



Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Peale, Rembrandt
- **Inclusive Dates:** 1827, 1849
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Rembrandt Peale (1778-1860) was an American painter, printmaker, lithographer and author.

Scope and Content Note:

- 1) Receipt for George Newbold for "eight dollars for a proof print of Washington."
- 2) Holograph contract of purchase agreement for "Peale's Graphics." Signed receipt included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 1	Receipt for George	Jul. 10, 1827
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		Newbold	
Box 6	Folder 1	Contract for "Peale's Graphics" with signed receipt	April 12, 1849

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Agreement made the twenty sixth day of October in the year of our Lord one thousand eight hundred and forty four, between Rembrandt Peale of the City of Philadelphia, Artist, of the one part, and Edward C. Biddle of the said city, Bookseller, of the other part.

Whereas the said Rembrandt Peale is the author of a book entitled "Graphics, the art of accurate delineation, a system of school exercise, for the education of the eye, and the training of the hand, as auxiliary to Writing, Geography and Drawing" in five parts or books, with an Introduction to the same; and the Copy-right and Stereotype and other Plates of the said book are owned by the said Rembrandt Peale.

Now this agreement witnesseth that the said parties have agreed, and by these presents do agree as follows, to wit:—

For and in consideration of the covenants hereinafter mentioned, to be kept and performed by the said Edward C. Biddle, the said Rembrandt Peale does hereby, grant, bargain, sell, assign and transfer to the said Edward C. Biddle, his executors, administrators and assigns the Copyright abovementioned, and power and liberty to print from the abovementioned stereotype and other plates, and to make, vend, sell and distribute as many copies of the said work as he may deem necessary; he keeping the market always duly supplied with the books, manufactured in good quality and style as to paper, printing and binding; employing all the usual means to promote and extend the sale of the said work, and paying to the said Rembrandt Peale, his heirs, executors, administrators or assigns, three cents for every part or book, five in all, of the said work, which he may sell or cause to be sold; and for such copies of the Introduction to said book, which he shall sell or cause to be sold, the said Edward C. Biddle shall supply a copy gratis, to each and every teacher using the "Graphics" in his or her school, who shall apply for it; and to the said Rembrandt Peale such number of copies as he may find necessary to distribute in furtherance of his efforts to introduce the "Graphics" into

public or private schools.

Settlement of accounts to be made semi-annually, on the first day of January, and first day of July, in every year, by note at six months after date, whilst this agreement shall last.

If the said Edward C. Riddle shall fail to make payment as before stated, or at each semi-annual settlement shall not render to the said Rembrandt Peale a just and true account of the number of copies which shall have been printed and sold, or shall fail to keep the market duly and properly supplied, the said Edward C. Riddle shall forfeit the beforementioned right to print any more of the said books, and the said Rembrandt Peale shall be at liberty to print them himself, or authorize others to do so.

And it is also agreed that the said Edward C. Riddle shall pay to the said Rembrandt Peale, his heirs, executors, administrators or assigns all damages the plates may sustain, while in his possession, the natural wear and tear by use excepted: and that they shall be insured at the charge of the said Rembrandt Peale.

In witness whereof the said parties have hereto set their hands and seals, the day and date before written.

Sealed and delivered

in presence of

W. Riddle

Chas Harman

Rem Peale Seal

Edw C Riddle Seal

Agreement with
Rembrandt Peale
for
Graphics

annulled by sale
of the work to E. C. Middle
April 12th 1849

Philadelphia, April 12th 1849

Messrs E. & H. Riddle

Bo. of Rembrandt Peale

1 Set of Stereotype Plates, Copper Plates, and
Wood Cuts for "Peale's Graphics"; together
with the Copy-right of said work

Received Payment, in full. \$234.85

Rem. Peale

Received, Philadelphia, April 12th 1849 from
E. & H. Riddle Nine Dollars in full for Copy money
on Peale's Graphics sold by them, from January
1st 1849 to this date.

\$9

Rem. Peale

Purchase of
Peale's Graphics
April 12. 1849

R. Peake

July 1827

Geo. Newbold. Boston

New York July 10. 1827.

Received of Geo. Newbold Eight dollars
for a proof Print of Washington.

Rem: Peale

~~\$ 8.~~

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Peirce, Waldo
- **Inclusive Dates:** 1944
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Waldo Peirce (1884-1970) was an American painter and draftsman.

Scope and Content Note:

Letter to Captain Waller regarding his autograph collection. Peirce remarks that he is welcome to have his autograph if he can read it. He states, "all the better painters seem to take pride in an illegible script."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 2	A.L.S. to Captain Waller	May 28, 1944
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Walds Peirce
Amer. Painter
well known

WALDO PEIRCE
POMONA
NEW YORK



SPRING VALLEY
1390

28 May 44

Dear Capt Waller:

Your very
welcome to my Tolson
Handbook - if you can
read it - all the better.

Painters & mechanics
seem to take a pride
in an illegible script.

You must be busy
with all the army
maxillaries - by the way
you - surely.

Waldo Peirce

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Peixotto, George Da Maduro
- **Inclusive Dates:** 1895, 1899
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Da Maduro Peixotto (1862-1937) was an American artist.

Scope and Content Note:

- 1) Pen and Ink sketch of a woman offering a rose from a basket. Entitled "The Rose."
- 2) Letter to Charles Eliot Norton regarding essays he has been asked to write for several exhibitions.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 3	Pen and Ink Sketch of "The Rose"	1895
Box 6	Folder3	A.L.S. to Charles Eliot Norton	March 2, 1899

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The Rose

G. M. Peixotto del. 1895.

in print - just as the
Roundabout Club of Cleveland
printed Lowell's lectures
without your permission.

Such garbled or in-
complete notes will do
you great injustice -
and such ones of us who
never heard you talk
will feel very sad, when
these pretended verbatim
reports are printed.

All this can be avoided
by your going over the
lectures now with aid
of a stenographer and
making them as complete
and beautiful as the
lectures were. With my
sincerest esteem yours
faithfully George D. Kirtland

For Charles Eliot Norton,
4748 Prairie ave

Part 16

Chicago March 2nd - 99.

My dear Mr Norton

If I have refrained
as you note from saying
or rather writing about
my work as a painter -
it is from a natural
reluctance to expatiate
on the subject of what
is so important to myself
yet an unknown quantity
helas! to you. I have often
wished that you knew some
one of my works. Of course
I cannot expect to be
appreciated fully but by

a very few people - and
you were one of them.

Recently I have
been asked to write
serious papers on art
work - each one to
be a pro pos of some
exhibition here. I send
you the paper with
which I made my debut.
The second paper on
Tissot's life of Christ
is an adverse criticism.
The third as eulogistic
as I know how to write
on the Etchings of Zorn.

It is work done with
a purpose - not only to
aid others in their estimate
but to follow and lead

in what other artists have
done - that other artists
may seek to emulate
me in some time writing
criticisms instead of
railing against the critic.

Do you know - I am
very sorry to learn from
you that you have no
intention of publishing your
notes on art or re-writing
them. There are sure
to be among all the men
who have listened to you,
certain unprincipled ones
who have taken down
in short-hand what you
have told them, and
when the time comes we
will find they are placed

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Penfield, Edward
- **Inclusive Dates:** 1893
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Edward Penfield (1866-1925) was an American painter.

Scope and Content Note:

Letter to Ross Turner regarding his suggestions for the lettering stating that he has stuck to the three primary colors.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 4	A.L.S. to Ross Turner	Sept. 6, 1893
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places, as a great deal
darker color is produced
by printing blue over
red, than if I mixed
blue + red water colors
together + applied them.

Very truly yours
Edward Peirce

Sep 6 1933
Mr Ross Turner
Wilton
N.H.

P.S. I send the sketch
by Adams Etc.

My dear Mr Turner

I express
the poster design + hope
I have carried out
your idea. I also
enclose a plan for
the lettering, merely as a
suggestion for coloring.
I would letter this design
if I knew what was to
go on it, but as I do not
I have left it alone.

I have stuck to 3
colors - Red, Yellow + Blue,
but was obliged to use
a little "Raynes Grey" in

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Pennell, Joseph
- **Inclusive Dates:** 1914, 1925
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Joseph Pennell (1860-1926) was an American printmaker, illustrator and author.

Scope and Content Note:

- 1) Folder entitled "Joseph Pennell" from Argosy Book Store Inc.
- 2) Letter to Mr. Wood regarding the Hanging Committee
- 3) Letter to an unidentified person stating that said person will not have to send the discussed item again.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 5	Argosy Book Store Folder	nd
Box 6	Folder 5	A.L.S. to Mr. Wood	April 13, 1914
Box 6	Folder 5	A.L.S. to an unidentified person	Jun. 1, 1925

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ARGOSY
BOOK STORE, INC.
116 E. 59th Street
New York, NY 10022

Autographs

JOSEPH PENNELL



Hotel Margaret
 91-97 COLUMBIA HEIGHTS
 Brooklyn, N.Y.

6
 1. 1925

When in train I have
 got the lot ready so
 you will not have to
 send again — there
 will be more small
 ones

yours
 Joseph O'Connell

3, ADELPHI TERRACE HOUSE,
ROBERT STREET, STRAND,
LONDON. W. C.

April
19¹³ 14

Dear Mr Wood. Will
you please remind Mr
Howard that the Anti
-ire Janero Hanging Com
mittee was present
on ~~Saturday~~ ^{Friday} and buy
the Corridor, that their
work was approved
by members of the Party
Hanging Committee.
That Mr Howard
himself was present

I shall therefore ^{neither} make ^{nor} assist
in making any changes in
the hanging and if any are
made I shall be glad
if you will remove my works
from the Exhibition at once

Yours
Joseph Sturtevant

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Periodical Publishers Association
- **Inclusive Dates:** 1905
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Periodical Publishers Association of America included many prominent artists and writers of the day.

Scope and Content Note:

- 1) Two copies of a newspaper detailing the current social happenings in the area.
- 2) Typed note with biographical information on a select number of guests attending the "Periodical Publishers Association Second Annual Dinner."
- 3) Content note detailing the "Periodical Publishers Association Second Annual Dinner." Included price of 375 dollars.
- 4) Dinner card for the "Periodical Publishers Association Second Annual Dinner." Signed and dated at 5 A.M. on May 13th, 1905

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 6	Newspaper copies	nd
Box 6	Folder 6	Typed biographical note	nd
Box 6	Folder 6	Content note	nd
Box 6	Folder 6	Dinner card for the "Periodical	May 13, 1905

		Publishers Association Second Annual Dinner.”	
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SIGNED BY TARKINGTON, ADE, WILSON, PAINE, GLACKENS

(TARKINGTON, Booth). PERIODICAL PUBLISHERS ASSOCIATION SECOND ANNUAL DINNER, 1905. Dinner Card signed by many of the participants to the Periodical Publishers Association second annual dinner held in Lakewood, New Jersey. Original dinner card, measuring 28 by 7 inches, folded (as issued), detached at two folds and mounted in three separate pieces on stiff mounting paper. Printed dinner card listing speakers (including George Ade, Frank Doubleday, Holman F. Day et al), noting that Doctor Hamilton Wright Mabie is the "Toastmaster" and with blank pages under "Guests." This dinner card has been signed in pencil by 35 of the participants including Booth Tarkington, George Ade, Harry Leon Wilson, Hamilton Wright Mabie (author and editor), Thomas Fogarty (painter, illustrator--book illustrator, taught at Art Students League, one of his students was Norman Rockwell), Jules Guerin (painter, illustrator--executed decorations in Lincoln Memorial and the Pennsylvania Railroad Station), John Luther Long (dramatist and novelist--his short story "Madame Butterfly" was the basis for the opera by Puccini), Laura Jean Libbey (author, editor), Charles Dwyer (editor of "Delineator" and "Ladies World"), Charles Battell Loomis (journalist, humorist), B. Cory Kilvery (painter, illustrator), Ralph Tilton (art editor for "Saturday Evening Post"), Edwin Markham (poet), James Preston (landscape artist), William Glackens (painter, illustrator--founder of the "Ashcan School"), C. Arthur Williams (journalist, editor of "Houston Post"), Albert Bigelow Paine (journalist, author--Mark Twain biographer), Edward W. Townsend (author), Philip Verrill Michels (journalist, novelist), Lyman Abbott (clergyman, author, editor of "Outlook"), John Corbin (drama critic, author), Robert W. Chambers (painter, illustrator, novelist), Charles G. D. Roberts (author), Alonzo Kimball (painter, illustrator), Walter Appleton Clark (illustrator, painter) et al. A few of the signers have made PENCIL SKETCHES beneath their signatures including Walter Appleton Clark, James Preston, Martin Justice (sketch of man toasting with a champagne glass), Thomas Fogarty (sketch of the toastmaster, toasting) and William Glackens. Over 300 guests, mostly authors, artists, journalists and editors, were transported by chartered trains from New York, Philadelphia and Washington, D. C. to the Laurel in the Pines in Lakewood, New Jersey. The dinner obviously flowed late into the night, as this menu is dated "May 13, 1905/5 A.M." by one of the signers. Also the signed menu has a number of early stains, presumably "drink" spills as the menu was passed from member to member. An eclectic gathering of artists and authors, signed by 35 members, including Booth Tarkington and George Ade, with a number of pencil sketches, including one by noted "Ashcan" artist William Glackens. Unique.

\$375.00

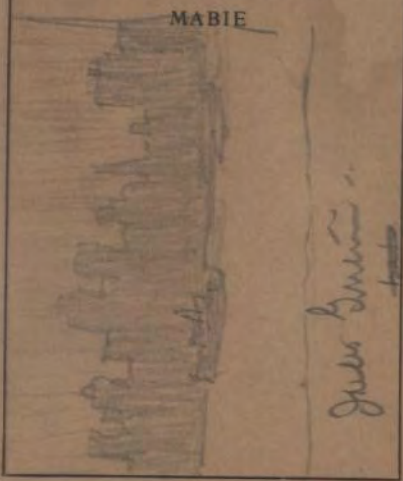
Hamilton W. M. M. M.



James Mearns

TOASTMASTER

DOCTOR
HAMILTON WRIGHT
MABIE



John Mearns

John Luke Long
Lana Jean Libbey
COL.

Charles Dwyer
Fred Parrott

~~Charles M. Kromis~~

~~Mary Kilvert~~

~~Harry John Wilson~~

Ralph
Tilton

May 13 - 1905
5 7.17

HOSTS

Edwin Clarkham
John Duack
Murdock

William Davenport Hulbert

John Mearns
Marta Foster

Thomas Barrett

DINNER

Thomas

Henry Tangel

James Proctor

W. Blunt



Arthur Wellesley

PA

Albert Rogers

James Proctor

Edward W. Townsend

Harry Leon Wilson

Brook Taylor

Philip Nevill Mighels

SPEAKERS

FRANK N. DOUBLEDAY

DR. HAMILTON WRIGHT
MABIE

GEORGE ADE

DR. WILLIAM R. HARPER

HON. WILLIAM TRAVERS
JEROME

MELVILLE E. STONE

HOLMAN F. DAY

HON. THOMAS E. WATSON

DR. LYMAN ABBOTT

HON. FRANCIS E. LEUPP

George Ade

James P. [unclear]



Lyman Abbott

John Coburn

Robert W. Chambers
Charles G. D. Roberts

ALONZO • KIMBALL

GUESTS AGAIN



William Appleton Clark



Fletcher Rowen

15516

PERIODICAL PUBLISHERS ASSOCIATION SECOND ANNUAL DINNER, 1905.

Dinner card signed at 5:00 a.m., May 12, 1905, at the Periodical Publishers Association second annual dinner in Lakewood, New Jersey. The following authors and artists were among over 300 guests transported to the Laurel-in-the-Pines in Lakewood, by chartered trains from New York, Philadelphia and Washington D.C.

From left to right, top to bottom of each column, the legible signatures are as follows:

HAMILTON WRIGHT MABIE (1846-1916). Editor and author.

THOMAS FOGARTY (1873-1938). Illustrator and painter. Studied at Art Students League. Appeared in major magazines of the day and illustrated books including "The Making of an American" by Riis. Taught at ASL, 1903-22, and among his students were Walter Biggs and Norman Rockwell. His works are in collections at the Metropolitan Museum and the Brooklyn Museum.

JULES GUERIN (1866-). Painter & Illustrator. Executed the decorations in Lincoln Memorial and Pennsylvania Railroad Station. Frequent contributor to Century Magazine.

JOHN LUTHER LONG (1861-1927). Dramatist & Novelist. Frequently with oriental themes; his short story, Madame Butterfly was the basis for the play by David Belasco & opera by Puccini.

LAURA JEAN LIBBEY (1862-1925). Author & editor. Produced more than 60 novels in the 1880's and 90's. Regular contributor to magazines. Editor of Fashion Bazaar, 1891-1894.

CHARLES DWYER (-1916). Editor of the Delineator, starting in 1894. Changed the tone of the magazine from a mere fashion periodical by broadening its literary program. Editor of the Ladies World, 1906-13.

THOMAS BALMER (?).

CHARLES BATTELL LOOMIS. (1861-1911). Journalist, humorous lecturer.

B. CORY KILVERT (1881-1946). Illustrator, painter. Graduate of ASL. Prolific illustrator of childrens books. Contributor to major magazines, especially LIFE. Devoted himself to watercolors & seascapes in latter years.

HARRY LEON WILSON (1867-1939). Novelist, playwright, collaborator with Booth Tarkington for several years in writing plays. Editor-in-chief of PUCK, 1896-1902. Husband of Rose O'Neill.

RALPH TILTON (1869-1907). Art editor, Saturday Evening Post.

EDWIN MARKHAM. (1852-1950). Poet, author of "Man with a Hoe", one of the most popular poems of all time.

JOHN DUNCON QUACKENBOS (1848-1926). Physician, author, lecturer and teacher.

WILLIAM DAVENPORT HULBERT (1848-1926). Author & contributor to leading magazines.

MARTIN JUSTICE (1892-1960). Illustrator. Contributed to major magazines. Mr Justice was 13 years old at the time of this dinner.

THOMAS A. BARRETT.

HENRY FANZEL.

JAMES PRESTON. Landscape painter. Exhibited Pennsylvania Academy of Fine Arts, 1915.

WILLIAM GLACKENS (1870-1938). Painter & Illustrator. Artist-reporter on various Philadelphia newspapers while studying at Pennsylvania Academy under Robert Henri. Concentrated on painting post-1905. President and founder, Society of Independent Artists. Chairman of the selection committee of the Armory Show. One of the "Eight", founder of the "Ashcan School."

C. ARTHUR WILLIAMS. (1876-1908). Journalist, political editor of the Washington Herald. Editor, Houston Post, 1897-1907.

ALBERT BIGELOW PAINE (1861-1937). Journalist, biographer. Writer of light fiction for children and adults. Literary executor of Mark Twain whose authorized biography he published in 1912.

EDWARD W. TOWNSEND. (1855-1942). Author of "Chimmie Fadden and other Stories" (1895).

BOOTH TARKINGTON (1869-1946). Novelist and playwright. Won Pulitzer Prize for "The Magnificent Ambersons" and "Abie Adams."

PHILIP VERRILL MICHELS (1869-1911). Journalist and novelist.

GEORGE ADE (1866-1944). American humorist and playwright. Carl Van Doren gave him a place among "the American vernacular philosophers as a continuer of the old wisdom and the inventor of a new idiom."

LYMAN ABBOTT (1835-1922). Congregational clergyman, author. Supporter of reform movements. Editor of "Outlook." Made Outlook a powerful exponent of progressive Christianity.

JOHN CORBIN. (1870-1959). Drama critic and author.

ROBERT W. CHAMBERS. (1865-1933). Painter, illustrator, novelist.

Illustrator for Life, Truth, Vogue, etc. Produced 73 books, of which "Cardigan" (1901) is best remembered.

CHARLES G.D. ROBERTS.

ALONZO KIMBALL (1874-1923). Painter and illustrator. Studied at ASL and Julien Academy, Paris. Member of "Society of Illustrators."

WALTER APPLETON CLARK (1876-1906). Illoustrator and painter. Connected with Scribners. Instructor at ASL, Silver medal for his illustrations of "Canterbury Tales."

FLETCHER RAMSEN (?).

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Perlin, Bernard
- **Inclusive Dates:** 1967
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Bernard Perlin (1918-) is an American genre and still life painter.

Scope and Content Note:

- 1) Sketch of a seemingly naked cowboy autographed by Perlin
- 2) Letter to Mr. Bean regarding his religious faith. Perlin goes on to talk about the positive and negative qualities of mankind.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 7	Autographed sketch	nd
Box 6	Folder 7	A.L.S. to Mr. Bean	Oct. 1967

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Oct. 1967

Dear Mr Bean -

Thank you for your kind interest in my work.

My Faith? NOT very original - and I'm afraid not very glib (or at least not easy for me to express) However, I'll Try.

I believe in positive qualities of mankind - that is, the VERY, VERY Thin apple-peel of civilizing factors that we possess (Kindness, bravery, love, charity, generosity, friendship, unselfishness etc.) as against the "apple-density" of animal and base qualities (hatred, war, selfishness, greed, success-drive, etc.) of we Humans. Only the few good qualities keep us civilized and functioning and we need to reinforce them always to remain civilized and hopeful for something better - or good - or tolerable. Not too optimistic - but hopeful.

Bernard Perlin

self

35,

Schlusser



B. Perlin

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Perry, Enoch Wood
- **Inclusive Dates:** 1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Enoch Wood Perry (1831-1915) was a genre, portrait and landscape painter.

Scope and Content Note:

- 1) Letter to O.H. Durrell stating that he has not received a biographical sketch from Durrell to edit.
- 2) Letter to O.H. Durrell offering an autobiographical account listing some of his works.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 8	A.L.S. to O.H. Durrell	Jun. 6, 1896
Box 6	Folder 8	A.L.S. to O.H. Durrell	Jul. 21, 1896

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There is quite a complete
list in the Hand Book of
Artists of the 19th Century by
Clément & Hutton - besides some
other items -

Yours truly

E. Wood Perry

21 July 1895

51 - W 10th St

752
22 52
25-44

432 Newark

W. Wood Perry
New York

Ch. D. D. D.

Dear fri.

In answer to your
letter I have to say that
I was born in Boston Mass
July 31 - 1831 - removed in
1846 to New Orleans and
went to Dusseldorf in 1852
where I studied in the Academy
and with E. Lentze - afterwards
in 1855
was with Couture in Paris -
returned to this Country in
1858 - went to Philadelphia
New Orleans San Francisco
the Sandwich Islands and
finally settled in New
York in 1865 -

was elected Associate
of the National Academy of
Design in 1868

and Academician in 1869.

His work has been mainly
in genre subjects (American
Country life) and portraits
Some pictures are
"Franklin" owned by the Buffalo
auditory - Portrait of Gen Grant
from life in 1879 -

The Weaver

The Sower

The Wicker Maker

The Story of the Tiles

~~The Weaver~~

~~The Sower~~

The Quilting Bee

etc. etc - you may
find something more that
I have forgotten in some
of the art books - say

E Ward Perry
June 6/96

THE CENTURY
7 WEST FORTY-THIRD ST.

Wm Dummell Esq

Dear Sir

I have yours
of 12 June in which
you wrote that you
sent me a fulcrum
before a sketch of my
life and asked me to
return it - I have not
had such communication
from you -
Yours truly

6 July 96 E Ward Perry

51-1210th

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Persico, Luigi
- **Inclusive Dates:** 1828
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Luigi Persico (1791-1860) was an Italian sculptor and painter.

Scope and Content Note:

Letter to "The Committee on Public Buildings, to whom is referred the resolution offered by the Hon. James Buchanan" proposing to execute and furnish to these United States two colossal statues, nine feet each, of the best Italian marble... for adorning the niches on each side of the East Entrance to the Capitol of the United States.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 9	A.L.S. to "The Committee on Public Buildings."	Dec. 2, 1828
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To the Committee on Public Buildings, to whom
is referred the resolution offered by the
Hon James Buchanan.

I engage myself (with the help of God)
to execute, and furnish to these United States,
two Colossal Statues, nine feet each, of the best
Italian marble, surmounted on propor-
tional pedestal of the same material, for
adorning the niches left on each side of
the East entrance to the Capitol of the
United States. The subject to be given me
by the President of the United States, or as
the Committee shall think best.

I desire to execute the work in
Italy, in order to be benefited of all the
advantages which that country affords to
an artist, to do justice to my work.

According to my estimate of this
work, I shall need four years for the com-
-pletion of it, and in furnishing all
the materials, and the expenses necessary
to carry on the work, I require ten thou-
sand dollars for each Statue, to be paid
in the following manner, viz
\$4000 = on the 4th of March 1829 -
" 4000 = on the 4th of March 1830 -

\$4000 = on the 11th of March 1831 -
" 4000 = on the 4th of March 1832 -
" 4000 = on the 11th of March 1833 =

As the Statues will be executed in
Naples, I propose that they shall, during
their progress, be regularly subjected to
the inspection of the American Consul
resident in that City, whose annual
certificate shall be sent to the Presi-
dent, and be considered a voucher, on
receipt of which each of the payments
above stipulated shall be made.

Washington City Dec 1828

L. Persico

The above estimate was submitted to the
Committee on the Public Buildings by
Persico and in which they reported an
appropriation. March 3 1829

W. W. W. W.
Ch. Com. P. Buildings

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Pettit, George W.
- **Inclusive Dates:** 1862
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George W. Pettit (1838-1910) was a British painter.

Scope and Content Note:

Receipt of his portrait of a gentleman, "No. 148."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

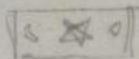
Detailed Description of Collection (Container List):

Box 6	Folder 10	Portrait receipt	Aug. 23, 1862
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Petite Rect
for his picture

Aug 23rd 62



Rec. Phil Aug 23rd 1862
of the Academy my Portrait
of a Gentleman No 148

Geo W. Peck

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Pickard, John
- **Inclusive Dates:** 1907
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Pickard was an American professor of Art History at the University of Missouri.

Scope and Content Note:

Letter to Florence Levy in which Pickard writes requesting the slides for his course. Pickard wrote a series of letter to famous artists in 1907 in order to prepare for seminars he gave in his classes.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 11	A.L.S. to Florence Levy	Aug. 14, 1907
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UNIVERSITY OF MISSOURI
COLUMBIA

DEPARTMENT OF
CLASSICAL ARCHAEOLOGY AND
HISTORY OF ART

Aug. 14 1907

JOHN PICKARD

Miss Florence Levy
20 W 34th St N.Y.

My dear Madame:

I am writing you at the suggestion
of Mr. William Macbette. I am at present
engaged in the preparation of a course
of lectures on the "History of American
Painting" and am desirous of securing
lumber slides to illustrate this course.

I am informed that you have a consid-
erable collection of these.

My course of lectures is intended
solely for use before my classes in the
University of Mo. Now in the interest
of educating Am. Students to the knowledge
and appreciation of American Art would
you be willing to allow duplicates to be
made of your slides? I feel that this
is a great deal to ask of you, but I
am about in despair in the matter.

of receiving illustrations.

Hoping to hear from you at
your early convenience

Very truly yours

John Peckard
6 Austin St.

Pittsboro

Mrs. Hays.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Pinneo, Anne
- **Inclusive Dates:** 1921-1922
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Anne Pinneo was the owner and hostess of "Gallerie Intime" formerly located at 749 5th Avenue, New York.

Scope and Content Note:

- 1) Typed "Agreement" between Anne Pinneo and twelve artists. Signed by Anne and Alfred Pinneo, Karl Anderson, Charles Schapman, Charles W. Hawthorne, John Noble, F.E. Miller, Hobart Nichols, George Elmer Brown, Max Bohin, Chauncey F. Ryder, Spencer Nichols, G. Glenn Newell, and E. Irving Course. The aforementioned artists agree to stock the gallery with no fewer than thirty pictures, which will remain the property of the artists on any sales.
- 2) Typed and signed letter agreeing to display Jane Freeman's work signed by several artists.
- 3) Handwritten agreement between the Gallerie Intime and the committee of exhibiting artists, to equally divide the initial expenses for a catalogue. Signed by Anne Pinneo and G. Glenn Newell. List of "Questions to be Settled" is included with this handwritten agreement.
- 4) Letter to Mrs. Anne Pinneo from Karl Anderson providing information on his artistic career and on his paintings in her gallery including "Her Ladyship," "Alice in her Garden," "Wysteria," "The Venetian Tulip vase," and "Alms Fields." Most of his sales are through dealers who do not divulge the name of the purchaser.
- 5) Typed letter to Anne Pinneo from Hobart Nichols stating, "The wisest thing to do is to mutually break the contract and dissolve the relation. This will relieve the group of any responsibility for its success. Now the embarrassing barrier to an amicable dissolution is the question of present financial obligations."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 12	Typed "Agreement"	Nov. 25, 1921
Box 6	Folder 12	T.L.S. regarding Jane Freeman	Nov. 25, 1921
Box 6	Folder 12	A.L.S. between Gallerie Intime and exhibiting artists	Dec. 9, 1921
Box 6	Folder 12	A.L.S. to Anne Pinneo	Dec. 22, 1921
Box 6	Folder 12	T.L.S. to Anne Pinneo	Feb. 2, 1922

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Dec. 9 - 21

Agreed this day between Gallery
Lutens & Committee for ^{Group of} Exhibiting
artists that initial expenses for Catalogue
\$15.00 Stamps \$20.00 Cards ^{\$5.00} & Ads in Times,
\$19.60 Tribune 1/4 Eagle \$5. for two Sunday Editions.
Total \$118.40

Shall be equally divided between the Gallery
and one part and group of artists and other.

The Gallery is to reimburse their share ^{\$59.20}
from the 50% adv. fund from first sale made
This arrangement to continue for all other exhibits
with fund is created from 20% ^{adv. fund}

Wm. M. Wall
O.K. Anne Tinner.

S. Nichols	Karlhome
H. Nichols	Richard Miller
M. Bohm	Rungius
C. Ryder	Ray Brown
M. E. Browne	Karl Anderson
Glenn Russell	Granville Alexander Smith
J. Noble	
George	
George A	

No. 2. ^{drawn except allowing} Sale of ~~reugs and~~ furniture and small articles ~~other than paintings - class~~ ~~15000~~ ~~25000~~ ~~60000~~

No. 3. Clause how to be exhibited, in groups or singly.

Are the 30 pictures to be a group exhibition ^{or one room} ~~or~~ ^{and} ~~and~~ there to be a single exhibition beside?

John Gallie lectures, murals and social affairs. - Questions of fire and burglary insurance -

Circle
7160

^{Maurice}
Fronke
Wendy Jewell
Jane Freeman

Stobart Nichols
Spruces Nichols
Mrs Elmer Brome
Roy Brown
Chamney Pyper
Chas W. Hawthorne
Max Bohm
J. Maxwell Miller
John Noble
Karl Anderson

Questions to be Settled.

1. Which parties are to pay the initial cost of advertising?
2. What adjustment or reimbursement in the "theoretical supposition" of there being no sales - due to unusual business conditions. -

3. See article I. Parties of 1st part agree to devote gallery exclusively to parties of II Part. But. Art. 5. "The parties of the II Part agree that they will not exhibit ^{elsewhere} as a group."

Question: what is meant by the Group. Is it 10. Then could 9-8-7 or less exhibit elsewhere?

~~Insert a clause in No. I.~~
What are prints?

Roth have been in all the
important museums and exhibits
and much praised

"Asteria" was also painted
in my garden. The woman
in white is my wife.
It has been worked upon
for periods during the last
3 yrs. But is now to my
opinion ~~complete~~ and beautiful.
The "Dineton ~~felt~~ vase" was
painted about 3 yrs ago
and repainted last year. It
is one of my best small
canvases. The small
canvas of two horses called
along fields was suggested
by seeing two such horses
grazing in a poor pasture
back of The Moor Farm.

Karl Amelsson
1874
Conn. Port and Paints

NARROW ROCKS ROAD
WESTPORT, CONNECTICUT

Dec. 22 1921

Dear Mrs. Primm.

In the best of my
ability here are few answers
to the information you
ask. Born at Oxford O.
American parentage. Studied
at The Art Institute Chicago
in Paris - Madrid. and
Rome. Confining study
mostly to the great galleries.
The honors conferred upon
been. Silver Medal.

Collection Chicago by
Hon Charles E. Haines, Chicago.
Mrs Marshall Field, Washington DC
Stephen C. Clark, N.Y. and others

In regard to paintings now
in your gallery. The larger
one the Ladyship was first
painted in 1914 and repainted
in 1918. The intention was
~~to show to light~~ the spirit of
a child with an active
imagination, a sort of
Alice in Wonderland type.
The young girl is my daughter
and the Maid her friend
and nurse.

The smaller painting called
Alice in her Garden, was conceived
must in the same spirit as
that above.

2
Carnegie Institute Pittsburgh.
1910. Tappin Cott Prize.
Phila academy. Gold medal
Art Institute. Gold medal
National Arts Club N.Y.
Altman Prize. National Academy
of Design. Represented
in the following museums
Chicago Art Institute
~~Phila academy of Design~~
Penn academy of Fine Arts
National Arts Club N.Y.
City Art Museum St Louis
Cleveland Art Museum
Milwaukee Art Museum
Represented in Private Collections
of Ralph King, Cleveland.
J. E. Flury, Cleveland.
In the Carpenter Collection,
Minneapolis. Mary C. Blair

NARROW ROCKS ROAD
WESTPORT, CONNECTICUT

It is a painting much loved
by myself. Those discerning
people have admired it than
any ~~people~~ ^{other of my paintings,} many have
wanted to buy it, but as
you see no one has. I
have received and refused two
or three offers for it.

I cannot honestly say that
I knew of any one at this
time who is interested in
the buying state so many
like them who cannot acquire
them. Most of my sales

have been through dealers
who have not usually divulged
the purchaser, and I have
not come in contact with them
I hear rumors constantly
unexpectedly I am sure it
will not be long before I can
give you something to work
upon I am sorry that
I shall not be able to be
in the gallery Friday P.M.
as you work in the
country.

With the greatest of the
season - Sincerely

W. H. Anderson

New York, November 25, 1921.

In consideration of the fact that Miss. Jane Freeman was instrumental in bringing together the two parties to this agreement, the parties of the second part hereby signify their willingness that Miss. Freeman's work can be shown, and offered for sale, from time to time at the Gallerie Intime.

This is a courtesy to Miss. Freeman and in no way constitutes her a party to this agreement.

Signed Hobart Nichols.

Gene Pomeroy
Alfred Pomeroy.

George Brown
Max Bohm

Spencer Nichols

Channing F. Ryder

William H. Will

E. Irving Bouse.

Karl Anderson

~~W. Grandjean~~

Charles J. Chapman

Wanda J. Spaulding

Sign here John Noble

J. D. Miller

HOBART NICHOLS
Lawrence Park West
Bronxville, N. Y.

Feb 2nd 1922

Dear Mrs. Pinneo:-

Thank you for your kind letter just received. I shall not attempt to pass judgment upon the rightness or wrongness of your attitude toward the group as a whole. But I do feel that matters being as they are, the wisest thing to do is to mutually break the contract and dissolve the relation. This will leave you free to manage your Gallery in your own way and will relieve the group of any responsibility for its success. Now the embarrassing barrier to an amicable dissolution is the question of present financial obligations.

At a meeting of the Group held yesterday afternoon, the unanimous understanding of our agreement was that since there was no fund as provided in the original agreement, the group would underwrite the Fund \$300.00 and that the Gallery and the ~~Fund~~ ^{Artists} would stand the expense of publicity on a 50-50 basis both to be reimbursed from the fund when it materialized.

The Group did not obligate itself to further underwrite the Fund nor authorize expenditures in excess of this agreement. I know that this is not your understanding of the agreement and for this reason it is a great pity that you did not preserve the written agreement given you by Mr. Newell. But matters standing as they do I would suggest as the best way out of the dilemma, would be to add the Expense of the Hawthorne Exhibition to the total rendered by you making \$784.53 and settle on a 50-50 basis.

The Group has already subscribed \$300.00 this would leave \$92.26 to be pro-rated in the Group or about \$7.69 each still to be paid. Personally I shall be glad to close the whole Group relation on this basis - and I believe the others would accept it.

I greatly appreciate your very kind words to me personally and I sincerely hope that our most agreeable relations will in no way be disturbed by what has happened.

With best wishes

Sincerely yours,

Hobart Nichols

AGREEMENT dated November 25th 1921, between ANNE PINNEO, proprietor of the "Gallerie Intime" at No. 749 Fifth Avenue, in the Borough of Manhattan, New York City, hereinafter called PINNEO, party of the first part, and ^{twelve} ~~an~~ artists subscribing this agreement, hereinafter called the artists, parties of the second part.

Pinneo owns and conducts the Gallerie Intime at No. 749 Fifth Avenue, as an art gallery and place for the exhibition and sale of pictures, furniture, rugs, prints and small sculpture, and as a place for the holding of musicales, receptions and similar social functions. The artists are painters of pictures whose work heretofore has been exhibited and offered for sale through sundry art dealers upon a commission basis. The parties desire to make this agreement to promote and enlarge the good will and clientele of the Gallerie Intime and to promote and facilitate the sale of the work of the artists.

In consideration of the premises and of one dollar by each party to each of the others in hand paid, it is agreed as follows;

FIRST : The artists agree to maintain at the Gallerie Intime a stock of not less than ~~thirty~~ ^{thirty} pictures. Each picture shall, until a sale thereof is made, be and remain the exclusive property of the artist exhibiting the same, and Pinneo shall deliver against each such picture an appropriate form of trust receipt evidencing that such picture is held subject to the terms of this agreement and that the sale price thereof is a specified sum to be fixed in each case by the artist exhibiting such picture.

SECOND: The artists agree to pay Pinneo when and as the sales of the work of the artists exhibited at the Gallerie Intime are from time to time made and paid for, an amount equal to 30% of the selling price thereof and agree to pay an additional 20% of such selling price to the Joint Committee hereinafter mentioned.

THIRD : The artists agree that they will not as a group, exhibit their work in any other gallery in New York City, but it is understood and agreed that individual artists may so exhibit and the artists shall not be responsible if without their knowledge and consent, the work of two or more of the group is exhibited in some other gallery at the same time.

