wrote in detail about how he knew Gallaudet personally and described Gallaudet’s wonderful character and his work with Deaf pupils.

Commission Chairman Froehlich made a plea to the public to contribute more money for the cause, and he spoke about Gallaudet’s worth and work for Deaf people. Froehlich and the committee asked people to contribute any amount they could afford, regardless of how much it was, and they encouraged everyone to work together to succeed. Instead, more controversy ensued.

Because of the public pressure on securing a bond for the funds, Weeks, the fund treasurer, resigned. He believed that it was not necessary to have a bond for the funds, and he also thought that the funds were safely secured. His successor, Amos G. Draper, a National Deaf-Mute College professor, came to the rescue by devising a plan to guarantee the funds against possible loss. He prepared his reports and printed his bulletins in the DMJ almost every week, listing the contributors by name along with the amount each contributed. During the latter part of 1885, the Memorial Fund project began to boom, as the agents in the different states started to collect contributions vigorously. At the end of 1885, the fund had increased to $651.21, an addition of more than $500 in about two months, compared to a little over $100 in the previous two years.

Meanwhile, American School graduate Thomas Brown of West Henniker, New Hampshire, wrote to Henry Winter Syle, one of the best-known Deaf leaders of the time, with a suggestion. He first told of his experiences meeting Gallaudet and Laurent Clerc. He then mentioned that many Deaf graduates from the Hartford school and other schools for the deaf could not afford to come to Washington to witness the unveiling of the statue. He believed that only a few rich Deaf people would be able to attend the unveiling. He suggested that the best way to overcome this problem was to have a picture of both Gallaudet and Clerc, either photographs or paintings prepared at a modest expense, to be hung in each school for deaf children in the United States.

The most troublesome and long-running controversy about the statue involved selection of the artist who would be commissioned to create it. The opening public statement in what became a major dispute was a brief comment in an article in the DMJ, dated January 14, 1886, which simply stated, “It is understood that Dan [Daniel
Chester French, of Massachusetts, the distinguished artist, was engaged to prepare a design for the sculptured group of the founder of mute education. Had the committee selected French as the sculptor for the statue as early as 1886, or had the chairman, Froehlich, made an arrangement with the sculptor without consulting his entire committee?

Froehlich sent many circulars to the committee, state agents and sub-agents, and collectors, announcing that he had requested French to prepare a design for the Gallaudet statue. French visited Washington and consulted with Edward Miner Gallaudet, president of the college and son of Thomas Hopkins Gallaudet, to find a suitable location for the proposed statue. Also, French sent Froehlich a small design in plaster, showing the elder Gallaudet with Alice Cogswell, his first deaf student. Froehlich’s circular mentioned having French accept a commission for the statue, and it explained how much money the committee should pay French. It also encouraged all of the agents to solicit more contributions.

French apparently visited the campus on November 18, 1885, to study potential sites for the statue, initiating a rather humorous controversy that eventually resolved itself but that also implies that Edward Miner Gallaudet was less than honest with his Deaf leaders. Gallaudet showed French several portraits of his father and suggested where he would like the statue to be situated; however, French thought the location was too close to a group of buildings and not suitable as a statue background. French wandered around the grounds and suggested “an ideal site” in a treed area in front of Chapel Hall.

Gallaudet cautioned French about an old apple tree near the center of the proposed location, telling him that his daughters were sentimental about that tree. When they were children, they climbed and played house in its branches. Gallaudet warned that they would object to having the tree removed. French told Gallaudet that he should not worry and just wait and see.

A few weeks later, Gallaudet wrote to French.

A curious thing has happened. There was a terrible storm a few nights ago, and almost half of your precious tree was blown down. I have waited in hopes that my daughters would come to their senses and would agree that the remains of the tree should be demolished, but alas! they still cling to the old broken stump. They will not hear of it. The trouble is I cannot make them understand the importance of the right place for a statue.

French still was not concerned, however, and a few more weeks later Gallaudet wrote to him again.

