CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART

Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eads, James Buchanan
- **Inclusive Dates:** 1867
- **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 Buchanan Eads (1820-1887) was an American engineer and inventor.

Scope and Content Note:
In a letter to Edgar T. Welles, Eads states his hope in seeing Welles when he visits New York and Washington in January. Once Welles knows more about the cost of production and future prospects, he may allow Welles to join the silver mine company.

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 3	Folder 1	A.L.S. to Egard T.	Dec. 26, 1867

350 87

1867

St. Louis Dec. 26th

Mr Edgar T. Welles
My dear Sir

I received your valued note a few days ago and was very glad to know that your Father continued to improve in health, and that you and your Ma were quite well. You are all frequently on the lips of my family in our home talk, and it is needless to assure you that none but pleasant memories come up in that connection.

The beautiful present for Eliza came safe to hand and she has doubtless already expressed her thanks for it in person.

I expect to have to visit N. York and Washington early in the coming month and then hope to see you. I have given myself many mental reproofs for not having written to your father in the last month but I have really been pushed beyond my endurance with the multitude of business matters that have been upon me. I wanted particularly to write to

European Squadron and will I expect, be made the happiest man in the nation if he be given the command of the Lancaster. If the public service justifies this, and it does not interfere with the plans of the Hon. Secretary of the Navy I will feel much gratified if you can accomplish this favor for Captain Mullany. I fear too that there is some selfishness on my part at the bottom of it for I expect to go to Europe in a year or two and know how pleasant it will be in that case, to meet so warm a friend and such a gallant officer in charge of one of our fine ships.

The bridge controversy has recently become quite warm here. Our rival company has got into the papers in a letter of complaint from its president in which he speaks rather lightly of me — the result is that the Democrat Dispatch and Republican have all opened fire on him and his associates. I inclose some of the articles.

All join with me in sending the warmest wishes for a merry Christmas and Happy New Year to your Mother Father and yourself

Your friend
Jas. B. Eads

Please send me your father's report and that of the Advance Bureau.

him to let him and your mother know how much pleasure we all derived from your brief visit and how much we regretted your departure,

Our Silver mines are producing some silver and we have now ten thousand ounces in the way down. I must know more about what it has cost to produce it and more of the prospects of future results before I let you in to the company. When I know it will pay I will let you have a couple of thousand of it.

The Nat. Bk. of the State of Mo. will declare a 5 ⅌ dividend on the 1st proximo. The directors have decided to recommend an increase of its present capital (about $3,400,000,) to 5,000,000.

Tell your father if he has nothing better to put his dividend into he had better put it into St. Louis city water bonds as they can be turned into cash without the least trouble when I find a piece of real estate to suit him, and in the mean time will earn 6 ⅌ gold. The bank is selling them at 95c and I think they are quite as safe as 5-20s.

I shall be greatly obliged if you will be so kind as to find out from Genl. Dyer if he has sent the ~~[illegible]~~ order to the N. York Navy yard to construct the gun carriage. I sent the drawings to him about the 12th inst but have heard nothing from him since. I sent Mr. King a duplicate of them, but he says he cannot go to work on them until the order is rec'd at the yard. If the delay is in copying them Mr King might save it by sending his duplicate to be remitted from Genl Dyer's office to the Commandant of the yard. I suppose there is some official formality in the case necessary to be observed that I am not exactly acquainted with and which you can possibly hasten.

I wrote to my friend Mullany to learn if he really prefer'd to go sea rather than remain on shore where he is, and his reply is to the effect that shore duty will in time unfit an officer for command at sea; that he takes great pride in his profession and thinks that service at the yard beyond a 3 years term will be an injury to him. This term I believe expires next May. He will feel very grateful if he can be sent in his own ship to the

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eakins, Thomas
- **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 Eakins (1844-1916) was an American painter, photographer and sculptor most well-known for his precise and exacting paintings in the tradition of the Barbizon School. He was also the teacher of several dozen prominent artists.

Scope and Content Note:
In a letter to Frank Waller, President of the Art Students League in New York, Eakins explains, "The clay is for me to shape into muscles and show during my lecture how they are laid upon the bones and where ...I shall start a new head tomorrow."

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 3	Folder 2	A.L.S. to Frank Waller	Oct. 23, 1885

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Ans Oct 24/85

1330 Chestnut St.
Oct 23 /85.

Dear Frank,

I owe you two letters now. Mr. Whipple is attending to the painting of your casts, and I think he will have them done in time.

The clay is for me to shape into muscles & show during my lecture how they are laid upon the bones & where.

I dont know what I can send you that has not been seen in New York. I shall start a new head tomorrow. Maybe I can have that done, for the one you wanted has gone to the Academy exhibition.

I am very much obliged to you for your kind invitation and so is Mrs Eakins, but I do not think I can get on to New York until my lectures begin. Do you want framed things or unframed or dont you care. Yours truly Thomas Eakins.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Earl, Ralph Eleaser Whiteside
- **Inclusive Dates:** 1836
- **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:
Ralph Eleaser Whiteside Earl (ca 1785-1838) was an American portrait painter and the child of Ralph Earl.

Scope and Content Note:
In a letter to Miss Mary Tutt, Earl writes, "My friend Major Noland, who has this album of Miss Mary Tutt's, allows me to record the best wishes of one of his best friends."

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 3	Folder 3	A.L.S. to Miss Mary Tutt	Aug 15, 1836

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My friend Major Noland, who has this Album of Miss Mary Tutt's, allows me to record the best wishes of one of her best friends

R. E. W. Earl

Washington City

15th Aug. 1836.

Ralph E.W. Earl
Am Artist

These

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eastlake, Charles Lock
- **Inclusive Dates:** 1820
- **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:
Charles Lock Eastlake (1793-1850) was a British painter, administrator and art historian. He was President of the Royal Academy.

Scope and Content Note:
Certificate handwritten for Sir. Charles Eastlake for the receipt of one picture. Signed by Benjamin West and stamped with a seal of the Royal Academy.

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 3	Folder 4	Royal Academy Certificate	Jan. 1, 1820

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Kings Warehouse, Customs
London.

These are to certify that we have received one Picture, executed and imported by Mr Charles Eastlake, Student and Exhibitor in the Royal Academy, for his sole use and improvement in the Arts, and not for Sale, nor by way of Merchandize in this Country

of Symmetry Moore, from Leghorn

Certified this 1st January 1820
by us

Examined by
Richard Eales
Assistant Surveyor

Inspectors
Royal Academy

John Jackson R. A.
& James Ward R A

Benjamin West P. R. A.

3/3/

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eastman, Seth
- **Inclusive Dates:** 1854
- **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:
Seth Eastman (1808-1875) was an American painter and draftsman.

Scope and Content Note:
1) In a letter to Brantz Mayer, Eastman states that he will send an uncut copy of Vol. 4 to him.
2) In a letter to Brantz Mayer, Eastman recommends that Brantz Mayer selects from the sketches of his fifth volume as the ones he is currently producing are, in his opinion, better.

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 3	Folder 5	A.L.S. to Brantz Mayer	April 29, 1854
Box 3	Folder 5	A.L.S. to Brantz Mayer	Aug. 8, 1854

800

Cap.t Eastman

Washington D.C. April 29 1854

My Dear Sir.

I have just received your note of the 28th inst. I will, as you request, have an uncut copy of Vol. 4 sent to you per Mail - and the copy you have, please to turn over to your Historical society - but before doing so, alter the inscription written inside. and say. with respects of Geo. W. Manypenny, Comr of Indian Affairs -

I hardly know what to say in answer to the remainder of your letter, in regard to your manuscript &c. as I have nothing whatever to do with the compilation of the work = The illustrations are exclusively in my hand. the compilation rest with Mr. Schoolcraft - Would it not be better for you to address a note to him on the subject. or shall I speak to him for you? You must not think for one moment that I have had any thing whatever to do with this matter - but I hope Mr. Schoolcraft will do all that is right in the matter - I will to-day speak to him

of the errors made in the spelling of Spanish words &c.

Since the 4th Vol. has been published I have not had time to examine it. and in fact I hardly know what papers are published.

Very truly yours
S. Eastman

Brantz Mayer Esq
Baltimore

Washington D. C.
Augt. 8 1854

My Dear Sir.

When I wrote you a few days since I neglected sending you the note to Mr. Lippincott. to allow you to select a couple of my sketches. after the Engraver was done with them. I would recommend to you, to select from the sketches of Vol. 5 as the sketches I am now making are ~~so~~ better than the former ones.

Very truly yours
S. Eastman

Bronson Mayer Esq
Baltimore

Cap Eastman

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eaton, Joseph Oriel
- **Inclusive Dates:** 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:
Joseph Oriel Eaton (1829-1875) was an American painter and the teacher of John Henry Witt.

Scope and Content Note:
In a letter to Mrs. Conway, Eaton states that he has painted forty portraits while in Springfield and that he does not understand why Dana's picture was not received at the Academy.

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 3	Folder 6	A.L.S. to Mrs. Conway	May 4, 1872

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I hope you will not be disappointed in the hanging of Dana's picture both for my sake and yours, I don't quite understand why they did not receive it at the Academy, for it was certainly as good as several I saw there, or else I do not know anything about pictures especially my own.
This will be handed you by Mr Kelly a young Englishman who is making a short visit to his home in London.
We are all well at home, Emma will give you the home news. Give my kindest regards to the Taylors Miss Bredy, Mr. Conway, and kiss all the children, they may all see the "Dr" again some of these days.

Yours very truly J. O. Eaton

Springfield 4th May 1872

My dear Mrs. Conway

I have been a long time answering your letter but you know it is better late than never. You will be surprised no doubt at this being written at Springfield Mass. but I have been here off and on more than six months, and have painted altogether nearly 40 portraits, First I began by the six Presidents, including the Exes. of the Boston and Albany R. R. which got up the fever and I have been hard at work ever since, and have had nothing but success all through. I have also a lot

of work on hands in Yonkers
the Secretary of State of the
State of New York and his fami-
ly, and several other jobs in
prospect, and hope to make
enough ere long to make another
trip to Europe and this time
with my family. I can rent
my place in Yonkers for about
$800, a year which you know
will be almost enough to keep
me in some quiet place in
Germany. What do you think of
that plan?

I have under way a series
of 4 pictures, representing 4 types
of beauty. the Greek, the Oriental
the Savage and the Christian,
the first which is done, is called
the Greek Water carrier. She is
walking in a corridor and the
shadow of a column falls
across about half her figure.
the figures are all to be half
length. the second, the Oriental,
is almost finished and is of
Rachel with her sheep at the
well, when she first meets
Jacob, and when he, like a
fool, lifts up his voice and
weeps. the other two are not
yet fully designed, but in
the Christian I want to com-
bine the two ideas of Christianity,
the simbolic, and practical, or
faith and works, the Catholic
and Unitarian. which is to
be done by the accessories, in
combination with the figure.
In the Savage, I shall paint
a barbarian Queen, I have
a splendid original for it.
which I found in New Bed-
ford.

Emma's letters you may
burn, she says.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eaton, Wyatt
- **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.
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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Wyatt Eaton (1849-1896) was an American painter and the friend of Robert Loftin Newman. He was also the first secretary of the Society of American Artists.

Scope and Content Note:
In a letter to Mrs. J. Ballin, Eaton states that he would be glad to give Hugo one more lesson when he recovers from his illness.

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Detailed Description of Collection (Container List):

Box 3	Folder 7	A.L.S. to Mrs. J. Ballin	May 30, 1887

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80 Washington Square East

May 30. 1887

Mrs. J. Ballin

Dear Madame

I am very sorry indeed to know that Hugo has been ill - but hope he is rapidly recovering. -

If he is quite well next Wednesday - or the Wednesday following - I would be glad to have him come and take one more lesson - bringing any work he may have done during his convalescence to show me.

Very sincerely yours

Henry Wyatt Sutro

Wyatt Eaton letter.
— pane.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Edmonds, Francis William
- **Inclusive Dates:** 1857
- **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:
William Francis Edmonds (1806-1863) was an American painter and banker. He was officer of the National Academy and the American Art-Union.

Scope and Content Note:
In a letter to John Durand, Edmonds writes about Samuel F.B. Morse and details the struggles and quarrels Morse faced as a painter. Edmonds reveals Morse's family feud with the Adam's 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 3	Folder 8	A.L.S. to John Durand	Aug. 16, 1857

Francis Edmonds – Angr Genre painter.

Bronxville Sunday
Aug 16. 57

Dear Sir

Last night I wrote the enclosed reply to your note of the 10th Inst. which I had put in my pocket on its receipt & forgotten –

My impression always was that Morse wanted to paint a picture for one of the vacant panels in the Rotunda at Washington – He was always ambitious of beating Col. Trumbull – He painted the H of R. and portraits of its members to get in their good graces – and I think would have succeeded had he not have met an enemy in old John Quincy Adams – Morse, father & Adams (I have heard) quarreled; and Adams was a man of bitter feelings even "unto the third & fourth generation" –

He lived however long enough to see the success of Morse's Telegraph Labours and to do him justice by acknowledging that "he had rather be ~~the~~ its inventor ~~of that~~ than President of the United States" –

~~At~~ Morse, if my impression of his character is correct, was an impulsive man - One moment devotedly attached to painting another moment after some new discovery & almost hating painting - His letter to me was undoubtedly written in one of these alternate humors - He has since talked to me on Art under quite a different influence of feeling -

When I called on Leslie in London in 1840 - Leslie asked me about Morse, and said he was a strange mortal, for when they were studying together in Europe Morse would be painting like a good fellow one day and another day trying experiments on perpetual motion -

You know he went into the task of learning his deaf & dumb wife to talk with the same zeal & devotion as he did in the magnetic Telegraph -

Yrs F W Edmonds

J Durand Esq

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Edwards, George Wharton
- **Inclusive Dates:** 1897
- **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 Wharton Edwards (1859-1950) was an American engraver.