FOURTH : Three of the artists to be selected by majority vote of the artists and Mr. and Mrs. Pinneo, shall constitute the JOINT COMMITTEE, which shall be composed in the first instance of Messrs. *Joe Elmer Brown, Hobart Nichols, J. Glenn Powell* Vacancies in the Committee however, arising shall be filled by majority vote of the artists. This Committee shall be custodian of the fund arising from payment to it of 20% of sales prices aforesaid. The Committee shall keep an account of all disbursements and render a semi-annual report to the artists. Said fund shall be devoted to the furtherance of sales of pictures and to creating new business through publicity or otherwise in any manner approved by the Committee. It is agreed that said fund shall be expended in good faith by the Committee, primarily for advancing sales of the work of the artists and through such sales to advance and promote the general good will and publicity and business of the Gallerie Intime. Any unexpended balance remaining in said fund upon the termination of this agreement shall belong and be distributed to the artists in proportion to their several contributions to it. The Joint Committee shall also arrange the entire schedule of exhibitions at the Gallerie Intime, including one-man exhibitions, provided, however, that such schedule shall be so arranged that the artists have among themselves equal opportunity to exhibit their work during the year. The Joint Committee shall in the event of any dispute or disagreement between individual artists and Pinneo in respect of any matter concerning the ex-

hibition and sale of the work of the artists, act as arbitrators, and it is agreed that their decision shall be final.

FIFTH : Pinneo agrees that the business of the Gallerie Intime so far as it relates in any manner to the exhibition and sale of pictures shall be devoted exclusively to the exhibition and sale of the work of the artists, except that prints and small sculpture by artists not parties to this agreement may be exhibited and sold. Pinneo further agrees that the character of the various activities carried on at the Gallerie Intime shall be of the highest class and in no manner detrimental to maintenance of a place appropriate and advantageous for the exhibition and sale of the work of the artists.

SIXTH : All parties to this agreement agree to work faithfully and harmoniously to achieve success for all concerned. Any artist who in the judgement of the Joint Committee becomes disaffected or disloyal may be expelled and disbarred from the use of the Gallerie Intime, and from any privileges or rights accruing to him under this agreement.

SEVENTH : The term of this agreement shall be one year from this date.

IN WITNESS WHEREOF the parties have hereunto set their hands the day and year first written above.

Arme Pinneo

Alfred Pinneo

Ralph Anderson

~~W. G. ...~~

Charles S. Chapman

Charles W. ...

John Noble

J. D. Miller

Hobart Nichols

Geo. Elmer Brown
Max Bohm

Henry ...

Spencer Nichols

W. ...

E. Irving Coase

Sign here

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Pittman, Hobson Lafayette
- **Inclusive Dates:** 1955-1969
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Hobson Lafayette Pittman (1899-1972) was an American painter.

Scope and Content Note:

- 1) Letter to Ray and Alix [Mrs. Leroy] Maeder thanking them for taking the time to write. He states that while it is difficult to entertain, "someday you are to come here and see me."
- 2) Letter to Alix [Maeder] stating that he is happy that Alix enjoys his painting "Birth of Spring." Postmarked envelope included.
- 3) Letter to Alix stating, "you are to [sic] kind to want another painting of mine [...] It is among my favorites." Postmarked envelope included
- 4) Letter to Alix with a small poem and a heartfelt thanks for "thinking of me on my 30th limits day!!"
- 5) Letter to Alix mentioning an enclosure and stating, "Come at 9:00 on Thursday as 8:30 is a bit early for students." Included with card from "The Fellowship of Pennsylvania Academy of The Fine Arts" advertising a series of gallery talks to include Hobson Pittman. Postmarked envelope also included.
- 6) Postcard from the then Soviet Union stating the magnificence of what he has seen. Pittmann mentions the names of several famous artists and includes stamps from several prior years.
- 7) Letter to Alix regarding the artwork of "a gifted young artist." Postmarked envelope included.
- 8) Letter to Alix from Pittman thanking her for all of her support. Pittman also discusses potential prices for some of his works. Postmarked envelope included

- 9) Letter to Alix from Pittman stating that she is welcome, if she ever wants, to exchange his paintings for those of any other artist. Postmarked envelope included.
- 10) Letter to Alix stating that he is “doing better but have far to go.” He discusses a mutual friend by the name of “Katherine.” Postmarked envelope included.
- 11) Postcard to Alix from Avalon, N.J. regarding a previously written letter and future plans after Labor Day.
- 12) Postcard to Alix from the former Soviet Union describing the beauty and surreal nature of the city Leningrad.
- 13) Letter to Alix regarding travels to Paris. Postmarked envelope included
- 14) Letter to Alix confirming that he received her check. Pittman also discusses the possibility of exchanging artwork. Postmarked envelope included.
- 15) Jovial letter to Alix stating his wish to see her shortly and that he is “back at 15. A again- no better no worse.” Postmarked envelope included.
- 16) Postcard to Alix from Norway detailing his travels and a motor tour throughout the country.
- 17) Postcard to from England stating that they must travel back to London together one day.
- 18) Formal announcement of an exhibition displaying the works of Hobson Pittman by the Pennsylvania Academy of the Fine Arts. Typed and signed by the director, Thomas N. Armstrong III. Two loan forms for artwork and postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 13	A.L.S. to Ray and Alix Maeder	Oct. 28, 1955
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix LeRoy Maeder	nd ; [Sept. 21, 1964]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Mrs. A.R. Maeder	Jul. 28, 1965 ; [Jul. 28, 1965]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Mrs. LeRoy Maeder	Jan. 16, 1967 ; [Jan. 16, 1967]
Box 6	Folder 13	A.L.S. to Alix Maeder with invitation card and postmarked envelope addressed	Jan. 27, 1967 ; [Jan. 28, 1967]

		to Mrs. LeRoy Maeder	
Box 6	Folder 13	Postcard to Alix Maeder	Aug. 1, 1967
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix Maeder	Aug. 3, 1967 ; [Aug. 4, 1967]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix Maeder	Nov. 3 1967 ; [Nov. 3, 1967]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix Maeder	Mar. 23, 1968 ; [Mar. 23, 1968]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix Maeder	Aug. 8, 1968 ; [Aug. 8, 1968]
Box 6	Folder 13	Postcard to Alix Maeder	[Aug. 17, 1968]
Box 6	Folder 13	Postcard to Alix Maeder	[1969]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix Maeder	Mar. 19, 1969 ; [Mar. 20, 1969]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix Maeder	Jul. 17, 1969 ; [Jul. 18, 1969]
Box 6	Folder 13	A.L.S. to Alix Maeder with postmarked envelope addressed to Alix Maeder	Jul. 18, 1969 ; [Jul. 18, 1969]
Box 6	Folder 13	Postcard to Mrs. LeRoy Maeder	[Aug. 16, 1969]
Box 6	Folder 13	Postcard to Mrs. LeRoy Maeder	[Aug. 26, 1969]
Box 6	Folder 13	T.L.S. to Mrs. LeRoy Maeder with loan forms and postmarked	Jul. 18, 1972 ; [Jul. 20, 1972]

		envelope included	
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Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Dear "Madam and Collector":

I know you will be
interested in the enclosed which
I keep for your files. Your painting
is very typical of this great Ameri-
can artist's work & I am glad
you have it for your children -
yourself & Roy. Now that you
own it I must say how happy
I am that you purchased it -

Come at 9:00 on Thursday as
8:30 is a bit early for students.
You must come here some

evening with K. G. & let me
prepare a night dinner - Let
love it. With love to

Kind regards to each of you.

John

Jan. 27

Mohson Pittman
500 New Light Road
High Point, Pa.

PHILADELPHIA MUSEUM OF ART
DIVISION OF EDUCATION
PARKWAY AT 26th STREET • PHILADELPHIA 1, PA.



Verlamm
1-24
Mrs. Le Roy Maeder
Rittenhouse Square -
Phila - Pa.

HOBSON PITTMAN
SILVER BEECH
BRYN MAWR, PENNSYLVANIA

Dear Alice:

Thank you for your check for
"Birth of Spring" I am delight-
ed that you are pleased with
it and trust - as the years
come & go - it will still
be enjoyed. It was good you
& Roy & the children could
study it during the summer.
Perhaps I did not tell
you four landscapes dealing

with young was painted
in the 1930's — one
in The Metropolitan —
one in The Cleveland Museum
of Art — one owned by Kath-
arine Adams & now the
one by you & Roy. Yours was
begun in 1938 & painted
on — off and on — for several
years. It has been shown in
N. Y. — Phila. — Los Angeles —
Wash. D. C. & other places —
This "history" may be of some

HOBSON PITTMAN
SILVER BEECH
BRYN MAWR, PENNSYLVANIA

interest to you.

Should you ever grow
tired of it you may always
exchange for another painting
of same price or something
less which would include
two smaller canvases etc.
That could easily be worked
out. But - my dear - I feel
you own my best landscape
if there is a best.

The Pa. Academy is looking

forth an exhibition of my
work in Dec. 1964 at
which I would be happy
to borrow it if you feel
so inclined.

Again many thanks and
kindest regards to each of you.

/John

P.S. I'm working soon
to see your paintings
hung.

HOBSON PITTMAN
SILVER BEECH
BRYN MAWR, PENNSYLVANIA



Mr. Le Roy Maeder
1910 Rittenhouse Square
Phila. Pa.

HOBSON PITTMAN
SILVER BEECH
BRYN MAWR, PENNSYLVANIA

Dear Alip:

Just read what
you & I (you most by)
have done for this very
gifted young artist -
I knew you would be
interested - therefore sending
it along - I hope - may I
have it returned for say

"Keep safe"

I'm delighted you
selected the two

Bob Ayres paintings, as
they are among his best.

I own a large one which
I could not possibly
part with -

Best love -

Bob

Aug. 3



Dr. Alex Maeder
1910 Rittenhouse Sq.
Phila. Pa.

273 6th. St.

Anatom. W. I.

Aug. 2-68

Dear Alice:

Your words & so kind they were
(and are) keeps ringing in my ears
"the human body does such unexpected
things etc." How true! I am some
better but have far to go. The one dis-
turbing detail is still giving me anxiety
yet I am gaining more strength and
with time I pray all will be better &
better.

Katherine is a wonderful person
yet she is as difficult as I and Anne-
tina I think even more so. My law she
turns on people if they do not agree

with her. I am very nervous &
may have to go back to B.
Mama if I do not get more
rest. I am not sleeping at all
well which is so disturbing -
Last night I was awake until
nearly 4 A.M!

When I am "well" - I will come
& finish hanging your paintings
& do anything you need or wish. You
are a dear & loving friend and you
mean more to me than no doubt you
may think -

Much love to all of you.

John

H. Pittman

273

6th. St.

Avalon - N. J.



Dr. Alip Maeder
1910 Rittenhouse Sq.
Phila. Pa.

Dear Alix:

Your kind note & check
just came & I hasten to
thank you for your generous-
ness & words of love & cheer.

You are a dear friend & I

do enjoy working along with
you. Let's keep on collecting

& maybe some day we will

- you & I - have a "Barrow's

Foundation" — who knows?

Your suggestions about
exchanges etc. are good & I'll

do
1 what I can?

My Picasso is lovely
& I'm hiding it until
my return - It is so good
if you to exchange & I like
this sort of thing as artists
& collectors have done it through
out the ages - Rubens was famous
for it & how "just think"
Pittman is doing it -

Thank you,

July 17

I do



Ms. Alex Maeder
1910 Rittenhouse Square
Phila. Pa. 19103

To come out
next room to see
—
— My love to
you - dear Alice.

Hobson

July 18.

Dear Alice:
Your choice
pajamas give me
great joy & pleas.
we — only just
looking at them.

To christen them
must wait. You are
such a dear & kind
friend.

As you know I am
back at 15. A' again
- no better - no worse.

I'm in a state of frus-
tration feeling as if my
mind were falling to pieces.
Oh. if something really
definite could be done.

Haben Pittman
Boyer Mann. Pa.



D. Alice Maeder
1910 Kittenhanses Sq.
Phila. Pa.

Mon. 19-69

Dear Alix:

By this time I am sure you
& your boys are back from your
marvellous flight to Paris & re-

living such an exciting & lovely
time. How I wish I could have
been along with you. I am plan-
ning a trip to Russia & the
Middle East. but due to a
continued annoyance I am
not sure whether the trip should
be made. Ten months the 3rd
of April & still not well!

I hope to mention the lecture

at the Compositian Club yet
to date. I have not received any
honarium. Here tfore - and I've
spoken thus two or three times
if I recall correctly - I have
received some fee. This embarrasses
me no end yet it is a busi-
ness detail - as you know. No
one has written me with the ex-
ception of Isabel Fross. She
expressed her appreciation for
a fine evening etc.

With much love to a dear
friend - Call me when your paper
is ready. H. B. C.



Ms. Aline Maeder
1910 Rittenhouse Sq.
Phila. Pa.

March 23. '68

Dear Ali:

You must realize how very grateful I am for your belief (first of all) in me as a painter and then to run such a risk as to have my paintings in your "governing" collection. I am delighted & most thankful to say the least.

Should you ever wish to exchange any painting of mine for something else you know you are welcome to do so. The only lesson - after living with a painting - whether it works or not. I am sure of this - therefore this suggestion.

It is marvellous to see your

collection growing to such
an extent and as time comes
& goes you - I feel sure ^{you} will
wish to edit it. And need as-
sured I am always glad to
be of any help that is possible.
Never hesitate to call on me.

You are a brave & marvel-
lous person and I am one who
fully understands & appreciates your
life. I visited the Fellowship Show
at the Academy & found two pieces
(a drawing & a painting) that you
may like. Should you care to come over
on a Monday A.M. I will take you
up to the gallery. Much love to all of you.



Dr. Alix Maeder
1910 Rittenhouse Square
Phila. Pa.

Nov. 3-67.

Dear Alice:

I loved your "short" but delightful visit here last Saturday - It seems today we go all too fast with our wishing for longer chats & times together.

Liz gives much thought to your interest in the new paintings & thus is no one I'd rather have than you. You have encouraged me no end and raised my moral when my spirits were low — and they generally are! Recently - well over a year ago - Robt. & Gay Scott in Wayne bought a painting considerably smaller than either of the two you seem to especially like — and paid \$75.00. It is a pool with figures etc in a "hatted in"

landscapes. This included a very beautiful
antique Spanish frame. I know this
all sounds "heroic" yet considering prices
I feel very own and low. If you feel
you want the last one you saw - the
vertical one - you may have it for
\$4, 5-00⁰⁰. The "Music Lesson" I feel
I should have \$5, 5-00 & both prices
are only for you - I have very few
paintings - with all that you saw -
that are nearly finished & you know how
proud I am about them.

Yesterday I received a letter from
Hiram Williams telling me he was shipping
two paintings here to me. You will recall you
asked if I could get something - You will
have first choice yet two other friends are
also interested -
Hope you get a ticket for the Freeman Ass-
tion - let me know about the ^{above} ~~above~~ when you are able
ready - love to all - I like



Dr. Alice Maeder
1910 Rittenhouse Square
Phila. Pa.

Heber Pittman
500 New Gulch Road
Bryn Mawr, Pa.



Ms. A. R. Maeder
1210 Rittenhouse Square
Phila. 3. Pa.

Dear Alice:

Liz just returned from
Aurora after five days of hardy
pen & rest. It was delight-
ful - needless to say.

You are so kind to want
another painting of mine and I
am glad you selected the part
of mixed flowers. It is among
my favorites.

Thanks again for your interest
and may each of you have a
delightful summer. I plan - for
the first time in my life - to
be at home! Love to all -

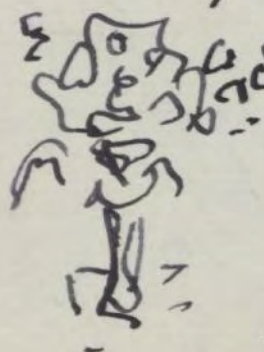
June 28-'65 -

Walter

Jan. 16

Dear Alex & Ray:

Your "beautiful flowers"

 will last & last +
I'll love them to
the end - Thank you

So very much for thinking
of me on my 30th birth-
day!! I'm sorry K. G.
had to tell you it was
my day of days - that

is for me. But the
loveliest present I had
was the beautiful thought
— in words — that you
dear Alex — said — "You
— I have one very special for
me — for us." This is not
perhaps fun but sweet. This
is a treasure to keep — Thanks
so much — I am glad & happy —
Kiss. Love — I love
Hope to see you Alex
This Mrs. —

FORD



Dr. & Mrs. L. Roy Maeder
1910
1910 Rittenhouse Square
Phila. Pa.

I seen Roy and Alist:

How kind of you to take
the time to write Abbott Labors.
Javis about my painting. I know
how busy you are and to do this
cheers me along no end. I wish
you could see the original painting-

I have not seen the reproduction
but perhaps they will send one to me.

With kindest regards and with
the hopes we may get together soon.

I am here alone and with no help
it is difficult to entertain. But
somebody ^{you} to come here and see me.

Cordially -

October 28-55 -

John

THE FELLOWSHIP
OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
INVITES YOU AND YOUR FRIENDS TO

Academy Gallery Talks

ON THE

162nd Annual Exhibition

Water Colors, Drawings and Prints

January 20 thru March 5, 1967

THURSDAY, JANUARY 26—2:30 P. M.

BENTON SPRUANCE—Painter, Teacher, Print Maker
Member Phila. Art Commission

THURSDAY, FEBRUARY 2—2:30 P. M.

BEN EISENSTAT—Painter, Teacher

THURSDAY, FEBRUARY 9—2:30 P. M.

OLIVER NUSE—Painter, Teacher

THURSDAY, FEBRUARY 16—2:30 P. M.

HOBSON PITTMAN—Painter, Teacher

THURSDAY, FEBRUARY 23—2:30 P. M.

DOROTHY GRAFLY—Critic, Editor, Publisher Art in Focus

THURSDAY, MARCH 2—2:30 P. M.

MORRIS BLACKBURN—Painter, Teacher, Printmaker

CHAMBER MUSIC CONCERTS

Vladimir Sokoloff, Director

FRIDAY, JANUARY 27—8:30 P. M.

Artemus Woodwind Quintet. Vladimir Sokoloff, piano.

FRIDAY, FEBRUARY 10—8:30 P. M.

William Stokking, cello. Vladimir Sokoloff, piano

FRIDAY, APRIL 7—8:30 P. M.

String Quartet from the Curtis Institute. Two vocalists.
Vladimir Sokoloff, piano

Galleries open weekdays 10-5 (Closed Mondays)
Sundays and Holidays 1-5
Doors open 7:30 P. M. for evening events
Admission free at all times

THIS SIDE OF CARD IS FOR ADDRESS





Dear Alit: Leningrad
is the most beauti-
ful of all cities & the
Hermitage "too large"
to really see - yet so
many great works-
pieces - Opera - ballet.
the circus - give us
plenty to do. We both
have dreadful colds -
no sign of any

ЖАН БАТИСТ СИМЕОН ШАРДЕН
(1699—1779)

Натюрморт с атрибутами искусств. 1766 г.

Государственный Эрмитаж

Icons. Much love -
- Bob



1964

ПОЧТА
СССР

ЛЕНИНГ



Mr. Leroy Maeder
1910 Rittenhouse Sq.
PAR AVION
Florida Pa.

U.S.A.

135 Издательство Государственного Эрмитажа



Aug. 1. Ben Aziz: He
 are lunching in the
 town of 14%. Chandra.
 giving from all over
 one to making bus.
 4. Henry Magnificat
 Benburg - Legation. Paris.
 Benburg - Legation. Paris.
 all in the Dutch King. Louis Bobbin



ABU A
PAR AVION

Mr. Le Roy Maeder
 1910 Rittenhouse.

Московский Государственный историко-художественный музей.
 Moscow. The State Historical and Art Museum-pr
 Moscow. Le Musée historique et artistique.
 Magorsk. Staatliches Kunsthistorisches Museum.



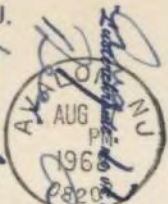
Paris.
 Philk. Pg.
 U.S.G.

13. VIII 1968 (130) пр. 50 000 экз.



Greetings from Avalon, N. J.

Wrote you. How did
enjoy the day after
day. Had a lovely rest
from Bethany. How did
you like it? Still not
know better even though
I thought so when last
I wrote you. How did
enjoy the day after
day. Had a lovely rest
from Bethany. How did
you like it?

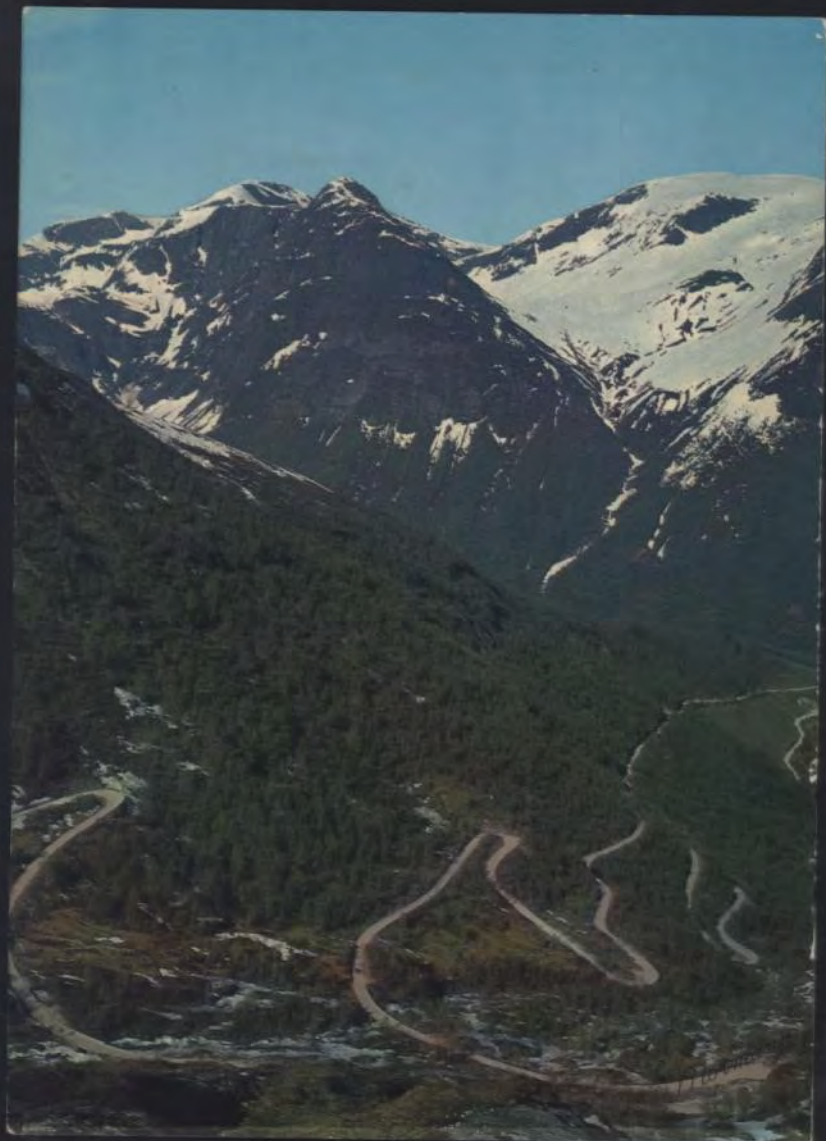


MADE IN U.S.A. BY TICHNOR BROS., INC., BOSTON 15, MASS.



POST-CARD

R. Alit Maeder
1910 Rittenhouse
Sq.
Phila. Pa.



Norge: Gaularsvingene. Ruten Loen—Jølste Balestrand.

Norway: The Gaular hair-pin bends on the Loen—Jølster—Balestrand road.

Foto: Normann. N-20-2.



ENNETT: NORMANN KUNSTFORLAG A.S. 9810
Cing, 1908. Dees etc.!

Mr. Le Roy Mader
1910 Rittenhouse Sq.
Phila.
Pa.
U.S.A.

London next week.
Normann's dramatically beautiful after being Russia! His and taking the next exciting motor train from Oslo to Bergen & find it beyond all compare. Jim. Spent today we drove down the road, road!!! Glasgow's friends - takes are lovely. My train has four cars of the Glasgow Hotel in Ham. way home. 14th Dec



THE BRITISH MUSEUM

Aug 27/6
been this. How in wonder
ful London & seeing
countless works of art -
we must come together
on Sunday? Trying
to find you an evening
before & coming back yet
no luck. Must love. Hobbs

12 33PM
AUG
1869



Mrs. Le Roy Maeder
1910 Rittenhouse Square
Phila. Pa.
U.S.A.

The South Front of the British Museum, Great Russell Street, was completed according to the design of Sir Robert Smirke in 1852. The tympanum sculptures are by Sir Richard Westmacott. (Copyright) CD.1.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA, PA. 19102 LOCUST 4-0219

July 18, 1972

Mrs. LeRoy M. A. Maeder
1910 Rittenhouse Square
Philadelphia, Pa. 19103

Dear Mrs. Maeder:

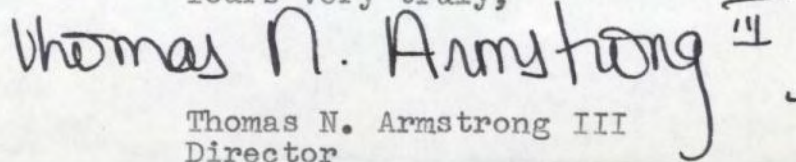
The Museum of Art of Pennsylvania State University is graciously allowing the Pennsylvania Academy of the Fine Arts to join in presenting a special exhibition of the works of the late Hobson Pittman. Following discussions with Mr. William Hull who is organizing the exhibition to be presented at Pennsylvania State University from November 19 to December 24, it has been agreed that the Pennsylvania Academy of the Fine Arts will present the exhibition in Philadelphia from January 20 through February 18, 1973.

We are writing and taking the liberty of including the enclosed loan forms to ask your kind permission to extend the loan of ANEMONES AND CLOUDS, oil and THE BIRTH OF SPRING, oil by Hobson Pittman from your collection to approximately February 25, 1973 in order to allow us to honor Mr. Pittman with the complete catalogued exhibition as it will be presented initially at Pennsylvania State University. Arrangements have been made with Mr. Hull for the exhibition to be brought to Philadelphia. We will make necessary arrangements for the return of your works to you directly from the Academy and insurance will be continuous until paintings are returned.

As you know, Hobson Pittman was a distinguished member of the faculty of the Pennsylvania Academy and we are very anxious to present this exhibition. One of his great contributions to the life of the Academy was his enthusiasm for his students and effective encouragement of their talents. At the same time as the Pittman exhibition, we hope to present a simultaneous invitational exhibition of the work of some of his outstanding recent students. We hope this will give our public a better concept of Hobson's accomplishments both as an artist and as a teacher.

We look forward to hearing from you and sincerely hope you will agree to assist us in this endeavor.

Yours very truly,

 Thomas N. Armstrong III

Thomas N. Armstrong III
Director

Dictated by Mr. Armstrong and signed in his absence.

Enc.

PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA, PA. 19102
215 · LO 4-0219

LOAN AGREEMENT

Please complete and return one copy.

EXHIBITION: HOBSON PITTMAN RETROSPECTIVE
January 20 - February 18, 1973

LENDER Mrs. LeRoy M. A. Maeder Tel No _____

ADDRESS 1910 Rittenhouse Square, Philadelphia, Pa. 19103

Exact form of CREDIT LINE for exhibition and catalogue _____

NAME OF ARTIST Hobson Pittman

TITLE OF WORK THE BIRTH OF SPRING

ARTIST'S SIGNATURE: Is the work signed? _____ Where and How? _____

DATE OF WORK _____ Does the date appear on work? _____ Where? _____

MEDIUM and SUPPORT, or MATERIALS Oil

SIZE: Painting, drawing, etc., without frame or mat: Height 38" Width 53"

Sculpture without pedestal: Height _____ Width _____ Depth _____ Approx. Weight _____

FRAME: Is the work framed? _____ If necessary, may we reframe or remat your work? _____

May we substitute plexiglas for glass? _____

SALE: Is the work for sale? No If so, what is the price? _____

Note: The Academy will withhold 15% commission of gross sales price.

INSURANCE VALUE \$10,000 Unless otherwise instructed we will insure on a wall-to-wall basis.

(See conditions on reverse side; insurance value may not exceed selling price.)

Do you prefer to insure? _____ If so, please instruct your insurer to send us a memorandum of insurance.

PHOTOGRAPHS: Are 8" x 10" black and white glossies available? _____

If so, the Academy * requests does not request, a photograph.

Unless permission is declined here, it is understood that this loan may be photographed and reproduced for publicity purposes connected with this exhibition, for illustration in the Academy's catalogue and other publications. *If you happen to have a photograph available, the Academy would appreciate the loan of it.

SHIPPING ARRANGEMENTS By van from Pennsylvania State University

To arrive by: _____ To be returned by: February 25, 1973

RETURN ADDRESS _____

LENDER'S SIGNATURE _____ DATE _____

Please read CONDITIONS GOVERNING LOANS on the reverse side of this page.

CONDITIONS GOVERNING LOANS

The Pennsylvania Academy of the Fine Arts shall exercise, with respect to the owner's property, the same precautions as it does in the case of comparable objects forming a part of the Academy collection, and shall not otherwise be liable for the safe-keeping or preservation of said property.

Unless the lender expressly elects to maintain his own insurance coverage, the Pennsylvania Academy of the Fine Arts will insure this loan wall-to-wall under its fine-arts policy, for the amount indicated on the face of this agreement, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as gradual deterioration, inherent vice, war, invasion, hostilities, insurrection, confiscation by order of any government or public authority, risks of contraband or illegal transportation and/or trade.

If the lender elects to maintain his own insurance, the Pennsylvania Academy of the Fine Arts must be supplied with a certificate of Insurance naming the Academy as additional assured or waiving subrogation against the Pennsylvania Academy of the Fine Arts. Otherwise, this loan agreement shall constitute a release of the Academy from any liability in connection with the loaned property. The Pennsylvania Academy of the Fine Arts can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA, PA. 19102

215 · LO 4-0219

LOAN AGREEMENT

Please complete and return one copy.

EXHIBITION: HOBSON PITTMAN RETROSPECTIVE
January 20 - February 18, 1973

LENDER Mrs. LeRoy M. A. Maeder Tel No _____

ADDRESS 1910 Rittenhouse Square, Philadelphia, Pa. 19103

Exact form of CREDIT LINE for exhibition and catalogue _____

NAME OF ARTIST Hobson Pittman

TITLE OF WORK ANEMONES AND CLOUDS

ARTIST'S SIGNATURE: Is the work signed? _____ Where and How? _____

DATE OF WORK _____ Does the date appear on work? _____ Where? _____

MEDIUM and SUPPORT, or MATERIALS Oil

SIZE: Painting, drawing, etc., without frame or mat: Height 29" Width 41 1/2"

Sculpture without pedestal: Height _____ Width _____ Depth _____ Approx. Weight _____

FRAME: Is the work framed? _____ If necessary, may we reframe or remat your work? _____

May we substitute plexiglas for glass? _____

SALE: Is the work for sale? No If so, what is the price? _____

Note: The Academy will withhold 15% commission of gross sales price.

INSURANCE VALUE \$6000 Unless otherwise instructed we will insure on a wall-to-wall basis.

(See conditions on reverse side; insurance value may not exceed selling price.)

Do you prefer to insure? _____ If so, please instruct your insurer to send us a memorandum of insurance.

PHOTOGRAPHS: Are 8" x 10" black and white glossies available? _____

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Unless the lender expressly elects to maintain his own insurance coverage, the Pennsylvania Academy of the Fine Arts will insure this loan wall-to-wall under its fine-arts policy, for the amount indicated on the face of this agreement, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as gradual deterioration, inherent vice, war, invasion, hostilities, insurrection, confiscation by order of any government or public authority, risks of contraband or illegal transportation and/or trade.

If the lender elects to maintain his own insurance, the Pennsylvania Academy of the Fine Arts must be supplied with a certificate of Insurance naming the Academy as additional assured or waiving subrogation against the Pennsylvania Academy of the Fine Arts. Otherwise, this loan agreement shall constitute a release of the Academy from any liability in connection with the loaned property. The Pennsylvania Academy of the Fine Arts can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA, PA. 19102

Mrs. LeRoy M. A. Maeder
1910 Rittenhouse Square
Philadelphia, Pa. 19103



POSTAGE
DUE



U.S. POSTAGE
08

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Pitz, Henry Clarence
- **Inclusive Dates:** 1942, 1943
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Henry Clarence Pitz (1895-1976) was an American author, illustrator, and painter.

Scope and Content Note:

- 1) Letter to Miss Franklin stating that February 19th is a long way off and Pitz is unsure if he will be busy at that time.
- 2) Letter to Miss Franklin stating that he will be able to speak on the 19th and the talk will be titled, "How An Illustrator Works."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 14	A.L.S. to Miss Franklin	Jul. 23, 1942
Box 6	Folder 14	A.L.S. to Miss Franklin	Jan. 1, 1943

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HENRY C. PITZ
PLYMOUTH MEETING
PENNSYLVANIA

January 30th 1943

Dear Mr Franklin,

I am sorry that I didn't
answer your note

Suppose we call the talk "How the
Illustrator Works." I'll bring a few
books and originals and if you have
a projector and someone to operate it,
I can bring a collection of slides.

Sincerely yours

Henry Pitz

Henry C. Pitz
Plymouth Meeting
Pennsylvania

July 23rd 1942

Dear Mrs. Franklin,

February 19th

is a long way off and heaven
knows what I shall be doing
then, but you have been so
nice and so complimentary
that I'll do it if I possibly
can.

I hope, though, that you

will write me again in the fall
when I shall know more about
my writing schedule.

Sincerely yours

Henry D. Thoreau

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Pope, John Russell
- **Inclusive Dates:** 1929
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Russell Pope (1874-1937) was an American architect most well-known for his design of museums and urban architecture

Scope and Content Note:

Letter to Glen Walter Blodgett regarding his autograph collection

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 15	A.L.S. to Glen Walter Blodgett	March 5, 1929
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542 FIFTH AVENUE

March 5th 1939.

to. Mr. Glen Walton Blodgett,
1411 Mass. Avenue Washington D.C.

Dear Sir,

Please excuse the
delay in answering your
kind letter asking for
my autograph which
I send you with pleasure.

Sincerely,

Franklin D. Roosevelt.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Porter, Rufus
- **Inclusive Dates:** 1837
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Rufus Porter (1792-1884) was an American painter, editor and inventor.

Scope and Content Note:

Framed patent for a Self-Adjusting Cheese Press from the United States government.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Oversize Box 8	Item 3	Framed Patent	Jun. 28, 1837
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Crystal Bridges Artists' Letters and Manuscripts

**Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712**

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _8_

Item Note: Porter, Rufus

Framed patent for a Self-Adjusting Cheese Press from the United States government.

Item Date:

Jun. 28, 1837

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Powell, William Henry
- **Inclusive Dates:** 1864
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Henry Powell (1824-1879) was an American painter.

Scope and Content Note:

Letter to Hon. J.R. Bartlett in which Powell conveys his sense of anxiety regarding the room where his picture will be displayed. Time, Powell states, "is growing fearfully short, and until I hear from you about the room to put the picture up in, I am held as it were in a State of Suspense."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 17	A.L.S. to Hon. J.R. Bartlett	Aug. 24, 1864
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45. East 22^d. St
New York August 24th 1864

Hon J. R. Bartlett

Dear Sir

I wrote to you about a week ago, & feel very anxious to receive an answer from you, as the time is growing fearfully short; & until I hear from you about the room to put the picture up in, I am held as it were in a state of suspense. Please drop me a line at once & relieve my anxious mind,

Yours Very Sincerely

W. H. Powell

Artist - painted the Beato picture in the
Rothman

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Powers, Hiram
- **Inclusive Dates:** 1855-1870
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Hiram Powers (1805-1873) was an American sculptor.

Scope and Content Note:

- 1) Newspaper articles detailing the life of Hiram Powers
- 2) Copy of profile portrait of Hiram Powers
- 3) Copy of portrait of Hiram Powers in his studio.
- 4) Letter to John Wall regarding the possibility of a commission for a bust modeled from a portrait. he explains that he will have to take the portrait with him when he travels to Italy in the Spring.
- 5) Power of Attorney form for "Theodore Dehon of the City of New York of Sidney Brooks of Newport Rhode Island/one or both of them" to negotiate work to be done for the U.S. Capitol.
- 6) Letter to Hon. Edward Everett supplying prices for a replacement statue in bronze or marble for the statue of Webster that was lost at sea. Powers informs Everett that he already ordered one in bronze.
- 7) Letter to John Gray discussing various subjects including his efforts to have his colossal sculpture of "America" placed in the Rotunda of the Capitol.
- 8) Letter to Miss Horne stating, "I have made enquiry, but can hear of no one about going to America." He thanks her for giving him a biography of Gibson.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 18	Newspaper clippings	nd
Box 6	Folder 18	Copy of portrait of Hiram Powers	nd
Box 6	Folder 18	Copy of portrait of Hiram Powers	nd
Box 6	Folder 18	A.L.S. to John Wall	1837
Box 6	Folder 18	Power of Attorney form	Jul. 11, 1855
Box 6	Folder 18	A.L.S. to Hon. Edward Everett	Apr. 24, 1858
Box 6	Folder 18	A.L.S. to John Gray	Jan. 31, 1858
Box 6	Folder 18	A.L.S. to Miss Horne	Mar. 7, 1870

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How do

Edward Everett
Boston, Mass.



H. Powers.

Gen^l Edward Everett, Recd 20 May 58
 My Dear Friend
 You have enquired in behalf
 of the Committee to which you belong on what
 terms I would supply a duplicate in bronze
 or marble of the Statue of the Liberator
 which has been lost at sea, and anxious
 to be agreeable and conform to the wishes
 and views of the Committee I will now
 state a sum as the outer limit within
 which I shall throw myself on the con-
 sideration of the Committee who are at
 liberty to abate \$1000. or less just as they
 may think proper.