What will you say when I tell you that a miracle has happened? Behold! Another storm has come and gone, and the other branch has been torn away, and even my unreasonable offspring do not insist that the bare stump should be left standing. The statue can stand where you and I want it, and where it should stand.
This episode, though ultimately of little inherent importance, suggests that President Gallaudet was more closely involved in the selection of French than some of the Deaf leaders thought. Gallaudet had already met with French and had determined the location before yet another controversy brewed among the Deaf leaders. Fund raising and the apparent unilateral decision of President Gallaudet generated further discussion.

Edwin A. Hodgson, editor of the *DMJ*, wrote to Draper about his concerns whether the committee was on the right track for the fund-raising efforts. Hodgson noticed an article in the *Maryland Bulletin*, a publication of the Maryland School for the Deaf, about the arrangement with the sculptor. He asked Draper, “What do you think of it? Is it not rather premature? It may be rather satisfactory to the sculptor, but is it a step onward for us?”

One student from the National Deaf-Mute College wrote a long article on the Gallaudet Memorial, stating that the students were surprised at Froehlich’s arrangements with the sculptor. The article suggested that Froehlich had made a bold move to reach this decision without consulting the committee. He wrote that if the chairman indeed acted without the consent of the committee, they should protest against the chairman.

More controversy followed, as the Brooklyn Society of Deaf-Mutes held a meeting and resolved that the contributors would not hand in any contributions to Draper. They complained that he was not a member of the NAD at the time of the second convention in 1883, and that he had not paid his dues at the convention. Angie Fuller, a Deaf poetess and advocate, on the other hand, argued that Draper was deaf and was greatly interested in the work of deaf education; that he held a high position in the community as a member of the faculty of the National Deaf-Mute College; and that he could not afford to be dishonest or any way in abuse the funds.

In the first quarter of 1887, the funds increased comfortably to hit the $6,000 mark. The committee thought that this amount was sufficient to start definite plans and to make arrangements for a binding contract with an artist. In April, the chairman announced a new committee of five that was authorized to make a contract for the statue. They were Froehlich, Job Turner, Dudley Webster George, Draper, and Hodgson. Froehlich also encouraged all interested artists to send in their designs and plans for the proposed statue to the committee, despite the indications several months before that French had already been selected. The announcement was made on April 14, 1887, in the *DMJ*.

Gallaudet, meanwhile, was becoming more involved in the planning of the statue to honor his father. His diary suggests that a decision had been made to choose French well before Froehlich publicly solicited designs and plans. Gallaudet’s diary entry for February 24, 1887, recorded that he traveled to New York City and Froehlich visited him. Froehlich gave Gallaudet a promising and positive report on the progress of the Memorial Committee. Froehlich also told Gallaudet that the Fund was “looking to giving Mr. French a Commission the coming Spring.”

The apparent conflict in Froehlich’s statements, as well as the seeming decision to select
a hearing artist without a formal process, began to attract attention in the spring of 1887. Gallaudet wrote in his diary on April 22, 1887, that he was interviewed by a reporter from the Washington Post concerning the statue and the controversy engendered by excluding the consideration of deaf artists. Gallaudet recorded that “the deaf are up in arms because the Committee do not give more time to have models prepared by deaf-mute artists.” The Washington Post reported that Froehlich’s request for plans, published on April 14, “has caused some complaint among deaf mute artists. They claim that the time given between the announcement and May 2—a little over two weeks—is not sufficient for those wishing to contest to prepare their plans, and [they] charge that the committee have withheld the announcement until the last minute for the purpose of limiting the number of artists, they having arranged to give the work to a certain person . . . the committee . . . have been requested to postpone the meeting until June, but have refused to do so, and the disappointed artists claim that this action is apparent proof of the favoritism charged.”

The committee met at the National Deaf-Mute College on May 3, 1887, ostensibly to review the designs and models and to select the best artist for the project. In addition to the submission by French, at least two Deaf artists, Albert Ballin and J. F. J. Tresch, submitted designs and models. Tresch of New York City presented a design showing Gallaudet seated in a chair with a male pupil in knickerbockers standing beside him. Gallaudet holds a book in one hand while the other hand makes the letter “A” of the American Manual Alphabet. The boy’s hand also spells “A.” It is possible that Deaf California sculptor Douglas Tilden and other Deaf artists sent in designs as well, but there is no mention of them in the surviving documents. In any case, the committee of five announced that they had selected a model designed by French and awarded the contract to him.