Scope and Content Note:
In a letter to H.B. Burrows, Vice President of Burrows Brothers and Co., Edwards demands the compensation for his "reputation and pocket" as the Burrows Brothers and Co. have sold his painting for less than their contract stated.

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 3	Folder 9	A.L.S. to H.B. Burrows	Nov. 17, 1897

Get out the contract

or Sat?

17: Nov: 97.

The Burrows Brothers Co. H B Burrows V. P.

Dear Sir: The delay in answering your inquiry of Nov: 5 was caused by my absence from town. Our contract explicitly provides that the "Sidney Sonnets" shall not be sold for less than $7.50 retail. Your state-ment proves that it has been persistently offered and sold as low as 0.90. I have been consequently injured both in reputation and pocket, therefore I respectfully demand compensation from you, and I await your proposition.

Yours very truly
George Wharton Edwards.

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ehninger, John Whetton
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Whetton Ehninger (1827-1889) was an American painter and illustrator.

Scope and Content Note:
In a letter to Hicks, Ehninger thanks him for his "friendly and generous approbation of my Miles Standish 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 3	Folder 10	A.L.S. to Hicks	nd

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J. W. Ehninger

John Whitton Ehninger
artist, born in N.Y.C.
July 22, 1827

34 · 4th ave.

My dear Hicks -

I have been so very busy lately in superintending the "hurrying up" of my book that I have been prevented from fulfilling my intention of calling in person to express my appreciation of your friendly & generous approbation of my Miles Standish drawings.

I thank you heartily for it.

Pray present my best respects to Mrs Hicks -

I remain very sincerely Your

John W. Ehninger

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eilshemius, Louis Michael
- **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:
Louis Michael Eilshemius (1864-1921) was an American painter, illustrator and draftsman.

Scope and Content Note:
1) Biographical note and typed transcription of Eilshemius' letter to Mumford.
2) Letter to Mr. Lewis Mumford, author and art critic at the New Yorker, in which Eilshemius writes furiously to Mumford stating that he is an incompetent "jackanape." Eilshemius states, "You must hate my work." Letter circa 1933.
3) Letter to Maurice Bloch inviting him and his friends to visit any day between 12 and 5 in the afternoon. Postmarked envelope included.
4) Letter to Hugo Ballin explaining that Eilshemius has been a cripple since 1930 and cannot do any work. He has enclosed representative pictures to show his ability to produce work in four mediums. 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 3	Folder 11	Typed transcription of A.L.S. to Lewis Mumford	nd
Box 3	Folder 11	A.L.S. to Lewis	nd

		Mumford	
Box 3	Folder 11	A.L.S. to Maurice Bloch with postmarked envelope addressed to Maurice Bloch	Dec 23, 1935 ; [Dec. 24, 1935]
Box 3	Folder 11	A.L.S. to Hugo Ballin with postmarked envelope addressed to Hugo Ballin	nd ; [May 31, 1937]

Had 3 oils in Metropolitan now

One is reproduced in last Saturday's Art News (May 29th 37) 1st page

in Luxembourg one

in ten Museums in U.S.A.

Haunted House

Bah!

LOUIS M. EILSHEMIUS, M. A.
118 EAST 57TH STREET
NEW YORK

Mr Hugo Ballin.

Dear Ballin —

Since 1932 (Auto-run over) I'd been a cripple therefore can't do any work. Therefore I am enclosing 2 representative pictures, the W. Color shows me real painter of nature per se. The other shows me master of creative subjects. Of course I can other. In all, I produced 9000 works in 4 mediums, the short biography will do.

You must have read in my 50 reviews in papers who I am. Well, good luck to you. I remember you over in Holbein Studios 1889. I can not make lantern slides. Selah!

Louis M Eilshemius

LOUIS M. EILSHEMIUS
118 EAST 57TH STREET
NEW YORK

1933?

Dear Mr Mumford

Just got Clipping of your diatribe in Dec 23rd New Yorker.

I know you must hate my work. And yet Brancusi you shake incense curibles! Well, chacun à son goût. As "Surprising man" you call me. Well I think the men you adore simply awful, the 6 French moderns.

Of course! every one of my pigs can't be perfect. Criticism is" as Matthew Arnold wrote "to circulate the best at very good". Do that, my Critic.

Mr. McBride thinks better.

Yet, who of the collectors reads any paper reviews. They see for themselves; then, if they fancy a pig, they buy it.

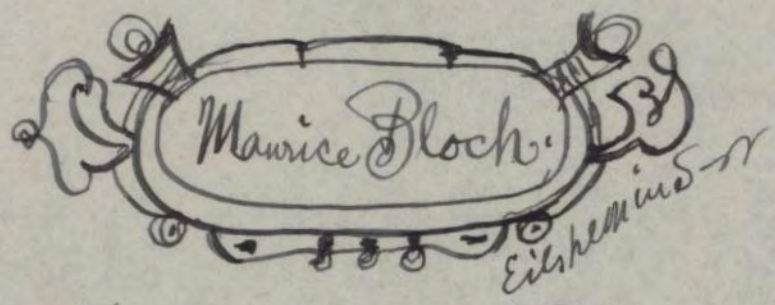
Mr Nagel proves his admiration for the Valentine Show that he bought one in fact waterfall with 2 Nudes. And he came up to my Room to view more. He was Astounded! and bought 2 of my Poetry Books!! Come up to 118 address — if you should not then you are an out-rageous jackanape. Au Revoir

(2 days ago,

Am in: 11 A.M. to 4½ P.M.

Louis M Eilshemius

LOUIS M. EILSHEMIUS, M. A.
118 EAST 57TH STREET
NEW YORK



Dear Mr Bloch Rec. your letter and would say your request is O.K. also bring with you your friend. I am in any day 12 to 5 P.M. also Sundays. Aloha!

Yours
Louis M. Eilshemius,

Dec 23/352

LOUIS M. EILSHEMIUS
118 EAST 57TH STREET
NEW YORK

GRAND CENT ANNEX N.Y.
MAY 31
6 30 PM
1931

Mr. Hugo Ballin (Artist)
567 Almoloya Drive
Huntington Palisades
(P.O. Pacific Palisades) California

LOUIS M. EILSHEMIUS
118 EAST 57TH STREET
NEW YORK

Mr. Maurice Bloch
2544 Valentine Avenue,
Bronx
N.Y.

[ART]. **EILSHEMIUS**, Louis M. **AUTOGRAPH LETTER SIGNED**. ALS, one quarto page, New York, [circa 1933], to "Dear Mr. [Lewis] Mumford." Eilshemius, painter, illustrator and author, whose paintings are found in the MOMA, Metropolitan Museum of New York, etc. writes a furious letter in response to a negative review from critic, Lewis Mumford. "... Just got clipping of your *diatribe* in Dec 2nd NYorker... You must hate my work. And to Brancusi you shake incense cusibles[?]... 'Surprising Man' you call me. Well I think the men *you* adore simply aweful[sic], the 6 French moderns. Of course *every one* of my ptgs can't be perfect. 'Criticism is' as Matthew Arnold wrote 'to circulate the best or very good.' Do that, my Critic... Yet, who of the collectors reads any *paper reviews*. They see *for themselves*; then, if they fancy a pts., they *buy* it. Mr. Nagle proves his admiration... he bought one--in fact Waterfall with *2 Nudes*. And he came up to my Room to view more. He was astounded... *Come up* to above address-- if you should not then you are an outrageous jackanape. Au Revoir. Louis M. Eilshemius. Folded twice, else fine; wonderful contentious content.

24536

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ellicott, Andrew
- **Inclusive Dates:** 1807
- **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:
Andrew Ellicott (1754-1820) was an American draftsman and surveyor.

Scope and Content Note:
Letter to William Bingham and others regarding a tract of land called "Stony Point" surveyed in "pursuance of a warrant dated April 5, 1792 and conveyed July 24, 1793."

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 14	A.L.S. William Bingham	May 25, 1807

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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 _1_

Item Note: Ellicott, Andrew

Letter to William Bingham and others regarding a tract of land called "Stony Point" surveyed in "pursuance of a warrant dated April 5, 1792 and conveyed July 24, 1793."

Item Date:

May 25, 1807

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

DO NOT REMOVE THIS PAGE FROM FOLDER

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

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Elliot, Charles Loring
- **Inclusive Dates:** 1846
- **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:
Elliot Charles Loring (1812-1868) was an American portrait painter and illustrator.

Scope and Content Note:
Loring to Mr. T.R. Walker that the order for the portrait of Walker's brother was purchased before his death by his friend, Mr. Farmer of Syracuse.

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 3	Folder 13	A.L.S. to Mr. T.R. Walker	Jun. 8, 1846

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New York June 8th 1846

Mr T. R. Walker

Dear Sir

I have just received your letter, My engagement, with your brother, lasted a long time, but has since been cancelled, the order for the portrait, which your brother held, was purchased previous to his death by his friend Mr Farmer, of Syracuse (Ed of the Standard) and was applied on a portrait I painted for him some 2 years since, at the time, I should have regretted the disposition of the claim, had I known that through it I could have had an opportunity to paint the worthy ex president of the academy, accept my thanks for the kindly sentiments you entertain towards me, — I ~~shall accept~~ shall avail myself of your invitation to call upon you, the first time I visit Utica

Yours Very Respfully

Chas L. Elliott

C. L. Elliott

June 8. 1836 –

the artist

File –

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Elliot, Elizabeth Shippen Green
- **Inclusive Dates:** 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:
Elizabeth Shippen Green Elliot (1871-1954) was an American illustrator most well known for her illustrations in "Harpers Magazine."

Scope and Content Note:
Letter to Florence Levy, editor of the "American Art Annual," in which Elliot gives Levy the new address since her husband's move to the Museum of Fine Arts in Boston.

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 3	Folder 14	A.L.S. to Florence Levy	Oct. 16, 1912

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reply to your letter but our home address and my studio address is as above.

Again thanking you

I am

Very truly yours

Elizabeth Shippen Green Elliott

(Mrs Asher Elliott)

October 16 - 1912

24 Concord Avenue

Cambridge Mass.

Miss Florence H. Levy

My dear Miss Levy

Thank you so much for your letter about the change in our address since my husband has been called to the Museum of Fine Arts in Boston.

The very fact of making the move has delayed my

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Evans, De Scott et al
- **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:
Gordon L. Ford was an Australian landscape architect and the Secretary of the Brooklyn Art Association.

Scope and Content Note:
1) Undated note with receipt detailing the price of three works to be delivered to Gordon L. Ford.
2) Correspondence between E.A. Liccomz and John Cartledge regarding several pictures.
3) Letter to Sarner from D. Scott Evans stating that he has accepted the offered price for a piece and the price is to remain confidential as to not damage other sales opportunities.
4) Letter to Ford from H.J. Chapman inquiring as to whether Ford could forward the purchasers bills so they may pay for the pictures they purchased.
5) Letter to Henry J. Chapman from G. Willis White asking if White could return a painting to room 39.
6) Letter to Ford from Katharine L. Garner regarding the possible purchase of a painting.
7) Typed letter from Thomas Corner to Gordon Ford confirming the reception of a check for the painting "Mother and Child" and the shipment of two other pictures.
8) Signed and postmarked postcard to Ford from unidentified person regarding the purchase 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 3	Folder 15	Receipt	nd
Box 3	Folder 15	Handwritten letter between E.A. Liccomz and John Cartledge	nd
Box 3	Folder 15	A.L.S. to Sarner	April 6, 1891
Box 3	Folder 15	A.L.S. to Gordon Ford	April 6, 1891
Box 3	Folder 15	A.L.S. to Henry T. Chapman	April 7, 1891
Box 3	Folder 15	A.L.S. to Gordon Ford	April 9, 1891
Box 3	Folder 15	T.L.S. to Gordon Ford	April 9, 1891
Box 3	Folder 15	Postcard to Gordon Ford	[April 12, 1891]

340 Clinton Ave

Brooklyn Apl 6th 1891

My Dear Mr Ford

Will you kindly forward to the Artists whose pictures have been sold and paid for, the amounts payable to them less 5% Comn as per terms of Circular 2. I have directed Mr Secorum to deliver the pictures sold, but not yet paid for, to the purchasers, & if you will be good enough to forward the parties bills for same have no doubt they will at once respond with Check.

Am yet a prisoner here but encouraged by my Doctor to expect to be out, if weather is at all propitious, the latter part of the week

Very truly Yours

H. T. Chapman Jr

To
Gordon L. Ford Esq

141 Baltic St.
April 9th, '91

Mr. Ford,

Dear Sir,-

Yours received this A. M. and will hasten to reply.

I think there is some explanation need on the Le Roll Evans picture, the man that admired the picture and thought would be a fortune buyer is Mr. C. A. Montgomery of 193 Schermerhorn St., Brooklyn, N. Y., he did not say positively, but thought he would be willing to pay $100. and asked me to write and see if the picture could be obtained for that; he was not buying or rather buying to buy for himself, but for the firm he works for. Mr. Montgomery was going to see Mr. Le Roll, and how they have made out I do not know.