I would say then \$7000. for the Statue
 in bronze. or \$8000. in marble. size of the
 original. the one to be ready for ship-
 ment in Sept next, in the other in
 20 months from the receipt of the
 acceptance of the terms.

I presume that the Committee would
 not want both. and if so, I should
 have to dispose of the bronze Statue in
 some new way should they decide on
 having a marble duplicate, but if
 they should desire to have both, then
 I will supply both for \$14,000.

I trust it you granted on hearing of the
 disaster to the original Statue, that
 another would be wanted, and I lost
 no time in giving the necessary order

to Professor Papi, the Government being
further, who at once commenced re-
mounting it from another cast, the
work is now far advanced and I
have no doubt will be completed
according to agreement in a short time,

Had I known it probable, that the
Committee would change their original
intention from a bronze statue in favour
of a marble one I should have wanted
to hear from them before giving the or-
der, but remembering how decided they
were upon this point, I did not hesitate,
Indeed I do not yet know that their views
have undergone a change - since alluding
to a marble duplicate is the only reason
I have for suspecting it.

I pray you to thank the Committee, once
all concerned in this work, for their great
kindness and indulgence, and express to
them the regret I feel for loss of time
and the final disaster which still
~~remains~~ ^{desperately} the realization of their wishes,
and with sincere regard, believe me
ever most truly yours.

Richard Powers,

Manure

April 24th 1858

P.S. I know of but one possible obstacle to
completing a marble duplicate in 20 months
viz. the chances of getting a suitable block. &c.

Worcester Jan^y 31st 1858

My Dear Gray

I am happy in having a letter from you - and much obliged by the friendly interest you take in my matter with the Government. You want to know how the case now stands - what has been done & the truth is - nothing has been effected although Mr Everett and several other friends, have done all in their power to bring about a favorable issue. Mr Everett wrote often to President Pierce - and saw him once upon the subject, but could come to no terms with him - In one of Genl Pierce's letters he said "There are two things to be considered, the fitness of the Statue (America) and the price" and he considered upon these two points until within a week of the expiration of his term of service when he said to Capt. Meigs who told Capt. Page - who wrote to Mr Everett! that if I would make the Statue colossal he would agree to procure it and pay the appropriation - Mr Everett promptly wrote to all three - those gentlemen accepting the President's offer - when Capt. Meigs replied, that he had called on the President who refused to do any thing - he would not even take any steps to save the appropriation which would, in a few months more - have lapsed to the surplus fund but for the timely action of my friend Honble Mr Campbell of Ohio who saved it for another 2 years by an amendment to one of his appropriation bills -

President Buchanan has been written to by Judge McLean - his letter was answered by Genl. Cass who referred him to Capt. Meigs - saying that Capt. Meigs was a man of taste and charged with the superintendance of the construction of the Capital Building! Judge McLean applied to Genl. Cass in plain terms as to the ability of Capt. Meigs in his special department - as an Engineer but questioning his qualifications as a judge of sculpture, and so the matter now stands - Some of my friends advise me to come home and see the President upon the subject, and they say, that unless I do so - nothing will be done - But I doubt not will leave my family now if I would - for two of them - my wife and a little daughter are in delicate health - and besides - what could I do? I could not say what has already been better said by Mr Everett and others - indeed it would not become me to say half so much - I have an excursion too, to such an extent - I never asked for a Commission or a note if I except the one for a bust of Judge Marshall, the

The substantial is not aimed at. If the house will stand up no matter for the rest, that is sufficient - It may be broken - no matter - we will have it insured and can insure another with the money, but it must look well - that is very important. It must seem substantial - we will therefore face it with thin slabs of marble which shall appear as solid blocks - In short if it is strong and will stand out the present generation that is sufficient - I have children build for themselves -

It was not so that the old Florentines built their walls were thick and they have withstood many earthquakes sufficient to shake down every house perhaps in Rome - and there are no earthquakes here - every house is fire proof. The precious pictures and sculptures in them are secure safe, while most of them in our country are in perpetual danger - Paulus Statue of Washington in North Carolina was destroyed by fire, and thousands at Richmond may any day be cut in the same way, and what a loss that would be! In our Capital it is true, is fire proof, but it contains no great treasures of art - and some of the sculptures might be destroyed at once with decided advantage to our credit - there are a few works in the Capital which I should be sorry to lose -

The appropriation of 1855 says - "suitable for the adornment of the Capital" Now what is suitable for this purpose? Our Capital is our Temple of Liberty - surely our ordinary sculptures are suitable to adorn the building. No should be the "Venus" of American art as the Parthenon was of Greek art. It is not quantity but quality that is wanted there - and no artist should be employed who has not established a reputation for excellence - Capt. Meigs says that there are 100 wishes to be filled with Statues - and if each Statue is to cost \$25,000, there will be but one - about ordered in a generation of 30 years - Better so, and have three stand open - in them fill them at once with ordinary works - let the niches wait for Statues worthy to fill them. The Statues be no hurry about it. The niches in the Music Chapel are not all filled, they are kept vacant for the Royal family - but each in its proper time, doubtless will find an occupant - The French are a fast people as well as ourselves, and would fill all their niches with dead but pieces as fast as possible -

My idea is that we should reserve niches in the Capital for the great men and artists of future generations - There should be a Committee or a Commission of men of cultivation and taste appointed by Congress to give directions to Government appropriations - It is not well to leave these matters to the discretion of the President or to any other individual - for the President may be may not be a judge of artistic qualifications - Any man's case is only one in a hundred that may occur in time - Had the matter been decided at once, and a favorable, I might have had my work done now - at least I had advanced - but as it is - I doubt if any work from my hands - at least from the best of Judge Manshall will ever be seen in an abutment the Capital - This will be no loss to the country, but it might have been a loss had I been a Phidias or some other really distinguished Sculpture - I thank you much for your kind intentions - but shall be surprised if you hurried better than others have, for these excellent men are difficult to please - I will be surprised if you ever give a bust of us to your country - I am ever yours faithfully
Wm. Brewster

only Commission I have ever had from the Government
and I have always regretted having memorialized Congress
for it - I do not think that artists should personally
ask for Commission, and if I am not deemed worthy
the Honorable Secretary the Government in the capacity
of an artist I should feel myself still less worthy
if I asked for it - But I would make all reasonable
sacrifices to go home for the purpose of transacting business
with the authorities in Washington, if I knew what
the President would do, or had some reliable assurance
that my journey would not be for nothing - I am the
oldest of living American Sculptors I believe, and have
now tried to throw away or risk upon uncertainty
I believe that "the price" is now the main difficulty,
other artists have engaged to work for the Government
for very moderate compensation and if I would do the
same - that is - execute a group or two or three separate
Statues, for the \$25000 - an arrangement might be made.
But I have not so understood the act of Congress. The
words of the Amendment to the Civil and Diplomatic
Act of 1855 do not admit of such a construction, I have
always thought that my Statue of "America" was meant as
it is one colossal, and I offered through the Law to
make it colossal from the beginning - I thought that
Congress meant it as an act of generous recognition
and that they did not mean to make me earn the
money as I do from private individuals - Still I am
willing to earn it if I cannot do better with private
individuals, and better I can do than undertaken work
for the Government on the terms which appear to
have been established in Washington.

And why, it may be asked, cannot I be as moderate as
other artists employed by the Gov't? Here I can only com-
pulsively state some facts which will throw light
upon the subject. I do all my modelling with my own
hands, and would not employ assistance in this depart-
ment for any consideration - But if I would do this
then I could work as cheaply - even more cheaply than
some who have been employed - The Statue of Liberty
(it is called "America" at Rome) which is to adorn the
dome of the Capital and which was ordered long after
Congress made the appropriation for one, has been modelled
entirely by other hands than the artist employed - from
a small design by the artist himself - This is the way
to work fast and cheaply - I will not go in to further
particulars, it is enough to give you an idea of the
manner in which some part at least of the works have been
and are being done for the Capital - Some of them
are now being executed in marble in Washington from
models sent out from Rome - do you think that the
Sculpture was decorated in this manner - or did Phillips
one of our American Sculptors assured me, that he
had modelled three colossal Statues in six months?
I was amazed, for I recollect deciding that "Liberty"
was forty years engaged on his "Gates of Paradise" as his

Anglo styled the doors of the Florence Baptistery - and
now I could tell you some of the difficulties of the art
of which I am a humble follower - I could tell
you of my doubts and misgivings, the experiments to
improve a work, variations, study, and a toil, days
gone and nothing apparently done - I cannot model
three colossal Statues in six months now - or in a
year -

But we live in a fast age, those two words, "Go ahead
demon" we have no time to look to the right or to the
left - there is no solitude - no quiet - no repose - no one
can afford to wait - all must be done at once, all go
and come at once - The old spinning wheel was fast enough
once, but now the spinning jenny is a snail, once the loco-
motive or a terrestrial steam did very well for a while
it carried our messages upon the wings of the wind, but
steam has proved a slow coach after all, we have brought
down the lightning and the packed omnibus out step
even planetary speed - But we must still go a head, the
lightning will run he too slow for that fast age, perhaps
Spiritual Mediums will be the next order of the day,
do you ever dream of flying and chasing flocks of wild
geese through the air? I have had such dreams once ca-
pable to realize them before long - That great element
the air has been too long neglected, we have had about
enough of the earth, and it is high time to ascend
and explore the heavens, who knows that while sailing
over the North Pole upon the back of a flying gannet
dangers are not discovered "Syrms's hole" &
"Pit's hole" into "Syrms's hole" we have about done up the
outside of the globe! - Those warm water currents,
and that open sea, near to the pole, mentioned by
Hume, discovered indeed by him, were pointed out by Capt
John Elies Syrms more than 30 years ago, and I
have heard him lecture upon them, he declared that
there existed an open sea close to the pole but not
precisely upon it, and in the center of this sea of
"warm water" there was an opening into the in-
terior of the earth! He mentioned the fact that
large quantities of timber indigenous to warm climates
had been met with floating out from the North
pole, and gave other strong evidence of a hot
country in the bowels of the earth - Some of
our fast people ought to look to this, and turn
the tide of emigration in that direction. It would
be a Capital direction for the Philanthropists, and
Genl Walker is just the man to head the expedition -
nothing appears to cool his courage - Let him try the tem-
perature of Mercurial congelation -

But I am becoming too fast - and have wandered from
the subject - I do not complain of modern enterprize
now of modern improvements, let them go on - every
new discovery is a benefit - No, it is not that - It is the
neglectful haste and gradation for gain, at all hazards
and sacrifices that I complain of - In building for crumb

John Wall Esq.

Dear Sir

It being my intention to leave
this country for Italy some time in the ^{coming} Spring of the
present year - and not having seen you since our
conversation upon the subject of a portrait from
which you expressed a desire to have a bust taken
and which portrait of my memory serves me you
knew ~~that~~ you would send to Cincinnati in order
that I might judge of the practicability of copying
it in clay or marble - I now take the liberty of
writing to you of my intentions, and stating what
if you are still desirous of having the bust executed
if practicable - I will most willingly undertake
it - provided ~~that~~ you will allow me to carry the
portrait ~~with me~~ to Italy for that purpose -

If such shall be your pleasure, it will be neces-
sary that the picture be sent to Cincinnati or
to some agent in New York before my departure
from either one or the other of those places - but
if you shall desire to risk the picture in the voyage
it gives me pleasure to state that my good friend
Mr John King has shown such proofs of Skill in the
art of Sculpture, that as to induce in me the belief
that he is competent to undertake execute the work
to your entire satisfaction - what little he has
done already, unaided by the models or instructions

of Martin. moves in him the possession of very extra-
ordinary abilities, and raises in me a regret that
his circumstances do not allow him to go at once
to Italy, there to cultivate and ripen himself in
the art of Sculpture.

Please write to me as early as convenient
and oblige - ~~and add to Cincinnati~~
your old friend

J. B. Power

This letter was written to a Cousin
of mine - then residing in Natchez

Letter from Miss

J. B. King

Power

Written at Cincinnati
1834

Enclosed is a letter
to me - John B. King

Power

Norman March 7th 1870.

Dear Miss Hume

I have made enquiry, but
can hear of no one about
going to America -

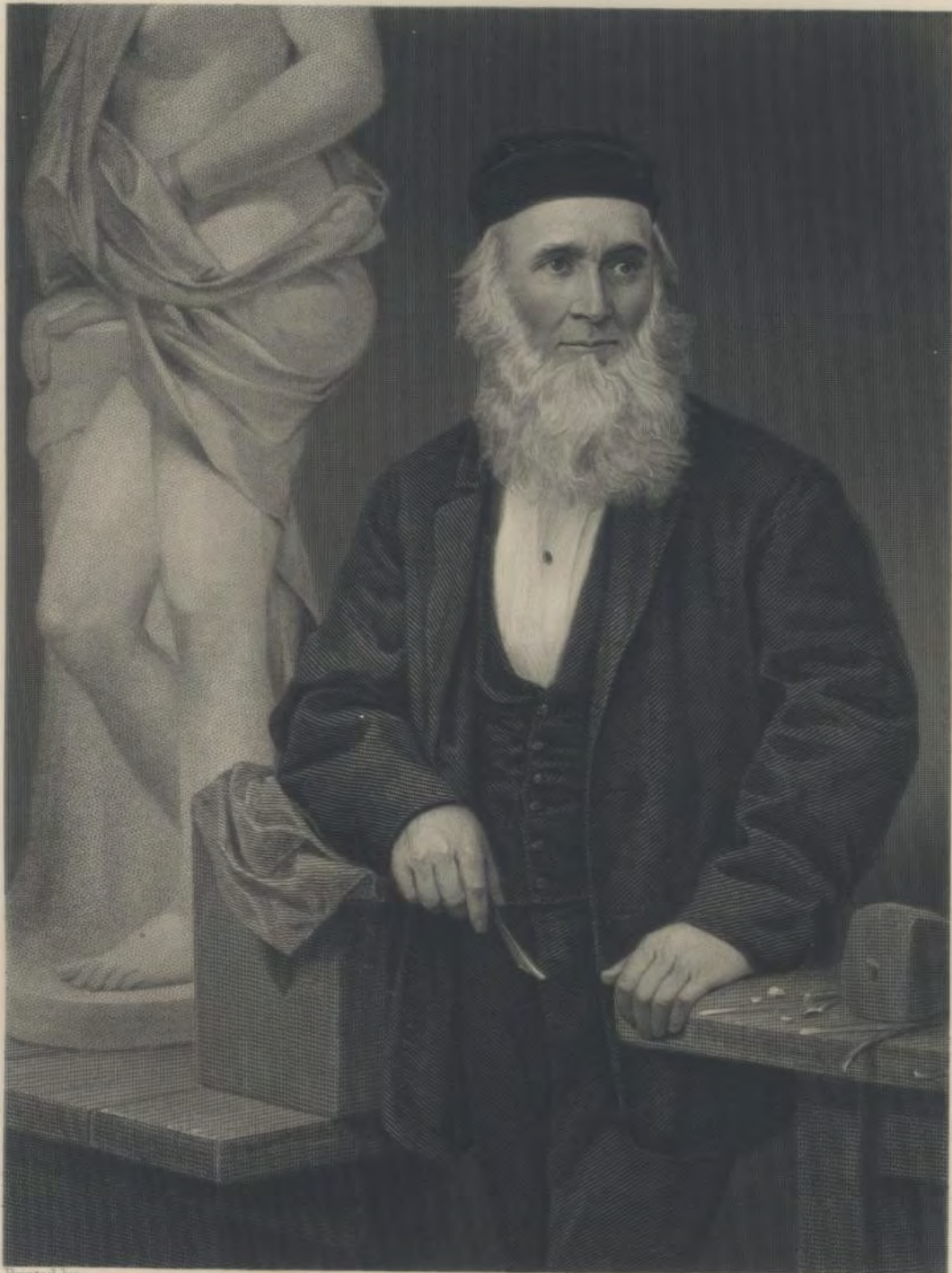
I am greatly obliged for
the book, / biography of
Gibson, which I have found
very interesting - and which
will be returned with this
note - Please accept our
best regards, Yours truly
Siram Parsons



H. POWERS.

The American sculptor

*Presented by son John C. Powers, Baltimore
April 12 1851*



Painted by

Alonse Chappri.

Hiram Powers

Likeness from an approved photograph furnished by authority

Johnson, Wilson & Co. Publishers, New York.

Entered according to act of Congress AD 1874 by Johnson, Wilson & Co. in the Office of the Librarian of Congress at Washington.

POWERS, Hiram, sculptor, b. in Woodstock, Windsor co., Vt., 29 July, 1805; d. in Florence, Italy, 27 June, 1873. He passed his youth on his father's farm, and in 1819 emigrated to Ohio with the family. On his father's death he settled in Cincinnati, Ohio, where he was in turn a clerk, a commercial traveller, and a clockmaker's apprentice. Having acquired from a German sculptor a knowledge of the art of modelling in clay, he executed several busts and medallions of some merit. Later he took charge of the wax-work department in the Western museum at Cincinnati, which post he held for seven years. In 1835 he went to Washington, where, for some time, he was employed in modelling busts of well-known men. Owing partly to the assistance of Gen. John Preston, he was enabled to go abroad in 1837, and he established himself in Florence, where he thereafter resided. For some time he devoted himself chiefly to modelling busts, but within a year produced his statue "Eve Tempted," which was pronounced a masterpiece by Thorwaldsen. Another statue with the same title was executed in 1850. In 1843 he produced the "Greek Slave," the most widely known of all his works. Of this statue six duplicates in marble have been made, besides innumerable casts and reduced copies in Parian. It was exhibited in England in 1845, and again at the Crystal palace in 1851, and also in this country.



Hiram Powers

His other statues include "The Fisher-Boy" (1846), which was three times repeated in marble; "America" (1854), designed for the top of the capitol at Washington, and destroyed by fire in 1866; "Il Penseroso" (1856); "California" (1858); and "The Last


of the Tribe," also known as "The Indian Girl" (1872). Of his ideal busts the best known are "Ginevra" (1840; 1865); "Proserpine" (1845); "Psyche" (1849); "Diana" (1852); "Christ" (1866); "Faith" (1867); "Clytie" (1868); "Hope" (1869); and "Charity" (1871). The greater part of his work consists of busts of distinguished men, including John Quincy Adams, Andrew Jackson, Daniel Webster, John C. Calhoun, John Marshall, and Martin Van Buren (1835); Edward Everett and John Preston (1845); and Henry W. Longfellow and Philip H. Sheridan (1865). He executed also statues of Washington for Louisiana, of Daniel Webster for Massachusetts, of John C. Calhoun for South Carolina (1850), and of Benjamin Franklin (1862) and Thomas Jefferson (1863). Powers had much mechanical skill, and was the author of several useful inventions, among which is a process of modelling in plaster which greatly expedites the labors of the sculptor by doing away with the necessity of making a clay model.—His son, **Preston**, b. in Florence, Italy, 3 April, 1843, studied modelling under his father in 1867-'73. His first important work was the statue of Jacob Collamer (1875), which was originally ordered of his father. It was placed in the old hall of representatives in Washington. He executed also, in 1881, a statue of Reuben Springer for Music Hall, Cincinnati. Like his fa-

Power of Attorney.

Know all men by these Presents, That I, Hiram Powers a Citizen of the United States of America, but now residing in Florence Italy, have made, constituted, and appointed, and by these presents, do make, constitute, and appoint, Theodore Dehon of the City of New York, or Sidney Brooks of Newport Rhode Island (one or both of them) my true and lawful Attorney, for me and in my name, Place and Stead to collect, receive and receipt for all moneys due me from the State of Louisiana or its legal Representatives; and moreover, to treat and negotiate with the President of the United States in the matter of the Resolution of the second Session of the Thirty third Congress, authorizing him "to contract with Hiram Powers for some work of art executed, or to be executed, by him, and suitable for the ornament of the Capitol" and also to transact any other business whatever appertaining to my interests and affairs in the United States; giving and granting unto my said Attorney full power and authority to do and perform all and every act and thing whatsoever requisite and necessary to be done, in and about the premises, as fully to all intents and purposes, as I might or could do if personally present: with full power of substitution and revocation, hereby ratifying and confirming all that my said Attorney or his substitute shall lawfully do or cause to be done by virtue hereof. In Witness Whereof, I have hereunto set my hand and Seal the 11th day of July in the year of our Lord one thousand eight hundred and fifty five

Hiram Powers.

United States Commercial Agency
at Florence in the Grand Duchy Tuscany.



Personally appeared before me Amasa Hewins com-
mercial agent for the United States of Amer-
ica for this city, the above named Hiram
Powers, and duly acknowledged the signature
to the above instrument, to be his vol-
untary act and his own proper hand and
seal and valid for all the uses and purposes
therein mentioned.

In witness whereof I have hereunto set my hand
and affixed the seal of my office at Florence the
day and year above written.

Signed Amasa Hewins
Commercial Agent of
the United States of America

1855
Dorris & Attorney
Hiram Powers.
Theodore Dehon or Deputy Clerk,
Florence 11 July 1855

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Powers, Preston
- **Inclusive Dates:** 1887
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Preston Powers (1842-1904) was an Italian born American sculptor, painter and teacher.

Scope and Content Note:

- 1) Typed biographical notes highlighting the information of several famous artists and their correspondence to be sold for 750 dollars at a lot auction.
- 2) Letter to Mr. Edgar Gladwin stating that many great works of art have yet to be uncovered and more specifically works from the Egyptian and Assyrian era.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 19	Typed biographical note	nd
Box 6	Folder 19	A.L.S. to Mr. Edgar Gladwin	Jun. 8, 1887

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Mr. Edgar F. Gladstone.
Sir,

For some unexplained
reason your "reminder" of March 21st
sent to Italy has only just been received.
Your former letter I did not receive at all
or would have answered it at once. I may
state that I have been in this country
ever since November 1885.

In answer to your question I will say
that it is certainly my opinion that many
works of art lie yet undiscovered, works
of the Greek and Italian sculptors of
ancient history as also works of Egyptian
Assyrian and other Eastern artists of even
more remote date. But a small part of
Pompeii has been explored and no doubt
many masterpieces are yet to be brought
to light. Rome is also a vast receptacle

in itself and surroundings, of
undiscovered works of the ancient
masters. And no doubt many other
places contain valuable works of art
which will come to light in the near
future. Prof. Lanciani's researches
are every year fruitful in valuable
additions to what the world already
possesses of ancient art, and there is
no doubt that all these discoveries
will add very greatly to what we al-
ready know on the subject.

Very truly yours

Preston Powers.

Public House Portland Me.

8 June 1887.

168

1823-1909 Important letters by this religious & historical painter.

OERTEL, JOHANNES A. Good A.L.S., 3pp., 8vo, Bel Air, Harford Co., Maryland, Oct. 10th, 1894. Oertel explains to Frank G. Moorhead the genesis and execution of his famous painting "Rock of Ages": "You certainly entertain the right conviction regarding the source of every good gift and work It was much so with the 'Rock of Ages.' The first notion for the subject was a recollection of a color sketch my dear old Master of Art once made. But that contained only a somewhat rough idea, & in that shape the picture would never have taken hold of the public in the manner my painting has done, to my own very great surprise, I must say. The crude first fancy, however, was susceptible of refinement, - it contained good elements, & these I gradually developed at the beginning the thought was only a hasty sketch in the album of a young lady friend. The next step was a somewhat altered small picture in oil, and subsequently I put on canvas, about four feet high, what you know & what has been so numerously multiplied. I modelled the figure in clay ... & worked out a little color sketch I was not conscious at all, at the time, of having gotten hold of anything very extraordinary" Previously mounted (some fraying as a result - affecting one word of text); a little browned, otherwise good.

173

(1821-1910) Am. painter, Currier & Ives Artist

PARSONS, CHARLES. A. L. S., one page, 8vo, New Milford, Conn., April 27, 1893. To J. S. Hartley, agreeing to recommend George Inness, Jr., for election as an associate member of the National Academy of Design: "I was glad to see his picture in the Exhibition and think it a very creditable work." A bit soiled, verso slightly damaged by removal from an album, otherwise in good condition.

6/5/85

173

POWERS, PRESTON. A. L. S., 2 pp., 8vo (on lined paper), Preble House, Portland, Maine, 8 June 1887. To Edgar Gladwin, who apparently has asked whether the pioneer archeologist Rodolfo Lanciani's research is really of importance. Powers, son of the noted sculptor Hiram Powers and a noted sculptor in his own right, makes this reply, based upon a lifetime spent in Rome and Florence: "In answer to your question I will say that it is certainly my opinion that many works of art lie yet undiscovered, works of the Greek and Italian sculptors of ancient history. ~~But a small part of Pompeii has been excavated~~ and no doubt many masterpieces are yet to be brought to light. Rome is also a vast receptacle in itself ... of undiscovered works of the ancient masters.... Prof. Lanciani's researches are every year fruitful in valuable additions to what the world already possesses of ancient art.... A bit soiled and worn (some tape repairs), otherwise in good condition.

6AWY

Charles BonnoK 212-841-7667

JOHN F. WARREN
KSELLE
1100
PHILA PA 19108

168

1823-1909 Important letters by this Religious & historical painter

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Artist

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GAWY

Charles BonnoK 212-841-7667

7112

(1839-1890) Painted Civil War PANORAMAS,

MORGAN, MATTHEW SOMERVILLE. A. L. S., 1 1/2 pp., 8vo, Burnett Woods Park, Cincinnati, Ohio, August 22, 1886. To Ben Austin, thanking him for "my election to your honourable society. It is a very great compliment and one that I am very proud of. If you will accept (with my sincerest thanks) a set of my works for your library I shall be delighted. The complete 'History of the War on Canvas' as I (q. v.) shall complete it will make three handsome volumes...." Morgan, an Englishman who distinguished himself as an illustrator for the Illustrated London News, went on to found an art pottery company and to create the Art Students' League of Cincinnati, besides working as a historical painter. Tipped to a larger sheet of blank paper, otherwise in good condition.

7/6/87

243

WIGGINS, CARLETON 1848-1932 Landscape Painter
Father of Guy Wiggins

WIGGINS, CARLETON. A. N. S., one page, 8vo, 52 E. 23rd St., New York, April 25, 1893. To the sculptor Jonathan Scott Hartley, promising to recommend George Inness Jr. for associate membership in the National Academy of Design: "I shall be glad to send in George's name on my list for associates." A bit soiled and frayed.

6/10/85

195

(1895-1976) Am. Illustrator, student of N.C. Wyeth

PITZ, HENRY. 2 A.Ls.S., 4to and 8vo, totaling 2 1/2 pp., Plymouth Meeting, Pa., July 23rd, 1942 and January 1st, 1943. To a Mrs. Franklin, concerning a lecture Pitz has been invited to give to an unnamed group (of which Mrs. Franklin is the corresponding secretary). The 1943 letter reads in part: "Suppose we call the talk 'How the Illustrator Works.' I'll bring a few books and originals and if you have a projector and someone to operate it, I can bring a collection of slides." Very slightly frayed.

~~7~~ 7 Artists Letters

The Lot \$750.00 NET

JOHN F. WARREN
BOOKSELLER
116 S. 20th STREET
PHILA., PA 19103

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ranger, Henry Ward
- **Inclusive Dates:** 1903
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Henry Ward Ranger (1859-1916) was an American landscape painter.

Scope and Content Note:

Letter to an unidentified man stating that he has had success with spring and autumn landscapes, and street and harbor scenes, but that he cannot take a commission until the following spring. He does not like the proportions the prospective buyer suggests and will not do a reproduction.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 20	A.L.S. to an unidentified man	May 21, 1903
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May 21, 1903

Lyme Conn. Dear Sir
Which is the best picture
I have painted - I don't know -
- have had success with Spring
& Autumn Landscapes - "Street
Views" & Harbor Scenes -
is not a proportion that appeals
to me - too long for width -
- prefer 12 x 16 or 16 x 20 -
price is \$350 & \$450 - framed
- nothing except to a dealer -
would not wish to reproduce
anything - would do something on
similar lines, but would not tie
myself to a reproduction. Could not
anyway take a commission for such
time & or if ~~was~~ now, could not
promise until next Spring
Yours truly
H. W. Ranger

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rattner, Abraham
- **Inclusive Dates:** 1948
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Abraham Rattner (1895-1978) was an American painter.

Scope and Content Note:

Rattner, in a letter to Harry Salpeter, thanks him for his encouraging words. "I'll always remember your whole hearted and serious effort in your article and now to have you say what you did in your recent messages give me new strength."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 21	A.L.S. to Harry Salpeter	Feb. 7, 1948
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350
3

8 West 13th St. n.y. n.y.
February 7, 1948.

Dear Harry Salpeter;
are very kind - your ^{you}
warm feeling and
encouraging words
come close to me and help
lift me up.

Believe me, I am deeply
moved.

I'll always remember your
whole hearted and serious
effort in your article. and
now. to have you say what
you did in your recent
message gives me new
strength. I wish I could
express more fully my
appreciation. Thank you
Ode Kattner

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Read, Thomas Buchanan
- **Inclusive Dates:** 1865
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Buchanan Read (1822-1872) was an American poet and painter.

Scope and Content Note:

Letter to Fuller stating that he has been incredibly busy and does hardly anything else aside from paint and smoke the occasional cigar. Read also states, "Thanks for the interest in suggesting my name to you Kentucky friends about the portrait of Clay. Have not heard from them."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 22	A.L.S. to Fuller	April 2, 1865
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Buchanan Reed

Thanks for the interest
you took in suggesting
my name to your Kentucky
friends about the portrait
of Clay. I have not heard
from them. How do you
get on in the "Hub" - I
have no great interest in
the "Common" - think that
there are unfenced
prairies in the west almost
as large.

Make my kindest
regards to Mr. Fuller
and believe me, spite of
appearances

always yours
most truly

S. Buchanan Reed

150th

Cincinnati April
2nd 1865

My Dear Fuller:-

You will see this note
is not dated the first of
April! Therefore it is
written in earnest and
ought to have been written
anytime this last, I don't
know how long. Well - you
know what t'other place
is pained with - that's all
the excuse I can give, aside
from acknowledging myself
a wretch - worthy of your
abuse, both loud & deep.

But the fact is I am
up to my eyebrows, painting,
trying to get this do as to
go on each - and peradventure

see you, provided always
that you will forgive me.
I go to my studio at
seven in the morning and
paint until dark! Think
of it! How does that
compare with managing
a theatre? Well I am
making some money
anyhow. You shall
have the drawing of
I live - and as I indulge
in nothing but cigars and
hard work, there is some
chance of my living, if
hard work does not
do the business for me,

~~see~~ for some time yet.
If I come to you will
you so fishing this summer?
Don't say anything to me
about going sketching -
I am tired of the sight
of a pencil or brush -
that is of my own.

I have a new volume
of verse in press, which I
^{can} apologise for as ^{unmarried} the girl
did for her baby; "it is
such a little one"; but con-
tains some of my best late
poems. Don't be disgusted
with me, but write again -
That's a good Fuller.

Crystal Bridges Artists' Letters and Manuscripts

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ream, Vinnie
- **Inclusive Dates:** 1880
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Vinnie Ream (1847-1914) was an American sculptor most well-known for his standing sculpture of Abraham Lincoln located in the rotunda of the U.S. Capitol.

Scope and Content Note:

Letter to B.R. Kim about a sculpture for which Congress has appropriated five thousand dollars to increase the pedestal, to be completed by March 4, 1881.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 23	A.L.S. to B.R. Kim	Dec. 22, 1880
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you very well -

With many thanks
for your kindness

Minie Peano Hoyle

(Sculptress)

939 - 14th St
Fannin Square
Dec 22nd 1880

Mr Keim.

Dear Sir,

I have received the
photographs of the statue,
also, the one for the
Grand-book, and hasten
to write you that Congress
has appropriated five

thousand dollars & to increase
the height of the pedestal
after plans which I fur-
nished - The work will
be commenced at once,
and we expect to have
it entirely completed by
the 4th of March -

In view of this, I think

you may wish to change
~~your~~ sketch, and if so,
I can furnish you a
photograph, (taken since
you were here, with
enlarged and improved
pedestal), as it will be
when finished - You
could have it diminished
in size, and it might serve

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Reed, Edward Tennyson
- **Inclusive Dates:** 1929
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Edward Tennyson Reed (1860-1933) was an English cartoonist and illustrator.

Scope and Content Note:

Letter to Blodgett regarding one of his drawings which he considers to be "hurried."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 24	A.L.S. to Blodgett	Nov. 9, 1929
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17, LANCASTER GATE TERRACE,

W. 2.

TEL. PADDINGTON 6492.

Nov. 9: 1929:

Dear Sir:

This is the first drawing, - a hurried sketch in reality - that I have made after three successive illnesses, very nearly fatal, so excuse any imperfections you may detect. I finished up quite recently with an almost too faithful & dutiful copy of the Knigs illness. If I possessed the returning modesty of a V.C. I should hesitate to join so illustrious a roll of contributors as is contained in your letter, - many of them friends of mine.

with good wishes & compliments.
Yours very faithfully
E. T. Reed.

M. Given W. Blodgett. ^{P.S.} Should I ever come your way I should be very happy to look in on you & your wonderful collection.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Reinhart, Charles Stanley
- **Inclusive Dates:** 1892, 1893
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Charles Stanley Reinhart (1844-1896) was an American painter, draftsman and illustrator.

Scope and Content Note:

- 1) Copy of a photograph of Charles Stanley Reinhart.
- 2) Letter to Charles Burr Todd stating that the cost of his drawing is 150 dollars and that the subject of French emigres appeals to him most.
- 3) Autograph receipt issued by the "Ladies Home Journal" for 200 dollars for three drawings.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 25	Photograph of Charles Stanley Reinhart	nd
Box 6	Folder 25	A.L.S. to Charles Burr Todd	Jan. 23, 1892
Box 6	Folder 25	Autograph receipt for "Ladies Home Journal"	Oct. 2, 1893

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in the days & so -

My best regards

Chas. S. Reinhardt

To
Chas. Burr Towsen

C. S. Reinhardt

Metropolitan Club
Washington.

Dear Sir. Jan. 23/92

My price for
the drawing would
be \$150. -

The subject
"French Emigrants"
appeals to me
much. I shall re-
turn to the city

Am. illustration - genre painter

202
OS-1-67

5⁰⁰
65

The Ladies Home Journal

To C. S. Pinchney

Dr

To 3 Drawings

{ Illustrations of Mr. Garland's
Pina Story } — \$200.

N. Y. Oct. 2/93

Recd Payment.
Chas. S. Pinchney



Charles Stanley Reinhart

From a photograph by Sarony, New York.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Remington, Frederic
- **Inclusive Dates:** 1908
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Frederic Remington (1861-1909) was an American painter and sculptor and one of the most well-known artists of the American West.

Scope and Content Note:

- 1) Typed content note with included price
- 2) Letter to L.J. Nussbaum stating that he has "just modeled a 14 foot bronze for Fairmount Park-Philadelphia." Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 26	Typed content note	nd
Box 6	Folder 26	A.L.S. to L.J. Nussbaum with postmarked envelope addressed to L.J. Nussbaum	Jan. 27, 1908 ; [Jan. 28, 1908]

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

301 WEBSTER AVENUE,
NEW ROCHELLE, N.Y.

L. E. Nurstanne

Dear Sir - In re: your

letter - I cannot talk about
myself you know. I never
graduated from any institutions.

I have just modeled
a 14 foot bronze for Fairmount
Park - Philadelphia - a new
work for me.

Yours faithfully

Fredrick Remington

Jan 27

Review for
Fred
Rochelle
New



L. J. Nusstume

925 Jackson Ave

Bronx

New York City

FREDERIC REMINGTON

**AUTOGRAPH LETTER SIGNED,
27 JUNE 1908**

HIS "COWBOY" FOR FAIRMOUNT PARK: The American sculptor and painter, noted for his realistic portrayals of Western life, explains in this letter that he has "just modeled a 14 foot bronze for Fairmount Park - Philadelphia." The sculpture, "Cowboy," is still to be found along Kelly Drive in Philadelphia.

\$1850

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Richards, Frederick DeBourg
- **Inclusive Dates:** 1861
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Frederick DeBourg Richards (1822-1903) was an American photographer, painter and etcher.

Scope and Content Note:

Letter to Mr. Wills asking that he send the Hamilton painting shown in the last exhibition and owned by Mr. Alderice to an enclosed address.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 27	A.L.S. to Mr. Wills	Dec. 12, 1861
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J. de Bary, Richmond
Dec 15th 61

Thurs Dec 12th 1861

Mr Wilby
Will you be kind enough
to send the painting by Hamilton
(owned by Mr Alderdice), which
I sent to the last Exhibition
to the enclosed direction - he
wants it to know for certain

Respy Sir
J. de Bary

Dec: Dec 13th 1861

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Richards, Thomas Addison
- **Inclusive Dates:** 1869-1895
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Addison Richards (1820-1900) was an American landscape and portrait painter, teacher and illustrator.

Scope and Content Note:

- 1) Letter to M. Adler sending biographical information on himself, which was recently published by George W. Howe in the "New York Espress."
- 2) Letter to Benson J. Lossing stating his belief that Lossing's daughter will be admitted to the school, although the Academy [National Academy of Design, New York] does not prepare annual reports, he can provide a brief account of the Academy which he wrote for Mr. Stone's history of New York.
- 3) Letter to Benson J. Lossing enclosing a copy of the circular for the coming art exhibition (not present).

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 28	A.L.S. to George W. Howe	May 5, 1869
Box 6	Folder 28	A.L.S. to Benson J. Lossing	Oct. 22, 1881
Box 6	Folder 28	A.L.S. to Benson J.	Oct. 14, 1895

		Lossing	
--	--	---------	--

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National Academy of Design,

23d Street—Fourth Avenue,

New York, 14

Oct

1896

Dear Dr. Loring

I enclose a copy
of the coming Aut. Exhib. circular
(oil paintings). We have no
Black & White shows like
those made some years ago
by the Salmagundi Club.
I am very glad to hear
from you and to believe
you in health & happi
ness.