The originality of French’s design is open to question. It shows Thomas Hopkins Gallaudet seated on a chair, his arm wrapped around Alice Cogswell and his hand spelling the letter “A,” similar to Tresch’s design, while Alice stands beside him, holding a book with one hand and spelling “A” with her other hand. French may have copied this from deaf artist John Carlin, who used a similar motif in a bas-relief, carved stone showing three pupils with Gallaudet that was completed about thirty years before. The stone is now mounted on a wall inside the entrance of the main building at the American School in Hartford.

Even putting aside Gallaudet’s 1885 discussions with French about a location for the statue, Gallaudet’s role in the committee’s 1887 decision to select French was significant. He wrote in his diary for May 3, “In the evening I attended a meeting of the Gallaudet Memorial Committee to aid them in deciding about the commission for the Statue. They reached the satisfactory conclusion of giving the commission to Daniel C. French.”

Many deaf people reacted strongly and negatively to the committee’s announcement that a hearing sculptor had been selected for the memorial. On May 9, Hodgson wrote to Draper to let him know that a mass meeting was going to take place in New York City to protest the decision. He quoted from an article in the New York World saying that, “Mr. Hodgson [was] mentioned as saying no deaf-mute was capable of making a statue.’ Just think of it! I, who stood up for the deaf-mutes, reflected as the one to make
a target of.”

The mass meeting occurred, as Hodgson predicted, and deaf people protested against the committee for awarding the contract to a hearing sculptor. They argued that experienced deaf artists would do the job for only $8,000 to $10,000, including the pedestal, whereas French charged $10,000 for a bronze statue without a pedestal. They also complained that one member of the committee was afraid to give the job to a deaf artist because he thought that a deaf artist could not do the task.

The committee responded by stating they had a difficult choice in selecting the artist, and it took them a long time to make their decision. They had three sessions in one day to decide which artist to accept. The committee believed that French was the best artist, based on his experiences with the many other statues and memorials he had designed. This hardly put the matter to rest.

An announcement in the DMJ let the public know that there would be a meeting to discuss the advisability of requesting the committee to suspend all actions in order to give deaf artists more time to submit their designs. It stated that the April 14th announcement gave artists only two weeks to submit plans and models, and that was not sufficient.

Gallaudet continued to play a central role in this controversy. He wrote in his diary for June 2, 1887, “I had a ‘season’ this morning with Ballin the deaf-mute artist who wanted to make the statue of my father. He wanted me to use my influence to reopen the matter so he could have a chance to prepare a life sized model. I think I succeeded in convincing him that his opportunity has passed by.”

French was also aware of the dispute over his selection, though he seems not to have been directly engaged. He received the news of his formal commission to create the statute while he was in Paris, working on other sculptures. However, in July he wrote a letter to a friend in the United States, Charles Moore, saying that there was “a protest from the deaf mutes who think that the statue should not be made by a ‘hearing’ sculptor. I am glad to be away while the discussion is going on.”

In response to the controversy, selection committee member Job Turner, a Virginian and a missionary to deaf people, claimed that the group wished to select a deaf artist, but could not find any. He said that the committee members were afraid to entrust a large sum to an inexperienced deaf artist, and they said that they would gladly award the contract to any deaf artist who had the same skill as a sculptor as French and other hearing artists. Turner also mentioned French’s fee, saying that French had originally said that he would ask for $14,000, but he agreed to accept the $10,000 offer because of his respect for Gallaudet. French’s uncle, Benjamin B. French, once served on the Board of Directors of the National Deaf-Mute College.