Yours,
Katharine L. Garner

G. WILLIS WHITE,
NORWALK, CONN.

April 7th 1891.

Henry T. Chapman Jr Esq.,
Chairman Exhibition Com., Brooklyn Art Assoc.

Dear Sir:-

Mrs Antoinette G. White's picture, "Marguerite", #160, remains unsold, will you kindly return it to Room 39, Young Mens Christian Asso. Building, No. 52 E. 23d St, New York.

She wishes to enter it for another Exhibition.

Truly yours
G. Willis White.

De Scott Evans.

Studio.
825 Broadway.

New York.

835 Broadway N.Y. April 6th 91

Mr Barner

Your note received. I have written to Mr Montgomery accepting price offered. Please say nothing to any - more than necessary - what the price was, as, it being very low, ~~it~~ would injure me in other sales. Hoping the sale may be consummated (as I am sorely in need of funds) I am

Very respectfully
Yours
DeScott Evans

UNITED STATES

POSTAL CARD

ONE CENT

NOTHING BUT THE ADDRESS TO BE ON THIS SIDE.

NEW YORK
APR 12
6 30 PM

BROOKLYN, N.Y.
APR 12
10 30 PM

G. L. Ford Esq-
97 Clark St
Brooklyn
N.Y.

Mr Ford 835 Broadway N.Y.

Dear Sir

As Mr Montgomery

an employee of Donaldson

Brothers, ~~the~~ publishers of N.Y.

told Miss Garner that he

that he would be able

to buy the picture if

it could be bought for $10

She wrote me the same

story and Mr Montgomery's

name and address. I

wrote him and he called

to see me. He ~~st~~ said he

could not make the offer

as an ~~Abs~~ ~~not~~ ~~for~~ ~~lumely~~ - but said that

he thought his employer

might be able to use the picture

~~to~~ ~~their~~ ~~offices~~ So I took the picture down

and made sale to Donaldson Bro

for $66. without frame. I ~~[illegible]~~

misunderstood Miss Garner's letter,

in thinking the gentleman had

made an offer Resp. Scott Gra

E. A. Piccoma,
130 Hicks St.,
Brooklyn,
N. Y.

Picture of "Twilight" (No. 3) by James H. Barnsley, price $75, received $50.
Picture of Wordsworth Tompson, called "Smith Shop in the last Century. Lowlands of New Jersey," price $150, received $100. Total $150

No. 147

John Cartledge,
154 Ross St.,
Brooklyn,
N. Y.

Picture of M. A. Alfonis (No. 34) "A Quiet Corner," price $225 received $175.
Picture of "Sunset" (No. 58) by

M. F. H. de Haas, price, and received $300.
Total $475

S. F. Kneeland,
110 Berkeley Place,
Brooklyn,
N. Y.
Card
not found?

Picture of Mother and Child Fire light effect. (No. 27). By Thomas C. Corner, price $175 received $100.

Mr. Hoagland.
card Rec'd
not found?

Picture of Still Life (No. 143) by G. L. Fleeks, price and received $50.

Miss M. K. Husted,
157 Clinton Ave.,
Brooklyn, N. Y.

Picture of "A Passing Shower." (No. 43) by Ben. Eggleston. price $100 received $70.
Picture of "In a French Garden." (No. 83) by E. E. Lampert. price $50 received $40
Total $110

Frank T. Jones,
169 Lefferts Place,
Brooklyn, N. Y.
Picture of "The Professor" (No. 291) by Richard Crizfelds. price $300 received $250.

J. H. Righter,
10 St. James Place,
Brooklyn, N. Y.
Picture of "Pansies" (No 196) price $45. received $25
Picture is by Mary C. Hart.
Picture of "A Telegraph Company"

not Pansies

is this paid?

Received for Cat up to
Sat. $107.93 + $4 in gen.

Pictures $1135
25
$1160
23-
$1185-

(Mrs) M. E. Blackmore.
Since $40 little income
$25

Sold to Mr J. K. Righter

5. A Telegraph Co. $25-
196 Pansies 25-
$50-

Please remit to
Gordon L. Ford
Treas Brooklyn Art Assn.
97 Clark St
Brooklyn

Sold to Dr. Hoagland

143 Still Life $50.

Please remit to
Gordon L. Ford,
Treasurer Brklyn Art Association
97 Clark St
Brooklyn

JAS CORNER & SONS
NAVAL STORES.
LINSEED OIL

P.O.Box 824

BALTIMORE APRIL 9TH. 1891.

GORDON L. FORD ESQ.

SECRETARY BROOKLYN ART ASSOCIATION.

NO. 97 CLARK ST. BROOKLYN. N. Y.

DEAR SIR:.

YOUR CHECK FOR $95.00 IN SETTELMENT FOR PICTURE "MOTHER & CHILD" NO 27 ON CATALOGUE RECEIVED AND I AM MUCH OBLIGED FOR SAME.

I SENT TWO OTHER PICTURES ON WITH THIS ONE OF WHICH I HAVE NOT HEARD AND WOULD LIKE TO HAVE THEM SENT BACK HERE ADDRESSED W. H. CORNER 1319 LINDEN AVE. IF IT IS NOT IN THE PROVINCE OF THE ASSOCIATION TO ATTEND TO THIS WILL YOU KINDLEY ADVISE ME WHAT COURSE TO PURSUE TO HAVE THE PICTURES RETURNED.

YOURS TRULY.

Thomas C Corner
pr W. H. Corner

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Evergood, Philip
- **Inclusive Dates:** 1963, 1964
- **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:
Philip Evergood (1901-1973) was an American painter, illustrator and sculptor. Philip was born in New York City, raised in London and later returned to the United States to paint murals under the WPA from 1934-1938.

Scope and Content Note:
1) Letter to H.K. Thompson thanking him for his material on Rockwell Kent's "Greenland Journal." Enclosed with the letter is a typed copy of Evergood's review of Kent's "Greenland Journal."
2) Letter to H.K. Thompson thanking him for his note and stating that he received a gracious note from Kent as well. Postmarked envelope included.
3) Letter to Alexander Z. Kruse from Evergood who apologizes for missing Kruse's show. 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 3	Folder 16	A.L.S. to H.K. Thompson with an included review of Ken't "Greenland Journal" by Evergood	Feb. 27, 1963 ; [nd]

Box 3	Folder 16	A.L.S. to H.K. Thompson with postmarked envelope addressed to H.K. Thompson	nd ; [March 6, 1953]
Box 3	Folder 16	A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse	March 3, 1964 ; [March 4, 1964

ROUTE 67 A

PHILIP EVERGOOD
BRIDGEWATER
CONNECTICUT

R. F. D. 1

March 3, 64

Dear Alex:

I was sorry your latest show was closed just as I tried to see it. It is good to hear it was so successful — you certainly deserve it.

As you know I have the greatest respect for your approach to painting.

"George Luks at work" & "Musical Clown" & "Tujunga Cal" are some of my especial favorites (also Self Portrait of a Critic!) — You know I studied with Luks. You have given his smallish body the kind of energy I remember. Musical Clown has a remarkable cleanness of design & execution & rythm. Tujunga has tenderness. Good luck & Best wishes

Phil Evergood

Rte 67A PHILIP EVERGOOD RFD#1
~~BULLIS HILL ROAD, R.F.D. No. 2~~
~~OXFORD~~, CONNECTICUT
Bridgewater

Dear Mr Thompson:

Thank you for your very nice note.

I'm very pleased you liked the Kent review.

I got a lovely letter from Rockwell which I shall always treasure.

I've acknowledged it to-day.

I hope some day to meet with you.

Sincerely
Phil Evergood

Please note new address

Route 67A
Bridgewater
Conn.

PHILIP EVERGOOD
~~MILLS HILL ROAD, R.F.D. No. 2~~
~~OXFORD~~, CONNECTICUT

RFD #1

Feb 27, 63

Dear Mr Thompson:

Thank you for your very good letter enclosing material on Rockwell's Greenland Journal. Thank you very much. I won't need anything else - Kents beautiful writing & drawings are ample inspiration. I only hope my few words will be worthy enough.

Of course I shall be pleased to autograph the reproduction to you anytime.

Perhaps you might consider at sometime in the future advising & representing me on a few ideas I have if you really like my work & believe in me as an artist?

With Best Wishes & warm regards

Philip Evergood

GREENLAND JOURNAL

By ROCKWELL KENT

Rockwell Kent's Greenland Journal is not only a thrilling adventure story of exploration, risks and survival in an unpredicatable land of ice water and snow. It is a saga of the good life. It is a persuasive brief for the potentially great beauty in Man giving hope for a better future. Nature in its lonely grandeur, in all its wonder, is painted for us in words that only an artist and a poet can summon . Kent with humbleness describes the overpowering actions and moods of nature and the lifes of the simple people who have been placed mysteriously by the hand of fate in a land of raw desolation accepting their lot, battling the elements, enjoying simple pleasures and learning to live with their fellow man in a much more civilized way than most cultured peoples of the great cities do. Kent for all his wonderful human attributes, his goodness and his deep love for people never hestitates to admit when the rare occasion occurs that his civilized mind cannot resist the temptation in small trivial matters to gain an advantage in a dual of wits. He admits the truth freely in dealing with all matters -- his beliefs, his natural impulses in matters of love, sex, in trials, and tribulations as well as in Art. Kent has great reverence for the big elemental things in nature. -- a reverence which is constantly present throughout this whole narrative partly written in diary form and from there spreads out into passages dealing with philosophy and art. Kent's description of the sea and the ice and the daily adventures these people have in getting food, keeping warm, battling the elements reads like an epic poem.

The main stage is set at a tiny colony called Igdlorssuit in the Arctic Circle about half way down the western coast of Greenland. Apparently Kent had been ship wrecked on that coast previously and fulfilled his dream later on to go back to this magnetic land of natural phenomena and adventure. The Greenlanders appear to be part Eskimo and part Danish. One gueses that they are the descendants of the ancient Vikings, and the native peoples of the Arctic region, but some may be pure Eskimo.

The action of the book is centered around a few simple characters in this tiny village on the outside rim of the world. Kent's ardent and faithful companion, Salamina, the mildly treacherous headman of the Community Stjernebo a few warm and wonderful characters, little girls, adolescents, strong men, weaklings, -- a conglomorate little nucleus of humanity surviving very efficiently despite their stupidities (or lack of science) and the fierceness of the weather.

As to the drawings for this book they are superb -- full of character and humor. They are in the inimitable style of Kent, of the sure hand, of the virtuoso touch who knows exactly what he wants to put down, knows what he is after, even to the tiniest black dot.

There are no mistakes ever made be Kent. Experiment to him is in the past tense. He has established a style which is world renowned --= everyone in all civilized lands is acquainted with the immaculate line the precise and perfect tecnique which he has achieved. Sometimes I've wished he would make a few mistakes. But that's my own temperament expressing itself. In my painting I do not seek for the same kind of precise realism which Kent expresses so beautifully. I'm a different kind of turnip that's all. ----- I won't change and I know Kent won't change so lets be like the Eskimos.

#2

I'm a turnip, who (I thank God) can appreciate other turnips without bias -- of that I am proud.

Because these drawings are obviously done on the spot to seize a momentary and fleeting movement without after-study and consideration which is more apt to appear in his engravings and finished illustrations, to me these casual things have more ease and considerable power. One regrettable fact is that in this book there is no room for any colored reproductions. of the oil paintings. Kent has a remarkable sense of drama in some of his oils -- he generally seizes something rare and spectacular in nature to depict such as a mammouth glacier with tiny figures of men, sleds and dogs in perfect scale or an awe-inspring mountain at sunset -- the air is clear -- one sees for miles in Kent's landscapes and the result is vivid and moody.

At times throughout the book the word pictures which he paints are very exhilarating. A sunrise, a moonlit scene on a frozen waste, a procession of icebergs carried by on a changing tide . --- the scenes and actions which he so vividly conjures up are countless. Only a true artist could put these sights into words. The readers interest never is allowed to lag for an instatnt. It is as though the days and months of his adventure flow on like an exciting dream, where the scenes shift continually and blend one into another in a perpetual stream of human faces, voices and the interplay of movememts and forms.
I've known Kent (or Kinte as the Greenlanders know him). for many years, at least 25. We've shared a few interesting experiences -- mostly pleasant, some slightly harrowing, such as the time he blew into Kalamazoo in a sub- sub- zero blizzard with hurricane winds, for a lecture and we met him and later sent him on his merry way at dawn in a rickety old train heading west.

Kent has always had the courage to stand up for what he believed in. This book is therefore more than an adventure story - it describes a good strong way of life - a belief in Humanity -

I loved some of the "indiscreet" passages in the book - they make one laugh hilariously outloud.

To read Kent's book is a most exciting and rewarding human experience. Technically it's very instructive -- how to catch a white whale, how to tie a team of dogs to flat ice, how to mix beer and Schnapps at 4 a.m. , how to build a proper roof, etc. Kent is one of the most remarkable men of this era. One has to realize his modesty in reading Greenland Journal. Actually Kent can excell in anything he seriously tackles -- catching whales , trecking over fifty miles of broken ice with dog tram, the gentler arts of love making and many others.
Kent takes all in his expansive stride.

VIVA MY FRIEND KENT!!!!