Faithfully yours

T. Addison Richards

Artist

T. Addison Richards
Ceram. Artist
1820-

National Academy of Design,
23d Street—4th Avenue,

New-York, 22. Oct. 1891

Dear Mr. Loring

I received your note
yesterday and was sorry to find that
I had misjudged your call at the
Academy. Your daughter's applica-
tion will come up on Monday
night 24th inst. and she will
undoubtedly be admitted to the
School. I shall be pleased to do
what I can in the matter of the
Academy record, though we do not
publish or prepare Annual
Reports. Some time ago I wrote
a brief account for W. L. Stone's
history of New York which you will
find in the appendix to his book
and which may go some way
towards meeting your want

Very truly yours

T. Addison Richards

Richards T. A.

National Academy of Design,

New-York, 5 May 1869

Mr M Adley

INFORMATION regarding the estate of T. AD-
DISON RICHARDS, who died in 1900, of his
wife, if living, or of her executors if deceased,
may be of benefit to the heirs if sent to the Na-
tional Academy of Design, 109th st. and Amster-
dam av., New York.

Dear Sir

I enclose a copy

of paper recently published by Mr
Geo W Howe in the N.Y. Express
which may possibly serve as an
answer to your request of some
time ago for biographical memo-
randa for your proposed work
begging that you will pardon
my delay in writing and

T Addison
Richards
Artist
London

National Academy of Design

Nov 10th 1867

Mr. W. H. ...

Dear Sir

I enclose ...

I hope ...

For W. H. ...

about ...

reference to ...

kind ...

reference to ...

hoping ...

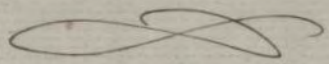
and ...

Richard ...
with you, heartily, all

possible success in your

very arduous undertaking

I am very truly yours

J. Addison Richard


Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Richards, William Trost
- **Inclusive Dates:** 1866, 1872
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Trost Richards (1833-1905) was an American painter and printmaker.

Scope and Content Note:

- 1) Letter to Allen D. Vorce offering to paint a picture of the size and character that Vorce had described, but cannot give a definite time for its completion because he plans to go to Europe in the fall.
- 2) Letter to Dr. Magoon thanking him for his note and a check for the drawings.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 29	A.L.S. to Allen D. Vorce	May 20, 1866
Box 6	Folder 29	A.L.S. to Dr. Magoon	Dec. 5, 1872

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Germanstown Phil^a May 29th 1866

Allen D. Vorce Esq

My dear Sir,

Your kind favor of the 18th is in hand. I should be glad to paint for you a picture of the size and character you describe if I could promise it within reasonable time, but it is uncertain when I could fulfill any new commission.

If during the summer I find a suitable subject of this sort, and can make room for it, I will willingly submit the result to you.

I should be glad if it could happen, and I shall do the best I can to bring it about, although my present engagements are very exacting. I shall go to Europe in the Fall and shall take no new commissions with me;

so this summer will be the

only chance for an indefinite time,
if indeed there is any chance at
all.

Yours Truly
William D Richards

The picture you saw was
25 x 36 — \$1000.
The price for 20 + 24 comedies, 600

German town Dec 5th 1872

Dear Dr. Magoon.

Your kind note came with the check, the latter makes as even on the acct of ^{your} drawings, and the first makes me greatly your debtor in other ways. Though I can change my knowledge and feelings into bank notes. I am sometimes in doubt as to the real value of ^{the} investment to those who invest, I wish I could be as confident as you are about it, now and then, - but I know it is more than modesty that insists within me that the end of art is very far off. In the meantime I am thankful that I can give you so much pleasure, sure that this is more than I deserve.

Yours truly
William J. Richards

Everybody wants more drawings.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Richardson, Mrs. Thomas de Q.
- **Inclusive Dates:** 1937
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Biographical information not available.

Scope and Content Note:

- 1) Typed transcription of artists' signatures
- 2) Letter to Mrs. Thomas de Q. Richardson signed by over a dozen well-known artists of the time period. The typed letter is regarding the establishment of a gallery which aims "to buy and sell the works of artists in a low price range to stimulate an interest in the work of the younger artists," each artist will offer on of his or her pieces at between 5 and 50 dollars each.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 30	Transcription of signatures	nd
Box 6	Folder 30	A.L.S. to Mrs. Thomas de Q. Richardson	Nov. 1937

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authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

November, 1937

Mrs. Thomas de Q. Richardson
11 East 44th Street, Room 501
New York City

Dear Mrs. Richardson,

I am heartily in accord with your plan to buy and sell the works of artists in a low-price range to stimulate an interest in the work of the younger artists. And, if such a gallery is established, I agree to sell you one of my pieces within your purchase price limit of from five to fifty dollars.

William Zorach
Marguerite Zorach
Paul Sloan
Luigi Lunardi
Guy Pine de S.
Jois Lee
Mary Tareton
A. S. Bayliss
Louis Bonneau
Robert Laurent
Kamuro Oguchi
Arnold Blouin

Raphael Soyer
M. Tschacbasov
Conetta Scarsavaglia
Julian E. Levi
Bruce Mitchell
Louis Tibak
Earl Bishop
Francis Criss
Frederic Knigh
Charlie Walker
Wm. J. Glackens
Frederic Seldredge

Isabel Bishop, 1902-
Arnold Blanch, 1896-
Louis Bouché, 1896-
Francis Criss, 1901-
Guy Pène du Bois, 1884-1958
William James Glackens, 1870-1938
Doris Lee, 1905-
Julian E. Levi, 1900-
Luigi Lucioni, 1900-
John Sloan, 1871-1951
Raphael Soyer, 1899-
William Zorach, 1887-1966
Marguerite Zorach
A. S. Baylinson
Mary Tarleton
Robert Laurent, 1890-1969
Isamu Noguchi, 1904-
M. Tschacbasov
Concetta Scaravaglione
Bruce Mitchell
Louis Ribak
Frederic Knight
Challis Walker
Frederic Soldwedel

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ricketson, Walton
- **Inclusive Dates:** 1892
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Walton Ricketson (1839-1923) was an American sculptor.

Scope and Content Note:

- 1) Newspaper clipping detailing the life of Walton Ricketson.
- 2) Autographed receipt signed for Roberts Brothers for 10 dollars.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 31	Newspaper clipping	nd
Box 6	Folder 31	Autographed receipt	1892

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NOV 1 1892

Received from Roberts Brothers
per Mr. Leatt Pratt
for reviewing my - \$10.00

Walton Dickinson

Concord Mass. Dec. 29th 1892

RICKETSON, Walton, sculptor; *b.* New Bedford, Mass., May 27, 1839; *s.* Daniel and Louisa R.; *ed.* Friends' Acad., New Bedford, Mass.; unmarried. Engaged as sculptor since 1870. Among notable works are: Portrait busts of A. B. Alcott, Louisa May Alcott, Henry D. Thoreau, George William Curtis; also intaglios, bas-reliefs; projector

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rimmer, William
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Rimmer (1816-1879) was an American painter, sculptor and writer.

Scope and Content Note:

- 1) Letter of endorsement from several notable artists stating, "We, friends of Art and some of us artists, are very glad to give our earnest testimony to the great value of such an institution, Dr. Rimmer's qualifications for the work being beyond question."
- 2) Typed transcription of Rimmer's letter of endorsement.
- 3) Letter to Miss Peabody stating, "Taking your advice I have concluded to make this thing as plain as possible."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 32	Letter of endorsement	nd
Box 6	Folder 32	Typed transcription of endorsement letter	nd
Box 6	Folder 32	A.L.S. to Miss Peabody	nd

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My dear Miss Peabody
Taking your advice I have
concluded to make the thing
as plain as possible.

Yours &
L^W. Sumner

The friends of Art, and some of
us Artists, are very glad to give our earnest testimony
to the very great value of such an institution, Dr
Quimere's qualifications for the work being beyond
Question.

Essex Cabot

J. Essex Cabot.

W. R. Emerson.

W. H. Johnston

Wm. H. Vanley

Wm. Bradford

J. W. Rowse

M. Heade

M. Wight

Samuel L. Gerry.

Fredric D. Williams -

W. D. W. Fisher.

Alfred Ordway

Henry Bacon.

Alonzo Hartwell

Theo. de J. Johnston

James

W. A. Gay

Walter M. Brackett

E. A. Brackett

Dr. William Rimmer (1816-1879)	Gave lectures on anatomy in Boston and Lowell and from 1864 to 1866 conducted a school of drawing and modelling in Boston.
Edward Clarke Cabot (1818-1901)	The document would appear to refer to the proposed school, and would date ca. 1864.
J. Elliot Cabot	
W. R. Emerson	
David Claypoole Johnston (1799-1865)	
William H. Hanley (active 1848-1869)	
William Bradford (1823-1892)	
Samuel Worcester Rowse (1822-1901)	
Martin Johnson Heade (1819-1904)	
Moses Wight (1827-1895)	
Samuel Lancaster Gerry (1813-1891)	
Frederick Dickinson Williams (1829-1915)	
W. M. Fisher	
Alfred T. Ordway (1819-1897)	
Henry Bacon (1839-1912)	
Alonzo Hartwell (1805-1873)	
Thomas M. J. Johnston (Thomas Murphy Johnston, 1834-1869)	
Joseph Alexander Ames (1816-1872)	
Winckworth Allan Gay (1821-1910)	
Walter M. Brackett (1818-1908)	
Edward Augustus Brackett (1823-1919)	

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Riordan, Roger
- **Inclusive Dates:** 1903
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Roger Riordan (1848-1904) was the author, magazine editor and art critic. He was the author of "A Score of Etchings" and "Sunrise Stories: A Glance at the Literature of Japan."

Scope and Content Note:

Letter to Florence Levy stating, "I believe it to be impossible to draw a sharp line between commercial and non-commercial work. I think quality of workmanship in design should be the only criterion. But I shall be glad to talk over the matter with you."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 33	A.L.S. to Florence Levy	Jun. 5, 1903
-------	-----------	-------------------------	--------------

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The National
Arts Club
New York

June 5th 1903

My Dear Miss Levy:

I have just received
yours of June 5. I am here
almost every day, but seldom
as late as 2.30, and never
as early as 9 am. Can you
make it 2 P.M. Wednesday or
Thursday next?

I believe it to be impossible
to draw a sharp line between
commercial and non-commercial
work. I think quality of

workmanship or design should
be the only criterion. But I
shall be glad to talk over
the matter with you.

Very truly yours
Roger Riordan

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ritch, John W.
- **Inclusive Dates:** 1891
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Biographical information not available.

Scope and Content Note:

Letter to Ben Austin thanking him for making Ritch an honorary member of his Historical Society.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 34	A.L.S. to Ben Austin	Jun. 8, 1891
-------	-----------	----------------------	--------------

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16. E. 119th St.

N. York

New York June 8th 1891.

Mr. Ben W. Austin,

Society-

Dear Sir

After thanking
you for making me an
honorary member of your
Society, allow me to wish
a great future to the
Trinity Historical Society.

Dallas, Texas

Yours in fellowship,

John W. Pritch,

"

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ritchie, Alexander Hay
- **Inclusive Dates:** 1874
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Alexander Hay Ritchie (1822-1895) was an American painter and engraver.

Scope and Content Note:

Letter to Rev. A.A.E. Taylor D.D. stating that he is unable to visit in May, but invites Taylor to his daughter's wedding in early Jun..

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 35	A.L.S. to Rev. A.A.E. Taylor D.D.	May 6, 1874
-------	-----------	--------------------------------------	-------------

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A. H. Ritchie.

Brooklyn May 6/74
264 Henry St

Rev A. A. E. Taylor D.D.

My dear Sir:

I rec^d your favor
enclosing check for amt of
Engraving & Printing \$155.⁴⁰
& also a photograph of Mrs Taylor
in due time.

I have delayed thus long in
answering your letter on account
of some family arrangement
that had to be made before I could
know whether I could accept your
kind invitation to visit you
in May. These were of such
a character as you will see that
I could not interfere with.

My daughter ~~was~~ is to be married

A. H. Ritchie.

in the beginning of June & the time
had not then been decided upon
as the Gullman an M.D. in large
practice in New Haven Conn could
not say when he could get off.
even for that interesting ceremony
& other trip but now having
fixed upon that time I will
of course be unable to get
away.

If you are in this region
about that time ^{we} would be
glad see you & your lady at the
ceremony. particulars of which
I will leave to a subsequent
communication. (cards)

I was delighted & my family
also with the photograph of
Mrs Taylor. it is a face I would
love to paint. but I would not
like to do wholly from the
photograph. I could have it
prepared from that if she

is coming this way soon
I could have ~~my~~ some sitting
at my house or if that can
not be accomplished I would
make you a visit some
time when it is convenient
I have yours pretty well
along but would like to
have you ~~sit~~ also.

Was glad to hear that the
engraving gave some
satisfaction

With kind regards
very truly yours
A. A. Leitch

Please send me the measure
of Mrs. Taylor's face from the
bottom of the chin to the
top of the forehead on a strip
of paper. You can make some
expense for that if you don't
want her to know what it is for
A. A. Leitch

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rivera, Diego
- **Inclusive Dates:** 1929
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Diego Rivera (1886-1957) was a Mexican painter, printmaker, muralist, draftsman and activist.

Scope and Content Note:

Framed typed letter to Dalzell Hatfield regarding an exposition of his work in Hatfield's gallery. He mentions that his friend Edward Weston has recommended that he display his work in Hatfield's gallery but explains that he cannot this season. Rivera attempts to set up another time and asks Hatfield when would be best for him.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Oversize Box 2	Item 2	T.L.S. to Dalzell Hatfield	Sept. 21, 1929
----------------	--------	----------------------------	----------------

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Crystal Bridges Artists' Letters and Manuscripts

**Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712**

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX 2

Item Note: Rivera, Diego

Framed typed letter to Dalzell Hatfield regarding an exposition of his work in Hatfield's gallery. He mentions that his friend Edward Weston has recommended that he display his work in Hatfield's gallery but explains that he cannot this season. Rivera attempts to set up another time and asks Hatfield when would be best for him.

Item Date:

Sept. 21, 1929

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Robinson, Boardman
- **Inclusive Dates:** 1909
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Boardman Robinson (1876-1952) was an American painter, illustrator, lithographer and etcher.

Scope and Content Note:

In a letter to Shipman, Robinson explains that the magazine has been delayed at the printers and asks that Shipman send material for use in the February issue.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 37	A.L.S. to Shipman	Dec. 30, 1909
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1909

Y. E.

Dear Shipman

Thank you
for your note and
good wishes. I
hope the new year
will bring you
much happiness
and satisfaction -
to say nothing of
Rogattes.

I have been so
intensely interested
in my own small
affair and going
away for Christmas -
as I did - that I

have reflected to
hail many of my
friends -

Are you "still going"
to England? If
you are, I hope
I may see you before
you steam - and
if you do, may
you have a very
successful and
pleasant journey.

The magazine
will be a few days
late, owing to the
frosts. Can
you send me that
drawing of Ben Linn
and the Clyde Petch

letter (if you have
chosen that for the
February issue) - So
that we can get
things going early. It
will save that
"much trouble."

Good luck

Faithfully

Davidman Robinson

Dec 30 09

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rockwell, Norman
- **Inclusive Dates:** 1966-1970
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Norman Rockwell (1894-1978) was an American illustrator and pop culture icon of the 20th century.

Scope and Content Note:

- 1) Handwritten content note detailing the correspondence between Rockwell and Daniel L. Cusick. Priced at 1400 dollars for all correspondence.
- 2) Typed letter to Daniel Cusick stating that it was nice to meet him and his wife although he does not have time to send a sketch. Postmarked envelope included.
- 3) Typed letter to Mr. Cusick stating that he would be glad to send the pictures taken by Louis Lambone but is unsure which ones they are. Rockwell states that he has no time for a tape interview either. Postmarked envelope included.
- 4) Typed letter to Mr. Cusick stating that his wife is beautiful and that he will be visiting Bob Dylan at Woodstock. Postmarked envelope included
- 5) Typed letter to Mr. Cusick stating again that he is confused as to which drawings Cusick would like. Postmarked envelope included
- 6) Typed letter to Mr. Cusick stating that he can do a drawing of his daughter for 1,500 dollars. Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 38	Content note with price	nd
Box 6	Folder 38	T.L.S. to Daniel Cusick with postmarked envelope addressed to Daniel Cusick	Jun. 21, 1966 ; [Jun. 21, 1966]
Box 6	Folder 38	T.L.S. to Daniel Cusick with postmarked envelope addressed to Daniel Cusick	Jan. 28, 1969 ; [Jan 29, 1969]
Box 6	Folder 38	T.L.S. to Daniel Cusick with postmarked envelope addressed to Daniel Cusick	May 13, 1969 ; [May 14, 1969]
Box 6	Folder 38	T.L.S. to Daniel Cusick with postmarked envelope addressed to Daniel Cusick	March 10, 1970 ; [March 11, 1970]
Box 6	Folder 38	T.L.S. to Daniel Cusick with postmarked envelope addressed to Daniel Cusick	March 18, 1970 ; [March 19, 1970]

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Enter a search term



Madison Twp. artist Carmona remembered for many accomplishments

BY CAITLIN HEANEY (STAFF WRITER)

Published: January 12, 2011

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- Moscow celebrates Christmas
- North Ponoco library looks to new opportunities with new building
- Moscow to celebrate Russian heritage
- Cops: Man broke PFA in 15 minutes

Artist to royalty, presidents dies

Carmona traveled the world studying with masters of the art community and sharing her own gifts with others.

The Madison Twp. potter and painter whose work not only brought her international acclaim but also was presented to presidents, museums and royalty died Tuesday at 76.

Daniel Cusick, her husband of 52 years and a former Times-Tribune staff writer, spoke of the example she was for others and the "tremendous admiration" he has for her work. He was just "lucky enough to have been the guy" to marry her.

"I looked at her every day in awe," Mr. Cusick said.

Born Ana Marie Impallari, she was raised in Wheeling, W. Va., and initially pursued a career as an opera singer. She also studied dance and met her husband while taking lessons from him in New York.

"She came in the study, and a bomb went off," Mr. Cusick said, laughing. "She was quite a lady, you know."

Mr. Cusick at the time went by the stage name of Jose Carmona, and after Ana Marie began signing her name as "Carmona," it stuck. She was known professionally by that name alone for many years.

Her career as an artist began after an encounter with pottery in Rome. Since she could not afford to buy any pieces there, she decided to try making them herself.

She studied with artists worldwide, and her accomplishments and exhibitions have been numerous. They include a pottery commission from the Smithsonian Institution; the restoration of a rare, 18th-century tile mural; a commemorative tile commissioned by the College of William and Mary and presented to Britain's Prince Charles; and commemorative pieces for the White House.

More recently, Carmona created Chinese watercolors. Her talent drew the attention of premier Chinese scholar-painter C.C. Wang, and he became her teacher. She was proud of her paintings on silk, an artform Mr. Cusick said many painters have abandoned because of its difficulty.

Carmona developed heart problems recently and was hospitalized a few days ago after undergoing tests. She knew her problems were serious, Mr. Cusick said, but they thought they were fixable. She died Tuesday morning after having surgery Monday for multiple bypasses and a valve replacement.

No funeral plans were in place Tuesday, and Mr. Cusick said he might hold a memorial service in the spring. In the meantime, he is considering burying Carmona in West Virginia, using one of her own vases for the urn.

"I think she would love that," he said.

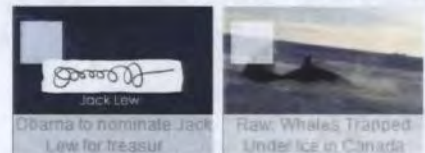
Contact the writer: cheaney@timeshamrock.com

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- Lackawanna County Court Notes 1/10/2013
- MEM exec says he 'can't dispute' pile of accusations, blames PPL
- Police: Scranton man threatened to stab officer with bayonet and blow up school bus
- Police: man intimidated witness outside courthouse
- Lackawanna County eyes buildings in downtown Scranton
- Jealous ex gets prison time
- Former FNCB director refiles for bankruptcy



Norman Rockwell - 5 T.L.S.'s to Daniel L. Curick
of the Scranton Times, 1966-1970.

In his first letter he discusses his hectic schedule, but the correspondence then lapses till 1969. Here he first discusses "a series of pictures on the Moon Landing that take up every minute of my time." Then in a hostile but cynical way, "my words on the demise of The Saturday Evening Post are that, inasmuch as I have not worked for them for six or seven years, and that none of the people I work with or was fond of were with it at the time of its demise, and the fact that it has been near unto death for six or seven years, even though I had worked previously for it for forty-seven years, it did not come as a great shock...."

In the third letter he discusses his "visit" to Woodstock to see Bob Dylan. "He will do a drawing" in a Look issue... either November or December."

In his fourth letter of 1970, he makes a self
mocking remark, "I am a little confused, but I was
born that way." Then goes on to discuss his
confusion "about this portrait, either artistically,
or financially, or any other way." In the final
letter he talks in detail about his way of doing
portraits. "To tell you the truth, I would do a
better job if ... she could come up here and
I could have my photographer, Louis Lamone,
photograph her and I could direct. In this
way I could do a better job. The price I get
for this type of drawing is \$1,500, although it
seems like a lot of money..." Finally he discusses
the best time to do this portrait. A fine
working correspondence discussing his working
schedule, details for The Saturday Evening Post
and his methods of portraiture. Letters of
Rockwell with any substantive information are
uncommon. \$1400. net

1500 1970

same value as

8600.00 today

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS



Mr. Dan Cusick
The Scranton Times
Penn Avenue at Spruce Street
Scranton, Pennsylvania 18503

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS

Jan. 28, 1969

Dear Mr. Cusick:

I am going to try to help in regard to the subjects you bring up in your letter.

I would be glad to send you the pictures taken by Louis Lamone, which included you and your wife, but we don't know which pictures they are. Perhaps if you send pictures of your wife and yourself, we could find the pictures that Louie took and send them to you.

Secondly, I am sending you the picture of myself at work in the studio.

As to the tape recording you mention, I am afraid I couldn't do it until about this May, as I am all involved in a series of pictures on the Moon Landing that take up every minute of my time.

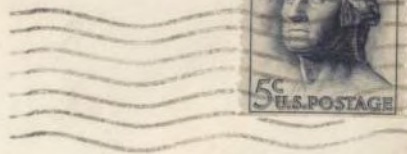
My words on the demise of THE SATURDAY EVENING POST, are that, inasmuch as I have not worked for them for six or seven years, and that none of the people I worked with or was fond of were with it at the time of its demise, and the fact that it has been near unto death for six or seven years, even though I had worked previously for it for forty-seven years, it did not come as a great shock.

If you want to go through with the tape interview later on, I could perhaps bring you up to date on what I have been doing. Believe me, I have been plenty busy.

Sincerely yours,

*Norman
Rockwell*

**NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS**



Mr. Daniel L. Cusick
2214 Marshall Ave.
Elm Grove, West Virginia 26003

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS

June 21, 1966

Dear Mr. Cusick:

I do indeed remember your visit here in Stockbridge, and how pleasant it was to meet you and your wife.

I do wish that I might grant your request for a sketch, and am of course very pleased that you would want one, but unfortunately I just don't have any and my schedule is unbelievably over-crowded.

Thank you for your interest and your thoughtfulness in writing.

Sincerely yours,

*Norman
Rockwell*

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS



Mr. Daniel L. Cusick
208 Charles Street
Throop, Pa. 18512

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS

Mar. 10, 1970

Mr. Daniel L. Cusick
208 Charles St.
Throop, Pa. 18512

Dear Mr. Cusick:

I am a little confused, but I was born that way.

Would you be kind enough to write me, giving me the details about this drawing of your wife that you mentioned.

I can not recall any discussion about this portrait, either artistically, or financially, or any other way.

Cordially,

*Norman
Rockwell*

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS



Mr. Daniel L. Cusick
208 Charles Street
Throop, Pennsylvania 18512

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS

Mar. 18, 1970

Dear Mr. Cusick:

Thank you for your letter recalling to my memory your visit, and our discussion about the Wolff pencil drawing of your daughter.

I would do the drawing life-size, just as I have done many of them. Your daughter certainly is a very handsome person.

To tell you the truth, I would do a better job if, sometime in the future, she could come up here and I could have my photographer, Louis Lamone, photograph her and I could direct. In this way, I could do a better job. The price I get for this type of drawing is \$1,500, although I know it seems like a lot of money.

It would be better for me if she came up sometime in the spring or summer. It would only take an hour of her time when she got here and, as I say, I would do a much better job, if you still want me to do it.

Cordially,

*Norman
Rockwell*

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS



Mr. Dan Cusick
The Scranton Times
Penn Avenue at Spruce Street
Scranton, Pa. 18503

NORMAN ROCKWELL
STOCKBRIDGE
MASSACHUSETTS

May 13, 1969

Dear Mr. Cusick:

I certainly enjoyed your visit up here and, although I think you are pretty good-looking yourself, I think your wife is beautiful.

I don't know when my visit to Woodstock to see Bob Dylan will take place because, as I understand it, they are not going to run it in a LOOK issue until either November or December, but I would like to meet Mr. Brock, the painter.

Cordially,

*Norman
Rockwell*

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rogers, John
- **Inclusive Dates:** 1870
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Rogers (1829-1904) was an American sculptor.

Scope and Content Note:

- 1) Letter to Benson J. Lossing thanking him and his daughter for the drawings she made of 17th century dress.
- 2) Letter to James Redpath thanking him for a favorable article about his sculptures. "I can't feel that I have attained much of a position as sculptor yet though I may have suited the popular taste."
- 3) Letter to James Redpath asking his advice about selling his sculptures in the West. "My sales are principally in Phila., N. York, & Boston." Also a draft of an advertisement for six of his sculptures, including, "Council of War."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 39	A.L.S. to Benson J. Lossing	nd
Box 6	Folder 39	A.L.S. to James Redpath	nd
Box 6	Folder 39	A.L.S. to James Redpath	Jan. 12, 1870

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23 UNION SQUARE,
New York.

May 8.

Dear Mr Lossing.

Your very kind
letter of the 5th was duly received.
I am much indebted to you for
the pains you have taken and to
your daughter for the drawings
she took the pains to make for me.
I suppose when the pilgrims came
down to every day life in those days
their dress was extremely simple,
and the drawing of the English lady
strikes me as a little too elaborate
for Priscilla - but still parts of it
could be modified - it will help
me and I am much obliged.

Yrs very truly
John Rogers.

Rogers' Groups of sculpture
 Council of War 25
 Suptines story 25.
 Taking the oath 20.
 One More shot 15.
 School Et 15.
 Courtship -- 15.
 &c &c -

A liberal discount will be made to dealers, or when orders are sent with the full price in check or draft, the groups will be sent with express charges prepaid to any point east of the M. River -

Address John Rogers.
 212 5th Ave New York
 Send for an illustrated catalogue

New York. Jan 12/70

Dear Mr Redpath -

I know you are overrun with business, but as you are a man of experience, I want to ask your advice on something I hope you will find time to write me a line -

My business at the West seems to amount to nothing in spite of the inducements I hold out to dealers & I have been thinking of overcoming my scruples about advertising & do it to a limited extent in some of the Western papers first & adopting the plan that most publishers of books have of agreeing to deliver

a group free of express charges to any point east of the Mississippi River, when I receive the full price of the group - The Proprietors of a paper in La Fayette - Ind. are anxious to advertise & notice the groups stakepay in groups. I thought it a good chance to make the experiment & if the result was satisfactory I could extend the system. If it became too much for me I could carry it on through an clerk. My sales were principally in Phil. N. York & Boston but agents do not risk taking many of them in smaller places. Now such an advertisement ought to reach the country places & give them the same

advantages in price, enjoyed in the cities as they will be delivered free & sought to bring in many purchasers.

I have always objected to advertising as it seemed so unartistic but, as my works are published like chromes, I might not perhaps be governed by the same rules as artists who take commissions - How do you think the plan will work -?

Yrs Truly,
John Rogers.

212 Fifth Ave.

New York

212 Fifth Ave. Aug 26.

Mr Redpath,

S. Sir.

Your letter, with the article you had written about me, was received on Saturday and I am certainly very much obliged to you for it, and additionally so from the assurance that you really felt what you wrote.

It is very gratifying to have my labors so highly appreciated though, feeling as if I were behind the scenes & knew myself, I cannot feel that I have attained much of a position as a scriptor yet, though I may have suited the popular taste -

But nevertheless your article
is most ably written & will
open the way for my new group
in the fall. I will send you
one of the early copies.

Whenever you will let me
know about the groups promised
to the editor & publisher I shall
be ready to respond & anything
you would like for yourself
too.

Yrs Very Truly -
John Rogers.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rogers, Randolph
- **Inclusive Dates:** 1873
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Randolph Rogers (1825-1892) was an American sculptor.

Scope and Content Note:

Letter to Hon. Henry B. Anthony explaining that Anthony has not yet received the models for the [Admiral David G.] Farragut statue because the North Atlantic Express Co. has lost the case.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 40	A.L.S. to Hon. Henry B. Anthony	Feb. 16, 1873
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Rome Feb 16th 1873
Hon A. B. Anthony



Dear Sir:

Many thanks

to you for postponing the time for the reception of models for the Farragut Statue.

I cannot understand why my model has not been received. My agent here has received a letter from the agent of the North Atlantic Express Company at Harve dated Jan 28th, saying that he had received advice from New York stating that the case containing the model arrived in New York the 21st of Dec and that the package had been regularly consigned in Washington either on the 28 or 30 of Dec. The package is either in New York or Washington. and the North Atlantic Express Company's agent in Washington, could in one hour's time find out where it is. Again thanking you for your kindness

I remain very truly
Randolph Rogers

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rogers, William Allen
- **Inclusive Dates:** 1888, 1901
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Allen Rogers (1854-1931) was an American illustrator.

Scope and Content Note:

- 1) Letter to "Drake's Magazine" sending a clipping which contains the information he needs, and refers him to the January issues of "Evening Sun" for a portrait.
- 2) Letter to [William Wallace] Denslow thanking him for the autograph copy of his new "Mother Goose" book which reminds him "of the fistic bouts we used to indulge in in the old studio up alongside the chimes of Grace Church."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 41	A.L.S. to "Drake's Magainze"	March 7, 1888
Box 6	Folder 41	A.L.S. to William Wallace Denslow	Nov. 16, 1901

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

102
Jan 49
Am 128 pts

no. 6. West 14th St.

New York City

March 7th
1888

Ed. Drakes. Magazine

Dear Sir:

In response
to your favor of the 2nd inst
I enclose you a clipping
which contains the points
you asked for.

Political Cartoons form
but a small part of my
work, as a glance at the files
of Harpers, publications & the
St. Nicholas will show.

The Evening Sun published
a portrait in January that
you might get. I have no

photograph or would send me,
I would like to oblige
you with a pen sketch
of myself, but so far
I have drawn the line
at making pictures of my
self and illustrating
"Soap" advertisements.

Very Sincerely yours
Wm. A. Rogers.

Ardest

Franklin Square
New York Nov 16th 1901

My dear Druslow

Many thanks
for the autograph copy
of your new "Mother
Goose" I shall prize
the Landsona book
for itself and also in
memory of the festive
bouts we used to indulge
in in the old studio up
alongside the Chimes of
Grace Church. I hope

your new book will have
even greater success than
its predecessor.

If you ever get down
in the slums drop in
and see ~~me~~

Very Sincerely
W. A. Rogers,

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rossiter, Thomas Prichard
- **Inclusive Dates:** 1865-1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Prichard Rossiter (1818-1871) was an American painter.

Scope and Content Note:

- 1) Letter to Luther Terry introducing Julian James. Envelope included.
- 2) Letter to Benson J. Lossing stating that he brought the study of the Constitution to the city for framing and plans to take it to Washington together with the "First Cabinet" and one or two other "kindred subjects."
- 3) Letter to Benson J. Lossing asking if he can interview him regarding the Constitutional Convention.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 42	A.L.S. to Luther Terry	May 31, 1865
Box 6	Folder 42	A.L.S. to Benson J. Lossing	Jan. 6, 1866
Box 6	Folder 42	A.L.S. to Benson J. Lossing	March 16, 1866

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of my mission to the Capitol

With kindest regards to Mr

Loring, and best wishes for many

a Happy New Year believe me,

My dear Loring

Your sincere friend

T. P. Cooper,

Cold Spring Jan 6th 1866

My dear good friend

Returning from town I

found your magnificent package

of letters introducing me to

your friends in Washington

for which I return you my

grateful thanks, The Study

picture of the Constitution, I took

with me to the city last week
for framing, and propose taking
it to Washington in a few days
together with the "First Cabinet"
and one or two other hundred
subjects - I am greatly
indebted to good Mr. Allister
for the interest he has shown in
my picture and the trouble he

has given himself - and trust
that my friends will not be
disappointed in the way I have
reduced the theme -

If I am successful in getting
a good photographic impression
of the "Convention", or the others
I will send you copies, and
will let you know the result

Cold Spring and Hudson
March 16th 1866

My dear Mr. Lossing,

For some time past
I have been collecting material
and composing a picture of
the Constitutional Convention, but
there are some facts which I
find it difficult to obtain, and
as you are the great explorer and
benefactor in the Revolutionary and
Contiguous fields, may I solicit a
short interview with you for the
needed information, and enquire
if you will be at home the
first of next week, I do which

Event I will run up for an
hour. As it is important to keep
such enterprises quiet may I request
that you will not mention that
I am engaged in it, until such
time as it will be far enough
advanced to submit to my friends

for criticism

very truly yours

J. P. Kinsley



Call Spring on Hudson
May 31, 1865.

My dear Terry.

Julian James Esq. my
friend and neighbor goes
to Rome with Prof. J. of
Columbia College. I
despatch for them a kindly
greeting at your hands.

Mr. James will tell you
of our home, and its

(Hudson Fair School)

Thomas P. Assiter

Introducing.

Julian James Esq. to

S. Terry Esq.

Rome
Italy.

23A

Via Margutta

Members. We have
been hoping to see you on
this side with Mr Terry
and now that we are
a nation again, after you
have done crossing in Rome
Come over and help us
over here.

Mr Ropiter joins in
cordial regards to Mr
Terry and yourself and

writes in the mid that
we may see long see
you in our Country home

Yours sincerely
T. P. Ropiter.



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Roszak, Theodore
- **Inclusive Dates:** 1976
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Theodore Roszak (1907-1981) was an American artist, sculptor, painter and printmaker.

Scope and Content Note:

- 1) Large envelope from T. Roszak addressed to Peter Pollack.
- 2) Letter to Peter Pollack inquiring as to his new status in Florida and if there are any "fairly good commercial galleries around Saratoga that I could contact?"
- 3) Typed letter to Theodore Roszak from Peter Pollack regarding his new home in Florida and the state of the arts in the area.
- 4) Folded clipping from the newspaper "The New Art Examiner" about Theodore Roszak.
- 5) Letter to Pollack from Roszak stating that his last letter sounds great. "It has the suggestions and nuances that promises much."
- 6) Letter to Pollack from Roszak regarding setting up a gallery in the Saratog area. Roszak states that it would in no way interfere with Pierre Matisse, "since we have agreed to my showing in other galleries anywhere as well."
- 7) Letter to Roszak from Pollack stating that he will need two catalogs of the drawings from his previous galleries as well as the prices and commission he normally allows.
- 8) Letter to Pollack from Roszak stating that he will send his catalogues of drawings and asks what sort of commission do galleries in the area normally take.
- 9) Letter to Pollack from Roszak detailing the contents of his catalogues with a price list.
- 10) Letter to Pollack from Roszak stating that he has been interrupted by a family emergency.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 43	Large Envelope addressed to Peter Pollack	nd
Box 6	Folder 43	A.L.S. to Peter Pollack	Mar. 20, 1976
Box 6	Folder 43	T.L.S. to Theodor Roszak	Mar. 27, 1976
Box 6	Folder 43	Newspaper article about Theodore Roszak	April, 1976
Box 6	Folder 43	A.L.S. to Peter Pollack	April 4, 1976
Box 6	Folder 43	A.L.S. to Peter Pollack	April 15, 1976
Box 6	Folder 43	A.L.S. to Theodore Roszak	April 21, 1976
Box 6	Folder 43	A.L.S. to Peter Pollack	April 26, 1976
Box 6	Folder 43	A.L.S. to Peter Pollack	May 2, 1976
Box 6	Folder 43	A.L.S. to Peter Pollack	May 21, 1976

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Apr. 4 - '76 N.Y.C.

THEODORE ROSZAK

Dear Pete:

(Washington, D.C.
and all that)

I have just returned to N.Y.C.

Your letter sounds great - It has the suggestions and nuances that promises much - It's exciting! - And I hope meaningful to the both of us.

I would like to think about the "best" initial approach and shall write you in detail -

Meanwhile stay well & enjoy your natural resources. I write you soon.

Best with

ONE ST. LUKE'S PLACE

P.S.

NEW YORK, N. Y. 10014

(Florence extend her best to both of you.)

Apr. 15-76
N.Y.C.

THEODORE ROSZAK

Dear Pete: .

Your description of Sarasota and environs has a decidedly sympathetic tone - And I am happy that you are now creating a good and hopefully comfortable living situation - at long last.

Much of what you say and imply sounds encouraging in terms of exhibiting prospects. What would be nice at this time would be a show of drawings & prints and perhaps small sculptures at a good commercial gallery or two, in or about Sarasota - This in no way would conflict with Renee Notissse since we have agreed to my showing in other galleries anywhere as well.

Personally I have always felt that you were the ideal art and artist representative. Your unique gifts for evaluating art and personalities is a solid basis for any number of promising ventures. In any case if you would be interested to handle my work on a percentage basis nothing would please me more. Naturally this would apply to architectural commissions ^{as} well as landscape design. - I wish you would think about my suggestion and let me have the benefit of your reaction - Personally I feel it could prove mutually valuable.

Many thanks for writing to me. Warmest best wishes to you and your wife -

THEODORE ROSZAK

Apr. 26 - '76 NYC

Dear Tetz:

This is a fast note to acknowledge your letter that arrived this morning. It sounds promising, really great. I shall dig up the photos you requested as well as the catalogues + send them on ~~paper~~ separate cover.

Showing in one or even two galleries would be terrific. Naturally showing in two (2) galleries would double your take.

What sort of % do galleries get in your area?

Pierre Matisse adheres to the classic $50\frac{1}{2}$.

By the way would you consider selling a limited number of things on your own (sans gallery) if it came your way? Signing off ^{with} warmest regards.