Augustus Saint-Gaudens, a sculptor and friend of French, sent a letter to the Gallaudet Monument Committee, in which he wrote, “You have no doubt been presented by Mr. Ballin the Sculptor with a letter containing an endorsement by me of his proposal. I
gave it with great pleasure but at the time of Mr. Ballin’s visit I was very much occupied with other matters and I neglected to write all that was on my mind. I must add now that although I consider his proposal a reasonable one I wish it clearly understood that I do not recommend its consideration if that should lead to any action on the part of the Committee prejudicial to

Mr. French’s interests such as bringing in a competitor unexpected by Mr. French at the time he made his agreement with you. I do not know Mr. Ballin or his work and in no way must I be understood as endorsing what he may do.”

In late June, soon after the announcement of French’s selection, deaf sculptor Tresch wrote an angry letter to Draper, asking him to reconsider the decision and saying that he was not satisfied with the committee’s actions. Tresch wrote to Draper again a few days later, accusing Draper of making the committee decision to award the contract to French. Tresch lambasted Draper in many ways, and he said that the committee was doing everything wrong. Tresch claimed that French was “a pet friend of yours and Gallaudet.”

Soon after Tresch’s bitter letter to Draper, another member of the committee mistakenly believed the controversy was over. Dudley Webster George wrote to Draper that “the storm in the Brooklyn teakettle seems to have subsided. Bond, Tresch, Ballin et al have ceased to spout.” It was not over, however, and a few weeks later Gallaudet wrote in his diary, “I met Froehlich at the 5th Ave Hotel and had a long talk about the Memorial Committee squabbles, this grows pretty tiresome but patience is necessary.”

On August 14, 1887, French arrived in New York from Paris and began to work on a couple of designs and on a model of about three feet high. Gallaudet went to New York two days later and met with Froehlich, Carlin, and Hodgson to view the model statue; Gallaudet expressed his satisfaction. Soon after, attendees at the Eleventh Biennial Convention of the Empire State Deaf-Mute Association, held in Syracuse, New York, on August 31 and September 1, 1887, engaged in a contentious debate about whether they should send money to the Gallaudet Centennial Committee. Most opposed sending their money to the committee. They preferred to contribute to another statue committee, the Peet Committee, because they believed that the chairman of the Gallaudet Centennial Committee had committed a breach of trust.

A September 22 DMJ article for the first time mentioned California deaf artist Douglas Tilden as a possible sculptor for the Gallaudet statue, although it is not clear whether Tilden, probably the best-known and most accomplished deaf sculptor of his time, actually submitted a plan. The article stated that “Mr. Douglas Tilden, of California, was at the Institution [New York School for the Deaf at Fanwood] on Tuesday. He is the mute who, like Albert Ballin, Tresch and others, was anxious to compete for the contract to erect the bronze statue of the elder Gallaudet, to be unveiled in Washington, in 1888. Mr. Tilden expects to spend a year in this city in the study of sculpture, and then go to Paris.”

Daniel Chester French wrote to his friend, Charles Moore, telling of his work on the model of the Gallaudet statue and how he made a study of a little girl’s face for the

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The statue of Alice Cogswell. The letter mentioned that a Mrs. Sherman allowed French to have her daughter, Mary, as a study for the model.

The acrimony about French’s selection grew worse in the fall of 1887. On October third, Froehlich wrote to Draper informing him that French received a threatening letter from a Mr. Bond. Bond stated that he might file a lawsuit to get an injunction against the committee. French asked Froehlich about what to do with the letter, and Froehlich told him just to ignore it.

Gallaudet and the committee remained staunchly committed to French. Gallaudet visited him in Concord, Massachusetts, on October 31. The next day he saw the model, and he was very pleased with it. In December, the committee visited French’s studio in New York City to view the model, and they too were very impressed.

The only controversial issue between French and the committee at this time was the completion date. French thought that he would not able to finish the sculpture before September 1888. The committee originally had wanted the statue to be ready by the middle of June 1888. The committee felt that a contract should force the sculptor to follow the committee’s goals for the completion date. Ultimately French’s view prevailed, and an agreement was made between the committee and French on January 21, 1888, giving him wide latitude to complete the project sometime between October 1, 1888, and June 1, 1889.