Phil Everywood

PHILIP EVERGOOD
R. F. D. 1
BRIDGEWATER, CONNECTICUT
06752

Answered

BRIDGEWATER
MAR 4
PM
1964
CONN.

TO Mr Alexander Z. Kruse
Apt 1AAA
54 Riverside Drive
New York 24
N.Y.

Phil Evergood
Route 67A. RFD#1
Bridgewater
Conn.

To Mr H.K. Thompson Jr.
Agent for Rockwell Kent
Box 254 Wall Street Station
New York City 5
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 – Evers, John
- **Inclusive Dates:** 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:
John Evers (1797-1884) was an American miniature and landscape painter.

Scope and Content Note:
In a letter to an unidentified person, Evers states that his time, for a long time, has been occupied with painting panoramas but his eyesight "fails everyday" and he cannot read what he has written.

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 3	Folder 17	A.L.S. to an unidentified person	May 19, 1882

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John Evers

Artist - One of the founders of the National Academy of Design

Hempstead 19th May
1882.

Dear & kind Friend

50 years ago I painted many miniatures on Ivory and Bristol board - & many small Portraits in Oil I abandoned it preferring a more bold handling of the brush.. Panoramas Banners Religious and Political, my time has for a long time been fully occupied for years in Panora painting which I always found more lucrative. I must close to be in time for the mail Absence has caused my neglect in writing - Excuse all blunders - want of sight Cannot read all I have written

in parte excusa all blunders

absence the cause of my long silence

and not replying to your kind letter

Excuse many omissions and ~~[illegible]~~

& and you for your ~~[illegible]~~

please when considered my sight

fails every day. am truly thankful

to you for your kindness to me

John Evers

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ezekial, Moses Jacob
- **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.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Moses Jacob Ezekial (1844-1917) was an American sculptor who spent a majority of his life in Rome. He was a confederate soldier during the civil war.

Scope and Content Note:
In a letter to the daughter of confederate general Jubal A. Early, Ezekiel writes about his bust of the general. Ezekial mentions that Congress has passed a bill allowing the placing of a statue of the former General Lee in Washington D.C.

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 3	Folder 18	A.L.S. to Miss Early	May 12, 1903

Rome May 12th 1903.

My dear Miss Early.

I can only tell whether I could make a bust of General Early after seeing the photographs. If they are sufficient — if one at least in Profile, (whether good or bad as a likeness) I do not think there is any doubt of my being willing to undertake the work: & if the photos are such, as would lead me to think that I could not do the subject, or my self justice, I would return them to you.

I get — as a rule, from one to two thousand dollars for any life size or heroic size bust in Marble: and only undertake to do one — unconditionally — that is to say — not subject to any control or criticism during the process of my

I hope you are enjoying your stay in Florence — and I would be pleased to hear from you at your leisure

Yours very sincerely.

M. Ezekiel

I heard yesterday that — the bill had been passed authorizing the placing of a Statue of Genl Lee in the Capitol !! I wonder if it is true — and if my native State will remember that in honouring her — our Artists — she honours herself.

work & I can only promise to do the best I can. and so far I have, I believe, always done more than was expected of me on these lines.
Now in this particular instance in regard to the financial part. I will (if the photos are sufficiently good to warrant me in undertaking the work) model and carve the Bust of General Early for you in Marble, of the very best quality - and make a dark marble pedestal or column, with a revolving top, to be turned by silver knobs packed securely - and transport the same to you - free of duty for $1000.00.
I have never done this for any one before - as I always let the receivers pay all of the expenses of Customs papers - Custom duties here - packing transport - etc etc "en route" in America.
I am sorry I did not see you on the Friday afternoon in my studio. The American Colony, Consul, family - Embassy Secretary and about 50 others came - and we had trios of Beethovens - and some other music - the best Rome could offer. and I missed you all, as I wanted you to carry home a pleasant memory of my Den in the old baths of Diocletian.
"Sarà per un altra volta"

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Fenn, Harry
- **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.
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Harry Fenn (1849-1911) was an American painter and illustrator. He was of American and British heritage.

Scope and Content Note:
Signature of Harry Fenn

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 3	Folder 19	Signature of Harry Fenn	nd

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Harry Fenn

Harry Fenn.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ferriss, Hugh
- **Inclusive Dates:** 1906 - 1921
- **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:
Hugh Ferriss (1889-1962) was an American illustrator, architectural delineator and design consultant.

Scope and Content Note:
1) An illustrated letter to Orrick in which Ferriss describes his summer travels and states that he is unable to oblige his request for help with his manuscript.
2) Ferriss writes to Cherie stating that he will be staying at his aunt's house on Lake Champlain off and on for two more weeks before going to Biddeford Pool, Maine. He has spent ten days visiting the country and called on her.
3) An illustrated letter, with four sketches in pencil, integrated with the text. Opening with a sketch of a smoky restaurant with figures (6 5/8 x 4 inches), Ferriss describes "the first early afternoon of spring, amie. - I am viewing the heart of it through the Brevoort basement windows; 12 new leaves and a bud appear on the trim hedge outside that small square open casement. - [The] two ladies on the left are also faintly in leaf."
4) A personally designed Christmas card.

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 3	Folder 20	Illustrated A.L.S. to Orrick	nd
Box 3	Folder 20	A.L.S. to Cherie	1906

Box 3	Folder 20	Illustrated A.L.S. to an unidentified woman	Apr. 23, 1919
Box 3	Folder 20	Personally designed Christmas card	1921

1906

Cherie:

I called at your domicile on the morning of my departure from my homestead, but found you either in that rare condition of yours — off at work — or else your soul so deep in the isles of Lethe (which I am inclined to believe is the case) that my half hour of knocking at the various doors and windows of 5655

brought no response whatsoever. As a result I am deprived of the interesting company of Francesca and Paolo, and damn sore about it, too. Well, I admit that you have a right to keep the volume, considering the "Trilby" incident.

The reason of this epistolary effort is not to discuss my loan, however, but to tell you that I would quite appreciate hearing from

you at odd moments during the summer. It seems to be the style for poets of note — as shown in book advertisements — to keep up correspondences with each other, and tho' we are, of course, not to associated with the ordinary run of verse writers, I think 'twould be meet for us to follow this custom.

Your poetry is better than mine, and — tho' the two' facts are not in the slightest related —

excellent. Our verse is seldom on the same subjects — I think I run more to Life & Death & God, — but yours are of more poetical things, and more poetically done.

I have not done much in this line since leaving the Mississippi, but the surroundings here, have been most conducive to the Artistic.

At present I am at my Aunts' old and beautiful house on Lake Champlain. I have a good sized room

on the first floor in one of the wings, and I am now on the vine-encumbered piazza opening from it, looked over the grey-stone-seated, terraced garden, thro' the many trees, over to the lake, with the purple mountains beyond. The Sunsets are wonderful. The Moonrises (over the lake) more so.

I have spent the last 10 days up in the country, visiting the One light of my ~~life~~ life, and expect to

complete all the remaining details, at another short visit next week.

I will be here, off and on, for two weeks, and then go over to Biddeford Pool, Maine.

So let me hear from you shortly; and believe me,

Yours sincerely

Hugh Ferriss

I got a burn prem in our ΣX national

magazine for next issue, but I don't guess this hurts much. I'm inclined to try the old stand-bys — Harpers, The Munsey etc — again — tho' its quite hopeless. I should think you'd try something with your long one.

---

c/o Mrs. Belden Noble,
Essex, New York

Thursday, 26th

Hotel Brevoort
ANCIENNEMENT BREVOORT HOUSE
Coin de la 5me Avenue et de la 8me Rue
CABLE ADDRESS LAFBREVORT.

New York, April 23
1919

The first early afternoon of Spring, ami — I am viewing the least of it thro' the Brevoort basement windows: 12 new leaves and a bud appear on the trim hedge outside that small square open casement — The two ladies on the left are also faintly in leaf — They are more than faintly Jewish

New York,

on the later trains - and talk with
a cant in nonchalant of sibilants - "Ah
says, says he - " " - up to the Bronx" - "O
Baby gives me my freedom ..." "You make
that with an orange and a lemon"

New York,

and this means not so much personal devotion to your parts, as the gesture of expiration in the bosom of the inaffable — which nourished us both — I have your letters, crisp reports, — of course, — I thought you "heetic" not because I thought you had done more than you had, but because you had done even more than those things

New York,

and remembering

the fireside

Well, old timer, St Louis after all, houses yourself, temporarily, so I must give it some credit and go to it occasionally, I assume;

Hotel Brevoort
ANCIENNEMENT BREVOORT HOUSE
Coin de la 5me Avenue et de la 8me Rue
CABLE ADDRESS LAFBREVORT.

New York,

Do nothing further — except to mention, when apropos, that a Broadway habitué will descend someday, on the town —— ~~except~~ to fancy that an long I will see in the hot golden color of the Stellar bar, the bronze, and sudden shimmering statue of yourself — an long, an long

DAWN

My dear fellow, This is the end of August in the Adirondacks — and there is, in this day, that peculiar quality which is the demarkation between Summer and Autumn. It is this, doubtless, which prompts me to write you again; I was rather prepared to say Goodby to you for the summer; prepared, that is to say, to have you again enter the retreat which appears necessary, recently, for your soul. Now, with fall already suggested, I again anticipate

you throwing your staff away. I say, let us make this a good winter, what do you say? Good, of course, as to creation, accomplishment, joi de vivre, il fuoco, etc.

It has been many years since I took any interest in news — but the news of your last letter entirely intrigued me. With a remarkable book in New York, a remarkable play in Frisco... and you exactly in the middle of them... this is, indeed, satisfactory. Need I say, I am delighted.

I wrote you a note and a letter, mailing neither. Just before I left the city in June, I went to Century and found that my friend Leonard had become ill, and left his position, going to Boston. I knew no one else there, hence could do nothing helpful re. your MSS. My note was as to this. It was still unmailed when I returned to N.Y. in July.

July I was there, a summer bachelor. I spent my time

with a group of Russian emigré artists, remarkable for their melancholy and gaiety. Some of them will be still there this fall and I shall hope to have you see them. I spent my gay and melancholy down writing you a letter which is still, doubtless, in the unswept corners of her apartment which I left again, suddenly, in August.

Since then I have been on this cliff looking over Lake Champlain to the Vermont mountains. I will go back to the city next week, getting there sometime between Sep 4th and 10th. Will you be there — when? advise me.

I have somewhere a 'TIMES' clipping re "Blindfold" — tho you probably have seen it. I of course read tho the published book — twice — with great interest. You understand that I admire this accomplishment

greatly. It is very rich; not at all lazy; something stern; stern, and hard, in just the right way; sermonical, and lyric. I never liked the gun-shot, as I said; the bastardry doesn't affect me much, I hardly think about it when I read it. I find myself surprised in spots at your understanding of humans. Misjudged you, what? Things like "I don't know; there just aint and there won't be" commanded unanimous praise from people speaking in N.Y. A great deal of poetry in it, my dear fellow. The tempo increases very rapidly does it not; I think, maybe, starts too slow — altho' I don't know; I like an increase. Is it selling? Are the publishers satisfactory?

Well, this is just a line hailing fall. I trust you come East. Essex, N.Y. until next week, then the same studio.

Thine,

W

Christmas 1921

Greetings

Hugh Ferriss

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Flagg, Ernest
- **Inclusive Dates:** 1920
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversized 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.
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  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Ernest Flagg (1857-1947) was an architect.

Scope and Content Note:
1) Typed five-verse poem titled "The Shadow Trail: Memories of Theodore Roosevelt at Medora, North Dakota," given to Ernest Flagg by Glen Walton Blodget. Flagg sardonically notes, "I am not an admirer of Theodore Roosevelt."
2) Biographical questionnaire for the Cyclopedia of American Biography, filled out and signed by the architect. Includes postmarked envelope.

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 3	Folder 21	Poem to Ernest Flagg with signed note.	nd
Box 3	Folder 21	Signed and completed biographical questionnaire for the "Cyclopedia of American Biography"	[Jul. 2, 1920]; Jul. 3, 1920

ERNEST FLAGG,
ARCHITECT.
~~100 BROAD STREET,~~
NEW YORK.
111 EAST 40TH STREET

NEW YORK N.Y.
JUL 2
7 PM
1920
GRAND CENTRAL

LEARN
WHILE YOU EARN
JOIN U.S. ARMY

U.S. POSTAGE
2 CENTS

Appleton's Cyclopedia of Amer. Biography

17 Madison Ave.,

City

To Mr. Ernest Hall
from Glen Walton Blodgett

THE SHADOW TRAIL

Memories of Theodore Roosevelt
at Medora, North Dakota

Gray sage along the Little Missouri,
Gray sage, and sapphire sky,
The wild wind moans his requiem,
And the river sings, "Goodbye".

The ranch house still stands by the river,
And the Chimney Butte gleams in the sun,
But the long, long trail has called him,
Where the shadowy mustangs run.

There is no roundup by the river now,
No cattle tramp the sage;
The rope and bridle are rotting,
And the saddle is green with age.

But the buttes gleam green and yellow,
Gray ghosts they are, under the moon;
At night they join the other shades
That haunt Bill Jones' saloon.

Since the long, long trail has called him
From the sage 'neath the autumn haze,
Does his shadow pony still ride these trails,
Which he rode in those wild, free days?

I am not an admirer of Theodore Roosevelt
Ernest Hall

JUL 3 - 1920

ERNEST FLAGG

Biographical Notes for

The Cyclopedia of American Biography

Revision of

Appletons' Cyclopedia of American Biography

The Press Association Compilers, Inc.