In haste

THEODORE ROSZAK

Mar 20 1976
N.Y.C.

Dear Peter:

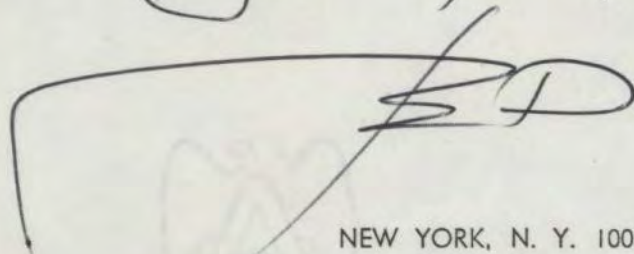
We just returned from Chicago where I
am having a "twin bill" show of nearly
100 works.

How are you & how is Florida treating
you? Do you think you may settle
there?

By the way Peter are there any fairly
good commercial galleries around
Sarasota that I could contact?

Stay well and enjoy the air while
it lasts.

Best to you & your wife



THEODORE ROSZAK

PRICE LIST CONT.

DRAWINGS -

The price of the drawings that appear in the Matisse catalogue are as follows -

CAT. NO- 29	————	900.00
" NO- 30	————	1200.00
" NO- 32	————	750.00
" NO- 35	————	750.00
" NO- 36	————	750.00
" NO- 39	————	1200.00
" NO- 41	————	750.00
" NO- 52	————	1200.00
" NO- 53	————	900.00

This listing should give a fair sense of the prices. Of course there are larger drawings - but I do not think we should deal with these now. (these go up to \$3000.00)

Please let me know if you would want additional material -

Trust you are well - would be happy to hear from you at any time ~

Best wishes



THEODORE ROSZAK

May-2-1976
N.Y.C

Krar Petz:

In response to your request please find the following material -

- 2- Catalogues - Pierre Matisse E+L, N.Y.C
- 2- " The Arts Club of Chgo. Chicago, Illinois-
- 6- 8X10 photo of Drawings-
- 6- 8X10 " " Small sculpture-

I have not enclosed any of the Lithos since the "major" ones appear in the Matisse catalogue.

PRICE LIST.

Lithographs range from - \$250.00 to \$350.00

- 19X20 - approx. - 250.00
- 19X25. 300.00

Color Lithographs (color plate or hand colored) - 350.00

SMALL SCULPTURE -

- | | | |
|--|-----------|-------------------|
| Bronze dahlia - high relief in BOX (16x10) | 2000.00 | } High relief - |
| Chameleon - " " " " (10x10) | 2000.00 | |
| Vigil - 10x10 " " " " | 2000.00 | |
| Marina " " " " | 1200.00 | |
| NEW GULLIVER - FREE STANDING - (STEEL) - | \$8000.00 | } Free Standing - |
| SINGING HEART - " " STEEL & NICKEL SILVER | 8000.00 | |

ONE ST. LUKE'S PLACE

NEW YORK, N. Y. 10014

THEODORE ROSZAK

May-21-76
N.Y.C.

Dear Peter

My letter to you dated May 2^(enclosed)
was abruptly interrupted by an
S.O.S from the family in Chgo. & Colorado
on urgent family business -

Now that things are beginning
to assume some normalcy - I am able
to pick up a few wandering threads.

Please excuse this delay and I
trust that you are well and high
on hopes for the future -

Best always
TR

THEODORE ROSZAK

ONE ST. LUKE'S PLACE

NEW YORK, N. Y. 10014

PETER COLLAGE
1001 BAYVIEW PLACE
SARASOTA, FLORIDA 34237

April 21, '76

Dear Ted:

Let me try to check out the two dealers who are possibilities for your work. What I'll need are two catalogs of the ex. drawings you recently had at Matuse's and one more of yours from Chicago. In addition - photos of your prints, drawings, small sculptures and prices - retail (what other galleries charge so they won't drop your price here) and the % commission you allow. Consider also shipping charges and insurance - who pays these costs to ship down here? (I think dealer here should pay both ways.) So far as my commission is concerned - 15% agent's fee is uniformly accepted which I'll have to charge you if I can't work it out with the dealer - it will depend on what % you allow the dealer. So far as architectural commissions are concerned here the transaction, if any, will be between you and me only as I plan to see these personally.

As ever - Pete.

From: ROSZAK
One St. Luke Pl.
N.Y. - N.Y. - 10014

pierre matisse gallery

41 east 57th street, new york 10022

For
Peter Pollock
1001 Bayou Place
Suwanee, Florida
32579

Return To
Ted

Letter to PYP
Catalog of Roszak

1/10/74
629.

NOTES ON ROSZAK

The Last Laugh

by Joshua Kind

Theodore Roszak's gnarled, yet clearly metallic, forms come immediately to mind as representative of American modern sculpture especially here in Chicago. Before 1956 both the Art Institute and collector, Joe Shapiro, had bought Roszak's work; and Chicago sculptor, Richard Hunt has explored and kept alive this Expressive-Surrealist metaphor of jet trails and primordial aquatic and desert places. But the idiom has seemed a "then" now, so when Roszak's name popped up in the Arts Club and Fairweather-Hardin exhibition schedules, the other question also popped up: What's life (and art) been like for Roszak during the 1960's with their primarily anti-expressive, anti-image orientation?

Via a search through the *Art Index*, there has been not one word written about Roszak since 1963 in periodicals indexed in that bibliographical compilation. His one museum show was organized by the Walker Art Center in 1956; he was in the Venice Biennale in 1960; a show at Pierre Matisse in 1962, and then zilch until another Pierre Matisse exhibition in 1974.

It may not really be a profound issue. Roszak's emotional use of forms and materials became obviated; they were alive with an energy and a message that nobody much wanted in those years. So how come Hunt made it in just those years? How come Roszak continued to make art? How did he stay artistically alive? Who bought his stuff?

My surmise on only one of the above (thank you) is that the appeal of his work -- human, mythic and *schmalz* laden if you will -- may have carried both sales and artist through the apparent drought to emerge into our, and his own 1970's. Just as Bonnard and Soutine are now and will continue to be "modern" for thousands of potential art-buyer-lovers, just so in the 1960's and into the present, Roszak and the many others who manipulated abstract, yet charged, emblems of "hope-in-despair", became and have remained "modern." The places for research into this point are not *Artforum* and *Art News*, but the pages of *American Artist* and the sales records of galleries with tags as either "modern-old-masters" or Paris School boutiques, both of which offer pre-Pop abstracting works for their culturally upward-mobile clientele.

The recent drawings at the Arts Club seem to be the figurative version or the obverse side of Roszak's well-known, abstract-Surreal vocabulary. The star bursts, thorne forms, insectile fibrillations, metabolic kinetics, which marked those works with which the sculptor made his international reputation, are here turned into allusive, Symbolist, yet easily recognizable images. Roszak now returns to his 1930's romantic and figurative content with a vocabulary of abstract form and technique enriched by a quarter century of modernism. I feel that the return is a triumphant one -- the huge graphite drawings are as con-



Theodore Roszak,
"Last Tycoon," ink
drawing, 1975, The
Arts Club.

fident in subject and technique as anything I've seen in a long while.

Roszak is old enough (like any forty-year old artist at the time of World War II) to have grown up in a United States where European modernism was hardly available. He grew up in Chicago, went to the then academic School of the Art Institute in the later 1920's and then moved to New York City in 1934 after some years in Europe.

It may also be of interest that his earliest three-dimensional work was undertaken just at the time when he began working in the Design Laboratory, a Bauhaus based school set up in NYC with WPA funding, and under the guidance of Moholy-Nagy. In the 1956 Walker Art Center catalog, pages 27 through 31 show these precise and brilliant Constructivist works of the years 1937-1943, and even beyond. Although Roszak rejected this style position and has not returned to it, an edge-of-machine-formalist elegance rides over all of his work. The vigor, in fact, of the best of his well-known organic and barnacled works, may depend on just this steely precision of Constructivism which remained a part of his technical stance. His sculpture has always been marked by, if not a form spectrum that was consistently convincing, then, at least, a powerful and decisive craft control which lent it authority (perhaps, underserved in the lesser works).

It is ironic that these drawings at the Arts Club are so brilliant in finish -- even virtuoso in their control of calligraphic gesture -- because the work displays a lightly veiled, mordant pessimism about self, society, and cosmos. Many of them show on-lookers, like Picasso's watching figures gazing at sleepers, but Roszak's observers are either sad-eyed, or blinded, or half-sighted with bro-

ken spectacles or floral growths about their eyes, and they gaze at either images of cultural decay, or the non-human insect, or micro-worlds implying both cosmos and subatomic matter. (In some drawings at Fairweather-Hardin the maimed onlooker looks at magnificent renderings of Roszak sculptures.)

I spotted one other obsessive device in this collection -- the up-turned or foreshortened nose -- either an emblem of literal death or of a divorce from life. Its sub-human brutality and hollow, un-seeing sphincter opening quality seems to be a replacement for the shattered eyes which often disappear when the nose is seen from below as in *The Physicist*.

There is no wit or good humor anywhere? if Constructivism for Roszak had implied some utopian possibilities, his rejection of it was his acceptance of the need to make his art an existential proposition. If Surrealism was an essentially optimistic position based upon a psychic liberation of mankind postulated upon Freudian psychoanalysis and Marxist ideology, then Roszak's pessimism may be founded in equal parts upon his Slavic inheritance, World War II and upon the older Symbolism summed up by de Chirico.

As I have already implied, this body of recent graphic work on view at the Arts Club clearly parallels Roszak's whole body of abstract work of the later 1940's and 1950's: the only thing that has changed is mode. (The sculpture at Fairweather-Hardin remains organic-Surreal.) It is as if the artist is saying the same things, but saying them once again in the forms of his first maturity. One of the works at the Arts Club, *Mrs. Lot* (1973) uses a

(continued on page 10)

and Michael Fried famous article on theatricality published in Artforum rejected most of these sculptors.

Examiner: So you see Artforum as having had a consistent antiformalist orientation in its ongoing exploration of artists working with the vernacular.

Copland: Well, I think that Philip Leider, who was editor at the time, was brilliant. Even though he had a very strong friendship with Stella, et al nevertheless he published simultaneously articles on artists rejected by the

Notes on Roszak

(continued from page 3)

cubist-fragmented city backdrop quite like that of *City Streets* (from 1936 reproduced on p. 19 of the Walker catalog); *Weather Satellites* is like a fantasy landscape in which the sculptures "take place."

Now that I can see Roszak's work in the perspective of both his Constructivism and romanticism, and understand his great graphic finesse and utter self-confidence, it seems a shame that modernism in the guise of abstracting Surrealism came along to force him to subvert his interest in these other modes, themes, and practices. If he had allowed himself, or rather, if his time had allowed him continuing outlet to both of these other major modes that he worked (and now once again works in) so easily, then, perhaps, his forms of the 1940's and 1950's would have been less repetitive and evolved towards greater complexity.

If our present moment offers a sense of complete form relaxation (I'm a conceptualist -- I don't care what form my ideas take shape in...) and the possibility of simultaneous as well as successive varying style production, this relaxation is a danger for many present day artists who do not come prepared as does Roszak with full theoretical commitment and full technical equipment.

I'm still reacting with surprise to the notion that he is a virtuoso performer -- maybe it is symbolized by his ongoing use of tiny lines set as lines of force against the largest of his forms, and yet drawn as quickly as those large shapes, like using the whole of the 88-key piano keyboard. He comes to his style of "old-age" with a real opportunity to recap and develop all of his themes with absolute command. He will yet have the last laugh on that modernism which made him famous; and that post modernism which seemingly took that fame from him. Of all the fine pre-World War II American generation of romantics, Roszak has with this work shown a move towards real synthesis of our century's complex style-flow-comprehensible but, as yet, still unusable to so many. □

PETER PILLACK
FOUNTAIN PLACE
SARASOTA, FLORIDA 33579

March 27th, 1976

Theodore Roszak
(1) One St. Luke's Place
New York City. 10014

Dear Ted:

Since I wrote you last we bought a house with a gardeⁿ, flowering blossoms and citrus trees, and enough space to house my library of 1000 books and a collection of primitive arts I've put together in the last 30 years.

Yes Sir! we are settled down in a mecca for retired museum personnel (Dan Rich was here last month) like Gordon Washburne, Meyer Shapiro et al who are here at least six months a year and so there's good companionship and conversation. Artists who are here the year round includes Syd Solomon, Julio de Diego, many winter visitors, and some good young, local people plus a gaggle of menopause masters who rarely buy since they paint themselves, as I heard one of them say.

As for galleries, there's a nice conservative guy here who would drive you up a wall with his lack of rapport, and there's an amateur dealer, architect who must have a rich wife to show the kind of stuff he does. and there's a lady with a penthouse who just might turn out to be good. The Ringling Museum Director is a guy who doesn't like art and won't give his contemporary curator more than peanuts to spend. A better museum is run by Lee Malone at St. Petersburg and there are dealers in Tampa and Ft. Lauderdale who handle Syd's paintings. I think there would be possibilities there if you came down to stay or visit. I'd be happy to explore when you are ready if you'd like me to.

I've been thinking of putting a couple of sculptures in our lawn and garden and try to sell from these pieces plus photographs or original pieces and commissions to architects and collectors in Florida. I'm still debating whether I want to invest the money and energy it will require to put such a venture over. If I decide to go into it I'll humbly ask if you'd like to cooperate.

Thank you for the Arts Club catalogue - it makes a good mailing

over

SARASOTA FLORIDA
NOV 23 1951

piece. On a fast ~~trip~~ trip here a couple of months ago, I was glad to hear Sally Fairweather and Shirley Hardin (old friends) say that your show was coming up. I trust sales and press were worth all the effort you must have put into having two shows simultaneously.

i think you would like the Sarasota climate and artistic ambience though there are more writers than artists in the city and the keys. And if you were here I'm quite sure a good presentation-exhibition and sale could be arranged..

Hope you do come down.

Affectionate regards to you and your wife.

Pete

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rothermel, Peter Frederick
- **Inclusive Dates:** 1856,1876
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Peter Frederick Rothermel (1817-1895) was an American painter.

Scope and Content Note:

- 1) Letter to the Pennsylvania Academy of Fine Arts giving them permission for Earl to have Rothermel's "Soldier off Duty" and "Cupid."
- 2) Letter to Thompson Westcott thanking him for his help in the "incident before the State House." Rothermel believes he now has the "necessary authentic material" for it.
- 3) Letter to Col. Etting stating that he knows nothing of the artist Stillwater but refers him to Dunlap's, "Lives of Painters."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 44	A.L.S. to the Pennsylvania Academy of Fine Arts	nd
Box 6	Folder 44	A.L.S. to Thompson Westcott	Aug. 5, 1856
Box 6	Folder 44	A.L.S. to Col. Etting	April 25, 1876

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Apr. 25th 76

Col. Estlin,
My Dear Sir.

Yours. Just received & noted, I know nothing of the artist - Stillwater, do not think I ever heard of him. I have not "Dunlaps Lives of the Painters" by me at present. but if the author of the Picture. had much need ~~for~~ his name will doubtless be found in that Book. together with some Idea. of his degree of Excellence. - I regret greatly my inability to assist you. In regard to the Pilgrim Picture. Mr. Darby, who is the son in Law of Mr. Baldwin of Conway. the Impression to me that it could be gotten off application. ~~was~~ ^{was} made - to Mrs. Baldwin. I enclose the Letter of Mr. Bliss - you may have use for it.

Very Respectfully
Yours, P. H. Rothermel
2020. Rare it

To. Penn Academy of Fine Arts.

Write you please. let
Mr. Earl. have "Soldier off duty"
"or. Lunds. Knack" and
Cupit. belonging to me -
Harrison in North Gallery -
and Oblige

P. L. Pottermel

Recd. Aug 31 / 56

Dear Sir

Please accept my
acknowledgments for your very great
kindness in the matter of the
incident before the State House -
Through your directions I have,
and hope to be able to accomplish
all the necessary authentic mat-
ter in the subject demands.

I intended to visit you
at your office but the "Club of
harassers closing ranks" will
keep me too busy to be able to
hit your office hours.

In the hope of seeing
you in good health upon my
return - I am with many thanks,
Yours Obedtly
Thompson Westcott Esq, P. B. Robinson

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Rowse, Samuel Worcester
- **Inclusive Dates:** 1875-1882
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Samuel Worcester Rowse (1822-1901) was an American artist, painter, printmaker, and lithographer.

Scope and Content Note:

- 1) Letter to "Jun." stating that Miss Gibson will sit the next day. Included sketch of man bowing to a seated woman.
- 2) Letter to Grace thanking her for the memories of Mr. Wright and for the photograph from Jane.
- 3) Letter to Grace stating, "I have read somewhere of an old Hindoo [sic] sage who lived three million years BC who said that into the production of a work of art the consideration of time does not enter- and so he spent thirty thousand years in shaping out an axe handle. I dare say some think that I have settled down into his opinion." Rowse then states his hope of seeing her in Boston.
- 4) Letter to Grace stating that he spend the evening with Mr. Holmes and would like to dine with her on Sunday.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 45	A.L.S. to "Jun."	1875
Box 6	Folder 45	A.L.S. to Grace	1879

Box 6	Folder 45	A.L.S. to Grace	ca. Jun. 16, 1880
Box 6	Folder 45	A.L.S. to Grace	April 1882

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see parts of Emerson
Hunters ? 1879
b. 1820
Hester Mass

Dear Grace

I wonder if I have
time before I get off to the
train for N York to write
a few lines. I am much
disappointed in not being able
to get out to you to see how
you all do. I meant to have
gone. I have not heard from
you for a week. The other
evening that I had set apart
to go to Shady Hill it stormed
so badly that I put it off
and the next evening I was
kept late at dinner

now I shall be absent
two or three weeks, and I
shall not know anything
of you until I return -

I want to thank you
again and more for the
memoirs of Mr. Wright that
you gave me. I find it good
reading and I am glad to
know him still more than I
did. tho. I cannot like him
more. I found him a
companion thoroughly to
my taste. I have not read the
whole volume yet, but I don't
want to lose any of it. And
then I ought to have thanked

you again and taken the
Photograph that you gave
me from Jane - and I
must defer it. I keep
always on my table the last
note I got from her in
N. York so that whenever I
open my blotter I see it,
and I see it every day. It
is always ^{with} a little shock of
pleasure and of pain, of
regrets - If I don't get
off to-night I shall try
to see you

Yours;
S. M. Jones

See
Friday Evening,

April 1852

My dear Grace I have hardly any
paper and hardly any time to
write a line. I just got your
note - I met Mr Holmes last
evening and spent the evening with him.
I should like to see him again
- I don't care how often -

I'll be "awful glad" to dine
with you Sunday -

I was particularly sorry not
to find you last night
and I resolved to seek you
again without delay -

A. Dimmock
A. Rouse

dec

58 W 57th - 80th
N.Y.

June 16.

188-

My dear Grace

I have read somewhere
of an old Hindoo Sage
who lived three Million
years B.C. who said that
into the production of a
work of art the consideration
of time does not enter -
and so he spent thirty
thousand years. in shaping
out an axe handle. I dare
say some think that I have
settled down into his opinion
- of course he was right
if after all it is a work

of art — I shall come to Boston
soon, some time this month —
that is before you go to
the country and I hope I
shall find you very well
mean time I write these two
lines to remind you of my
existence

Yours truly
S. W. Rowse

The artist

25th Studio B
Tuesdays
? 1875

My dear Jane
Miss Gilson
visits tomorrow
at 10.30 o'clock
and will be "happy"
etc—

Your
J W Povey



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Runge, John
- **Inclusive Dates:** 1861
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Runge (1821-) was an American artist.

Scope and Content Note:

- 1) Autographed receipt of 15 dollars for an "India ink sketch of source of Hudson Indian Pass" addressed to Benson J. Lossing.
- 2) Letter to Benson J. Lossing detailing his recent illness and inability to reach Piermont, NY.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 46	Autographed receipt	nd
Box 6	Folder 46	A.L.S. to Benson J. Lossing	May 30, 1861

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J. F. Runge.
Artist,

May 30. 1861

New York May 30. 61.

Dear Sir

I am in bed with rheumatic fever my right foot is very much swollen and gives me great pain so I had to stop operation in sketching on the Jersey boards of the Hudson as intended. - On Monday I went up to Livingston where I intended to cross the river to Piermont, but could not find a boat so I walked up to Ferry-Town to cross the river to Nyack but just then a tremendous storm came up preventing outside work so I went back to New York and made a sketch of Elm Park. The next day I crossed the river to Weehawken and made a ~~few~~ sketch of Bull's Ferry. but then my rheumatism came on and I had to give up this is my common luck I but cannot be helped at

Artist

present the Doctor thinks he
will have me straight in a
few days but wants me to keep
my bed. To add to my comforts
is that we moved yesterday to 1st
Ave and I am laying in the midst
of boxes barrels etc and every thing
so well packed away that nobody can
find it. - nevertheless I live in
hopes that I shall be able to go
on with the sketching in a few
days and will write you then -

your obt servant

John F. Rung

Benjamin J. Loring Esq
Pikeville

P. S. My address is 1st Ave below
45 & 46th street first cottage from 45th str

J. F. Runge

Artist

Benson J. Loring Esq^r Dr
of Ft Ringer Artist &
India Ink sketch
of Source of Hudson Indian Pass \$15. -

Received payment
J. F. Ringer
D.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Russell, Morgan
- **Inclusive Dates:**
- **Identification:**
- **Extent/Quantity:**
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Russell Morgan (1886-1953) was an American artist.

Scope and Content Note:

1) Letter to "Doc" asking a favor of Doc and/or Mabel [Alvarez]. "I must get someone personally to get money from John Huston [?] for I am up a tree, literally - got back here on borrowed money - & no end of bills left in Rome."

Morgan also gives his frank impression of Doc's work. "The outlined one - figure cushioned in the big leaves etc. is very finely composed, but be careful in doing this integral outlining in some works, that you don't lose hold of your real painter manner as seen in the others. Graphisme is all right but painting is even better..."

Russell hopes that Doc is accepted for the "All Western" show.

2) Manuscript entitles "Ancient and Renaissance Rome: Impression of a Painter." The first essay deals broadly with the character of the architecture of Rome. He devotes the second section to the idea of the "composite," beginning his discussion with the composite capital. His final essay concerns the work of Michelangelo, "A Siennese in blood, a Florentine by [?]asard, & a Roman by destiny."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 47	A.L.S. to "Doc"	May 17, 1934
Box 6	Folder 47	Autographed	1934-1935

		Manuscript entitled "Ancient and Renaissance Rome: Impressions of a Painter."	
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Adrian 17. May 37.

Dear Dec,
your so warm & friendly letter was waiting for me
& handed me just as I got here from Rome -
It has helped me to take a decision that pangs
me, & that is to ask you or Mabel or both of you
to do a chore for me that is very urgent. She will
tell you all about it. no need repeating it all
here - just write her - it is that I must get some-
~~one~~ personally to get money from John I just for
I am up a tree literally - got back here on borrowed
money - no end of bills left in Rome.

Thanks for the kind feelings you express in your
letter. They are not needed I can assure
you, but are fully reciprocal -

At ~~the~~ the risk of appearing gentle with you again I
am again going to give my frank impression
on your work as I see it in the snapshots - Obviously
when I say a thing is fine, or good or whatever, & then
when I use the same adjectives for some work of a great
master, the comparison is not implied because my are all
less than pygmies compared to them, but neither does


2/ It means that further progress is impossible - The snags you just sent I really think show remarkable quality etc. - in no absolute sense. but in the relative sense that can only have meaning for us - I wish I could see the color - not only the color composition i.e. the colored things you group to paint or what I call color chords - but also the material reduction of the work as a work in oil paint - if it is as good as the black & white elements I can fix my unreserved praise to many of them - I think it best to point out what I like so that you can keep those qualities firmly in your possession - for believe me, doing that is one of the hardest tasks in art - being conscious of one's virtues & keeping them - First I like your heads immensely because they are totally lacking in any suggestion of animality - the brows are all high or broad & the cranium big & ample compared to the "mug" - the eyes are human & not beastly. I caught sight of a few upwell down & they struck me for that - being fresh from Italy where beauty & art are synonymous terms. thank God - Of course your talent for design is what does most of it. but still design can also make monsters out of human beings as lot of art today shows - This quality is in all the heads - & if I remember, it is a progress over the last bunch, which unfortunately the



3 ✓ chamber woman in Rome thrown in the fire with some papers among
 which they got hidden - I was so sorry & annoyed -
 your composition as far as we can do it in such simple themes
 is very good - the figure as is very good - as is the portrait with the
 big white lily - The design you fully use around collars, neck
 etc. is very good - The still life on the contrary is confused &
 not so good - at least as I see it in the snap - As for your model
 group - it is "small" to talk American if only the color is equal
 to what I see here - The outlined one - figure cushioned in the
 big leaves etc is very finely composed. but be careful in doing
 this integral outlining in some works, that you don't lose hold
 of your real painter manner as seen in the others - graphism
 is all right but painting is even better. I like the repro
 lead in its form as well as in a more ^{marked} human attitude
 toward human beings. turned upside down, ^{note} the way the forehead fits
 over the space between cheek bone & nose, it makes a very fine piece
 of sculptural form. ~~fit~~
 conscious of effects of
 And now for your position.



I just do this to enable you
 you are not so already.
 What you call major manner
 principal means in painting, as directions
 related are in line work, regular chords in color composition - It
 is the thing one "does" - just as "form" is the thing one "thinks" always


climaxes of value are the principal means in painting, as directions
 related are in line work, regular chords in color composition - It
 is the thing one "does" - just as "form" is the thing one "thinks" always

Here are rough ~~2~~ cases of what they do.  here it gives a depth -
 rhythm or pulsation to objects one behind the other. - one is
 lit, then a sweep of them either in shadow, or of a color that makes
 them set in between the high parts. The same alternance repeated
 at will. into, or around the picture.

Another case  - in this portrait, the two high parts at the extreme
 ends of a sweep of half tone, hollow out a big space between
 head & hand & if the picture were solid you cut it
 in sectional manner it would be  -

Now the two can not be just alike, or any number of them alike. ^{if you}
 The obvious reason that we must be impelled to go from one to
 the other - if both were alike in effect, we'd tarry at a point
 nothing between the two - We'd be stopped - The picture
 wouldn't breathe! or pulsate - in a big way - Detail is the
 same in a small way - Mohr can show you all this -

Now one can have the two varied in many ways. They can almost
 be similar. but a difference in size, or of surrounding contrast,
 etc can make them quite different & preserve the rhythmic impulse.
 In other words it is in a way analogous to what in music would
 be the combination of the melodic line plus the crescendo &
 dimuendo execution - Poor orchestra leaders don't get it &
 it is for that reason their execution is flat & poor - One can
 make incorrect notes & mistakes even, provided the dynamic element is fine.

S/ Does that answer your question? I hope so. I don't know
just what synchrony you refer to by the smaller one
so can't go into that as an example. However in
one there is this -  + the three faces here are all voids, but
different in color, viz: German, pink, white. - Hence
down there is a very minor contrast zone. Also unequal
size as you note is ~~another~~ ~~may~~ - no, you are not all wrong there!

Again your letter was very warm, & gave me real pleasure - & I'm
sorry that it coincides with my need for asking you to do some-
thing for me. I'd prepared a colder letter maybe! - even the
faintest hint of taking advantage of my friend's warmth is
distasteful to me.

The friend who takes your snaps for you is an ace. I wish
I had some one to take snaps of my work like that & so
many of them - abundance being also a pleasure - as well
as sheer quality.
I hope you get in the "all Western" show. you ought to work
that picture.

I can't suggest much about your faint picture. but
remember the essence of all painting is - creating halloos -
however flat, shallow or telescoped they may be -

6/ Mabel will make you laugh by repeating to you my
old gag about "it" takes two bumps to make a hollow,
but as it takes 2 hollows to make a bump..... etc! "

"Hollows" in the sense of depth, are even in the vertical or
horizontal sense as I use a type ——— Color is but a pencil
to achieve this with, while ^{at some times} understanding the materiality or
rather the color characteristics of the things one paints -

Well if they don't do it. write again about it &
I'll be delighted to help you all I can by
letters - Too bad you are so far - as I'd do it
with brush & colors -

Yess & George for me & also tell him he
is a bum - he owes me at least three cards or
letters - same for Marguerite minus the bump
of course - as bum is not feminine in gender, is it.

By by - Affectionately yours

— Mignon Russell

which is the rarest beauty in the mind
of man, being the most purely intellectual.
However a word for the influence of Florence
on him. The nobility of his ^{NATIVE} Siennese
inheritance, its grace, beauty & elegance, would
not have been sufficient without the
positive knowledge he acquired in
"scientific" Florence. He paid a
price for that to be sure, the ~~most~~
more ~~regrettable~~ to be regretted in
that he was for a long time in-
fluenced by that ascetic apostle
of the ugly named Savonarola.

But Rome washed him clean of
all that & his Siennese grace &
beauty married with Roman
majesty & nobility, producing
the greatest artistic miracle
known to our race.

Morgan Russell
Aigremont - YONNE - France - 1934-5.

III.

Rome is so full of the mature work of
Michael Angelo that it seems to be his
own individual creation.

He wandered for hours, it seems, among
the ruins of the Forum, imbibing
grandeur & beauty to be used in
his last & greatest works. These
works, done after his 60th year are
principally the "Last Judgment", so
well known, & the two frescoes in the
Pauline Chapel so little known &
which are his two greatest achievements
in fresco from the point of view of
composition, as well as ^{truly} dramatic
music of human forms & gestures.

Also his admirable drawings on the
Calvary theme which inspired such
great works as Daniel da Volterra's
"Descent from the Cross" in the Trinity
Church in Piazza di Spagna.

But greatest of all are his works
in architecture, the Capitoline
facades & stairway as an ensemble;
the Farnese palace, top storey, cornice
& loggia; and the heart & center,
i.e. the dome, chour & ^{transepts} of
St Peter's with the exterior walls.

2/ In all this work he can be called a Roman. Grandeur & noble majestic design pervade it all. The ghosts of the Forum filled him with the spiritual grandeur of ancient Roman artists. Before his 60th year he was more or less vitiated by Florentine naturalism. His 'Moses', the most inexcusable piece of work he ever did, has all the defects of the Florentine mind such as obtrusive display of knowledge in the muscles, vulgar drama in the gesture & facial expression; & offensive display of carving ability in the senseless drapery over the knees of this ~~thundering~~ thundering law-giver. theatrically

How different his early 'Pieta' in St Peter's or many of the designs on the Sistine ceiling that bear all the marks of Siennese beauty & ~~grace~~ grace; all of della Quercia's noble music.

Michael Angelo, ^{was} a Siennese in blood, a Florentine by hazard, & a Roman by destiny. As a man he loved Florence, but let us thank God that as a creator in art, his destiny allowed him to live long enough to become a Roman, the noblest of them all

3/ probably for where in antiquity is there a St Peter's? Bramante said "I'll put the Pantheon of Agrippa onto the the basilica of Maxentius" - a composer's idea of the grandest kind - not the idea of a worshipper of "organic unity"! Michael Angelo realised Bramante's ~~idea~~ dream but also made of it a triple composite instead of a double one. He added to the Pantheon & to the basilica of Maxentius, the arch of Titus by using this latter as an inspiration for the walls ~~with~~ which he designed & saw executed for the exterior - This is too evident not to be true although I never ^{have} heard it said that such was his idea - One need only contemplate the heavy attic, & the high massive ^{pedestal} pedestal & the pilastered & ^{NICHED} niched wall in between these two others, to become convinced of the fact that the triumphal Roman arches inspired his design for the exterior walls.

Nothing in the whole world can approach it all for ~~the~~ grandeur & nobility, for sheer proportional beauty, the beauty of numbers so to speak &

with the simple & the groined vaults. Again, he composed the orders one above the other, & later in those prodigious 16th & 17th Centuries he incrustated them into each other as in St Anastasio near the Trevi fountain in which round & angular pediments are telescoped together. A rich contrapuntal music of nobly proportioned spheres, ~~and~~ cubes, cylinders, stone flowerings and faintly or deeply engraved surfaces, such was Roman architecture, antique & Renaissance.

MADERNA
The incomparably majestic music that Maderna created as a facade for St Peters, the most sublime & perfect of all facades is not only so in its vertical & horizontal ~~systems~~ rhythms but also in the marvellous idea of telescoping so to speak, into one flat mass the two advancing parts of the portico that Micheal Angelo had conceived, in such manner that they become one with the wall proper. The practical reason for doing this was that the ^{nave} nef had to be lengthened so as to house bigger crowds and it was

thought preferable to limit the disastrous effect of this lengthening of the nave on the aspect of the dome as much as possible. A portico in advance would have aggravated it on the contrary. Maderna's genius was that instead of composing a new & simple facade, as a mediocre architect would have done, he took the advancing & pedimented ^{columnar} elements of Micheal Angelo's conception & pushed them back into the wall element that contained the windows & doors & pilasters.

As it is, it forms the most majestic music in the flat mode that man has ever created. The more one studies ~~it~~ & contemplates it, the more does it seem divine. A "Largo" of unrivalled beauty, the sheer beauty of flatness & breadth that seems to become in some mysterious manner massive & solid. Needless to say, one must look at it from a point where the dome is no longer ~~to be seen~~ visible.

I cannot refrain ^{from} comparing it to the Coda of some noble 16th or 17th century fugue, in which the different voices & melodies after dancing in and around, in front & behind each other, finally

manage to line up in one harmonious unison without the slightest break in their ~~of~~ rhythmic dance while doing so. ~~the~~ Maderha seems ~~there~~ to join with the beauty of Palestrina & Frescobaldi & to have ^{created} a great music in architecture as ~~that~~ they created great architecture in music.

To conclude on this idea of the composite it is ^{remarkable} how tyrannical dogmatism deforms variety in order to make it all into one pattern or unity, much like pantheistic systems of philosophy or tonal music or atmospheric landscape, whereas the genius that is evident in the really supreme works of art achieves an agreeable order by judicious as well as passionate juxtapositions & incrustations of varied elements, each one of which keeps its own shape & beauty intact; a question of distinct melodies counterpointed together instead of being melted together by means of a tonal or ~~any other~~ ~~form of~~ device for imposing unity onto rich diversity. This latter tendency has practically annihilated the compositional faculty of artists during the past two hundred years & can not be deplored enough.

Morgan Russell

Aigremont - YONNE - France - 1934-5

A characteristic detail of Roman architecture is the composite capital. It is, as its name indicates, composed of the Ionic scroll capital & the ~~Corinthian~~ acanthus leaves of the Corinthian capital and to my mind the most noble beautiful of all the ancient architectural orders. It stands as well as a symbol of the Latin mentality. The Roman composed elements already to hand. He utilised riches already accumulated in an astounding manner. The Greek took the general idea of a leaf around the top of a column which existed in Egyptian art and made a variation on this theme of capitals. He also took the colonnade idea & made variations on that. The Roman also invented variations on these old themes as his beautiful & elegant ^{Tuscan} order shows but composition was ~~his~~ the sovereign note in his genius.

The Roman composed not only the cylinder with rectangular solids as did the Greek, (a Greek temple is composition of cylinders + rectangular solids) he also composed these two with the dome &

stone flowers, formed by the Corinthian capitals, lower down; two rows of horizontally disposed flowers on those vast ~~severe~~ walls, vertically accented by noble ranks of richly swelling columns.

Can any man of our blood & intellect mount to the roof of St Peter's and contemplate these statues, even from behind and all patched up with cement as they now are, especially the Christ & the two Saint Johns, & then be able to experience an equal pleasure from Colossal Assyrian or Egyptian sculpture? —

These statues, one may object were turned out by the hundred during the 17th & 18th Centuries for decorating all the Barocco churches of Rome, Naples & ^{Genova} Genoa. Quite true & so were Gothic Cathedrals and all their statues turned out by the ~~same~~ hundred in the same matter-of-fact manner, & so were many a highly prized Greek Venus or Tang Buddha - all of which goes to prove the vast artistic fecundity and the vast superiority of these ages over ours in all that pertains to the nobility of mind. It was equality become so profuse that it could, without danger, be handled quantitatively & that is an astounding thing & enviable

Agremonville - Yonne - France - 1934-5 Morgan Russell

Ancient & Renaissance Rome. Impressions of a painter

The Roman forum ^{1.} & St Peter's constitute the extreme frontiers of all that our nobility & grandeur of mind have created throughout the centuries, consequently my first thrill was the arch of Constantine & my greatest, the Basilica Vaticana as St Peter's is officially named.

After the emotion subsided, my intelligent faculties had their hour & a long one it was, for every day of three ^{consecutive} winters brought fresh nourishment & new understanding to a hungering Nordic soul —

Yes, we Nordics are famished creatures ~~where~~ in all that pertains to the fullness of art and its beauty. I was first impressed by the heavy attics and cornices on the triumphal arches, Renaissance palaces and the whole exterior of St Peter's as well as the high wall-like top storey of the Coliseum, un-pierced except by a few small apertures.

Why this constant top-heavy manner?

The answer to this question will reveal to us the most salient characteristic of the Roman mind - i.e. that tendency to affirm the supremacy of man & of intellect over the vastness of material nature - a heavy superstructure not only defies the brute gravity of matter, it is as well a manner of defeating the perspective of space which dwarfs & deforms our creations, making them convergent in shape the farther they recede into space.

The heavy top element given to the Arches, to the Coliseum, to St. Peter's, to the Farnese palace etc prevent these structures from appearing too convergent when looked at from below; the ^{cube} cuboid form is preserved & the Roman loved the quality of squareness because it arouses the sense of a center & he preferred to feel himself in the center of things. How

different was the Egyptian; ~~and~~ this pointed pyramids arouse the feeling that we are whittled down to a point

to a nothingness even, as we travel toward the vastness of material space.

The Latin preferred challenging the law of gravity in his art, rather than exalting it as the Egyptian & the Gothic did.

This beauty of top heaviness is everywhere in Rome; the windows & doors with their inseparable overhanging pediments & sculptures appear to me like the beautiful heads of mothers bending over the children at their breasts, at once protecting & sweet, ~~expressing~~ expressing the force & tenderness of all human nature.