In early 1888, another controversy developed, this time about funding the base of the statue. Gallaudet became concerned when he read an editorial article in the DMJ that stated that the college should pay for a pedestal. Gallaudet stated that the board of directors had never been consulted about providing the pedestal. He argued that the costs of design and setting up the pedestal should be covered by funds collected from the people, not from the college.

NAD member C. K. W. Strong of Washington, D.C., further muddied the waters by arguing that the federal government should fund the pedestal. He believed, inaccurately, that Kendall Green was government property. He went on to say that other statues and memorials in Washington were paid for by the government. He encouraged Congress to appropriate funds for the pedestal. Some NAD members opposed Strong’s idea, preferring that the construction of the pedestal be paid by deaf people. The controversy continued on and off for about fourteen months, and finally, in March 1889, the committee awarded a contract to Daniel C. French to design the pedestal for the amount of $1,200.

In the early part of June 1888, Froehlich announced a postponement of the convention to June 1889, due to the sculptor’s inability to complete the statue in time for the planned 1888 gathering. This was due to errors on the model that Saint-Gaudens made.

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discovered and French’s wedding in July 1888. While working on the model, French’s colleague noticed that Gallaudet’s legs were too short. French had not noticed this himself, and he realized that would have to saw out the legs and add a few inches to them.

Finally, in May of 1889, controversy was put aside, and the ground was broken in preparation for the construction of the foundation for the pedestal. The lettering and carving of the inscriptions on the pedestal were done by a Deaf stonemaster named William H. Caldicott, a graduate of Fanwood (New York School for the Deaf). The pedestal was finally placed on June 24, two days before the unveiling ceremony. The next day, the bronze statue was set up during the rain, under the supervision of French.

On June 26, 1889, many Deaf people and friends, including Alexander Graham Bell, came to Kendall Green to witness the unveiling of the statue. Robert McGregor delivered an eloquent address, and Laura C. Redden Searing wrote a beautiful poem. Hodgson, President of the NAD, gave a presentation address, and President Gallaudet made an acceptance speech. Herbert Draper Gallaudet and Marion Wallace Gal- laudet, grandchildren of Thomas Hopkins Gallaudet, had the honor of unveiling the statue, and when it was revealed, many people cheered and waved their handkerchiefs in excitement.

Between 1883 and 1889 the Gallaudet Centennial Memorial Fund collected $12,447.77. The total expenses for the Gallaudet statue were $11,968.23, including $11,200.00 paid to French for his services. The remaining balance of $479.54 was given to the National Deaf-Mute College. The college used this money to establish the Gallaudet Memorial Art Fund for the purpose of providing for the perpetual maintenance and preservation of the statue and for the purchase of art works produced by deaf artists.

Notes


23. Ibid., 148–49.


25. Ibid.


32. Diary of Edward Miner Gallaudet, 24 February 1887.

33. Diary of Edward Miner Gallaudet, 22 April 1887.


42. Diary of Edward Miner Gallaudet, 2 June 1887.

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43. Daniel Chester French to Charles Moore, 2 July 1887, Papers of Charles Moore, General Correspondence, Box 5, Folder 6, Manuscript Division, Library of Congress.


47. J. F. J. Tresch to Amos G. Draper, 1 July 1887, Letters—Tresch, J. F. J., Box 2, Folder 7, Collection of Gallaudet Centennial Memorial Fund.

48. D. W. George to Amos G. Draper, 7 July 1887, Letters—George, D. W., Box 1, Folder 50, Collection of Gallaudet Centennial Memorial Fund.

49. Diary of Edward Miner Gallaudet, 9 August 1887.


51. Diary of Edward Miner Gallaudet, 16 August 1887.


54. Daniel Chester French to Charles Moore, 3 October 1887, Papers of Charles Moore, General Correspondence, Box 5, Folder 6. Manuscript Division, Library of Congress.

55. T. A. Froehlich to Amos G. Draper, 3 October 1887, Letters—Froehlich, T. A., Box 1, Folder 46, Collection of Gallaudet Centennial Memorial Fund.

56. Diary of Edward Miner Gallaudet, 31 October and 1 November 1887.


67. Ibid., 25 June 1889.


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