17 Madison Avenue, New York

1. Your full name, spelling out the middle one: Ernest Flagg

1a. Business or Profession: Architect

2. If biography has been published, state where and when:

3. Place and exact date of birth: Brooklyn Feby 6, 1857

4. Father's name in full: Rev. Jared Bradley Flagg

5. Dates of his birth and death: June 16, 1820 – Sept. 25, 1899

5a. His business or profession: Clergyman and Artist

5b. Notable facts in his career: Rector of Grace Church Brooklyn N.Y.
Author of Life and Letters of Washington Allston

6. Mother's maiden name in full: Louisa Hart

7. Name of earliest paternal American ancestor: Thomas Flegg (sic)

7a. His residence previous to coming to America: Flegg Hundred Norfolk Eng.

7b. The date of his landing and where he settled: 1637 Watertown Mass.

8. Record of your education. Schools and colleges attended. (Chronological order.) Date of graduation with degrees.

9. Date and place of entering upon your business or professional career: 1891

REMARKS

State below such additional facts as you may feel would aid in the preparation of a complete and comprehensive review.

Architect of St Lukes Hospital, New York
The Corcoran Gallery of Art, Washington
The Singer Building, New York.
The U.S Naval Academy, Annapolis

10. Give positions since occupied, in regular calling.....

.....

11. Note any achievements in business or professional career.....

.....

12. If a military or naval man, give particulars of company, regiment, etc., engagements participated in; rank when discharged, and other notable incidents.

.....

.....

13. Political or civil positions held, with terms of office.....

14. Membership in clubs, with offices held in any of them.....

.....

15. Membership in learned societies, with offices held in any of them.....

.....

16. Favorite recreation or sports.....Building.....

17. When and where married.....
[If married more than once, give same facts in each case, with data of wife's death.]

17a. Wife's maiden name.....Margaret Elizabeth Bonnell.....

17b. Name and residence of her father.....John Harper Bonnell.....

17c. His business or calling.....

18. Give number and names of children.....One Betsy Hagg.....

.....

19. What photographs have you, or what suggestions can you make for suitably illustrating the article?

.....

Signed .....Ernest Hagg.....
[Name of person giving information.]

Date .....

Address .....111 East 40th St.....

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Flagg, Jared Bradley
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- Repository: Library at Crystal Bridges Museum of American Art
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- **Preferred Citation:**
  Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Jared Bradley Flagg (1820-1899) was an American portrait and religious painter.

Scope and Content Note:
Letter to Mr. C.R. Stout stating that Flagg will be able to see him that night, after having had "a very comforting and satisfactory interview with Mr. Chapin" the night before.

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 3	Folder 22	A.L.S. to Mr. C.R. Stout	Jul. 3, nd

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J. B. Flagg.

New York July 8th

My dear Friend

I hope your fears will not be realized and that I shall see you Thursday P.M. at yr. appointment

I had a very comforting & satisfactory interview with Mr Chapin last night. Miss Lynch's address has quite escaped my mind it is in 9th St I think. Last year's directory will probably inform you

Very truly yours

Jas B. Flagg

Mr C. R. Stout

James B. Isley
arrit.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Flanagan, John F.
- **Inclusive Dates:** 1913
- **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 F. Flanagan (1865-1952) was an American sculptor.

Scope and Content Note:
Letter to Florence N. Levy (editor of the American Art Annual), giving her permission to reproduce the Rostrov medal in the American Art Annual.

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 3	Folder 23	A.L.S. to Florence Levy	Dec. 19, 1913

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1931 Broadway

Artist

Miss Florence N. Levy
Editor
American Art Annual
Manhattan N.Y.

Dear Miss Levy

I have your kind communication of Dec. 15 in relation of the Rostron medal

I will be glad to have you reproduce it in the American Art Annual.

I enclose an order for vol XV of the Annual when it appears

Very Truly Yours
John Flanagan

Dec 19/13

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

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Folinsbee, John Fulton
- **Inclusive Dates:** 1913
- **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 Fulton Folinsbee (1892-1972) was an American painter, muralist, and teacher

Scope and Content Note:
Letter to Florence N. Levy (editor of the American Art Annual), giving her permission to reproduce the canvas "Winter Quiet" in the American Art Annual.

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 3	Folder 23	A.L.S. to Florence Levy	Oct. 13, 1913

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New Hope, Pa.
Oct. 13th 1916

Miss Florence M. Levy –
American Art Annual
Fine Arts Building, N.Y.

Dear Miss Levy –
It will give me the greatest pleasure to have my canvas "Winter Quiet" reproduced in the coming edition of the Art annual –
Thanking you for so kindly

including my picture in
your list.

I am
Very sincerely yours.
John F. Folinsbee.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Foote, Mary Anna Hallock
- **Inclusive Dates:** 1890 – [circa 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.
- **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:
Mary Anna Hallock Foote (1847-1938) was an American painter and engraver.

Scope and Content Note:
1) Foote writes to the editor of "The Independent", apologizing for being unable to provide a short story that he requested. She is working on a long one that she would like to finish before becoming too tired of it.
2) Foot writes to Mr. Howes Norris, Jr. for his autograph collection. Written on Boston Athletic Association stationery provided by the addressee.
3) Biographical questionnaire for "The Artists Year Book" filled out by the artist.

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 3	Folder 24	A.L.S. to the editor of "The Independent."	Nov. 13, 1890
Box 3	Folder 24	A.L.S. to Mr. Howes Norris, Jr.	Feb. 24, 1894
Box 3	Folder 24	Signed and completed biographical questionnaire for	[circa 1905]

		“The Artists Year Book”.	

Feb. 24. 1894.

BOSTON·ATHLETIC·ASSOCIATION
EXETER STREET.

To Mr.
Hons Norris Jr. –

Dear Mr Norris: –

You are very welcome to my autograph – especially on such a becoming sheet of paper, but you must forgive me the "sentiment" – that is if you wish it to be original. I can never find anything to quote in my own books – all the good things that I crow over and whisper to myself and comfort myself with are taken from other books than mine are, or ever will be. Hence, without any "sentiment" I am very truly yours

Mary Hallock Foote

Editor of "The Independent"

Dear Sir:

In reply to your complimentary request of Oct 30.. I am only sorry, with much regret, that I have "no story" — no short story — only a long one which I wish to finish before I get too tired of it. Therefore I must decline the honor of a place in your excellent paper —

230

With thanks for the encouragement which such regard unfailingly gives, to the worker who is often weary and doubtful of her work — I

Remain, ~~with thanks~~
Yours Sincerely
Mary H. Foote

Mary Hallock Foote
The Mesa
Boise, Idaho
Nov. 13 - 1890

ARTHUR N. HUSBAND

Rush==Important

Sometime ago we sent you printed matter pertaining to **The Artists Year Book**, explaining its purpose and scope, and asked you for facts concerning your work in Art. There are a few artists on our lists that have failed to reply, and we are taking this opportunity, before complete compilation, of soliciting their correct names and addresses and data pertaining to them. We want to make **The Artists Year Book** complete in every detail, and consequently standard. We enclose an advance sheet showing the style of the book and what it purports to be. **The Artists Year Book** is being compiled for the use of Art Academies and Museums, Art Societies and Clubs, Art Purchasers and buyers of Illustrations, Public Libraries, and for the world in general as a handy reference book.

All matter, in order to be included in **The Artists Year Book** must be in our hands on or before February 15, 1905.

When filling in this blank write plainly, and give all facts and names correctly.

The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.

Name (In full give surname first) Mrs Hallock Foote Mary.

Specialty (State here your special medium and work) Illustration, black & white for books & magazines.

Born (place) Milton-on-Hudson Date Nov. 19th Year 1847

Parents' names Nathaniel Hallock - Anne Burling Hallock

Educated (State what Art Instruction received) School of Design for Women, New York. Cooper Union - studied Comp. under Dr Wm Rimmer.

Married (If so, give date and person) 1876 to Arthur De Wint Foote

Exhibited (State where you have exhibited) Original Drawings have been exhibited by Publishers from time to time; cannot state exactly where or when.

General Remarks (Fill in the following lines with any facts you may see fit to give pertaining to your art work, such as honors received, permanent collections represented in, special books illustrated, author of what books or articles, or any kindred topics regarding art.)

The name should be Mary Hallock Foote; a mistake was made above in placing Hallock first. Mrs Foote's work has been done at "Camp Range", in her various homes as the wife of a mining engineer. She drifted into authorship after marriage, and has been more identified with the writing (of stories) than with the artist, of late years.

Member of what clubs and societies "Sempervirens" of California a local club for preservation of forests - - She is not a club woman

Addresses (Give studio, home and summer addresses)

Home: The North Star Mines, Grass Valley, California

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – French, Daniel Chester
- **Inclusive Dates:** 1913
- **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:
Daniel Chester French (1850-1931) was an American sculptor. French was the student of William Rimmer and the teacher of Henry Aug.us Lukeman and Adolph Alexander Weinman.

Scope and Content Note:
1) Biographical questionnaire for "The Artists Year Book" filled out by the artist.
2) Friendly letter to R.U. Johnson stating "I have written to my nephew, the Senator, about the Hetch-Hetchy affair...He is devoted to out-of-door sports...and is alive to the importance of saving the beauty-spots of our Country."

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 3	Folder 25	Signed and completed biographical questionnaire for "The Artists Year Book".	nd
Box 3	Folder 25	A.L.S. to R.U.	Sept. 5, 1913

		Johnson	

[Johnson]

DANIEL CHESTER FRENCH
GLENDALE
MASSACHUSETTS.

Sept. 5, 1913.

Dear R. U. :-

If I haven't responded to your letter , I have written to my nephew , the Senator , about the Hetch-Hetchy affair and I think you may depend upon his doing everything that he can to save the situation . He is devoted to out-of - door sports , shooting , fishing etc., and is alive to the importance of saving the beauty-spots of our country .

I read your convincing paper with great interest and I hope it may appeal to others as it does to me . The strongest argument , after all, is ~~kkak~~ John Muir's attitude towards the grab .

I am glad you are enjoying life at Mattapoisett . Margaret's ball was a success in spite of the elements which that evening were decidedly in evidence . It was the worst storm of the season and the garden side-show was a failure , but all was merry within and it did not much matter . I built a covered way from the house to the studio so that communication was comparatively easy and dry . I appreciate the compliment of your wishing you could have been here .

We are happy and busy and Margaret has a house full of young folk constantly these days , I find myself 'most too busy as is usual at this season when I find the days shortening and the return to New York imminent .

Give our love to Katherine . I wish we might see you both .

Affectionately ,

Dan. French.

P.S. Your crow decorates the stop net of the tennis court and is much in evidence .

ARTHUR N. HOSKING

Rush==Important Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book** which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. **Write Plainly**

The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.

Name (In full give surname first) French. Daniel Chester

Specialty (State here your special medium and work) Sculptor

Born (place) Exeter N. H. Date April 20 Year 1850

Parents' names Henry Flagg French — Anne Richardson

Educated (State here what schools and masters) Dr. Wm Rimmer - Thomas Ball

Married (If so, give date and person) July 1888 Mary A. French

Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.) Paris Salon 1892 - Paris Exp 1900 Society Am. Artists, National Academy of Design, Nat. Sculpture Society, Art Institute, Chicago. Chicago, Buffalo & St Louis Exp.

Medals, prizes and honors received 3rd Medal Salon 1892, Medal of Honor Paris Exposition 1900. Legion of Honor 1900.

In what permanent collections represented, (if any) Art Institute, Chicago, Museum of Fine Arts, Boston.

What special books illustrated, (if any)

General Remarks President National Sculpture Soc. 1904

~~Author (Of what articles or books, if any)~~

Members of what clubs and associations Accademia di S. Luca Rome Italy. Century Club, New York, - National Academy of Design, N.Y. - Soc. of Am. Artists N.Y. - Architectural League N.Y.

Addresses (Give studio, home and summer addresses) Home & studio in N.Y. 125 W. 11th St. Home & studio - summer - Glendale Massachusetts.

NOTE:—In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Jones, Arthur Henry.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Frost, Arthur Burdett I
- **Inclusive Dates:** 1894-1922
- **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:
Employed by "Harper's", Arthur Burdett Frost I (1851-1928) was illustrator of "Uncle Remus", "Tom Sawyer", "Mr. Dooley", and his own books. He was the father to American painter Arthur Burdett Frost II and American Landscape painter John Frost. Arthur Burdett Frost I studied with Thomas Eakins earlier in his life and later with William Merritt Chase starting in 1891, soon after becoming a successful landscape and still life painter.

Scope and Content Note:
1) Frost thanks Young for his compliments on the book. "I had not thought of it in the light of a model of bookmaking; it seemed somehow to take its shape and style naturally from the subjects inside." He also thanks him for sending him the book. The second page has been removed to oversize.
2) In a letter to Clinedinst (Benjamin West), Arthur Burdett Frost I thanks West for providing him with models' addresses.
3) Typed description of Frost's letter to Clinedinst.
3) This letter is addressed to "Chapin" and concerns Frost's plans to draw French farm scenes, a bit of a departure from his previous focus on the American countryside.