This spreading out on top ~~is~~ rather than at the bottom is again obvious in the statues of the Caesars, in the painting of the great 16th & 17th Centuries, & in the effect of those indescribably beautiful stone flowers that adorn the facades of the Lateran and Vatican Basilicas. I refer to the statues in wind-blown robes that seem to repeat on a bigger scale at the top of the edifice, those smaller

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ryder, Albert Pinkham
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Albert Pinkham Ryder (1847-1917) was an American painter.

Scope and Content Note:

1) Letter to Thomas B. Clarke stating, "I find myself so childish in a way: I am so upset with a little appreciation that I can hardly be quiet to acknowledge the source. Everybody is very nice I must say; but you gave such a happy confidence and courage that it counts tremendously in nerving a man and [sic] bringing out his endeavors. I was saying to Mr. [James S.] Inglis only the other day that you were one of the few who have the passion of a collection; that of course brings its own joy. But I also wish you the honor that belongs to one who has made such an impression on the art impulse of the country. I think you can hardly realize how much it means." The letter documents Ryder's excited response to Clarke's interest in, and purchase of, his work.

2) Poetry print of "The Voice of the Forest" reprinted in the "Evening Sun" on May 6th, 1909. Address lines read "To Hamilton Easter Field with the esteem of Albert P. Ryder."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 48	A.L.S. to Thomas B. Clarke	nd
Box 6	Folder 48	Printed Poem	nd

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My Dear Mr. Clarke.

Many Thanks
For the Fifth hundred
but so may more for all
those nice sentiments.

I find myself so child-
ish in a way: I am so af-
fect with a little appreciation
that I can hardly be said
to acknowledge the source.

Everybody is very nice
I must say: but you have
such a happy confidence and
courage that it counts
tremendously in helping a man
and and bringing out his en-
deavors.

I was saying to Mr. Taylor's on
of the other day that you
were one of the few who have
the passion of a collector; that
of course brings its own joy.
But I also wish you the honor
that belongs to one who has
made such an impression on
the act impulses of the country.

I think you can hardly
realize how much it means.

On a long time I have ob-
served a marked change in
the attitude not only of the
press but also of collectors
toward the possibilities
of something being done here
amongst us: to you much
of this credit belongs: and
I am so happy to be identi-
fied with your mission

and that, with the two chief
efforts of my ambition: I can-
not but feel some-thing in truth
the Temple and the Religions
picture I have gone a
little higher up on the
mountain and can see
other peaks shining above
the horizon: and although
I suppose there are emulations
that make perhaps what
I cannot do again, in your sil-
lions, I trust you will wish
as I hope, to keep the banner
forward and in other things
justify your faith and
appreciation.

With great respect and
appreciation.

I am yours affectually
P. B. Clarke Jr. - Alfred P. Ryder

To Hamilton Easter Field
With the esteem of
Albert Ryder

Reprinted in the Evening Sun on May 6th, 1909
from Mr. Macbeth's Art Notes under
the title of

"The Voice of the Forest"

(These lines were inspired by a gale at Yarmouth Port, Mass., and the harmonies it tore from the trees.)

Oh ye beautiful trees of the forest;
Grandest and most eloquent daughters
Of fertile Mother Earth.
When first ye spring from her,
An infant's puny foot
Could spurn ye to the ground,
So insignificant ye are.
Yet ye spread your huge limbs,
Mightier than the brawny giants of Gath,
How strong,
How beautiful,
How wonderful ye are.
Yet ye talk only in whispers,
Uttering sighs continually
Like melancholy lovers,
* Yes, I understand thy language,
Oh voice of sympathy
I will draw near to thee
For thou canst not to me,
And embrace thy rugged stems
In all the transports of affection.
Stoop and kiss my brow
With thy cooling leaves
Oh ye beautiful creations of the forest.

* yet, I understand thy language
Oh voices of sympathy

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Saint-Gaudens, Augustus
- **Inclusive Dates:** 1897, 1906
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Augustus Saint-Gaudens (1848-1907) was an American sculptor.

Scope and Content Note:

- 1) Letter to Mrs. M.J. Plympton regarding a medallion that can be found at Tiffany & Co.
- 2) Letter to Mr. Kunz regarding the production of his Franklin medal by Tiffany & Co. Saint-Gaudens believes that the "Tiffany Blue" color does not contrast well with the Franklin Medal.
- 3) Inserted additional information on Tiffany & Co and the history of their color "Tiffany Blue."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 49	A.L.S. to Mrs. M.J. Plympton	Jan 17, 1897
Box 6	Folder 49	T.L.S. to Mr. Kunz	April 25, 1906
Box 6	Folder 49	Information sheet	nd

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

148 nest 36 sheet
Jan 17th/97

Ms. N. J. Plympton

Dear Madam, there
are no photographs or
sale of the Stereum medallion
but within two or three months
relics of it in bronze will
be found very probably at
Tiffany's or at Starr and Mansur

Yours truly
Augustus S. Gardner

TIFFANY & CO.

History & Timeline

1837 TIFFANY & YOUNG IS ESTABLISHED



On September 18, Charles Lewis Tiffany and John B. Young establish Tiffany & Young, a stationery and fancy goods emporium at 259 Broadway in New York City. Every article is marked with a non-negotiable selling price, a revolutionary policy that makes headlines. The first day's sales total \$4.98.

1837 THE TIFFANY BLUE BOX IS INTRODUCED



Soon after Tiffany & Co. was founded in 1837, a distinctive shade of blue was chosen to symbolize the company's renowned reputation for quality and craftsmanship. The color was adopted for use on Tiffany & Co. boxes, catalogues, shopping bags, brochures, as well as in advertising and other promotional materials. Over time, this lustrous color became so closely identified with Tiffany & Co. that it is today universally recognizable as the trademark Tiffany Blue. Glimpsed on a busy street or resting in the palm of a hand, Tiffany Blue® boxes and shopping bags evoke images of elegance and exclusivity, as well as nature's lush bounty—long the inspiration for Tiffany design. True to the vision of Charles Lewis Tiffany, the Tiffany Blue Box® was to become an American icon of style and sophistication. As early as 1906, The New York Sun reported, [Charles Lewis] Tiffany has one thing in stock that you cannot buy of him for as much money as you may offer; he will only give it to you. And that is one of his boxes. The rule of the establishment is ironclad, never to allow a box bearing the name of the firm, to be taken out of the building except with an article which has been sold by them and for which they are responsible. The tradition of the famed Tiffany Blue Box® has endured for one essential reason: its contents are unsurpassed in quality and design.

Note: Added for additional information

Source: <http://press.tiffany.com/Local/en-US/Doc/History+Timeline.pdf>

AUGUSTUS SAINT-GAUDENS
WINDSOR. VERMONT.

April 25 1906.

Dear Mr. Kunz:-

I thank you very much indeed for your letter of April 23rd, also for your very great kindness in the whole matter of the Franklin medal. I have also received from Messrs. Tiffany & Co a copy of Mr. Peirce's letter to them.

I think the proper thing would be for me or Mr. Morris as Chairman of the Committee to reply directly to his questions and directions and take whatever steps toward the destruction of the dies that is necessary. You will hear from us either directly or from Mr. Peirce in regard to that.

I am afraid that everything will have to be destroyed but the medal proper.

There is one criticism I have hesitated to make because of the haste in which the medal was done and your amiability in all this matter. I think the green on the bags is very startling in color and decidedly off key. I believe that you yourself on reflection must

AUGUSTUS SAINT-GAUDENS
WINDSOR. VERMONT.

-2-

agree with me. I regret the bags were not the leather ones which seemed to be very handsome if they had the eagle struck on them, even without the design, they would have been in excellent harmony. If it is not too late, could a lot be made to replace the green ones. #

I think you will ^{also} agree with me that the placing of the name " Tiffany & Co " on the back of the bag is not in what would be called the best taste. Tiffany & Co require no advertisement. They have their mark on the medal itself and if it is concluded to make new bags, I trust that the name will be omitted. I am perfectly willing to bear the expense. The name was omitted on the Roosevelt medal and it is much more dignified.

Sincerely yours
Augustus Saint Gaudens

Will you please communicate with Mr Pease with regard to this I have written him on the subject

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Salisbury, Frank Owen
- **Inclusive Dates:** 1922
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Frank Owen Salisbury (1874-1962) was a British painter and muralist.

Scope and Content Note:

Letter to an unidentified man stating that he and his daughter send their regards to his family.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 50	A.L.S. to an unidentified man	Jun. 18, 1922
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TELEPHONE 544 HAMPSTEAD.

62, AVENUE ROAD,
REGENT'S PARK,
N.W.

18-6-22

Dear Sir

Please excuse the delay
in answering your kind letter
the fact that I have been away
in Italy will I am sure explain.
My twin daughters Sylvia & Ursula
send hearty greetings & best wishes
to your twin daughters Audrey & Edith.

With kindest regards

Yours sincerely
Frank Salisbury

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sample, Paul
- **Inclusive Dates:** 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Paul Sample (1896-1974) was an American painter, landscapist, muralist and draftsman.

Scope and Content Note:

- 1) Typed letter to Mr. Sample from Ernest Bloch inquiring whether he would have any war drawings to add to his collection.
- 2) Typed letter to Ernest Bloch from Paul Sample stating that he can send two or three drawings and that their price range is between 10 and 35 dollars. Postmarked envelope included
- 3) Typed letter to Paul Sample from Ernest Bloch stating that his budget limits him to 25 dollars although he would love a watercolor of a New England landscape in winter.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 51	T.L.S. to Paul Sample	nd
Box 6	Folder 51	T.L.S. to Earnest Bloch	Feb. 10, 1954 ; [Feb. 10, 1954]
Box 6	Folder 51	T.L.S. to Paul Sample	nd

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Paul Sample

HANOVER
NEW HAMPSHIRE



Mr. Ernest Bloch
405 West 57th Street
New York 19, N.Y.

Paul Sample

HANOVER, NEW HAMPSHIRE

February 10, 1954

Mr. Ernest Bloch
405 West 57th Street
New York, 19, N.Y.

Dear Mr. Bloch:

My apologies for not answering your kind letter more promptly.

I think your plan of collecting drawings a most interesting and worthwhile one. An artist's drawings, being his most intimate expressions, are to my mind among the most precious of his productions. I have several drawings in my portfolio. What would be the best procedure? Would you like me to send down two or three on approval? They range in price from \$10.00 to \$35.00. Let me know your wishes.

Sincerely,



Paul Sample

J. E. Costigan
Orangeburg N.Y.

Mr. Paul Sample
Hanover, N.H.

Dear Mr. Sample:

It was indeed good to hear from you, and to know that you like my plan of collecting important drawings by the greatest American draughtsmen of our time. I am delighted to realize that it will be possible to include you in this group - a place you ~~xx~~ so well deserve.

What I ~~would~~ especially like, of course, would be one of those splendid watercolor drawings of New England landscapes in winter, so typical of your best work - but I shall leave the decision up to you. My budget limits me to \$25.

~~I shall very much appreciate your sending~~ I like your idea of sending the drawings you suggest, on approval, and look forward to seeing them.

All best wishes,

Dear Mr. Sample:

If, in sending on any drawings and watercolors to me, you can also find it possible to include examples of your work as a war artist, I would be most grateful. Although I have not attempted to limit my little collection in ~~the subject~~ terms of subject-matter, I have a small group of drawings executed by our artists during the last war - including the work of George Biddle, Fletcher Martin, and Aaron Bohrod - and I would especially like to add an example ~~depicting your work~~ representing your accomplishment in that direction.

With all best wishes,

Very sincerely yours,

Mr. Paul Sample
Hanover, N.H.

New York address

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sargent, John Singer
- **Inclusive Dates:** 1883-1911
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Singer Sargent (1856-1925) was an American painter, draftsman and architect.

Scope and Content Note:

- 1) Typed content note with a listed price of 500 dollars for the entire lot of manuscripts.
- 2) Photograph of Sargent and his brother, signed by both.
- 3) Letter to Mrs. Henry White regarding his portraits of the White's. "P.S. I sent the Boit Children to the Salon."
- 4) Letter to George Petit regarding his new address and a portrait that was recently shipped. Written in French.
- 5) Handwritten transcription and translation of Sargent's note to Petit.
- 6) Letter to George Petit apologizing for not being able to display his pieces at an exhibit. Written in French.
- 7) Handwritten transcription and translation of Sargent's note to Petit.
- 8) Letter to an unidentified person recommending Mr. Gaitan Aridsson and his skills as a sculptor.
- 9) Handwritten transcription of Sargent's note to an unidentified person.
- 10) Letter to an unidentified person comprised of Sargent's list of British sculptors and their addresses.
- 11) Typed transcription of Sargent's list of British sculptors.
- 12) Letter to "Reverend Sir" inquiring as to whether he will be able to meet sometime after noon of the same week regarding the painting of a portrait.
- 13) Handwritten transcription of Sargent's note to "Reverend Sir."
- 14) Letter to "The Electing Body for the Slade Professorship at Oxford" recommending a friend, Gilchrist.

- 15) Letter to Herbert Gilchrist stating that he expects to see him tomorrow at Fullham Road before lunch. Postmarked envelope included.
- 16) Handwritten transcription of Sargent's letter to Gilchrist.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 52	Typed content note	nd
Oversize Box 8	Item 2	Photograph of Sargent and his brother	nd
Box 6	Folder 52	A.L.S. to Mrs. Henry White	March 15, 1883
Box 6	Folder 52	A.L.S. to George Petit	Aug. 26, 1883
Box 6	Folder 52	Transcription of A.L.S. to George Petit	Aug. 26, 1883
Box 6	Folder 52	A.L.S. to Georege Petit	March 3, 1888
Box 6	Folder 52	Transcription and Translation of A.L.S. to George Petit	March 3, 1888
Box 6	Folder 52	A.L.S. to an unidentified person	Jan. 3, 1899
Box 6	Folder 52	Transcription of A.L.S. to an unidentified person	Jan. 3, 1899
Box 6	Folder 52	Note to an unidentified person	nd
Box 6	Folder 52	Typed transcription of note to an unidentified person	Jul. 3, 1899
Box 6	Folder 52	A.L.S. to "Reverend Sir"	Jan. 3, 1905
Box 6	Folder 52	Transcription of A.L.S. to "Reverend Sir"	Jan. 3, 1905
Box 6	Folder 52	A.L.S. to "The Electing Body for the Slade Professorship at Oxford"	April 29, 1910
Box 6	Folder 52	A.L.S. to Herbert C. Gilchrist with postmarked envelope addressed to Herbert C. Gilchrist	Jan. 12, 1911

Box 6	Folder 52	Transcription of A.L.S. to Herbert C. Gilchrist	nd
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XXXXV
1855

Mr. [unclear]

To [unclear]
[unclear]

The [unclear]
[unclear] [unclear]
[unclear] 3rd 1855

Mr John L. Langens
can very confidently
recommend Mr. Gaetan
Arduin to supplement
existing ~~with~~ the
services of a skilled
assistant. On the
advice of Mr St. Gaudens,
who has employed Mr.
Arduin for many years,
Mr Langens has had

a large relief put
up by him from a
small sketch and is
extremely well intersped
with the method and
the result—

Mr Addison has
great skill in modelling,
and great precision, and
experience and uses an
instrument of his
own invention for
making enlargements
in reductions in clay

Mr Addison

Mr Addison
Mr Addison

Sargent

26 août 1883

Monsieur

Permettez-moi
 de vous prier de
 deux changements
 d'adresse. La mienne
 est maintenant 41
 D^r Berthier, et celle
 de M. Burckhardt
 64 B^r de Courcelles.
 C'est à cette dernière
 adresse que devra être

donné le portrait de
jeune fille que j'ai
exposé au salon ^{peuple} dernière
et que, si j' suppose,
retourner de retour
d'Amérique et en voir
moins de Mr. Peckwith
vous la confiez selon
son habitude.

Si le cadre a
suffert pendant le
voyage veuillez le faire
réparer à mes frais.

Je vous envoie les obligations de

Mr. Thompson et de Tallan et de
Wentworth, mes adresses et j'en ai deux
autres; "aux Messieurs"; Parson, Mr.
et Villars; Perry, des Messieurs,

Assurance de son article de D. T. J. G. L.

M. L. H. G. L.

26 Nov. 1883. Parson

John Jay
3 Mar 88

Clarendon Hotel
New York. 3 Mars

Monsieur George Otis

Monsieur

Si je n'en pas
répondre plus tôt à
votre lettre venue à
Boston il y a quelques
temps c'est que j'ignore
ce moment j'ai honte
à répondre à la
flatteuse invitation dont
vous m'avez fait part.
C'est avec le plus
vif regret que j'ai
constaté l'impossibilité

de ramener de vous
ce pour un de Lige.

On refuse de me
payer pour le voyage
ce que j'aurais désiré
Maintenant vous pouvez
Dire,

Vous êtes présentement un
commissaire et vous
êtes au Comité
de l'Exposition de
Paris, des Messieurs,
à ces conditions d'ailleurs,

Mon ! (signé)

Thames

31, TITE STREET,
CHELSEA, S.W.

My dear Mr. G. G. G.
I will expect you
to receive a copy of
the new book by
John G. G. G. G.
which I gave
you a card for
the book to read

DEC 10 1891
S.W.

DEC 10 1891
S.W.



Robert G. G. G. G.
21 Harrington Row
S. Kensington

W -

S. I will think to
bring it if he has
not already been -
he will call -

you only
the thing -

Letter from Mr. Sargent.

My Dear Mr. Harts
Just one illegible
line. This is the
evening of the festival
Sunday is day &
I have not writing
in. With you
over the garden was
finished. I have
been working away

at both of you for
the last three weeks
in honest state of
anxiety. Your bankruptcy
has undergone several
changes & is not
good yet.

Like the gamblers
- either you or I am
beaten.

Your penance is
charming.

Am consolation can be seen that
I know you do not know a
bit whether your portrait is
exhibited or not? Is not that
fun? May I send in (to the academy?)
some more paintings?

P.S. I send the Tim children
to the school

Oh! I forgot

15th March

John Squire Sargent

London Jan. 30
1905

31, TITE STREET,
CHELSEA. S.W.

Reverend Sir

The fact of my
not having been able
at the time you
wrote me to perform
an appointment was
no reason for my
not acknowledging
yours letter, and
begging you to excuse this
omission -

Could you come
some afternoon of the

back and sit for the
land? and with
you were seen
afternoon? Also please
tell me whether the
portent was painted
on the Avenue, Falmouth
Road where it now is.
If so our sitting land
center is there. I
remember that there
is a piece of furniture
there that is perhaps
the one upon which
your hand is resting
in the picture.

If you prefer the morning at
11 o'c. to the afternoon at 2.30
please come in your choice, as
I must arrange with Mrs. Wilkin.
Also mention whether to bring
tea (served at 3.30)? for the
case, I would have it brought here.

On this account it might be
better to remain a day (at least) in the
back - between and then very early

will writing of
your considerations.

I have the honor to be
My Lord & Gentlemen
Yours very obedient
servant

John Singer Sargent

500-
AW42'94

(Artist)

John Singer Sargent (2)



April 29th
1910

31, TITE STREET,
CHELSEA, S.W.

to the Electing Body
for the State Professorship
at Oxford

My Lord and Gentlemen

As Mr Herbert
H. Gilchrist is
offering himself as
a candidate for
the State Professorship,
may I be allowed
to bear testimony
to his merits as

a brother artist.

I have long been an admirer of his work which has won for him a recognized place among artists by certain qualities of distinction and beauty of an uncommon order - He had the advantage in youth of the friendships of Louis Gabriel Bonnet and other leaders of a noble movement

in English Art, and these early associations seem to have guarded his work and his Theory of Art from base influences -

He has inherited a literary gift and has already proved himself an interesting lecturer.

This union of qualities seems to me to create the Gitchin's candidature

H. H. Armstead, R.A
52 Circus Road
St. John's Road N.W.

A. Gilbert, R.A
16 Maida Vale. W.

G. E. Wade
26 Avenue
76 Fulham Road S.W.

Emil Fuchs
Duchess Street
Portland Place W.

F. W. Pomeroy
1 Gentrworth Studios
Maresfield Road

33, TITE STREET,
CHELSEA. S.W.

T. Brock. R.A.

30 OSnaburgh Street
Regent's Park.
N.W.

E. Onslow Ford R.A

62 acacia Road
St. John's Wood N.W.

G. J. Frampton A. R.A

32 Queen's Road
St. John's Wood N.W.

H. Thornycroft R.A.

2^A Melbury Road
Kensington. W.

Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX 8

Item Note: Sargent, John Singer

Photograph of Sargent and his brother, signed by both.

Item Date:

nd

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Maurice George Petit

Dear Sir,

Clarendon Hotel

New York March 3

(1888 in recipient's hand)

If I did not reply sooner to your letter received in Boston some time ago, it is because up to now I hesitated to decline the flattering invitation you tendered me.

It is with the greatest regret that I have to declare the impossibility of collecting enough to exhibit.

They refuse to lend me from here what I would have selected for this voyage.

Kindly offer my thanks and my regrets to the exportation committee and believe me to be yours truly

John S. Sergeant

Zulhan Road
Jan. 3, 1899

Mr. John S. Sargent can very
confidentially recommend Mr. Gaitan
Ardisson to sculptors needing the
services of a skilled assistant ~~for~~ on
the advice of Mr. St. Gaudens who
has employed Mr. Ardisson for many
years. Mr. Sargent has had a
large relief put up by him from a
small sketch and is extremely well
satisfied with the ~~and~~ the
result.

Mr. Ardisson has great skill in
modelling and great precision, and
experience and was an instrument of his
own invention for induring enlargements
and reductions in clay and in plaster

John S. Sargent

Parame', Aug 26, 1883

Monsieur,

Permit me to advise you of two changes of address. Mine is now 41 D^r. Berthier, and that of Mr Burckhardt 64 B^r. De Courcelles.

It is to this latter address that the portrait of a young girl which I exhibited at the salon last year should be sent, and which I actually assume to be back from America and in your hands or Mr Peckwith. You will entrust it according to usual procedure.

If the frame suffered during the trip, kindly have it repaired at my expense.

I would be very much obliged if you would inform me if the painting is back. My address here for two weeks, "Aux Chesnes, Parame' d'Ille et Vilaine"

Accept, dear Sir, my best regards.

John S. Sargent

Do not write in the space above this line.

Write plainly the name and address given upon the Card
presented with this slip.

Borrower _____

Address _____

Book for Home Use.

For Directions to Borrowers, see other side.

To Borrowers: Only one book will be issued on this slip; to obtain two books, use two slips. In order to avoid disappointment, it is well to place more than one call-number on each slip.

My dear Gilchrist

I will expect you tomorrow
Friday at Fulham Road before
lunch. I gave — a card for
him to fetch the cast. So do
not trouble to bring it; if he
has not already been he
will call.

~~ever~~ yours truly
John S. Sargent

Monday Jan. 3 (1905) (1)

Reverend Sir

The fact of my ~~not~~ having been called at the time you wrote me to propose an appointment was no reason for my not acknowledging your letter, and beg you to excuse the omission.

Could you come some afternoon of this week and sit for the hand? and will you name your afternoon? Alas please tell me whether ~~the~~ portrait was painted at the Avenue, Furdle more ^{where} ~~there~~ it now is.

If so our sitting ~~hour~~ had better be there. I remember that there is a piece of furniture ~~there~~ there that is perhaps ^{the one} upon which your hand is resting on the picture. If you prefer the morning at 11 o'clock or the afternoon at 2:30 Please wire me your choice, as I must arrange with other sitters. Also mention whether the picture was painted at Falls [?] for if not, I would have it brought here. On this account it might be better to name a day late in the week.

Believe me your very truly.

John S. Sargent.

[ARTISTS] SARGENT, JOHN SINGER. ALS and an autograph lettercard, 5 1/2pp., 8vo & 12mo, 31 Tite Street, Chelsea, 29 April 1910 and [12 January 1911] respectively, with one of the original envelopes (a little torn). In the first letter, to "the Electing Body for the Slade Professorship at Oxford," Sargent bears testimony to Herbert Gilchrist's "merits as a brother artist. I have long been admirer of his work which has won for him a recognized place among artists by certain qualities of distinction and beauty of an uncommon order. He had the advantage in youth of the friendship of Dante Gabriel Rossetti and other leaders of a noble movement in English art, and these early associations seem to have guided his work and his theory of art He has inherited a literary gift and has already proved himself an interesting lecturer. This union of qualities seems to me to make [him] well worthy of your consideration." The lettercard is to Gilchrist himself and Sargent says he will expect him "tomorrow Friday at Fulham Road before lunch. I gave _____ a card for him to fetch the cast. So do not trouble to bring it" Letter with traces of mounting on verso, otherwise good.

Herbert H. Gilchrist was the son of Anne Gilchrist, who completed her husband's *Life of William Blake* after his death, and who is perhaps best remembered as a friend of Walt Whitman. Herbert was also a friend to Whitman and was devoted to the poet as long as he lived. He painted a portrait of Whitman in 1887.

\$500.00

awypn 1-19-95

[List of leading sculptors:]

THOMAS

T. Brock R.A.
30 Osnaburgh Street
Regents' Park, N.W.

BORN 1847 IN WORCESTER
DIED 1922

EDWARD

E. Onslow Ford R.A.
62 Acacia Road
St. John's Wood, N.W.

1852 - 23 DEC 1901
IN MORE MUSEUMS THAN MOST ON THIS LIST

SIR GEORGE - JAMES

G. J. Frampton A.R.A.
32 Queen's Road
St. John's Wood, N.W.

1860 - ?

WILLIAM HAMO

H. Thornycroft R.A.
2A Melburn Road
Kensington, W.

9 MARCH 1850
18 DECEMBER 1925

SUN OF THOMAS T -
A FAMOUS SCULPTOR

HENRY-HUGH

(H.H.) Armstead, R.A.
52 Circus Road
St. John's Wood, N.W.

18 JUNE 1828 - 4 DEC. 1905
MANY RELIEFS + BUSTS

ALFRED

H. Gilbert, R.A.
16 Maida Vale, W.

BORN 1854

GEORGE EDWARD

G. E. Wade
The Avenue
76 Fordham Road, S.W.

1853 - 5 FEB. 1933

Emil Fuchs

Duchess Street
Portland Place, W.

PAINTER BORN VIENNA 9 AUG 1866

FREDERICK WILLIAM

F. W. Pomeroy A.R.A.
1 Westworth Studios
Manresa Road

1857 - 26 MAY 1924

ASSOCIATE IN 1906
SOCIETY OF BRITISH SCULPTORS

~~GAITAN WAS AMERICAN SCULPTOR BORN IN ITALY,
DIED IN CONN. IN 1925~~

b. France -
d. Aug 19, 1926
Wheatley Hills, N.Y.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sartain, Emily
- **Inclusive Dates:** 1926-1927
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Emily Sartain (1847-1927) was an American painter and printmaker.

Scope and Content Note:

- 1) Letter to Felicia W. Howell stating that she will be in New York City for a short visit and would very much like to see Felicia and "in what direction you are developing."
- 2) Letter to Felicia W. Howell stating that it would give her great pleasure to meet for lunch and that she is unsure if she already wrote her.
- 3) Letter to Felicia regarding future travel plans and the possibility of meeting up another time.
- 4) Letter to Felicia stating that she has received her letter and is glad to know her voyage went well. She hopes they will be able to see one another again. Postmarked envelope included.
- 5) Typed copy of the "Chicago Evening Post Magazine" detailing the life of Emily Sartain.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 53	A.L.S. to Felicia W. Howell	Oct. 29, 1926
Box 6	Folder 53	A.L.S. to Felicia W. Howell	nd
Box 6	Folder 53	A.L.S. to Felicia W.	March 2, 1927

		Howell	
Box 6	Folder 53	A.L.S. to Felicia W. Howell with postmarked envelope addressed to Felicia W. Howell	May 27, 1927 ; [May 27, 1927]
Box 6	Folder 53	Typed copy of "Chicago Evening Post Magazine" article	Jun. 28, 1927

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Address me here for a month or six weeks longer. I am going to
Carnival by the Sea and Sea Promises later. This small
table makes my writing abominable. I am
used to a big desk. If you can't
Hotel Casaloma please



San Diego's Finest
Residential Hotel

Fourth and Fir Streets

San Diego, Cal., March 2 1927

Dear Felicia

I was delighted to receive
your letter, - belated as my answer
is. How nice of you to tell me that
you have my father's Reminiscences
and that you enjoyed reading them. They
are very difficult to get, - the edition was
too small, - and I have received many
applications for information as to when
a copy could be secured. No possible answer!

I do hope our stay in Europe may
coincide, - or in New York. Are your
dates fixed? I sail with my nephew
on July 7th. - Will be in England until
September, probably. My whereabouts
can be learned from the Concierge at the
Lyceum Club, 138 Piccadilly. I shall
probably stay there while in London, or
at the American Women's Club, 46 Grosvenor
St., just around the corner from Grosvenor
Square - In Paris, I expect to stop at the
Lycée de France (formerly Lyceum Club) 17 avenue
Belleschassay - corner of the Boulevard St. Germain.

These are the corner rooms with hard, eight windows facing south & east, -
with a view of Washington all day.

Please let me know your plans, - and as soon as they take shape please. I imagine you go over early, - but if you wait till midsummer, why not take our steamer? The Lapland, White Star, - one class boat. I have a lovely big room with private bath. Dr. Pennington, Pres. & Provost of the University of Pennsylvania, accompanies my nephew Dr. Paul Sartain, oculist. They are great charms. He is a very charming man and the acquaintance would be mutually agreeable. It's a great comfort on a ocean voyage to have a genial widely-read companion to converse with.

I find that idleness steals away more time than routine work exacts. Apart from several hours a day when I take static electric treatments, (which have done me a marvellous lot of good,) - I don't know where my days go, - and my unanswered mail accumulates. I had some pleasant visits in Pasadena, Agnes & Los Angeles recently, (called to Los A. to serve on a jury of awards in a Miniature Exhibition). On my return came the floods which cut off all mail - all communication with the outside world. Not a disaster as it sounds. The natives are exulting in the great storage of water in rivers, lakes & reservoirs. There will be no restriction on the free use of water for irrigation and lawn sprinkling. You know not a drop of rain falls during the summer. Now the cities will abound with flowers and green grass, and farms will prosper. We tried to motor into Mexico last Sunday but ^{there} are still too many washouts, - not one of the many bridges over the Sweetwater left standing. My regards to your grandmother, and forgive my delay. Write soon. Sincerely yours Emily Sartain



Hotel Gregorian

42 WEST 35TH STREET
NEAR 5TH AVENUE

New York

Wednesday

Dear Felicie

I do not remember whether I answered your note, - I am in such a whirl of engagements, - but better twice than not at all.

It will give me great pleasure to lunch with you on Friday as you suggest. I will be with you about 11³⁰ -

Sincerely yours

Emily Sartain



Hotel Gregorian

42 WEST 35TH STREET
NEAR 5TH AVENUE

New York

Oct. 29/26

Dear Felicie

I am in New York for a short visit, before going out to California for the winter, and would very much like to see you and see what you are doing, - in what direction you are developing. Catherine Morris Wright tells me you are still in the same studio. At what hour would it be most convenient for me to come? Have you engagements that would make one day preferable to another? Hoping that you are quite well

Very sincerely yours
Emily Sartain

P.S. If you want to phone me it would be best to do it about 9 A.M. before I go down to breakfast.

I am loath to leave my sunny corner room, with its eight windows, - a turret
at the angle, so to speak, giving view of the near Ballou Park.



Hotel Casaloma
San Diego's Finest
Residential Hotel

Fourth and Fir Streets

San Diego, Cal., May 27 1927

Dear Felicia

So glad to hear from you
and know that you had an enjoyable
passage. I do hope this will reach
you before you sail for home, - & tell
you that I appreciate and love
your remembrance of me. But
it takes a tremendous lot of time
& bridge the gulf of distance between
us. I am here at the end of next
week and will reach Phila. on June
9th. I expect to stay a little while with
my nephew Dr. Paul J. Dartain, 2006
Walnut St. I go to New York someday
before sailing on the Lapland on July 7th
and will drop a line at your studio
& let you know where I am stopping,
in hopes that the La Grasse will be
your home intimate for me to see a little

2/ of you -

If I had had time I would have written to you in Italy. I thought possibly you'd stop off in the South of France, and if you are fond of hill towns you'd find a wonderfully picturesque ^{called Lillo} capping the pointed top of a hill, back of Nice. It is called St. Paul. There is a train I believe, but a motor is better travelling, and it could take you around through Venice (not much account) to Les Tourrettes with its many turrets, and a wonderful view near Sunnah of range beyond range with intervening valleys full of mist of varying colors. Make a mental note of it for future trips. The hotel Joffe, on the Coast, has Cap Antibes jutting out into the Mediterranean in front, hiding Nice across the bay, - a picturesque walled narrow Cape, with the ~~badly~~ towers of Grimaldi Castle at the point, against the Snow-capped Alps on the mainland beyond. I had a comfortable winter at the hotel, and Madame Joffe would welcome you as my friend. Antibes is the address, - this beyond the town; - and there is a very good garage near by, with good moderate-priced cars for hire with expert chauffeurs. However, you of course know of lots of alluring places. General Joffe has fine old Castle high up on the

3) road to St Paul. I wintered at Hotel Joffe
and enjoyed many trips back among the Alps
and along the Coast beyond Cannes too.

Remember that my permanent address
in Europe is G Morgan & Co. 14 Place Vendôme
Paris, - and at my nephew's, 2006 Walnut St. ^{Phila.}
this side the Atlantic.

I hope to see you refreshed mentally
and physically by your trip abroad, - as
I am too by my winter in San Diego, tho
the weather has been unusual & disappointing.
And A.D. is telling on me, I find.

Lillian Beath was very much pleased
to hear that you had sent me the Cata-
logue of her exhibition. Even her seemingly
indomitable physical strength has been dented.
She has been ill from overwork. I imagine

4) she went to work to work after her Ardouas
trips through North Africa. A big canvas
from a sketch she made in Spain has
been out here. I'm sorry she has switched
around from the more subtle effects
of her first work. - It's very clever tho'.
Remember her reporting a saying of
Whistler's, in whose studio she worked
in Paris for a while, and when he actually
came and criticized twice during the winter,
"When you go into a great uninspiring Cathedral,
you never exclaim 'How clever!' - Pity, don't say
'how clever!' It was criticism of a pupil who
was splashing vivid insincere color about.
Well goodbye. I hope you will have another
enjoyable voyage home, and enjoy your teaching
and your summer sketching with renewed
vitality - Sincerely & affectionately
Emily Sartain

Angie this Schap. - I am out of paper in my room, E. S.

Récamier
rue Mont Taber
back of Continental



Hotel Casaloma

San Diego's Finest Residential Hotel
Fourth and Fir Streets
San Diego, California

via Air Mail

& New York



Miss Felicie Walds Howell

École de Dessin Appliqué et d'Art de New York

Place des Vosges

Paris France

NOTED PHILADELPHIA ART TEACHER DIES

Miss Emily Sartain, principal of the Philadelphia School of Design for many years and member of a distinguished family of artists, who died recently in Philadelphia, was a member of the jury of art awards at the Chicago world's fair. In addition to her long activity as a teacher, Miss Sartain was widely known as a painter, designer and etcher. She studied under her father, John Sartain, noted American artist; at the Pennsylvania Academy of the Fine Arts; in Italy, and under Luminais in Paris. She exhibited at the Paris salon in 1875 and 1883 and won numerous awards in this country. Miss Sartain was 86 years old at the time of her death. Her art career covered more than half a century. She was principal of the Philadelphia School of Design for Women from 1886 to 1919.

-Chicago Evening Post Magazine of the Art World, June 28, 1927.

Letters from Miss Emily Sartain -
daughter of John Sartain (Author of This Book)
One 4 months before her death and one
1 month before! Telling F.H. about places
& visit in France etc -

Miss Sartain's School in Phila - where F.H.
Studied 2 years (on a scholarship - Recd
of an Scholarship & England where she
studied with Henry B. Snell in St. West,
Cornwall Summer 1914 - (when was I born)

See Bound "Sartain's Magazine 1849 -
which volume belongs with this one -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sartain, John
- **Inclusive Dates:** 1852-1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Sartain (1808-1897) was an American miniaturist, printmaker, and engraver.

Scope and Content Note:

1) Letter to Mrs. Mary Spence Pease stating, "I tried to get it [ten dollars] from [William] Sloanaker, who conducts all the business of the magazine [sic], but he refused to deviate from the rule of payment (when published) so I advance it to myself, not whitout inconvenience, for I am much troubled about money just now."

2) Letter to Hazletine regarding their meeting almost a half-century ago. He recalls the affair with "those stupid barbarians of New Bedford" and wishes Hazletine success and offers to alert his Philadelphia friends to his "beautiful art objects."

3) Letter to Charles Henry Hart regarding information about the sculptor Kneeland.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 54	A.L.S. to Mrs. Mary Spence Pease	Feb. 14, 1852
Box 6	Folder 54	A.L.S. to Hazletine	Sept. 19, 1895
Box 6	Folder 54	A.L.S. to Charles Henry Hart	May 29, 1896

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COR. BROAD & MASTER,
PHILADELPHIA.

May 29th 1896

Chas. Henry Hart Esq^r

My dear Sir

I know nothing more of Kneeland the sculptor than what I wrote you, nor can I indicate any one that is likely to know. Mapes would know, but he is long since dead, so are those who could fill up gaps about the Danae picture. I don't know when or where it was exhibited for pay admissions, when I saw it, it was not on public exhibition. I think it was at the Academy and before the fire.

As to Inman and James M. Muir's father owning it between them, I doubt it, and don't think those two were contemporaries. There is much that reads like

settled history that, after all, is not really true. For example, that the Liberty bell cracked in 1834 when Judge Marshall died. Three of my five senses are evidence to me that it was cracked some years before, sight, Touch and hearing.

In the month of September 1830, I went up into the State House steeple in company with a scotch friend named Kenneth Stuart (since dead) and saw the bell with the crack already in it, and the caretaker of those upper regions, and who lived in the brick part of the tower, whose name was Downing, told us that the crack occurred two years before, when it was being rung for the Catholic Emancipation act of the British Parliament. The man remarked that it looked as if the bell refused to be rung for a British act, even when the act was a good one". These words are as distinct in my memory as they could be if spoken but yesterday.

