

February 16, 1848

142. TO EPHRAIM GEORGE SQUIER
AND EDWIN HAMILTON DAVIS

Washington Feb 16 ↑16↓th 1848.^A

Messrs Squier & Davis,
Gentlemen,

Mr. Drayton¹ has informed me that he has made all the arrangements for printing your memoir^{2,B} and that it may be put to press as soon as the manuscript is^C ready. The paper he thinks is finished by this time. I hope nothing will now delay the publication and that it will be given to the world ↑as↓ soon as it can pass through the press.

I exhibited the woodcuts to Dr. Morton and also to a practical engraver in Philadelphia. They both said the execution was equal to any thing they had seen done in this country; but they thought the price exorbitant.

I have also conferred with Dr. Morton, Mr Marsh and Prof Bache and they all agree with me that it will be improper to admit into the memoir any theoretical matter except in a very subordinate degree. They think that you have already had too many engravings of other articles than those which are original and that the insertion of these will detract from the merits of your memoir as a positive contribution to existing knowledge. They are unanimously of the opinion that some of those already engraved should be rejected—e- g- the drawings of coins; of structures of doubtful authority such as that from Beck's book;³ and sketches from works readily accessible.

The Memoir was presented to me for acceptance and publication subject to the prescribed rules of the Smith. Inst. These rules are the same as those which govern learned societies in this and other countries viz— the article is submitted to a commission^D of competent judges and if any part is found objectionable it is stricken out, or the memoir is rejected. Also, the Author is not allowed to make any additions to his paper after it has been examined unless with the consent of the Society. Of course the author may withdraw his paper if he does not choose to abide by the result of these rules; but he must do this before the society has incurred any expense in the way of engravings or in commencing the printing of his article.

When your memoir was presented to me, I was informed that the whole was finished, except the introduction, and the arrangement of the plates. And in order to give you every facility for bringing it out as perfectly and as speedily as possible I allowed you to retain the manuscript, and the wood cuts cuts to be ~~prepared~~ commenced before the

February 16, 1848

whole was fully prepared. I had however no idea that any other engravings were to be made than those of an original character. I must therefore insist upon your striking out some of the engravings which have already been finished and also that no additions be made to the number of the character in question, I do this with the concurrence of those^E influential members of the board of Regents who are intimately acquainted with the usages of learned societies and who are fully impressed with the importance of adhering to them in the publications of the Smithsonian Institution.

I hope you will not consider this injunction as prompted by a desire to promote the interests of the Smithsonian Institution at the expense of your reputation by abridging your memoir. It is the opinion of your friends, who are best qualified to judge in this matter that your first labours should be given to the world as free as possible from every thing of a speculative nature and that your positive addition to the sum of human knowledge ~~may~~ [↑]should[↓]^F stand in bold relief unmingled with the labours of others.

The better plan will be briefly to indicate the analogies to which you have arrived and to publish in a separate memoir a full exposition of your theoretical views.⁴ In order to facilitate a publication of this kind you can have the use of any of the engravings belonging to the Institution including those we may reject.

All the additions which have been made to the memoir since it was submitted to the Committee appointed to examine it must receive the approbation of the same committee before publication, otherwise they may disavow their testimony in favour of the work.

I hope Dr. Davis will remain in New York until the publication is finished, or at least until every thing relative to the memoir is definitely settled. And I beg to remind you that a copy is to be sent me of every new wood cut—and every lithographic plate as soon as it is finished.

Please give me an account of the progress of the work and when the printing will be commenced.

I remain very respectfully
Your obt serv
Joseph Henry

Squier Papers, Library of Congress.

In Harriet Henry's hand, except for corrections as noted, the concluding paragraph, and the signature, which are in Henry's hand. Reply: Doc. 146.

1. Joseph Drayton (d. 1856), an engraver and painter, worked in Philadelphia until 1838, when Charles Wilkes retained him as an artist for the United States Exploring Expedition. He afterwards superintended the production of illustrations for the expedition's reports. Ac-

cording to Wilkes, Drayton "understood his profession as an artist in all that appertained to the execution and getting up" of engravings for publication. George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven, 1957), pp. 188-189; William J. Morgan et al., eds., *Autobiography of Rear Admiral Charles Wilkes, U.S. Navy, 1798-1877* (Washington, 1978), pp. 382, 532-533, 542-543 (quotation on p. 542).

Henry knew Drayton through his son, Edward F. Drayton (d. 1894), an 1845 Princeton graduate. *Princeton Catalogue*, p. 167; Edward F. Drayton to Henry, November 2, 1845, Henry Papers, Smithsonian Archives.

2. Most, if not all, of these arrangements were specified in a contract which Drayton (acting in Henry's name, as an agent of the Smithsonian Institution), signed with Edward O. Jenkins, a New York City printer, on January 20, 1848. The contract gave Henry "or his agent" final say over the memoir's typography, allowable charges for corrections and alterations, "the spacing or margin of the make-up," and "the arrangement of all title matter." Box 41, Subject Files, William J. Rhees Collection, Smithsonian Archives.

3. Lewis C. Beck's *Gazetteer of the States of Illinois and Missouri* (Albany, 1823) described walls and other stone works found in Missouri, speculating that some represented the ruins of ancient towns. Noting that "nothing of this character has been observed elsewhere," Squier and Davis commented that "it is extremely probable that there is some mistake in the matter." Their published memoir did not reprint any illus-

trations from Beck's book. *Squier and Davis*, pp. 135-136 (quotation on p. 136).

4. Squier followed Henry's advice with respect to the memoir, which, in its final form, was all but devoid of theory, with speculations relegated to a brief final chapter. He surmised that the mounds were religious artifacts of considerable vintage; that their builders had been largely sedentary and agricultural; and that the monuments of the Mississippi Valley were all part of one system. Searching for commonalities among these monuments, the mounds of Central and South America, and the pyramids of the Nile Valley, Squier wrote that such a consideration would involve

a preliminary analysis of the religious belief of the various aboriginal American families, an examination of their mythologies and superstitious rites, and a comparison between them and those of the primitive nations of the old world.

Although he believed that such lines of inquiry deserved "a full and separate consideration," Squier wrote that they were "beyond the scope and design" of his present memoir. He never prepared a full exposition on the religious significance of ancient monuments. *Squier and Davis*, pp. 300-306 (quotations on p. 304). See also Thomas G. Tax, "E. George Squier and the Mounds, 1845-1850," in *Toward a Science of Man: Essays in the History of Anthropology*, ed. Timothy H. H. Thoresen (The Hague and Paris, 1973), pp. 99-124, especially pp. 114-115.

143. TO JOHN TORREY

Washington Feby 18th 1848

My Dear Dr.

Col Emory¹ has just informed me that a full account of his plants cannot be published in his Report to congress² and I hasten to suggest that you should prepare a memoir on the subject for the Smithsonian.³ The plates can be prepared under your own direction and the memoir can be printed as soon as the manuscript is ready for the press. We are all well and in good sperits. The children are at school and with the exception of an occasional cloud on the smithsonian horizon a little too much business on my part and a touch of home sickness on that of Mrs.