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 3	Folder 26	A.L.S. to Arthur H. Young with envelope dated 1894	Jan. 9, 1894
Oversize Box	Item 15	A.L.S. to Arthur H. Young	Jan 9, 1894
Box 3	Folder 26	A.L.S. to Clinedinst [Benjamin West]	Aug. 24, 1898
Box 3	Folder 26	Typed description of A.L.S. to Clinedinst	nd
Box 3	Folder 26	A.L.S. to Chapin	Jun. 22, 1922

by lamp light, about the time your letter reached me. I had a number of letters requiring immediate answers. so I put yours off from day to day; just before Christmas I was taken with the Influenza and have but just recovered from it. so with the best intentions in the world. I have only just reached your letter: I really hope you will forgive my apparent rudeness and accept my apology:

Thank you for the compliment you pay my little book: I had not thought of it in the light of a model of book-making at all: it seemed somehow to take its shape

CONVENT,
MORRIS COUNTY,
NEW JERSEY.

TELEGRAPH ADDRESS,
MADISON, N. J.

Jany 9th 1894

B

Mr Arthur H. Young
Dear Sir

I hope you will pardon me for this long delay in answering your very kind letter and acknowledging the book you so kindly sent me: my excuse is my eyes. They have been bothering me greatly this winter and interfering sadly with my correspondence: I somehow have to write a great many letters, and as I am hard at work in my studio all day, night is the only time I have for writing, and I can only write very little

good holiday and got such a lot of golf. It must have been very satisfying to feel your game coming back all right.

Jack moved into his house last week, he is not settled yet, but the furniture etc are all in the house and he will get straightened out this week. I am afraid it will be six weeks or two months before he can get his studio built. There is a building boom here and all the contractors are very busy.

I opened a box of portfolios of drawings and sketches made in France. I have a number of drawings of picturesque French farm houses and streets in French villages. and bits of characteristic French village life. I thought I might re-draw some of them in pen, adding figures and make three or four pages for the magazine of them. If you think there is anything in it let me know and I will make two or three drawings for you in Nov. samples, as it were.

Thank you again for your kindness in selling my drawings

Sincerely A. H. Frost

17135

2783?

529 SOUTH MADISON AVENUE
PASADENA, CALIFORNIA

Oct. 22nd. 1922

Dear Chapin

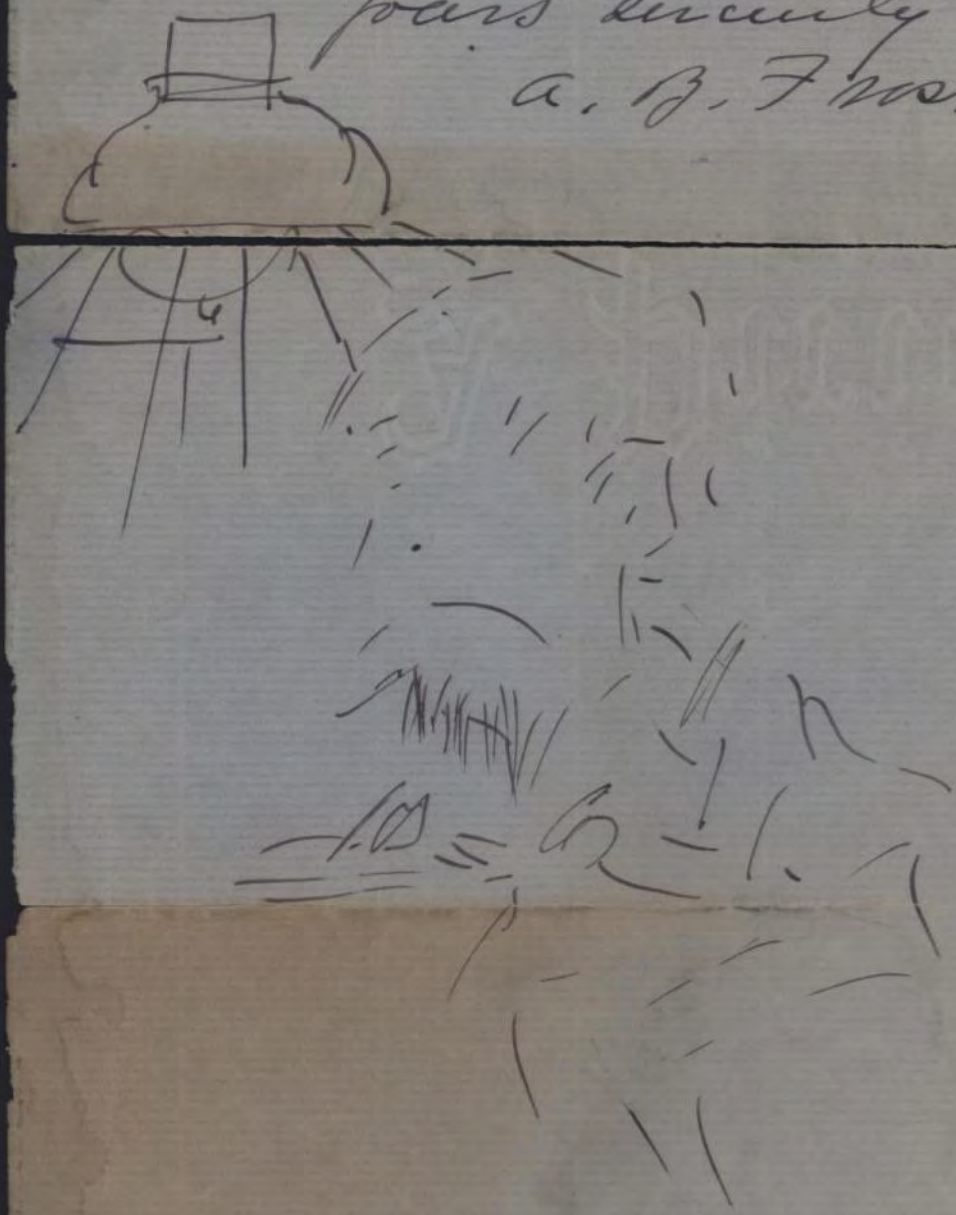
The original drawings reached me safely two days ago. Thank you for sending them and thank you again for your kind interest in selling the two drawings. I was very glad to sell them for I am afraid there is no sale for black and white out here. There is a dealer in Los Angeles who has been very successful in selling such pictures and who wants to have an exhibition of some of my work this Winter, he may be able to make it go.

I was told that there are some of my old shooting picture prints in the window of the store, I thought they were all sold long ago.

I am very glad you had such a

Dr had Crawford and
he is a very decent chap:

Yours sincerely
A. B. Frost.



CONVENT,
MORRIS COUNTY,
NEW JERSEY.

TELEGRAPH ADDRESS,
MADISON, N. J.

Aug 24th 1898

Dear Clinchmish

Please excuse me for not writing sooner to thank you for the models' addresses, It has been infernally hot here every night and I've had to let letters writing go for a little while. It is cooler tonight but under a big lamp it is far from cool.

I am very much obliged to you for sending them and I will get one of them out here at once

The Art Young Gallery
BETHEL, CONN.

Letter to Art Young
From A. B. Frost
1894

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Frost, Arthur Burdett

Frost thanks Young for his compliments on the book. "I had not thought of it in the light of a model of bookmaking; it seemed somehow to take its shape and style naturally from the subjects inside." He also thanks him for sending him the book. The remaining pages to this letter are missing from the collection.

Item Date:

Jan. 9, 1894

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

WITH A SELF-CARICATURE

FROST, A[rthur] B[urdett]. ALS to [Benjamin West] Clinedinst, Virginia-born artist. 2pp. 8vo (folds expertly joined, some light tan stain on p. 2, mostly in blank area). Convent, Morris County, New Jersey, Aug. 24, 1898. $750.00

An apology for not writing before to thank him for sending names and addresses of models for a project on which he was working; probably his illustrations for the rhymes by W.G. van T. Sutphen that appeared as The Golfer's Alphabet in Harper's Magazine in October, 1898, and thereafter in book form. See Henry M. Reed, The A.B. Frost Book, p. 144, where The Golfer's Alphabet is chronologically the next item. Frost complains about the heat but adds "It is cooler tonight but under a big lamp it is far from cool." His self-caricature, which occupies 3/4-page, shows him glumly suffering under a gas lamp.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Fuller, George
- **Inclusive Dates:** 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:
George Fuller (1822-84) was an American portrait, landscape, and figure painter and the father of painter Henry Brown Fuller.

Scope and Content Note:
1) A discouraging letter to J.R. Brown about the possibilities of a career in art, which demonstrates the state of art in Boston in the early 1880s.
2) Transcription of 1.

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 3	Folder 27	A.L.S. to J.R. Brown with envelope	Dec. 8, 1882
Box 3	Folder 27	Typed transcription of A.L.S. to Brown	nd

From George Fuller

Mr J. R. Brown
Clyde
Sandusky Co.
Ohio

The Sketches I return. They are well enough but mean nothing in the long run. — Of course you can learn to draw — It is a question of how long you can work & wait. There is no free teaching here in Boston. If you come here I will recommend you to the best place I know. You must have money enough to pay your way, without thinking of doing work for this end outside.

Yours very truly

George Fuller

225

Boston Dec 8 1882

J. R. Brown

My dear Sir

The art road is a very long one & is so difficult & it has really no ending. The further you advance more distant the goal seems. & how well can you fight & how well bear defeat & get on your legs again & try ~~again~~ once more.

You see the subject is one not to ask advice upon nor to give it. Success is a matter of individual constitution. After you have learned the means of expression comes the awful question of what you are to do with it. — Have you any story to tell of your own. Those who have gone before us can teach us only one ~~truth~~ truth. "I feed myself to do as I must do." to tell my story ~~by~~ simply & in my own way.

Boston, December 8th, 1882

J.R.Brown

My dear Sir:

The art road is a very long one and is so difficult and it has really no ending the further you advance more distant the goal seems and how well can you fight and how well fear defeat and get on your legs again and try once more. You see the subject is one not to seek advice upon or to give it. Success is a matter of individual constitution. After you have learned the means of expression comes the awful question as what you are to do with it. Have you any story to tell of your own. Those that have gone before us can teach us only one truth "I feed myself to do as I must do to tell my story simply and in my own way." The sketches I return. They are well enough but mean nothing in the long run. Of course you can learn to draw it is a question of how long you can work and wait. There is no free teaching here in Boston. If you come here I will recommend you to the best place to be had. You must have money enough to pay your way without thinking of doing work from this end outside.

I am

Very truly yours,

George Fuller

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gabo, Naum
- **Inclusive Dates:** 1968
- **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:
Naum Gabo (1890-1977) was a Russian-American sculptor.

Scope and Content Note:
Gabo writes to the art editor of the New York Times, correcting an error in Hilton Kramer's review of his exhibition.

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 3	Folder 28	T.L.S. to the art editor of the New York Times	April 7, 1968

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275

Breakneck Hill
Middlebury, Connecticut
April 7, 1968

The Art Editor
New York Times
New York, N.Y.

Dear Sir:

I would like to correct an error of fact which appears in Hilton Kramer's review of my exhibition at the Albright-Knox Art Gallery.

Mr. Kramer says "Head," 1916, No. 1 in the catalogue, galvanized iron, is "clearly a recently fabricated reproduction." This is false. This work is my original "Head" which I made in Norway in 1916. This was the "Head" which was on exhibition in 1922 in Berlin, the exhibition organized by the U.S.S.R.

A lucky incident made it possible for me to get this work back from the U.S.S.R. (complete except for the base). Many of my friends, including William Sandberg, Herbert Read and Lewis Mumford, have seen it as it was in the box in which it arrived. Certain pieces of the construction were loose and the base, a flat piece of iron, was missing. I had to remove the old layer of paint on it which was flaking off, in order to be able to solder. This I have done with the help of a student from Yale, whose testimony I can provide.

For the sake of truth and to avoid damage to that work by the libelous depreciation of it in the review, I ask you kindly to print this correction where it will be seen by people who have read the review.

Sincerely yours,

Naum Gabo

Naum Gabo

This is a copy of the original
N.G.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gaul, Gilbert William
- **Inclusive Dates:** 1915
- **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:
Gilbert William Gaul (1855-1919) was a painter,

Scope and Content Note:
Gilbert sends Florence Levy (editor of the American Art Annual) data for "Who's Who in Art" and will send a picture of himself when the prints arrive.

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 3	Folder 29	A.L.S. to Florency Levy	May 1, 1915

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To mail you a copy
as soon as possible.

Very truly yours
Gilbert Gaul

19 Highland Place
Ridgefield Park
New Jersey.

May 1. 1915.

To Florence N Levy.

My dear Madam

In closed please find data for Who's Who in Art. I found five negatives of which I expect to receive proofs any day now. I will select the best and instruct the photographer

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gay, Edward B.
- **Inclusive Dates:**
- **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 B. Gay (1837-1928) was a landscape painter. He was born in Dublin.

Scope and Content Note:
Hartley (1845-1912), the sculptor, was married to George Inness' daughter. T.W. Hubbard had told Gay of Mr. Inness' praise for his big picture in the Academy. He would like those words in writing to show his wife.

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 3	Folder 30	A.L.S. to J.S. Hartley	Nov. 15, 1885

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I have said nothing to my wife about the Island he took for me on the Hanging Country. If he came with me something pleasant I should be so proud to show it to her.