Yours truly John Sartain



COR. BROAD & MASTER,
PHILADELPHIA.

Sept. 19th 1895.

My dear friend Hazletine

How kind of you to remember me, and in so acceptable a manner as in an Art Memento. I was surprised when M. Earle told me of you, and of your interesting occupation, and I know of nothing I would like better than to be working alongside of you in that same industry. I have your present, received through M. Earle, hanging where it will always be in my sight, which however, cannot be for long, because in a few days I shall enter my eighty-eighth year.

I remember well the time of our meeting at Brook Farm well on to half a century ago, I think, and of our slight correspondence since. I never learned what was the end of that affair of yours with those stupid barbarians of New Bedford. It looked as if they meant to confiscate the property

of your Art Union prize drawer.

I hope you find a lively demand for your beautiful art objects such as they merit, and I shall do my best to draw the attention of my Philadelphia friends to them, and talk them up as opportunities present. A Providence friend of mine to whom I showed the example I have means to look you up with warmest regards, I remain

Yours truly
John Sartain
1346. N. Broad St.

J. Sartain

Philadelphia, Saturday
Feb. 14th 1852.

M^{rs} M. S. Pease

Dear Madam

I received your letter yesterday and now enclose you the Ten dollars as desired. I tried to get it from Stanaker who conducts all the business of the Magazine, but he refused to deviate from the rule of payment (when published) so I advance it myself, not without inconvenience, for I am much troubled about money just now.

I was in hopes of receiving the article on the cut before this but I miscalculated the time required for the Mails this weather when I sent it to you - The consequence is that we lose it for the number (April) because the printer is obliged to make ready for the press on Monday. But the number after is also well advanced so please not to delay it because of its missing the April for it may otherwise be crowded out of May - and being ^a cut it caused derangement, as now in the number preceding

I am very respectfully

Yours &c -

J. M. Pease

I have as yet done nothing with the other poems for you. J. S.

John Sartain

Mrs Mary Spencer Pease

Pittsburg Pa

John Sartain
1808-97
Engraver

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Savage, Edward
- **Inclusive Dates:** 1802
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Edward Savage (1761-1817) was an American painter and engraver.

Scope and Content Note:

Pamphlet advertising the "Columbian Gallery" stating, "Mr. Savage informs the ladies and gentlemen of New-York that the Columbian Gallery containing a large collection of ancient and modern paintings and prints is opened this day." The pamphlet includes an entire list of the works at the gallery.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Oversize Box 1	Item 25.b	Columbian Gallery Pamphlet	April 6, 1802
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DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

**Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712**

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX 1

Item Note: Savage, Edward

Pamphlet advertising the "Columbian Gallery" stating, "Mr. Savage informs the ladies and gentlemen of New-York that the Columbian Gallery containing a large collection of ancient and modern paintings and prints is opened this day." The pamphlet includes an entire list of the works at the gallery.

Item Date:

April 6, 1802

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Schilling, Alexander
- **Inclusive Dates:** 1906
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Alexander Schilling (1860-1937) was an American painter.

Scope and Content Note:

Letter to Alexander Schilling from The Century Association regarding his nomination to the Board of Control for the "American Watercolor Society." Signed by William Lippincot and George Willoughby Maynard.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 56	A.L.S. to Alexander Schilling	Feb. 12, 1906
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THE CENTURY ASSOCIATION
7 WEST FORTY-THIRD STREET

New York February 12. 1906

Mr. Alexander Schilling,

Dear Sir:—

The Committee for the nominations of Officers for the American Water-Color Society have the honor to inform you that your name has been unanimously selected as a member of the Board of Control to fill the vacancy caused by the retirement of the two senior members.

An early reply signifying your acceptance will greatly facilitate the work of the Committee

E. J. Turner
Geo. W. Hayward
Wm. H. Lefevre

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Schussele, Christian
- **Inclusive Dates:** 1867-1872
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Christian Schussele (1824-1879) was an American painter, printmaker, lithographer and illustrator.

Scope and Content Note:

- 1) Letter to John Sartain thanking him for his help and states that he has no immediate need for money. Schussele would like to meet in Paris.
- 2) Letter to John Sartain giving him an update of the news since Sartain left Strasbourg.
- 3) Letter to Miss Emily Sartain advising her not to go on a voyage to Spain which would interrupt her studies in Paris under "a most excellent master." Schussele believe that the country offers less opportunity for artistic training.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 57	A.L.S. to John Sartain	Jan. 25, 1867
Box 6	Folder 57	A.L.S. to John Sartain	Dec. 10, 1867
Box 6	Folder 57	A.L.S. to Miss Emily Sartain	Nov. 11, 1872

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Shaabong December 10th. 1867
14 Avenue de la Roberteau.

Mr. John Sartain Esqr.

Dear Friend,

Yours of the 21st.
was heartily welcomed and gave
us much satisfaction as it con-
tained nothing unpleasant in any
respect. You arrived safely at
your destination, seem to be in
good health and spirits and every
thing turned out as you expected
it.

Since you left us no
change has taken place in our
health or otherwise, we anxiously
expect money from America in order
to realize our cherished hope to
return to America, wether we will
be so much pleased as we expect
when we are there we leave that
to kind Providence, who has never
foreaken us up to the present, and

we trust will take care of us in future.

I sent the two pictures according to Mr. Harris's advice, through Havre, and hope that they are fairly on the way.

Mrs. Meuringer bought your wine immediately the day after you left us, but the sending of it was delayed on account that the wine merchant was not provided with barrels of the given measure, but now as you will see by the invoice, it is shipped and on the way.

After your departure I went to work at the drawing of Mr. Bradley (Sheridan's Ride) and have been busy at it ever since being very anxious to finish it as soon as possible. I am progressing with it very fairly and hope to finish it in a few days. I made the drawing on paper instead on canvass, thinking that it may facilitate your work.

We thank you for the information you gave us about the travel and we will certainly profit by it.

The whole family join me in wishing you a happy voyage and safe arrival and we wish to be kindly remembered to all the members of your family.

Yours truly

C. Schussel

P. S. The commissioner through whom you will receive the wine is Hummel & Company at Strasbourg. His shipping agent is Langstaff Chamberberg & Co. Havre. They will advise you of the arrival of the same.

C. Schussel
25th Jan^y. 67.

Strasbourg Jan^y 25th 1867

Paris

John Sartain, Esq.

He def
500

Dear friend,

Yesterday I put a letter on the Post for you and to day I received your very kind fav^r of the 1st inst!

I and my family thank you for all the friendly wishes expressed therein and I beg you to accept ours in return, may you and your family live long and prosper in every respect.

I am very much pleased of the termination of the Skiving affair, and so much more as it relieves you of a great deal of annoyance, and the disposition which you have made of the money has my fullest approval.

I thank you once more for your kind and efficient aid in this matter and I will endeavor to reciprocate.

As I have no immediate need of this money you may remit those two Bonds to Mr H. M. Guillou, 615 Walnut St, who has still charge of my affairs, and who will give you a receipt for it.

This will then relieve you of all further trouble,
with that affair in which you have taken so
much pains, that I believe that you would
have hesitated to take so much trouble, had
it been your own choice?

I join a few words to Mr Guillou, which
I would beg you to remit to him when you
hand him over the Bonds.

I beg you again to not forget to write
me the time when you will be in Paris, so
that I may be able to take measures to meet
you there.

It seems from all Accounts that the
Exhibition will be an immense affair, the
Parisians prepare their bags to receive all
the money of the whole world, and the most
fabulous speculations are spoken of.

now venons.

Trusting that this will reach you in perfect
health, I renew my wishes for your and your
family's welfare

Your truly devoted friend

C. Schussler

Mr & Mrs Musinger insist that I should
remember them to you once more

Phila. Nov. 11th 1872.

belief, that there is very little gain by so many changes, it is a waste of time and of means with no corresponding benefit. The best success is achieved by steadiness and not by venturesome changes.

Spain has never produced any great artists since the middle ages and if there is an occasional Spanish artist he receives his education in Paris. This is about all I would venture to say about the subject.

It is now two weeks ago that my wife sent you all the news since our last letter, how we spent the summer and what were the most remarkable events of our

Miss Emily Sartain,
Dearest friend,

My wife has just come from your father's, who told her that you desired me to give you my opinion on a projected voyage to Spain, and whether I would think it profitable and advisable to undertake it. I do not think that you would be much benefited by it in one thing, which is most important to you at the present time. If you were in quest of subjects for paintings it might be well, but as you object, as I understand it, is to learn

to paint, Paris is the place by far to be preferred to any other in the world; you will find nowhere the same opportunities. You may occasionally find a finer picture than you can see in the Louvre, but as a whole you will not find a place where all the great masters are so completely represented than in Paris; besides the art of painting stands higher in Paris than any where else, and the simple proof is, that the Parisian artists are superior in most of the qualities required of an artist, to any other.

Judging from your studies brought home by your

mother, you are under a most excellent master, and it would be a great pity to interrupt your studies, under such able guidance, at present.

There was a steady progress from the first to the last, and the last study in fact such a ~~step~~ remarkable step forward that without knowing, one scarcely believe it. I must tell you all the truth about it. The bust was a little out of drawing but the handling and color was masterly. I do not tell you this to flatter or make you vain, but as a simple truth according to my poor judgment.

Another reason for staying in Paris would be, in my

daily life. I took the liberty
to show your studies to my
scholars, who were greatly
pleased to see them and
rejoiced over the progress
you had made; they all
keep you dear in their rem-
embrance and take the live-
liest interest in you. I need
not tell you how glad I
was to see those studies
and how anxiously I
was waiting for them.
As much as I wish you
were here, I feel that you
are better now you are.

Remember me
kindly to your brother
and except, I pray, my
most ardent wishes for

your happiness and for the
realization of your aims,
My wife joins her love
to that of your most
devoted friend,
C. Schusset.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Scott, Julian
- **Inclusive Dates:** 1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Julian Scott (1846-1901) was an American painter and the first recipient of the Medal of Honor.

Scope and Content Note:

- 1) Newspaper article detailing Scott's receipt of the first Medal of Honor for outstanding service at the battle of Lee's Mill during the Civil War.
- 2) Autographed portrait photograph of Julian Scott.
- 3) Letter to W. E. Ambler inquiring as to whether Ambler received his drawing.
Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 58	Newspaper article	nd
Box 6	Folder 58	Autographed portrait	nd
Box 6	Folder 58	A.L.S. to W.E. Ambler with postmarked envelope addressed to W.E. Ambler	Oct. 7, 1896 ; [Oct. 7, 1896]

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Painfield, N. J.,
Oct. 7, 1896.

Hon. W. E. Ambler,

My dear Sir:—

I write to
inquire if you have
received the drawing,
also letter, sent you
some time ago—ten
days. Some times,
such mail matter
gets astray. I put
it up in accordance
with advice from the
post office ^{officials} here, they
telling me it would
go perfectly safe.

Very sincerely,

Julian Scott.



Julian Death
with B.

Brown

1st Medal of Honor
winner Civil War



Hon. W. E. Ambler,
Gen Curtis S Ambler,
263 The Arcade,
Cleveland,
Ohio.

This picture was
taken in 1886, on
my 40th birthday
Feb. 14.

$\frac{3}{4}$ over

75-



Sincerely
Julian Scott

rotate Sept 17/96

BRAVE JULIAN SCOTT.

**First Congressional Medal of Honor Won
by a Plainfield Artist.**

Col. Julian Scott, for many years a resident of Plainfield, N. J., has been awarded one of the priceless congressional medals of honor for marked bravery in the war of the rebellion. Col. Scott has the additional honor of being the first union soldier to receive such a reminder of bravery.

This metal is a five-pointed star, tipped with trefoil, each point containing a crown of laurel and oak. In the middle, within a circle of 34 stars, America, personified as Minerva, stands with her left hand resting on the fasces,



COL. SCOTT'S MEDAL.

while with her right, in which she holds a shield emblazoned with the American arms, she repulses Discord, represented by two snakes. The whole is suspended by a trophy of two crossed cannons, balls and a sword surmounted by the American eagle by a ribbon of 13

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Scudder, Janet
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Janet Scudder (1873-1940) was an American sculptor.

Scope and Content Note:

Letter to Mr. Page inquiring as to whether or not there will be another time that she can see him and his prints.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 59	A.L.S.to Mr. Page	nd
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22 EAST 21ST STREET

My dear Mr. Page:-

I am sorry to have
missed your call. do
come again some time.
Can you tell me if there

Genet Scudder

1877-1880

Am. Scapulo & Painter

in any way of seeing
them prints. I did
not know of the exhibition
until too late to go.

Apparently it is closed
on Monday. I should
be awfully obliged

If you know and can tell
me of the chance of their
having a party a gathering
of kind, ^{even} after the close

Believe me Sincerely

Yours,
J. A. S. F. S. S.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shahn, Ben
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Ben Shahn (1898-1969) was an American painter, photographer, printmaker and lithographer.

Scope and Content Note:

Letter to Mr. Wells regarding three drawings, which Shahn had shipped to Wells. Shahn states that he is welcome to three although whichever ones he does not care for should be shipped back to his home address.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 60	A.L.S. to Mr. Wells	nd
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Dear Mr. Wells.

Please feel free to one, two or all three - but reduce them all in the same scale.

Please also see that the drawings are kept clean (this kind of paper soils very easily)

And when you have finished do please return the drawing to my home address.

Thank you for extending the deadline. Ben Shahn

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shapleigh, Frank Henry
- **Inclusive Dates:** 1879
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Frank Henry Shapleigh (1842-1906) was an American painter.

Scope and Content Note:

Letter to Hon. J.B. Brown regarding a painting of the view from the barn in Bartlett. The painting is to be sent the next day.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 61	A.L.S. to Hon. J.B. Brown	Sept. 9, 1879
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Crawford House,

A. T. & O. F. BARRON,

Proprietors

White Mountain Notch, N. H.

Sept. 9, 1849.

Hon J. B. Brown.

Dear Sir:

Tomorrow
morning, I send you by Eastern
Express, the painting of the
ow from the barn in Bailett -
Hope it will reach you all
right, and prove a pleasant
reminder of New Hampshire -

Very truly yrs,

Frank H. Shapleigh.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sharp, J.H.
- **Inclusive Dates:** 1906
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

J.H. Sharp (1859-1953) was an American artist and a founding member of the Taos Society.

Scope and Content Note:

Letter to Florence Levy stating, "I am keeping up my Indian portrait work, but also putting much time to figure work, teepee interiors by firelight and landscapes – these bluffs, sage bushes & willows along the Little Big-Horn are fine in winter, and I have often painted out when it was below zero."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 62	A.L.S. to Florence Levy	April 18, 1906
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Crow Agency, Montana.
April 18th 1906.

Miss Florence Levy,
New York City.

My Dear Miss Levy:-

I wish to thank you for calling my attention to the Bulletin, & to express my appreciation at its contents, particularly the criticisms & art notes. Out in the wilds here we do not want to lose sight of what is going on, or be lost sight of. I notice my name has been mentioned a couple of times during the winter. I expect to come East with some work next winter, as the last I have shown was some three or four years ago at Nat. Arts Club, when I had some Indian heads with - Dornoch, Meakin & Steele's things.

I resigned from Cincinnati Art Academy Faculty (where I gave them ten of my best years) two years ago, to devote all of my time to Indian work & the west. I am keeping up my Indian portrait work, but also putting much

time to figure work, teepee interiors by
firelight, and landscape - these bluffs, sage,
bushes & willows along the little Big Horn are
fair in winter, and I have often painted out
when it was below zero.

I have a little studio out in a field here,
and last fall we put up a log hut, in which
my wife & I have had the greatest enjoyment
and comfort - something one cannot usually
have on a reservation where there are only a few
white people. We leave in May for Zurich

& the Southwest for the summer, but
return in Oct. before coming East.

If it is not too late for last Bulletin, a line
or two as to my whereabouts would be greatly
appreciated - I have many artist friends in N.Y.
Potthast, Groll, Schreyvogel, Drake & c. being
school mates in Munich & c.

If there are charges for such notices, all right.

Any way, keep my name on mailing list for
next year. I must begin to get more
acquainted in N.Y. and if you write for other
periodicals remember me some times.
Very truly yours, J. H. Sharp.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sharpe, Cornelius
- **Inclusive Dates:** 1826
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Biographical information not available.

Scope and Content Note:

Receipt for carving the head for the steamboat "Thistle" (owned by Cornelius Vanderbilt).

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 63	Receipt for carving	Feb. 4, 1896
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Sharp

21 -

27

(for copy)

Apr 21 1852

Sharp

paid

New York February 4 - 1826

Steam Boat Shiffle & Currier

26

To C N Sharpe - D

To Carving a Billette head with Shiffles \$15-00
Leaf of Gildony — 6+

\$21,00

To pay

C N Sharpe

April 27th 1826

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shattuck, Aaron Draper
- **Inclusive Dates:** 1869, 1912
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Aaron Draper Shattuck (1832-1928) was an American painter and draftsman.

Scope and Content Note:

- 1) Letter to Samuel A. Coale Jr. apologizing for an accident caused by weak frame. Shattuck offers to replace the picture once he returns to the city in autumn.
- 2) Letter to Florence Levy stating that he does not have any recent photographs of himself, but will try to find something suitable for her.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 64	A.L.S. to Samuel Coale Jr.	Jun. 30, 1869
Box 6	Folder 64	A.L.S. to Florence Levy	April 8, 1912

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A. D. SHATTUCK, N. A.,
GRANBY, CONN.

April 8, 1917.

Florence V. Levy

Dear Madam:—

Referring to your polite request of recent date I have to say that it is a very long time since I had a picture of myself taken, and I do not think that there is any photo left suitable for your purpose.

I will have search made and if any such is found will gladly send you one.

Yours very truly,
A. D. Shattuck

51 W. 10th St.

N.Y. June 30. 1869

Sam^l. A. Coale Jr. Esq.

Dear Sir.

Yours of the 25th is duly received and contents noted.

My studio work is done for the season. Tomorrow I go to the country and shall not return till Autumn.

After my return I will endeavor to replace the picture with one more to your satisfaction. Hope you will do me the favor to store it till that time. I am sorry that an

accident happened
to the frame. I gave
it to skilful men to
pack. it must have
been rashly handled. and
being heavy with glass,
gave way -

Very truly yours

A. D. Shattuck

Shattuck

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shelton, William Henry
- **Inclusive Dates:** 1901
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Henry Shelton (1840-1932) was an American artist most well-known for his Civil War drawings.

Scope and Content Note:

Letter to Florence Levy forwarding her letters to the Art Committee, who can supply her with the information she needs.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 65	A.L.S. to Florence Levy	Dec. 19, 1901
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Salmagundi Club
FOURTEEN WEST TWELFTH STREET
NEW YORK

Dec: 19th 1901.

Miss Florence W. Leary

My dear Miss Leary.

I have referred

your two communications

to the ad committee - of which

Mr. Wm. Sutherland Birney is the

Chairman. I hope they will

not only give you the information

you wish for but take it back in

the form of your much desired

Yours very truly

W. H. Shelton

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shinn, Everett
- **Inclusive Dates:** 1948, 1951
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Everett Shinn (1876-1953) was an American painter, printmaker, playwright, film director, designer and illustrator.

Scope and Content Note:

- 1) Two biographical notes detailing the lives and accomplishments of artists. The correspondence of Everett Shinn is listed.
- 2) Letter to Gertrude McManus Chase Shinn or "Trudy," Shinn's former and third wife. Shinn states that he has sent her a postcard and that he misses her very much.
- 3) Letter to Trudy with lines from what appears to be a poem. Shinn states that he once again misses her.
- 4) Letter to Trudy inquiring as to why she has not received a single letter from him. Shinn comments on the weather in New York.
- 5) Letter to Trudy recounting a trip to Santa Monica and a possible future trip to San Francisco.
- 6) Letter to Trudy stating that he received two letters from her and is now aware that she wishes to put on an exhibition. Shinn denies that he is depressed and reiterates that he misses her.
- 7) Letter to Trudy stating that he has no worry whatsoever regarding her upcoming exhibition.
- 8) Letter to Trudy from Shinn, clarifying his schedule and correcting his plans.
- 9) Letter to Trudy from Shinn stating when he travels from Los Angeles and that she might have time to send one more letter. He is glad to hear her art class has begun.
- 10) Letter to Trudy regarding his arriving train.
- 11) Letter to Trudy regarding the specifics of his itinerary.

12) Letter to Maurice Bloch regarding a newspaper illustration for a dinner in honor of Charles Dana Gibson that was sent from Bloch.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 66	Biographical notes	nd
Box 6	Folder 66	A.L.S. to Trudy	Sept. 20, 1948
Box 6	Folder 66	A.L.S. to Trudy	Sept. 21, 1948
Box 6	Folder 66	A.L.S. to Trudy	Sept. 24, 1948
Box 6	Folder 66	A.L.S. to Trudy	Sept. 26, 1948
Box 6	Folder 66	A.L.S. to Trudy	Sept. 27, 1948
Box 6	Folder 66	A.L.S. to Trudy	Sept. 29, 1948
Box 6	Folder 66	A.L.S. to Trudy	Sept. 29, 1948
Box 6	Folder 66	A.L.S. to Trudy	Oct. 1, 1948
Box 6	Folder 66	A.L.S. to Trudy	Oct. 3, 1948
Box 6	Folder 66	A.L.S. to Trudy	Oct. 5, 1948
Box 6	Folder 66	A.L.S. to Maurice Bloch	March 8, 1951

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26. Washington Square, North, N.Y. City N.Y.
March 8th 1951

Dear Mr. Beach,

- Thanks for sending me the 2. photographs of two
of my ancient drawings. At least, I can give you some information
about one of them. The group picture I made for a newspaper
to illustrate some of the drawings of a dinner given to honor
Charles Dana Gibson. I might venture to say the date was
about 1910 at the old Brevoort Hotel.

The other one showing, I have no memory of.
I wish you a description. Possibly I made it to see of the to come
upon. The drawing I'm sure was made about 1898. The terrible

Thanks again

Most Sincerely

Everett Shinn.

Oct. 1 - at 1948

Dear Mr. Trudy.

I have your letter this morning - Yours is postmarked New York
Sept 29 - 6 - P.M. and is arrived here at 9 A.M. - on Oct 1st
(29th - 30th - 1st) - less than 2 days. Am wait is wonderful.
) got my tickets for return. Union Pacific - Leave Los Angeles
12.01 - (noon) - my time. and arrive Penn Station. (telegram
or letter to follow for the right time of arrival.

) leave here on Wednesday, October the 6th. so you can
have time to write perhaps one more letter. They help a lot.
my thought about - a one man show - for you was not
to apply to an immediate show as I knew you did not
have enough pictures. - it was a general hint about
dealers - particularly. The man you saw - He could get you
into unnecessary expenses. - Well - we will talk of all this later.
Naturally wait for your stock to get back - or nearly back
to your outlay.

glad you have started your art class. Hope it gets so big
you will have to take the whole floor. Went to a dinner
party at a place called "The Beach combers" I wish you
could have been there (just us) under the woven palm leaf
ceiling. By pure accident I met my old friend Samuel
Goldwyn. We had a very warm talk. I was his first art
director - when he started in moving pictures at Fort Lee
He may run out and see my show. Another dinner party
to night at William Knightley's - He bought my big "White
Boiler" in New York. several months ago. You have
been wonderful at writing me. It delights me. I am
to drive up to see Mildred Cram - with a Mr. Halscy
her literary agent - to -morrow - and back in time to
see a play. by Tagore. Then a group of East Indians
are showing in an outdoor theatre. Vigeveno's description
has the lead. Did I tell you I lost my nice new grey
felt hat? This is the 3rd time over the last - It can
go its own way now. Judith Anderson is playing here
(I knew her quite well at one time) - I write her to come over
look at my show. She is gotten snooty I hear. Of course
she never buys pictures. Have taken 2 rolls of pictures
and will try more before I go back and eat a steak
at the Blue Hill with - you - you - 2 good articles
should be in the Sunday papers - and for that reason
Vigeveno said I should stay until Wednesday Oct 6th
going to the frame makers up the valley with Vigeveno
as he is holding his car.

All my love - To you - you

Everell

Sunday, October 3rd 1948.

Dearest Trudy - you - you.

I am tired out from talking to student vis itors
at the gallery. One young lady with the soul of
gold and jeweled eye glass like the store on Madison
Avenue, sent for me while I was dozing in the sun
in the Patio. "She said she must meet me - because
she knew I had a great soul. She talked her own ass
my head off about her efforts in painting - and I just
dozed off again -

I got in last night at half past 3 - A.M. (something we
used to do) - I drove up to Solvang to see Mildred Crum
went with her agent a Mr. Hoberg and his wife.
Picked up another guest. A Mrs. Ovington & her
cowboy daughter. and we drove on for another 50
miles - The trip there and back over 375 miles.
Had a wonderful dinner at Mildred's - about 8 p.m.
It was very good coming back through the mountains,
of all the things I have ever seen - the San Emig
valley is the best. I can't describe it but will try
when I see you. more notices in the papers to day
but no more sales to do. I start back on Wednesday
The 6th of October. get in Penn Station Saturday
The 9th. When I find the right time of arrival
I will wire Mrs. Sandberg. This will probably be
my last letter before I go. But I might write another
to assure you I miss you and am delighted that
I will see you very soon.

My love - your sweet Murray

Murray

I got 2 nice letters from you this morning (Monday) I
understand about meeting me. My train (I think) gets in
Saturday about noon - will let you know just when either by a
letter or telegram to Mrs. Sandberg. The staying over Sunday did
very little good except another dealer is borrowing a few pictures
to show his client - the man who bought my (East River sunset)
a few weeks ago - will go to a Lux Wood east to night - and
may see some people at the gallery later in the evening. Will
write once more - glad to hear some one likes your picture at
the Faravelli Gallery. Saw your money.

Love

Sunday, October the 3rd 1948.

Dearest Trudy - you - you.

I am tired out from talking to student vis itors of the gallery. One young lady with the sort of gold and jeweled eye glass like the store on Madison Avenue, sat for me while I was dozing in the sun in the patio. "She said she must meet me - because she knew I had a great love. She talked her own ass my head off about her efforts in painting - and I fell dozed off again -

I got in last night at half past 3 - A.M. (something we used to do) - I drove up to Soloang to see Mildred Cream went with her agent a Mr. Hobson and his wife. Picked up another guest - a Mrs. Ovington & her cowboy daughter, and we drove on for another 50 miles - The trip there and back over 375 miles. Had a wonderful dinner at Mildred's - about 8 p.m. It was very cool coming back through the mountains, of all the things I have ever seen. The San Enes valley is the best. I can't describe it but will try when I see you. more notices in the papers to day but no more sales to do. I start back on Wednesday the 6th of October - get in Penn Station Saturday the 9th. When I find the right time of arrival I will wire Mrs. Sandberg. This will probably be my last letter before I go - but I might write another to assure you I miss you - and am delighted that I will see you very soon.

My love - you sweet thing

Zerell

I got 2 nice letters from you this morning (Monday) I understand about meeting me. My train (I think) gets in Saturday about noon - will let you know just when either by a letter or telegram to Mrs. Sandberg. The staying over Sunday did very little. Good except another dealer is borrowing a few pictures to show his client - the man who bought my (East River scenes) a few weeks ago - will go to a Lux Wood cart to night - and meet some people at the gallery later in the evening. Will write once more - glad to hear some one likes your picture at the Ferangh Gallery - Save your money.

Monday. Sept. 20th 1948.

Dearest Judy. "and you, and you."

I received your two very sweet letters this morning. My show opened yesterday and I sold two of my best ones while they were still standing around, before going on the walls. I was with Ligeia and a client in the gallery until after one o'clock last night. The client bought sixty thousand dollars worth of old masters. My 2 were included but not, of course, in the class of prices that go for the old masters. The man has exceptional good taste and wasn't interested in the clamorous modern stuff. There is a lot of good come out here.

I cannot describe the color or the feel of the air in the garden under my private apartment. So take it from me. It's very wonderful to be privileged to inhale gardenias and oleanders, and watch the breeze sweep branches and dance of color.

I miss you just as much, and must try to sell pictures in the convenience than I do miss you.

I sent you a post card today, also a catalogue of the show.

Every wall looks swell. Quite a number of people - some just lookers - artists, sceptors - and some will possibly return, and look again. Only an announcement in the paper so far.

There will happen after the Art Critics have something to say. Drove into Beverly Hills this morning to buy stamps and writing paper. Now I am all set to write you. - Sent Dr. you a post card. May go to a movie to begin with Ligeia.

I passed the old Spanish quarter on my way from the station and hope to go back there to see if I can find something for you. The bean nuts landed through my train lish. I still have chocolate. You are very sweet and generous - but you must curb your wish to give - or your bank account will dwindle - and you can pay rent with - dwindle.

I am going to see an Hindu play - given by some young East Indians and Hollywood girls (not movie kind) - just school girls - one of them Ligeia's daughter - 15 years old. - The leading lady. Ligeia has just buzzed my bell to drive with him somewhere. So I must get this off to you. I miss you. That you certainly must know.

My love.

Everell

Dearest Trudy - ^{-Tuesday the 21st of September 1948.} On the train, last Saturday, in the dining car, sat a woman, and a woman only by the virtue of feminine apparel - Her skin had the texture of a rusted ironing grater. Her cheeks, puffed out and round looked detachable, like congealed pea nut brittle or overdone graham muffins. Her little yellow eyes seemed to hang in the lower looping of jeweled Haulaguin eye glasses.

This heap of stale bakery, beamed upward into a well controlled impulse to go on the part of the steward whom she had expressly desired to attend her.

"Ganson, she fluted in varied notes of enthusiasm." "Have you ever served Gary Cooper?"

"Yes, Madame"

"What does he eat?"

"Prunes - juic plain prunes, Madame"

"What about Charles Boyer?"

"Prunes - The same, Madame - and leave the juice"

"How about Cary Grant?"

"Prunes - with cream, Madame"

The woman, looking sad, cast an appealing look upward, hoping, I believe to have the menu changed "And what of Jack Benny - surely, Ganson - he...?"

"Madame, he just collects the pits" This latter remark was not from the Steward, but from a man opposite the woman, whose nervous fingers were moving slowly toward the woman's throat. "What does Lana Turner eat?" He asked the Steward.

"Nothing," the Steward said.

"Wonderful, ravishing - Bring me a double portion of that, and a plate of legs, saute a la Dietrich"

Perhaps they knew each other and were just playing on a bit. It looked real. The woman ate a disgusting meal - and sucked her teeth all the way across Nevada.

Get your last letter the other noon - about your trip into Connecticut. Had a sound of change of scenery glad to hear about your Art class. In previous letter - last night I went with the whole family to see a movie with Henry Morgan in the lead. I was very much disappointed it was very bad. - Lots of inquiries about pricing pictures left no more sales so far. It is as was reported very slow out here and let me in from you - I miss you.

There is little to tell you as I am here all day in the sun - get changed at 3 o'clock to see the 1700s - telephoned a few friends - all out or away on excursions. All my love & love & love

Saturday Sept. 24th 1948

Dearest Tudy - and you - and you.

I don't quite understand about you not getting letters from me. Counting the one mailed on the train this is the 6th letter I have written you. Not counting the time on the train - that makes 6 letters in the 7 days I have been here. at least 4 post cards sent direct to you, not through Mrs Sandberg.

The above was written because you said on the opening of your letter that I had not written (meaning) you had not received my letters. As I continued I found you had gotten 2 of them the day following.

I must report that there has been very little activity in buying at my show. Many asking prices - "will come back" etc - but not anything final. Except the 1st man who bought the 2 nice pictures took another small one.

Politics, unrest and the howling gloom of Presidential Candidates has made people with the little money they have. It is a bad season when art buyers call as galleries trying to sell the things they bought the year before. However, I so much needed this vacation that I do not feel the depression as much as my dealer does.

How is the weather in New York. Its just too wonderful here - around 80 most of the day and under 2 thick blankets at night. Flowers everywhere. Clear nights and a dazzling moon.

Had dinner last night with Vigeland and saw a picture you must not miss, "Wrong number" Thrilling, a very fine bit of close continuity that keeps ones eye on events. To the very natural but staggering end.

Had lunch yesterday with Ruth Warwick of the Columbia studios and saw a lot of odd little bits done over and over again. The Director a Mr Santly had known of my burlesque acts. a Shinn fan. So I had a great time.

I spend a great deal of my time in the garden. just sitting in the lawn. The critics had all been away on vacation - and this Sunday there will probably be something in the papers. That might help. Usually does.

I am more than pleased with your going out with your picture to the dealer. and I do not think your price is too high. One has to start. I also want last night to an opening of the Associated Artists in their magnificent new building. To be sure or there - and to me very uninteresting. Dr. Paul the director will be at my show on Sunday. That of little consequence.

Bought 2 shirts - suits and a pair of shoes yesterday. Expensive - but less than in New York. The shops here are much better than in New York

(over)

I certainly wish you could be here - and as you say, we could have a lot of fun.

You should have gotten The Critic a couple days ago. I am now off to Westwood Hills Center to get my piece sent from The Cleaners - as I had sorted on the train.

The man I told you about (Mr Engle) who edits a moving picture magazine will be here to night with Charlotte Hanna - she was the girl who brought him to my studio in New York. I had no idea she would be here - yet I suspected she and Mr Engle would soon be engaged.

I think this all the news. So now for a fresh clean suit of clothes, and the rest of the morning reading about this little loud mouthed Mr Truman. And his gutter remarks about anyone who would not vote for him. His vilifications are very old Tammany Hall tactics. - Undignified, cheap expressions of a very little mind. Politics is a serious matter out here, and he is not liked at all. So Doccher. The loud mouth of The Brooklyn baseball team is a gentleman compared with this little necktie salesman. Truman said here "I am gratified to see so many people than have come to look at the next President of The United States" How is that for conceit and unwaranted assurance.

Well, you to - you to.

All good luck, and I miss you - you - you to.

My love

Everell

Sunday morning

Dearest Trudy, The usual Sunday morning meeting of the exponents of India, Peace, love, and "sit-down-strikes" was held in the gathering upstairs in a little while. The boisterous sun slanting across the hills. Tips in to jewel brilliance the caecum of the valley gaudious and spreads its warmth on between and doozer alike.

There may be transcendent beauty in the soul of those pilgrims than attend these meetings. But to the eye than catches only the surface in the plodding forward bend of the line of converts emerging like bubbles out of the frothy surface of the valley mist. There seems to be a monotony in the line, a pattern of humility, fatigue, a robot march of second childhood, a dreamy languor.

It would seem that only the forward ground is gouged by insatiable earthly desire, and the wrinkles of perplexity had fructified in the spoken words of brotherhood, and drained, all visible beauty.

Why, then, is it that external and visible beauty hurls itself aloof from this mystic guidance? and excites itself to frenzied activity in a derisive whirl of earthly pleasure? I think that beauty resents all restriction to self-winning, because it has used its full power before its inevitable fading -

To these mystic, outward radiance is false, and real beauty is to achieve the quietude of self-peace. That the beauty of surface must sink in and leave the exterior a preferred fabric of dried skin, while the mind in lonely contemplation, distills, drop by drop the life blood of external bloom. To animate and feed the inner garden wherein the soul reclines in deeper quietude.

To seek this cloister of muted humility; the fruit of all earthly pleasures must be left behind to feed the song birds of insatiable earthly hunger.

I do believe some of our best - not all - would not have enjoyed my ambivalent analysis of human frailty - even as they take.

As a big cocktail party - on Friday night the drinking seemed to be a temporary liquid dam against the fear of tomorrow's wash out of bank accounts, and at a sumptuous dinner party at Runt Warrior flower smattered patio - most talk was about the \$3,000 moving picture work that have been laid off. So here again, laughs came through momentary swaying dream of security, in tipping crystal glass.

So you see in this land of make believe the reason for further pretense.

Drove to Santa Monica this morning with big eyes. Had a wonderful lunch with 50 ft of the Pacific Ocean, and watched the seals in a tank near our table - I think I'll paint it when I get back.

May have a later show in San Francisco in February - my chocolate and Resonance have at

don't come. So don't send me any as I will probably be gone
back before they have received me.

I got a very nice letter from your Friday. Pleased
that you will start your Art Class. and its wonderful
about the gallery showing your pictures. The price seems
right - you know you have got to take a stand.

I miss you just as much, and there's a lot.
We had a lot of fun and we will have some more.
Get as much information from your lawyer
as you can.

All my love,

P. J. J. J.
P. J. J. J.

Monday AM: September 27th 1948

Dearest Trudy. I had two letters from you this morning about your going out and arranging for an exhibition - If you can sell that stock you bought. even if you lose some money on the sale - you should have enough left to pay for your exhibition at Fawcett Galleries. That, at least will be a better gamble than the stock venture and much more to your advantage in something you want to do.

Few artists can play with stocks and it seems that if they do want any money at it - they are poor artists.

Miss Nichols appears to be all right - but despite her words to you "I wish I had my own gallery" she nevertheless is working for Price - and he is a slick one. and don't forget that

the arrangements they suggested with you is quite usual. They have an expert in putting on a show and its natural that in showing artists work they wish to be reimbursed - either through sales or if no sales to be paid for their investment. - What commission did they ask? You possibly could borrow frames from them. How long will the show run - and - in what month?

There may be art activity in New York, and I doubt it. Out here it is absolutely non-existent - a Rembrandt would not bring \$50.00 here. I thank you for your well wishes and hope that I sell more pictures, but I see no prospect. Any extra going about - is only to be graciously received - and a visit to my show - the asking of prices - and their well wishes.

If you know me - you then know that I am not depressed. I take it with a lough. Good or bad. But I can see any use in staying much longer so. To day on to - now on I shall try for reservations and get back to New York - and lough with you. Go on and paint I will be seeing you soon - and won't have to write than I wish you.

(Here I do wish you, but at home I have the telephone - to be greeted on hear "you've gotten the wrong number" when I know more of my plans - I will send a telegram to Mrs. Sandberg - stating arrival of my train in New York. All my love

Everell

Hope you hide these letters. Don't think to do in tone them up!

Wednesday, Sept. 29th

1948

Dearest Tudge. I have your letter this afternoon - after getting back from OSHI. A wonderful valley about one hundred miles up the coast. We (James Vigevano) and you - you - all by occasion crept along at 75 miles an hour in his car from Los Angeles yesterday afternoon to his lovely flower decked country place in Ophi. A very old Spanish settlement. We stopped on the rim of the Ocean. (What color) - it from can't be painted. Had a good lunch and in the evening - out to the sportsman club at Ophi. (Can't be described - too supremely elegant. Owned by Irene Dunn - She's a very nice lady. Married a greasy old man from Texas, we went through Ventura and Oxnard. - Small now but in twenty years they will be big cities. Picked lemons - and English Walnuts from James Tree - but the greatest sensation was to lie (alone) in a comfortable bed and look through a solid glass wall to the surrounding mountains. The door - (glass) open and the indescribable fragrance of night blooming jasmine. Within ten feet of my door - you see perfume. You should by rights have been there with me.

Disaster, however had marred one half of the mountain curve that circles the valley. A fire day of recent fire - a whole section of the range and thirty five miles long. That part where the fire touched looks like ghost hills - bare and grey in the blankets of ashes. We visited a French Artist - (none to go) who is being promoted by Vigevano. He built his house for him out who received a check to live on once a month. This man Vigevano is a very kind and generous person. I have had 3 articles in the papers so far. Another this coming Sunday - and I have an interview with another critic this afternoon. The Vigevano and you - you are to go to dinner Friday night at Mrs. Keigley's house - that is the one who bought my "White Bull" in New York. They will come back after dinner to see my show.

Please don't think I worry about the exhibition. I do not because I know the reason - People are scared - and as 33,000 people (in moving pictures alone) are out of work the place feels poor - and is not picked out for neglect every thing feels it. Now Tudge set your mind at ease

I do not worry. But I do wish you were here so then we could look at the beauty and through a lot of things.

As you say - our letters seem to stop on the way. To play with the Tumble Weeds and then roll on to New York. I know I have written you next every day - and I have a lot of letters from you.

I am quite sure I shall be starting my leave to New York on Monday. Go down the 4th and then I shall be glad to go - it seems then I should stay Sunday but the 2nd - the show closes on the 14th but I shall not be here for that -

I wrote you I approved of your picture arrangements with the Fullerien. Save your money, however and don't show your picture until this depression is over - wait for a better time.

Glad you have pupils - and then you've started at Pratt. Well - I want to wait this to day so I will quit and see you more later.

Now, you get this straight - I miss you, and we will eat steaks again very soon at The Blue Hill.

All my love,

Everett.

September the 29th 1948 Wednesday

Dearest Trudy. Hello-yow-yow.

Although I wrote and mailed a letter to you to day, I am writing this one late to-night. I said in the earlier letter of to day that I would most likely take the train for home next Monday - the October the 4th and be in New York Thursday of that week. After a talk with James he thinks that better stay and leave on Wednesday the 6th. This decision came about after Mr Ross - made an appointment to see me to-day, Mr Ross is a very good Art Critic here - I spent a long time with him and it was not a hard shot meeting - but a long interview with much note taking - As his story is to be in Sunday's paper and a story by another critic - both took pictures for reproduction - James feels that Sunday should be important and that if anything comes of the advertising - I should stay until Wednesday to meet any possible chances that might develop for the two articles. I told him I felt I should go back to New York the earliest of there was any necessary for my leaving Monday - I said no - but inside of me there was a reason - I want to have dinner with you at the Blue Hill - and try to see you more about my trip and to hear about you and what you have been doing. All the family are so kind to me and try to get to offset the shows more or less flatness - James is trying to send most of the show to San Francisco later on while he keeps about 15 pictures for a show of mine in one gallery around Christmas - Trudy I miss you - and it's no fun missing someone - I will write more on this letter to-morrow. Having just returned from seeing Forever Amber where I added an extra weight of weariness by having to witness one of the most stupid performances in moving picture history - a first-class bad picture - Costumes were adequate - but they didn't help in shadowing the performers - Darnell and Wilde - just were better than amateurs - Next day, Thursday, Good sleep - and still heat & hot weather - yesterday about 90 degrees. but no moisture - I want to get this mailed - to Theodore O'Connell - one Mildred Gram and a Miss Porter. I don't know. Well-yow-yow. I'll be seeing you soon.

All my love
Everett

201. SHINN, (Everett)- Ten autographed Letters Signed ('Everett')
1 and $\frac{1}{2}$ pages, dated 20 September 1948 - 5 October, 1948.
all to his former wife, Gertrude McManus Chase Shinn.

THE ELDER STATESMAN OF THE "ASHCAN SCHOOL." At the turn of the century, Shinn was one of "The Eight" whose group exhibition at the Macbeth Gallery in 1908 revolutionized American art. Forty years later he writes to his third wife "Trudy," whom he had divorced sixteen years earlier, but with whom he remained on good terms until his death. His visit to California is prompted by an exhibition of his works at the gallery of James Vigeveno, a local art dealer who also acted as Shinn's West Coast agent. The letters are filled with details of reaction to the show and vivid accounts of the Los Angeles area in the postwar era

He is pessimistic about the prospects of selling his paintings in an election year: "... Political unrest and the howling gloom of Presidential Candidates has made people grip the little money they have. It is a bad season when art buyers call at galleries trying to sell the things they bought the year before. However, I so much needed this vacation that I do not feel the depression as much as my dealer does..." The California climate helps to dispel his gloom: "Its just too wonderful here... Flowers everywhere — clear nights and a dazzling moon..." A show business buff all his life, Shinn revels in the movie business: "... saw a picture you must not miss. 'Wrang Number.' Thrilling & a very fine bit of close continuity that keeps one's eyes on events to the very... staggering end. Had lunch yesterday with Ruth Warrick at the Columbia studios and saw a lot of acting... The Director a Mr. Santly had known of my vaudeville acts — a Shinn fan. So I had a great time..." (24 September)

But he remains a shrewd observer of the scene, picturing a meeting of an East Indian religious sect and of "have's and Have not's" in Hollywood: "The usual Sunday morning meeting of the exponents of India, Peace, love and 'sit-down strikes' will begin... in a little while... There may be transcendent beauty in the souls of these pilgrims that attend these meetings, but to the eye that catches only the surface in the plodding forward bend of the line of converts emerging like black bubbles out of the frosty surface of the valley mist, there seems to be a monotony in the line

— a pattern of humility, fatigue, a robot march of second childhood, a drowsy languor. It would seem that... the wrinkles of perplexity had suctioned in the spoken words of brotherhood and drained all visible beauty... At a big cocktail party on Friday night the drinking seemed to be a temporary liquid dam against the fear of tomorrow's washout of bank accounts. And at a sumptuous dinner party at Ruth Warricks flowers smothered patio, most talk was about the 33,000 moving picture workers that have been laid off. So here again — laughs came through momentary swaying dreams of security in tipping crystal glass So you see in this land of make believe the reason for further pretense" (n.d., [26 September])
By the second week of his visit, Shinn is resigned to the commercial failure of his show: "... If you know me you then know that I am not depressed. I take it with a laugh. Good or bad..." (27 September). He cannot take the failure personally: "Please dont think I worry about the exhibition. I do not because I know the reason — People are scared — and... The place feels poor... Now, Trudy set your mind at ease I do not worry. But I do wish you were here so that we could gasp at the beauty and laugh [at] a lot of things..." (29 September)
He struggles through his second week, seeing bad movies ("... Forever Amber... added an extra weight of weariness by having to witness one of the most stupid performances in moving picture history...," letter of 29 September) and meeting pretentious young art students: "... One young lady with the sort of gold and jeweled eyeglasses like the store on Madison Avenue sent for me while I was dozing in the sun in the Patio. She said she must meet me — because she knew I had a great soul. She talked her own and my head off about her efforts in painting, and I just dozed off again..." (3 October). The series of letters ends with one dated 5 October, announcing: "I just got my tickets for my return to New York... I will be seeing you in a few days and I will love that." A charming record of the last years of one of America's most controversial artists

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shinn, Florence Scovel
- **Inclusive Dates:** 1906
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Florence Scovel Shinn (1869-1940) was an American illustrator and artist.

Scope and Content Note:

- 1) Letter to Florence Levy asking her to write an article about her for "Town and Country" and to mention her portraits and illustrations for Winston Churchill's book. As "Town and County will not pay Shinn," therefore, Shinn offers to paint Levy's portrait or give her a drawing.
- 2) Letter to Florence Levy stating that she has been unable to work on her portrait because she has been busy with the Harper drawings.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 67	A.L.S. to Florence Levy	April 27, 1906
Box 6	Folder 67	A.L.S. to Florence Levy	May 21, 1906

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Country", but I will make
a portrait of you, or give
you a drawing, in return
for your kindness, if you
think it worth while.

If you decide to write
the article, you might
mention my portraits, &
that I am illustrating
Winston Churchill's new
book, "Coriston".

They must have it some
time next week, as the
paper goes to press soon.

With many thanks
for the very good notices

112 WAVERLY PLACE.

New York.

April 27. 1906.

My dear Miss Levy —
"Down & Country" wish to
publish my photograph
and say a little about
me in their May 19th
number, for which I have
made the cover.

I thought you might
be able to write it for me.
They want only about 150
words.

There won't be any money
in it from "Down & C"

you gave my explanation in the Art Bulletin,
when one,

Sincerely yours,

Florence Scovel Shinn.

So shall have to wait
until I get back.

I will let you know
the minute I think
the right touch has
been applied.

Yours very sincerely,
Frederic Scott Shinn.

112 Warrick Place.
May 21, 1906.

Dear Miss Levy —
It has been impos-
sible for me to work on
your portrait as I have
been working like mad
on the Harper drawings,
which must be turned
in tomorrow.

We leave town for a
week on Wednesday.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shirlaw, Walter
- **Inclusive Dates:** 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Walter Shirlaw (1838-1909) was a British born American painter, teacher and illustrator.

Scope and Content Note:

- 1) Letter to Watson at Mr. [Charles M.] Kurtz's request, he encloses a circular and explains that the two pastels are of his studio and the two watercolors at the Arts Club.
- 2) Printed form commemorating the Louisiana Purchase. On verso Shirlaw lists the prices and exhibition history of four of his works; "Quebec Market Place," "The Rose Garden," and the pastels "Decoration Fragment," and "plowing Potatoes (Brittany)."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 68	A.L.S. to Watson	nd
Box 6	Folder 68	Printed Form	1904

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Duplicates.

160, 5th Ave.

New York City

Dear Watson.

Mr. Rusty requests me to
send you the enclosed articles.

The Two Pastels are at my
Studio.

The Two Water Colors are at
The Arts Club 34th St. I

Enclose order for them - They
have no labels - I have no

Orders for Pastels either.

^{you} Will send some - and

also label them at Club.

Walter Shirlaw

1876-1909

Paints & engraving on U.S.

Best man for general paintings

Response you will not be
Budworth & Son.

In haste

Walter Shirlaw.

28th April.

FOR THE INFORMATION OF THE JURY OF SELECTION OF _____
DEPARTMENT OF ART—GROUP _____, CLASS _____

ST. LOUIS WORLD'S FAIR OF 1904, COMMEMORATING THE LOUISIANA PURCHASE

MR. HALSEY C. IVES, Chief of the Department of Art,
World's Fair, St. Louis, 1904.

Dear Sir:—In response to your request, I submit the following list of works, all or any of which I should be willing to have represent me at the St. Louis World's Fair of 1904:

SUBJECT	SIZE (outside dimensions of frame, if a picture; otherwise, floor area)	PRICE, if for sale	Insurance valuation	HAS BEEN EXHIBITED (where and when)	NAME AND ADDRESS OF OWNER
Water Colors "Quebec Market Place"	—	\$300	\$200	Water Color Society	Walter Shirlaw, N.A. 160. 5 th Ave. New York City.
"The Rose Garden" (evening)		\$300	\$200	" " "	
Pastels. "Decorative Fragment"		\$150	\$100		
"Plowing Potatoes" (Brittany)		\$150	\$100		

Yours very truly:

(Signature):

(Address):

Walter Shirlaw,

160. 5th Ave.

EXTRACTS FROM RULES AND REGULATIONS, DEPARTMENT OF ART:

SECTION IV.—American (United States) artists must deposit or cause to be deposited with the Chief of the Department of Art before December 1, 1903, a list signed by them of such works as they desire to exhibit. A separate list should be made for each group and class, strictly following the schedule in Section 1. Artists will be duly notified when their works must be sent in for examination by a jury to be appointed in the future.

SECTION V.—Works of American (United States) artists intended for the Contemporaneous division, which have been produced since 1892 and which have passed the examination of juries of exhibitions of acknowledged standing, will be admitted "on list," should the authorities of this department so determine. An examination of lists will be made at an early date after December 1, 1903. Artists whose works may be admitted under these conditions will be informed at once by the Chief of the Department of Art. Works accepted must be delivered at the receiving gate of the building of the Department of Art on or before March 1, 1904.

N. B.—In the Contemporaneous division, only such works will be eligible as have been produced since 1892—the close of the period covered by the Contemporaneous exhibit at the Chicago Exposition of 1893.

WORLD'S FAIR, ST. LOUIS
1904
COMMEMORATING
The Louisiana Purchase
FREDERICK J. V. SKIFF, DIRECTOR OF EXHIBITS
Department of Art
HALSEY C. IVES, CHIEF
CHARLES M. KURTZ, Assistant-Chief

GENERAL INFORMATION TO UNITED STATES ARTISTS

The Louisiana Purchase Exposition will be opened April 30, 1904, and will close December 1, of the same year.

Works of art invited for exhibition, and such works as are approved by the Juries of Selection, may be shown whether previously exhibited or not.

After a work submitted by an artist for exhibition has been accepted by a Jury of Selection, it cannot be reclaimed by the artist or owner until after the close of the Exposition, except by consent of the Director of Exhibits and the Chief of the Department of Art.

The installation of works of art admitted to the United States Section of the Exposition will be under the supervision of the authorities of the Department of Art and such assistants as may be appointed. In case the works accepted by any Jury exceed the number that can be installed with advantage in the space apportioned to such Jury, the authorities of the Department have the right to return certain of such works to the artists or owners.

On the back of each work should be attached a label giving the name of the artist and his address, the title of the work, the price (if for sale), the insurance valuation, the name and address of the owner and the place to which the work is to be sent at the close of the Exposition, or after Jury-action in the event of non-acceptance. Herewith are enclosed blank labels. Others, if desired, will be sent on application.

In cases where an artist is a member of a Jury of Award, his works will not be eligible to receive awards in the class in which he is a juror.

Works of art intended for sale will be so designated in the official catalogue, but prices will not be published.

All round or oval pictures (except miniatures) must be placed in square frames. Excessive breadths of frames or projecting mouldings should be avoided. Shadow-boxes must not project more than one inch beyond the frame. Glass over oil-paintings will be subject to the approval of the Department of Art.

No works by American artists will be admitted to the Exposition grounds except such as bear the stamp of the proper Jury of Selection, or that of the Department of Art. Artists have not the privilege of sending works direct to the Exposition unless such are provided with the Department stamp.

Works of art will not be sketched, photographed or reproduced except with the written permission of the exhibitor, countersigned by the Chief of the Department of Art.

The custodian of the Art building will have the care and protection of the works of art. Guardians of the gallery will be subject to his direction. He will exercise all due vigilance to insure the safety and protection of works of art against theft or damage.

Information as to special insurance, etc., will be given on application.

Any person submitting works to the Jury of Selection thereby signifies his acceptance of the above conditions. Upon this understanding only will his work be accepted.

HALSEY C. IVES,
Chief of the Department of Art.

Approved:
FREDERICK J. V. SKIFF,
Director of Exhibits.

Walter S. Shaw
1838-1909
Pamphlet to accompany the U.S.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Shurtleff, Roswell Morse
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Roswell Morse Shurtleff (1838-1915) was an American painter.

Scope and Content Note:

Letter to Howes Norris Junior regarding his autograph collection.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 69	A.L.S. to Howes Norris Junior	nd
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Rose Valley N.Y.
Aug 13th

Mr. Brown Norris

Dear Sir

Your request
for my autograph came
a long time ago. but was
mistaken, and I have so
many of late I forgot to
when I could have replied.

Pardon delay

Very truly yours
R. M. Shurtz.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Silva, Francis Augustus
- **Inclusive Dates:** 1880
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Francis Augustus Silva (1835-1886) was an American painter.

Scope and Content Note:

Letter to "My dear Tom" regarding the painting "Fishers off Fire Island."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 70	A.L.S. to "My dear Tom"	Oct. 28, 1880
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the man whom the moonlight
was for. I suppose he gave the
order to send paying for the
moonlight for a while - He is very
well satisfied with it - but he did
not want it the 1st of Sept. after
all - as they didn't use it till the
10th of Oct.

I expect to hear
from you on receipt of the
picture - as you have not ack-
nowledged receipt - of the other
of your own -

Silva

No 11 E 14th St. N.Y.
Octo 28. P.

My dear Tom -

I have just delivered
Fishes off Die Island to Menzies & Co.
to ship to you and you will doubtless
receive it Monday - I have had a very
difficult time to get it. The person who
had it is in singular sort of partnership
with another rascal like himself and was
endeavouring to deprive me of the picture.
I applied for it in May last but was
unable to get it and all efforts
have failed until lately he has had
a quarrel with the other rogue and
finally allowed me to have the picture
by paying him \$3 per month for
the use of \$35 for a year - so I was
obliged to pay him \$71 or lose the
picture - I might have had him
arrested, but what use would it

have been? He is learned in all the
curious ways of dishonesty and could
have either gotten the best of me or
put me to a great deal of trouble
& mortification and publicity which
would be undesirable - It was
an unwise thing for me to have
had dealings with him as I
now find - but a person told
me a year ago he was just the
fellow I wanted to help me out
of a scrape. I consider myself
fortunate to get out as well as I
have. I would have painted an-
other picture for you - but it would
not have been the one that gave
me so much 'celebrity' - You will
hear it now - It has placed me
in a false position and caused
me a great deal of uneasiness
also. I was afraid the fellow
would see or destroy it -

You have not mentioned the
other one yet - How do you
like it? Let me know when
you get the other - I am on
a large picture for Boston
now and shall when I get
water colors again soon do the
batter in the boat. I had a
hard task to raise funds to
pay this watch - as this is
the worst part of the year for
us after the long summer and
before anything has begun to sell.
When I send my pictures to
the Boston Exhibition - please do
a little talking for me if you
can - for I need it -
Have just finished a large
trilight to go to Philadelphia
Exhibition. It was good and
strong - Hope it will sell.
Have another order from

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sitgreaves, John
- **Inclusive Dates:** 1795
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Sitgreaves (1757-1802) was a British born American lawyer and politician.

Scope and Content Note:

Receipt to William Smith for payment received for a ½ Box Window Glass.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 71	Receipt	May 17, 1795
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Mr. William Smith

May 17th 1785.

Bo. of Wm & Jn. Sitgreaves

1/2 Box Windows Glass . 7 by 9 . - £2.2.6

Received payment

Wm & Jn. Sitgreaves

Mr Smith, bill
of Receipt from
Mr J. John ^{co} Stogras
pd in full

HIGHTSTOWN
N. J.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Skilling, Simeon
- **Inclusive Dates:** 1800
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Biographical information not available.

Scope and Content Note:

Receipt for 12 pounds on a bill for 33 pounds for Capt. Noah Scovel, for work including carving and painting four figurines.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 72	Signed Receipt	Aug. 16, 1800
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Cart Noah Wood

To Simon Skellin

November 29 th 1796	to 2 Boards 12 inches wide	1-6-0
February 6 th 1800	to 1 figure 4 feet long	9-12-0
	to 2 brackets	16-0
	to painting the figure	14-0
March 13 th 00	to 1 figure 3 feet long	7-4-0
for the matilda	to painting the figure	8-0
April 25 th	to 1 figure 2 feet	4-16-0
	to 2 brackets	8-0
	to priming the figure	3-0
August 16 th	to 1 figure 2 1/2 feet	6-0-0
	to 2 brackets	10-0
	to 2 trailboards	3-0
	to priming the figure	7-33-10-0

August 16th 1800 Received Twelve Pounds
on account Simon Skellin

Simon Phillips
J.P.

1800

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sloan, John
- **Inclusive Dates:** 1915, 1933
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Sloan (1871-1951) was an American painter and member of the Ashcan School of artists.

Scope and Content Note:

- 1) Letter to Horace Traubel directing him to come visit his studio. Postmarked envelope included.
- 2) Letter to an unidentified person regarding the work of Alexander Z. Kruse who wrote a book entitled, "An Appreciation of John Sloan."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Oversize Box 1	Item 26	A.L.S. to Horace Traubel with postmarked envelope addressed to Horace Traubel	Jan. 8, 1915 ; [Jan. 8, 1915]
Box 6	Folder 73	A.L.S. to an unidentified person	Nov. 1933

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MRS. JOHN SLOAN
53 WASHINGTON SQUARE SOUTH



The work of A. T. Kraus has power
sincerity - understanding and humor
It is created out of deep, sympathetic
^{observation} of life - an almost monumental
result is obtained by omission of
unessentials. His people are
real but not realistic.
His technique in lithographs is
original, and results from the
steady pursuit of his own creative
purpose - no rules of the lithographer
stand before him - He brushes
by - to his goal.

The nervous, hectic restless side
aspect of modern life is outside
Kraus' creative consciousness - He
works under the direction of a mind
which quiets by comprehension.

Radlova

Nov. 1933

~~FAIRBANKS TRADING CO.~~

35 SIXTH AVENUE

NEW YORK

SLDAN



Horace Traubel
1631 Chestnut St.
Philadelphia
Pa.

Crystal Bridges Artists' Letters and Manuscripts

**Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712**

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Sloan, John

Letter to Horace Traubel directing him to come visit his studio.

Item Date:

Jan. 8, 1915

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Smedley, William Thomas
- **Inclusive Dates:** 1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Thomas Smedley (1858-1920) was an American painter.

Scope and Content Note:

- 1) Copy of portrait profile photograph of William Thomas Smedley
- 2) Letter to Miss Marshall in which Smedley states that he thinks John [White] Alexander is in Europe and that a letter should reach him there.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 74	Copy of portrait photograph	nd
Box 6	Folder 74	A.L.S. to Miss Marshall	May 6, 1896

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Small (London) 30/1
May 6/96

My dear Miss Marshall

I have just found
your note of April
21st on my model
stand - & deplored there
by goodness knows whom
John Alexander is
Othello in Europe - the
letter case of the Equitable
Life Ins' Company would

I trust reach him.

Yours very truly
William D. Smedley

Wm D. Smedley



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Smillie, George Henry
- **Inclusive Dates:** 1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Henry Smillie (1840-1921) was an American landscape artist and the brother of James David Smillie.

Scope and Content Note:

Letter to O.H. Durrell enclosing an autobiographical statement for the catalogue.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 75	A.L.S. to O.H. Durrell	Jun. 8, 1896
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Geo H Smalley

June 8

51 E. 59th St.,

N.Y. June 8th 1896.

Mr. O.H. Durrall,

Dear Sir,

In response to
yours of 1st inst. I enclose
material for catalogue. I
have taken for granted that
you desired notes as compact
as possible, so I have given
only such items as I thought
desirable for the purpose.

Geo H Smalley

June 8

51 E. 59th St.,

N.Y. June 8th 1896.

Mr. O.H. Durrill,

Dear Sir,

In response to
yours of 1st inst. I enclose
material for catalogue. I
have taken for granted that
you desired notes as compact
as possible, so I have given
only such items as I thought
desirable for the purpose.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Smillie, James David
- **Inclusive Dates:** 1884-1888
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

James David Smillie (1833-1909) was an American landscape painter.

Scope and Content Note:

- 1) Letter to Charles Henry Hart stating that he will send a few sheets of fine Japan paper that he imported during the summer, once he recovers from his illness.
- 2) Letter to Charles Henry Hart sending Hart the paper, "the best of its kind that I have yet been able to get and [it] has some valuable qualities of translucence – good surface and toughness."
- 3) Letter to Charles Henry Hart describing the qualities of various Japanese papers and mentions French imitations.
- 4) Letter to Charles Henry Hart thanking him for the Report Of Pennsylvania Academy of Fine Arts.
- 5) Letter to Charles Henry Hart regarding the painting "Cliffs of Normandy."
- 6) Letter to Charles Henry Hart asking him to deliver to John Durand proofs from his etching of David Huntington's portrait of A.B. Durand. He had been delayed in preparing them because he had misplaced his "trade appliances" in the move to his new studio.
- 7) Letter to Charles Henry Hart apologizing for bothering Hart with the above mentioned proofs when he was feeling overworked.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 76	A.L.S. to Charles Henry Hart	Jan. 21, 1884
Box 6	Folder 76	A.L.S. to Charles Henry Hart	Jan. 25, 1884
Box 6	Folder 76	A.L.S. to Charles Henry Hart	Feb. 14, 1884
Box 6	Folder 76	A.L.S. to Charles Henry Hart	April 22, 1885
Box 6	Folder 76	A.L.S. to Charles Henry Hart	April 25, 1885
Box 6	Folder 76	A.L.S. to Charles Henry Hart	Feb. 5, 1888
Box 6	Folder 76	A.L.S. to Charles Henry Hart	March 18, 1888

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James Hand Smith N.Y.
Landscape Painter

337 Fourth Ave.
N.Y. Ap. 22^d. '85.

Dear Mr. Hart,

Pardon me for
having neglected until
this time to thank you
for the copy of the annual
Report of the Penna. Academy
of Fine Arts. I confess
that in the excitement of
preparation for our Spring
exhibitions it had quite
slipped from my mind.

On looking over the
report now, I regret to
find that the Penna.
Academy, like her sister
here, in spite of her
very handsome home, is

impecunious - and
I was much pleased
on reading the spirited
protest against the
purchase by our gov^{mt}
of the broad faced out-
rages perpetrated in
the name of art.

With thanks to you
for your thought of me,
believe me

Truly yours
James D. Smilie

337 Fourth Ave.
N.Y. Apr. 25th '85

my dear Mr. Hart,

W. of yesterday
rec^d — glad to hear
that the Penna Academy
is one third of the way
through the woods —
I wish that our Academy
had made as good a
start. Concerning a
picture of mine for y-
fall ex^{hib}, it is rather
early for me to promise
any thing definitely, but
I have a large painting
now in our Spring ex^{hib}
here — "Cliffs of Normandy" —

very pleasant things
have been said of it in
public & private — I
would like my Phila-
delphia friends to see it. I
have promised to send
it to Chicago next Sep-
-tember probably it will be
returned to me later
in Oct. or early in Nov.
If that would not be
too late for the Penn^a.
Academy, I might be
very glad to send it
along then.

Very
yours
James D. Smilie

Studio, 337 Fourth ave.

N.Y. Feb 5th '88.

my dear Mr. Hart.

Some time ago (so long ago that I am ashamed to think of it) Mr. John Duvaud wrote to me from Paris asking me to let him have a couple of proofs from my etching after Mr. Daub. Huntington's portrait of his father, A. B. Duvaud.

I had the proofs but they were rough-dry and required preparation before they would

be presentable in company.
In Nov. I moved my studio
sit was a terrible ordeal
from which I have not
yet recovered - In my
24 years experience I had
moved but once before.
In the confusion many of
my trade appearances were
not lost, but mislaid - I
have been much pressed
for time & consequently
could not hunt for the
missing articles - At
last however, one by one
they have kindly come to
me and I have been able to prepare
the proofs for Mr. Pro & send papers -
Mr. Pro - I intended me to deliver them
to you, saying that you were going shortly
in this city - Will you be down
on Wed. 7 past 4 o'clk. Please to you in
Prize. ?

Yours truly
James G. Smith

110 E. 38th St. N.Y.
Feb 14th '84.

Dear Mr. Hart:

After an unexpected
delay I sent by express,
this afternoon, the proof
that is intended to show
how the jap. paper I
sent you looks when
it has been wet and
stretched. Some
time ago I sent to a
friend in Japan, asking
him to send me as
many specimens as he
could of the native paper
applicable to plate-
proof processes - He
sent me more than 40

very few of which, however,
were desirable. The
papers varied from the
cobwebby material, of
which I send you a sheet,
to a heavy, manilla-like
stuff. All of the silken
surfaced papers were
extremely light on thin-
so thin as to be of little
value. I send you
one sheet of the best.

This is very difficult
to find what is made
in Japan — I have
found this about as
difficult to get it.

Some papers that

I could get one year; another year
I could not get at all. I have
been told that the French are
making some very good imitations.
If that is so, I would naturally
that we may soon get a superior
article from them.

The ~~best~~ article I have seen of
which I send you a specimen. I believe
but Senders's Sons in G. M. Warren's recent book,
"The Modern Paper Engraver."

Yours most truly
James D. Smiley

110 E. 38th St. N.Y.
Jan 21st 1884.

Dear Mr. Hart:

I have rec^d a note
from Mr. S. R. Koshler asking
me to send you a few
sheets of a fine japan paper
that I imported last summer.
Unfortunately, for the past
ten days I have been con-
fined to my room by illness.
I hope to be able to be
about in a few days. The
paper referred to is at my
studio - as soon as I am
able to get there I will
send you a specimen of
it.

Very truly yours
James D. Smilie

110 E. 38th St. N.Y.
Jan'y 25th '84.

Dear Mr Hart,

To-day I was able
to get to my studio where
I got the pkg of jap. paper
that, with this note, I
mailed to you. This
is the best of its kind that
I have yet been able to
get and has some val-
uable qualities of transluence
- good surface & toughness.
I have seen better paper
- now & then a stray sheet,
but have never been able
to buy it in quantity or

important. As far as I
could get information, the
manufacture of paper of this
class in Japan is exceedingly
primitive & variable in
results. I have several
times sent samples to an
agent in Japan who, after
a year, would send me
word that he could not
get anything like what I
had sent him - For
this last lot I waited
more than two years.

Very truly yours
James D. Smalley

New-York. March 18th '88

Dear Mr. Hart

I have had an uneasy - a sort of quiet feeling since your note of 10th inst. reached me - a feeling as though I had deliberately done something to worry and hurry an overworked man.

Please absolve me from any such wickedness. I know too well what it is to be overworked.

I sent the Durand portrait

proof to you to get them
off my mind - They
were not in my way, but
I feared that among many
little things they might
get out of my way - So,
I sent them to you and
my mind was relieved.

I am glad that the
proof of the Lion die
reached you & interested
you - After the severe

storm of Monday and
consequent blocking of
travel I hardly expected
you on Wednesday -

When you do come
to this city I need hardly

say that I will be happy to see
you at my studio should you have
time to make this call -

Love very truly
James D. Smilie

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Smith, Russell
- **Inclusive Dates:** 1891
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Russell Smith (1812-1896) was a Scottish born American painter.

Scope and Content Note:

Charter and By-laws of the "Artists' Fun Society of Philadelphia." Smith's copy signed by Russell Smith.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 77	Charter of "Artists' Fun Society of Philadelphia"	Oct. 14, 1891
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Russell Smith - Born in Scotland -
Studied + Painted in America - Landscape Painter

Weldon, Pa. Oct. 14, 1891.

Charles Henry Hart Esq

Dear Sir:

I have received your letter of the 10th and herein give you the information you desire, although I am in doubt as to the space it should occupy.

W. J. Russell Smith, always known as Russell Smith only, was born in Glasgow in 1812: Came to America and went West at seven: Learned to draw and paint portraits with the late James R. Lambdin in Pittsburgh: also painted scenery and in 1834 came to Philadelphia and painted scenery at the Walnut & Chestnut St. theatres for six years, practicing also landscape painting: went abroad for two years in 1850; studying in London, Paris & Rome and ^{made} many sketches in oil

of the fine scenery of Scotland, Italy
and Switzerland which he reproduced
in Landscapes on his return to Phila.
until the Academy of Music was built
when he was engaged to paint its scenery
which occupied much of his time for the
following thirty years, and for which
he received a handsome ^{testimonial} and several Com-
plementary resolutions from the Board
of Directors.

His daughter, Mary Smith, was born
in Philadelphia in 1842. Learned to draw
early and painted little chickens, squir-
rels rabbits and other small animals of the
wood she lived in, which were much admired
and all sold: she also left a volume of
of the insects that frequent the Edgemoor
district, highly finished and beautifully
coloured. She died in 1878 and her father
founded the Mary Smith ^{annual} prize of the
Penn. Academy of the Fine Arts, from her money,
for ladies excelling in painting.

Russell Smith was born on the 26th of
April 1812, and his daughter on September
the 25th 1842.

He was called William Thomson Russell Smith
when a child. But when he grew up, entering
the business of life, he found that people
seldom remembered the proper connection
of even the initials of such a name, and
unpleasant incidents were sometimes the
result, and, therefore, concluded to cut off
the first half and reserve the two last-
his mother's and his father's family names
using it in business and the signature on his
work, and since has had no trouble about
his name. His sons name, Xanthus, was
given him to save him from any trouble of
being mixed up with others of good or bad.
The leaving out of the ~~birth~~ month and day
of the births was caused by the desire to give the
leading circumstances of this Art life consis-
tent with utmost brevity. Otherwise he

He would have mentioned his having exhibited at the exhibitions of the Academy for the past forty years; and was once a member or Academician.

Her mother, Mrs Mary P. Smith, painted flowers in water colours with unusual ability, and being well educated, was the only teacher of her two children. She died in 1874.

Note. I believe the Academy does not have one of Mrs. Smith's drawings, although they were sold as fast as produced; and if the Directors would like to have one, I would have pleasure in presenting one to

My son's address is 1020 Chestnut Street and if you would be kind enough to send him a notice, he would prefer to give you his own account of himself.

Respectfully Yours,
Russell Smith.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sonntag, William Louis
- **Inclusive Dates:** 1899
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Louis Sonntag (1822-1900) was an American landscape painter.

Scope and Content Note:

Letter to Mr. Secor stating that he has no oils the size Secor mentioned, and suggests that he choose from the watercolors that he painted during the winter. The postscript, in a different hand, states, "Since writing my father has looked over his portfolio of 10 x 12 & ... he finds that a number which he is willing to let you have for 25 dollars each."

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 78	A.L.S. to Mr. Secor	April 14, 1899
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Since writing my
father has looked over
his portfolio of 10x12
& ~~strong~~ them he finds
a number which he
is willing to let you
have for \$25. — each

New York April 14th 99
My dear Mr. Deane
I am very glad
to hear from you now in re-
gard to pictures you speak
of I have no doubt I can
please you. I have no Oil
pictures to size you mention
but in water color I have some
you will like. I have been
painting water color all this
winter I have water colors
from \$10 up Why don't you come
down here which would
be the ^{best} ~~steepest~~ way (I don't
think you will go away empty
handed) It is hard for me
to write about pictures but
my paintings will speak for me

Yours very truly
Wm. L. Sonntag
No 55 East 76th St
(over)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Speicher, Eugene Edward
- **Inclusive Dates:** 1959
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Eugene Edward Speicher (1883-1962) was an American painter.

Scope and Content Note:

Letter to Maurice Bloch stating that he remembers choosing the Homer drawings at Cooper Union. He has drawings of his own available for purchase, at a reduced price to him. Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 79	A.L.S. to Maurice Bloch	nd ; [Feb. 26, 1959]
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Mr Eugene Spindler
165 E. 60th St
N.Y. City

air mail



Mr. & Maurice Bloch
Department of Art.
University of California
Los Angeles, California.

165 EAST SIXTIETH STREET

Dear Mr. Bloch:-

It was nice to hear from you and I also remember pleasantly chewing the Hornu drawings with Barry Faulkner at Cooper Union.

I do have drawings available for purchase and when sold through my dealer I get \$150⁰⁰ for them, but I will be glad to make a concession in your case. Would 100⁰⁰ be within your budget and would you like a head or a nude?

With kind personal regards

Sincerely
Engel Schicker

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Spencer, Lilly Martin
- **Inclusive Dates:** 1863
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Lilly Martin Spencer (1822-1902) was an American painter.

Scope and Content Note:

Letter to John Bohlen from Robert Wylie regarding Lilly Spencer. Wylie states that because he has been unable to see Lilly as he had promised, he suggests that Bohlen contact her directly regarding the authenticity of a picture.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 80	A.L.S. to John Bohlen	Jul. 29, 1863
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Sweeny's Hotel,

New-York, July 29th 1865

John Bohlen Esq.
Dear Sir

I find it utterly impos-
sible for me to see Mrs Lily Spencer
about the little picture as I promised
you. The necessary preparations for
my embarkation have kept me very
busily engaged since I arrived here
yesterday. We must be on board
today at 12. M. precisely.

I think you had better address
a note to Mrs Spencer yourself
I have no doubt she will tell you
candidly whether the picture in
question is the original or not.

With sincere thanks for your
many acts of kindness to me
I remain your obedient humble servant
R. Wylie

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Starr, Eliza Allen
- **Inclusive Dates:** 1892
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Eliza Allen Starr (1824-1901) was an American artist and art critic.

Scope and Content Note:

Letter to Genevieve Walton stating that she is glad to help Walton with her work of "disseminating great Christian pictures," and is currently going over the Düsseldorf portfolios.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 6	Folder 81	A.L.S. to Genevieve Walton	Jan. 31, 1892
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+ S. J. Fowler's Cottage
299 Huron St.
Jan. 31st 1892

My dear Gervase Walton,

It is always a great pleasure to hear from you; a still greater to know I can help you in your work of disseminating great Christian pictures. I have received your second letter, but the work was essentially done before it came. Only a few remain for the noting or framing of which I must wait a comparatively leisure day in order to overhaul the Dufelder portfolio which I could do today. I have marked the Dufelders with a + - most of which are among his 40 illustrations of the 4 Gospels which I should think you would like to have entire. A few of his come in the Dufelder.

a series which often brings
you large ~~of~~ copies of pictures
like the Crucifixion by
Lauentien - the finest I think
we have - never scruple to
send to me, and do not
get fidgety as if I were
travelling myself, if I do
not answer directly. Things
press upon me at times
and I must wait, but if I
cannot do it, I shall
let you know immediately.

With a great deal of
love and with best wishes,
your affectionate friend
Eliza Allen Starr

Eliza Allen Starr
An Artist - Author