I need not say my wife will appreciate the situation

Hoping to see you soon as good sister,

I remain

Yours truly

Edward Gay

H. S. Hartley Esq
N.Y.

H. M. R.

a. r. a.

as there is no person whom I prize more perfectly for — in art. as well as other but there appointments were made for the cards to be the last just nicely — The first Mr Cowles carried albert because he was out of town — & the second Raven of business prevented his so that as I had already lost a good early time — which to me is more valuable — as my own hands are all I have to depend upon — Mr Mathew shot as the charmer approved that he was justified in ordering me to have the cards —

Edward Day
an Artist

Studio Mt Vernon
Nov. 15th 1885

My dear Hartley —

Mr. R. W. Hubbard told me the other day the many delightful things Mr Innis said about my big picture now hanging in the Academy

I assure you it was immensely gratifying to have gotten such expression from "the old Man" I would rather please him than any artist the I know of.

If you find him in the humor please let him know I would greatly prize a few lines from him about the big picture

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gay, Winckworth Allen
- **Inclusive Dates:** 1897
- **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:
Winckworth Allen Gay (1821-1910) was an American landscape painter and brother to American painter Walter Gay.

Scope and Content Note:
Winckworth Allen Gay writes to Fred E. Foster, agreeing with him about the charming way of life in Japan, and would not have left it had he not felt compelled to help his (now deceased) sister move back to the old homestead, where he now lives. He writes about the country life and about his brother in Yokohama.

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 3	Folder 31	A.L.S. to Fred E. Foster	Jan. 17, 1897

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free to roam as I pleased. I am sorry to say that a little outside work and care so absorbed me, that I never seemed to have the inclination to sit down to my own work. if I had had a studio this might have been different and brought back the old love of it. Of course I keep in touch with the little that goes on in Boston in the way of Art, but it is not much at best. So here I am. how long it may continue.

In the first years here I went away ~~twice~~ twice, to N York one passed in Florida, but I soon gave all that up. Every mail I hear from my brother Arthur. He fills his old place in the firm John Walsh at Rabe. Thomas left the firm some

TO FRED. E. FOSTER ST. PAUL, MINN.

Wm. Henry Allen Gray By W. A. GRAY 1821–1910 Am. Artist

MASS

Wellingham.

Jan 7th 1897.

My dear Foster.

Little did I think when I received your very cordial letter, that it would be nearly three months before I should answer it. Not from the want of inclination to answer it at once but at that time I was busy with out door work and tramping about and then time flies like a whirlwind the older one grows.

But now I have to be quite laid up with an rheumatic attack that nearly breaks my back, and the first thing on getting up this morning I resolved that the day should not pass without answering your letter.

turning to the boy American citizenship.
It was best thing Arthur could do. in a life so isolated. The boy is the greatest comfort to him, and gives a little home feeling.
Arthur writes that society has changed very much in Yokohama since we were there. New people fill the places of the older ones among whom Arthur found sympathy.
What a change it is to all of us.
It must be pleasant for you to be surrounded with all all the souvenirs of Eastern life. your children growing up about them. They doubtless not recollect me. Sorry to hear your climate does not suit Mrs Foster. though I suppose St Paul is a fine city as Western cities go.
I make the best I can out of the life I lead.
I never had so much time for recalling which I enjoy.
I have been interested lately in reading a series of Stories of the Nations.
The Goths, the Vandals the Saracens &c &c.
One of the best was Vedic India by Ragozin. an able writer
It gives all the myths and legends, the early Aryans race who came over the Hyperian pass into Northern India. It is full of romance & poetry. The sun, the moon the sky. the dawn. the twilight were all gods to them.
and the Sanscrit was the foundation of all our languages.

another book I am reading is the autobiography of Philip Gilbert Hamerton, completed after his death by his wife in a memoir. It is very interesting, but though a bright man, his life was a failure, as he says. He wanted to be an artist and sketched a good deal. But he was equally interested in being a poet and prose writer. Perhaps you have a Public Library where you can get these books if you want them. I sometimes meet Samarajan, always pleasant to meet.

I have written a long rambling letter. Give my kindest regards to Mrs Foster. Well I recollect your pleasant house on the Band. Glad to hear from you again. Yours sincerely

W. Allan Gay.

2nd.

years ago, and after his wife died went to Europe with his two daughters, and after flooding about with them, married one to an Indian Officer and now Walsh has bought a villa in the suburbs of Florence and there they all live together. The other daughter I think has taken to painting.

The children had I presume all the money their mother inherited from her father.

I must tell you that Arthur some years ago married a Japanese girl. he now has a boy 9 years old, very bright & promising. much esteemed by his foreign teachers, quick at languages music &c. The marriage was performed by the American Consul

It is needless to say how I agree with you about that charming life in Japan. and I believe you never should have left it if a sense of duty had not come in to bring me back. I had a sister who wanted to come back to the old homestead. and I was the only one who could aid her in her old age to do it. She has since died. and I, having become attached to the old place where I was born. took to it at once. as I always enjoy the country. I did not resume my old place among friends in Boston. That was a thing of the past and I did not wish to resume. as many of my old friends had died and it would not have been the same life.

I got interested in country life. the peace and quiet. still dwelling often on the experiences of Eastern life. Here life was an immense contrast but still I had nature. but not that of Japan.
When my sister died. the question was what to do. I ought I suppose to have started out in life again. but it was hard to leave an old home to wander about living with trunks as it were.
Two people my sister had here were willing to remain. and though life is of the simplest. still I liked it: a secluded life. none of the style of living I had been used to in Japan. but there was independence in it which I liked.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gerry, Elbridge, Jr.
- **Inclusive Dates:** 1818
- **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:
Elbridge Gerry Jr. was the son of the famous Massachusetts politician who invented "gerrymandering." He was also the vice president of the United States under James Madison.

Scope and Content Note:
Eldbridge Gerry Jr. (1793-1867) writes John Trumbull, the noted artist, requesting a copy of the portrait of his father.

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 3	Folder 32	A.L.S. to John Trumbull	Jun. 11, 1818

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E Gerry Boston
June 10th 1818

315

Boston June 11th 1818

Sir

I have been lately informed, that you have a portrait of my father, the late V. President, for which he sat some years since to one of your agents. There is none in the possession of his family, which is at all satisfactory to them. If this information is correct, and you will transmit it to me, by a safe conveyance, that a copy may be taken from it, you will confer a very great favor upon

your Obedt & very humble Servt

E Gerry

John Trumbull Esq.

Mr
Mr

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gibson, Charles Dana
- **Inclusive Dates:** nd
- **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:
Charles Dana Gibson (1867-1944) was an American painter and illustrator.

Scope and Content Note:
Large Bacharach portrait photograph of Gibson in his studio signed in the lower white margin.

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 16	Portrait photograph	nd

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Gibson, Charles Dana

Large Bacharach portrait photograph of Gibson in his studio signed in the lower white margin.

Item Date:

nd

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gifford, Sanford Robinson
- **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:
Sanford Robinson Gifford (1823-1880) was an American landscape painter. He was the student of John Rubens smith and the son of engraver John Raphael Smith.

Scope and Content Note:
Gifford writes About the sale of his painting of "Windsor Castle."

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 3	Folder 34	A.L.S. to Talmadge Ewers	Feb. 5, 1862

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it may have -

Allow me to thank you for the kind interest you have taken in my picture, and for the obliging expressions contained in your note -

Very truly yours

S Rupford

15. 10th St. New York
Feb 5th 1862

Talmadge Evers Esq

Dear Sir -

I have received your note of the first instant informing me of the sale of "Windsor Castle", and asking in what manner you shall remit the price of it.

A draft on any of the New York Banks would be convenient to me.

I am very glad to hear that my picture has fallen in such good hands. Next to the pleasure an artist has in the execution of his work, is that of knowing it to be in the possession of one who appreciates whatever excellence

Received
Feb 5th 1862
$199.25
Less Tr. 45 for $200
Feb 7th 1862

A. H. Bickford
Feb 5th 1862

S. M. Bickford
Feb 5th 1862

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gifford, Robert Swain
- **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:
Robert Swain Gifford (1840-1905) was a landscape painter and etcher, influenced by the Barbizon school.

Scope and Content Note:
1) Gifford informs Durrell that a biographical account prepared by a former pupil [Alexander Theobald] Van Laer for the Central Art Association of Chicago, was recently published in the Jun. issue of "Arts of America."
2) Gifford is pleased with the catalogue of Durrell's collection, describing it as "very tastily gotten up and...interesting." He believes that he recalls which picture of his Durrell owns, and wishes he had a larger one.

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 3	Folder 35	A.L.S. to O.H. Durrell	Jun. 16,1896
Box 3	Folder 35	A.L.S. to O.H. Durrell	Nov. 26, 1896

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apologize for my ignorance
Sir, I am sorry to
express I am so
say that I very heard
biographical sketch has
been prepared by a former
patric friend, Mr Van
Lear, for the "Critical
Art Association" of Chicago
and is shortly appear
in the number for the
present month of June.
Mr Bonheur is called
"Arts of America"
Sir, article
Contains a number of
information, but my
painting another
acc a very good portrait
from his photograph
of Savory of N.Y.

This should be the fullest and most
correct biography of me that has been given, the
biographies to be found in biographical dictionaries
are short and incomplete and published
some information since some years ago.
I have not seen this
number of the magazine I speak of and
do not know positively whether it came
out this month or is coming next month
but I was told by the editor it would appear
in June. You do not say what work of mine
you have in your collection!

Yours very truly
R. Swain Gifford

25114 S.S. Auto
Only 7/21

P.S. This magazine is published
25 cents for number or 2.50 per
year. I presume it will be sent to
your address - R.S.G.

R Swain Gifford
June 16

Nonquitt, Mass
June 16th 1896.

O. H. Durell Esq.
Boston, Mass.

Dear Sir.-

Your first letter came to me in New York at a time when I was packing up to leave town, and I supposed I would be able to answer your enquiries very soon, but the subject was forgotten afterwards, and your second letter was received last evening and I hasten to answer it and

a larger picture of mine, I think I know which picture you have of mine but am not quite sure.

On Tuesday next I return to New York for the winter and spring and hope, when you are in New York, you will find time to call any place. Thanking you for sending me a copy of your catalogue I remain very sincerely yours

R. Swain Gifford

O. H. Durell Esq
Boston Mass

New Bedford Mass.

Nov 26th 1896.

Dear Mr Durrell:-

On returning from a shooting trip a few days ago I found your letter of Nov 20th. I went on to my studio in New York to see why your catalogue had not been forwarded and the janitor switch me; he thought I only wanted my letters and did not forward that. The catalogue is very tasty & attractive and is interesting. Some time when I am in Boston I hope to see your collection. I wish you had

A Swain Gifford

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gignoux, Regis
- **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:
Regis Gignoux (1816-1882) was a French painter active in the United States. He was a student of Paul Delaroche and a teacher of George Inness Sr. and John LaFarge.

Scope and Content Note:
Gignoux writes to Mr. French thanking him "for your flattering notice of my 'Indian Summer' & for the conspicuous place which it occupied in your 'Journal of Commerce.'"

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 3	Folder 36	A.L.S. to Mr. Prince	Dec. 11, 1861

Mr. Prime

Dear Sir

I am very much obliged to you for your flattering notice of my Indian Summer & for the conspicuous place which it occupied in your Journal of Commerce.

I would be very much pleased if at your leisure you could stop at the Studio Building No 15 Tenth St that I may thank you personally.

Very Respectfully Yours

Dec 11th 61. Regis Gignoux

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gilbert, Cass I
- **Inclusive Dates:** 1909, 1916
- **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:
Cass Gilbert I (1859-1934) was architect of the Woolworth Building and New York Life Insurance Building in New York.

Scope and Content Note:
1) Gilbert writes to Howes Norris Jr. to contribute to his autograph collection.
2) Gilbert writes to Glen Walton Blodgett to contribute to 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 3	Folder 37	A.L.S. to Howes Norris Jr.	Mar. 5, 1909
Box 3	Folder 37	A.L.S. to Glen Walton Blodgett	Feb. 23, 1916

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11 EAST TWENTY-FOURTH STREET

February 23. 1916.

Dear Sir. It gives me pleasure to respond to your request for my autograph.

To say "Yes" unless there is a good reason for saying "no" and to help rather than to hinder, is the part of optimism, and so I am answering your request in the affirmative though fully conscious of the little worth of the signature I am adding to your interesting collection. Sincerely

Cass Gilbert.

Mr. Walton Blodgett.

45. East 78th Street. New York.

Mr Howes Norris Jr.

Dear Sir. I should have answered your request for my autograph long ago but it was accompanied by your request for a "sentiment", so I laid it aside until an appropriate thought should occur to me; after two years, your letter has turned up again and so long a time has elapsed that the most appropriate sentiment would appear to be something about "Procrastination being the thief" &c., but I forbear. I am honored in your request and am pleased to comply (but without the sentiment)

Yours Very truly Cass Gilbert.

Mch 5. 1909.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gillam, T. Bernard
- **Inclusive Dates:**
- **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:
T. Bernard Gillam (1856-1896) was a political cartoonist for "Harper's Weekly" and other papers and magazines.

Scope and Content Note:
Gillam writes a letter of introduction for Mr. Chrissy of Kennedy & Co., the publishers of "What Words Say." At the bottom of the page is a caricature of a man in profile, identified as "BG His Mark."

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 3	Folder 38	A.L.S. to "General"	Mar. 8, 1888

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BERNHARD: GILLAM: ART: Department:

Judge

2K/50¢

38 PARK ROW New York March 8. 1888

Dear General

This is introducing Mr Crissy of Kennedy & Co The publishers of "What Words Say" A text book which is gaining great popularity among Universities and School – Hoping Mr Crissy can do some business with you, I remain

Yours Very Truly

Bernhard Gillam –

I deeply regret that I could not attend the reception of the Chinese Minister at your house – but I guess he did not miss me. (ahem) –

B. G.

HIS MARK

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gilmour, Robert
- **Inclusive Dates:** 1825
- **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:
Robert Gilmour was a noted Baltimore collector of miniatures.

Scope and Content Note:
Robert Gilmour writes to Trumbull in one of a series of correspondences in an apparently rather strained artist-patron relationship.

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 3	Folder 39	A.L.S to John Trumbull	Nov. 3, 1825

"unnamable." as I truly mean intended to have gone with being so; but considered the footing upon which I had enjoyed your acquaintance, authorized my communicating freely my opinions.

I regret exceedingly you will not be here this fall, & have therefore to request you will send me by any gentleman coming this way (and you will probably find someone at the City Hotel if your own acquaintance) the portrait of Samuel Williams & that of Mr. Longstreet Smith. The 100 Dr. shall be remitted you in any way you may point out, or you may draw on me at sight for the amount as soon as you please.

I again repeat my regret that my letter should have given rise to any misunderstanding of its object, and if it has, unknowingly former given you the slightest unpleasant feeling, I pray you will dismiss all recollection of it from your mind & consider it (as a Philadelphia wit would say) a dead letter.

I am very truly
Your's friendly
Robert Oliver

Col Trumbull

1856² 425-

W.P

Baltimore 3d Nov. 1825

Dear Sir,

I am heartily sorry that you misunderstood my observations respecting the price of your Miniature portraits — I by no means meant to say that I would not take one or more of them at your own price; I merely threw out as a suggestion to you (which in fairness & candour I felt bound to do) that pictures of the nature of Portraits, rarely or never brought the original price from those for whom they were painted, and as you told me in your letter that you always got 50 Dr. for each, I simply submitted the case to you whether they ought not as portraits to stand upon similar ground; at the same time you will do me the justice to acknowledge that I expected you to bring them with you, as I should entirely take one if not two of those you mentioned at your own price, nor do I believe I expressed, "that we could not differ on what that should be when we met," or anything like it. I am therefore do me injustice by saying I think you unreasonable

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Goodacre, William
- **Inclusive Dates:** 1830
- **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:
Goodacre was a landscape and still-life painter and teacher of drawing.

Scope and Content Note:
Bill for $24.81 "for a quarter's instruction in drawing," including itemized artist's supplies.

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 3	Folder 40	Bill to Miss Halsted	May 27, 1830

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Good done
for Halstead

Changed

New York May 27. 1830

Miss Halsted

Dr to William Cowdacre

To a quarter's Instruction in Drawing	12.00
Pencil .25 ~~Pencil 2~~ Crayons 2.25 Rubber 12½ Gel. Lake 31¼	2.93¾
Instruction since May 27 — 9.00	
Pencils .25 12½ Crayons .50 —	
	$ 14.93¾
	9.87½
	$ 24.81¼

Oct. 6. 1830
Recd in full
William Cowdacre

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Goodhue, Bertram
- **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:
Goodhue (1869-1924) was an American architect.

Scope and Content Note:
In this letter, Goodhue suggests sites and gardens for Grey to visit on his trip to Mexico.

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 3	Folder 41	A.L.S. to Elmer Grey	Jul. 6, 1909

CRAM, GOODHUE AND FERGUSON,
ARCHITECTS.
170 FIFTH AVENUE, NEW YORK.
15 BEACON STREET, BOSTON.

NEW YORK, July 6, 1909 190

twenty years ago, a "Christ in the Garden" by Arteaga in the National Academy that would hold its own anywhere in the world, and beside this name I would like to call your attention to the work of Juan Correa, and Baltazar Echavé.

In going, be sure and stop at the following places- Guanajuato, Queretaro, Puebla and Morelia. These are all on the beaten line. If you have time and want to take the trip by all means see Cuernavaca, and further down the line (and a horseback ride of twenty miles from Iguala,) the mountain town of Tasco, probably the most wonderfully charming place in the new world.

I am sorry not to come to California this summer. As a matter of fact we are going to Northern Italy instead, not a bad substitute.

Please give my best regards to Hunt and such Santa Barbarians as you may see, and believe me

Very cordially yours,

Bertram Goodhue

CRAM, GOODHUE AND FERGUSON,
ARCHITECTS,
170 FIFTH AVENUE, NEW YORK.
15 BEACON STREET, BOSTON.

NEW YORK, July 6, 1909 190

Elmer Grey, Esq.,
1017 Union Trust Building,
Los Angeles, Cal.

My dear Grey:-

Congratulations on your trip to Mexico? I have been twice as you know and only wish I could go again. The only garden of any consequence in Mexico is that of La Borda at Cuernavaca. In my time it was perfectly possible to arrange with the caretaker for admission at all hours of the day or night; in fact, I have seen both sun and moon set and rise while quite alone within its precincts. The other gardens, so far as I remember them, are of no consequence anywhere, being little more than miserably cheap, and very modern, imitations of those of the Alcazar at Seville. The La Borda garden however is in its way quite one of the wonders of the world and has a certain mournful charm of its own (providing it isn't full of tourists) that is quite unique. I have been unable to trace its genealogy at all. It certainly has nothing in common with French or Italian work of the period, or with Moorish.

The Titian I have not seen, but take my word for it it is not genuine. The people I went to Mexico with last were there and got a large photograph which I have studied carefully. A photograph isn't perhaps the best thing upon which to form a judgment, but it is perfectly evident to my mind that the picture is a stiff ~~th~~ my inaccurate copy of the great Entombment in the Louvre, But because this picture isn't genuine any more than the Murillo in Guadalajara is genuine, is no reason for scoffing at the pictures in Mexico, many of which are perfectly magnificent. There is or rather was when I was first there

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – [Gough, Hugh?]
- **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:
[Hugh Gough] (1843-1904) was a British architect.

Scope and Content Note:
[Gough] writes about European art.

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 3	Folder 42	A.L.S. to "Sir"	nd

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If Dr Gaye thinks that capin cun
cantare stonis e cun quistiperanlo
why does he maintain such an invi-
dious silence on the subject of the
money carried away by Michel Ang?
The question here is not of pauna but
whether that immortal man was
a thief or not — Either he went to
Venice in the service of his country
or he went there a felon — non vi
è punto di mezzo — as I see the matter
perhaps you can tell me something
of Buonini and whether he was a man
to whom Michel Ang might trust
the real nature of his mission —

I find so few traces of pauna in
his life & character that I must
suspend my belief of this charge thus
far —

Yours truly with
many thanks

H. G. gle

My Dear Sir

I send herewith the letter of Dr Gaye. I find him asserts (page 3) that M Angelo was sent fuori 2 or 3 times by the Signoria while possim he seeks to show that he was sent only once. to Ferrara. He gives as Michel Angelo's own account Busini's letter which he at the same time confesses exists in many forms the one different from the others & he chooses to consider most satisfactory that account which accuses M Angelo of paura. It is possible that M Ang might choose to appear to have fled lest falling into the hands of the enemy he might capitulate –

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gourlie, John
- **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:
No biographical information available

Scope and Content Note:
Lossing (1813-1891) was a wood engraver and historian. Gourlie is sorry that he missed him the night before, and assures him that "the war is going to end gloriously for the Union. I know you, like myself, have never despaired."

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 3	Folder 43	A.L.S. to Mr. Lossing	Dec. 11, 1863

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1

New York
Dec. 11. 1863

My Dear Mr Loping

I most sincerely regret that I was absent when you called on me last evening

I have so long wanted you to pay me a visit, that my not seeing you was a real disappointment

I saw Genl. Wallace at the Union Leage Club last evening and expressed to him also my regrets. We sat together and talked of you a long time

I hope you are in fine health and spirits. The war is going to end gloriously for the Union.

I know you like myself have never despaired

Very Truly
Yours
John H. Gourlie

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Granbery, Virginia
- **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:
Virginia Granbery (1831-1921) was a painter and teacher who studied at the Cooper Institute with A.F. Bellows. She is best known for her paintings of fruit.

Scope and Content Note:
Receipt of $40 for a picture of "Raspberries."

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 3	Folder 44	Receipt to [John] Bohler	Jan. 26, 1865

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New York June 26 1865

Received of Mr Bohlen in payment for picture of "Raspberries" a draft on the American Exchange Bank for Forty dollars.
$40.00.

Virginia Granberry.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Green, Valentine
- **Inclusive Dates:** 1781
- **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:
Valentine Green (1739-1813) was a British engraver and draftsman. He was an apprentice of British painter and engraver Robert Hancock and friend of British painter George Powle.

Scope and Content Note:
This significant letter concerning an engraving after Benjamin West is from one of the most brilliant British mezzotint engravers to the celebrated print publisher, John Boydell. The latter would encourage "a great national school of history painting" through his Shakespeare Gallery in Pall Mall.

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 3	Folder 45	A.L.S. to [John] Boydell	Dec. 19, 1781

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Sr

Nothing must be done to the Plate but Printing of it. I have shewn it to Mr West & have made the only Alterations he would allow.

I am Sir
Your Hble Servt
V. Green

19th Decr. 81.

Mr. Boydell

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Greenough, Horatio
- **Inclusive Dates:** 1834-1841
- **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:
Horatio Greenough (1805-1852) was an American sculptor.

Scope and Content Note:
1) In this letter, Horatio Greenough discusses a sculpture he wants to make for David Hoffman.
2) A long, interesting letter to Elizabeth Perkins saying, among other things, "I have finished my model of Washington."
3) Greenough writes three letters regarding the transportation of his famous statue of Washington from Leghorn to Washington, D.C. These three letters augment a published letter from Greenough to Daniel Webster of March 16, 1841 in which Greenough describes the contents of a letter from Hull of the 10th. Hull gave instructions "advising me that the sloop of war Cyane [had]...already sailed for the U. States when the orders of the Secy. of the Navy were received... [He would] proceed to Leghorn for the purpose of charting an American ship [SEA] for the transport of the statue." Upon its arrival on the SEA, Greenough's famous statue of Washington was set up in the rotunda of the U.S. Capitol in December 1842.

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 3	Folder 46	A.L.S. to David	Oct. 7, 1834

		Hoffman	
Box 3	Folder 46	A.L.S. to Elizabeth Perkins	Mar. 18, 1836
Oversize Box 1	Item 17	A.L.S. to Isaac Hull	Mar. 2, 1841
Box 3	Folder 46	A.L.S. to Fitch Brothers & Co.	March 10, 1841
Box 3	Folder 46	A.L.S. to Isaac Hull	April 23, 1841

HAVRE
17
OCT
1854
(70)

FIRENZE

16

David Hoffman Esqre.
Baltimore.

Cleared

~~Messrs Willes & Greene~~

Forwd by H Greenough

~~Havre~~.

RECEIVED
NOV
22

STATE DEPARTMENT
AUGUSTIN

950

Florence. Octr 7th 1834.

My Dear Sir

I should have written you earlier had I not been detained longer than I had foreseen on a journey to the north - I have thought of a peice of Sculpture for you and am wavering between a bust of Sappho and one of Satan from Milton's description - I shall try both & in case you like neither will make something else provided you can wait - My engagements are so numerous and pressing that it will probably be a year before the marble is finished - I might have made a full length figure but it must have been small and I thought you would prefer a head with some meaning in it to a mere show-statue - I shall be obliged if you will furnish me a credit on any house in Paris for the half of the sum you mentioned to me

And am Dear Sir

With respect.

Yours

Horatio Greenough

David Hoffman Esqr

Baltimore

and all the world, what has he to prevent his laziness? I dont mean to condemn it, I long to have the same reasons for indulging it myself. He sits on the sofa and talks about me does he?

I think with you that sensible people rather get rid of their eccentricities than add to them by travel – but the affectation remarked among very young people, is rather the fault of their age, than of their character – a little too must be allowed to that taste for what is foreign & new among those who should know better – Boys go home after a year or two on the continent with a notion that something is expected of them – a most painful and nightmare idea!

Your winter seems to have been like ours – I never known as much severe cold in Italy – the exposure of the poor has occasioned a mortality to which that of the Cholera was nothing. We have just seen the sun after weeks of raining fog – & how the country seems to have sprung forward at least 3 weeks in a single night – The sun-light shows all over the plains & hill sides, the grass that had been starting & the trees that had been blooming slyly under the mist – Its like magic!

I leave all this beauty & gaiety in a few days for Boston – I go with mixed feelings in spite of my eagerness to see my friends. I dont know how so many changes will strike me. – I dont know how I shall feel so far from my occupations. Life seems almost too short for so long a holiday – Perhaps it will lengthen it

I expect much pain as well as gratification and I am willing to take the 2 together since we may not choose – You never have told me one word of our little playfellow at Wahant Miss Barbara C – I suppose she is quite a tall girl now – if she looks as like you as she promised to do, she must have done much mischief ere this – I have finished my model of Washington and go to Umbria, partly to arrange for the pedestal and procure exact information with respect to some unsettled points. I have made also a statue of Love Prisoner to Wisdom; the rogue is chained – his hands are behind him, his arrows are broken – but there lurks in a corner of his eye a hope of escape and a determination to avenge – I think the fullest of expression than any other statue I have made – The subject too in this connexion is novel. I wish you could see the dog that sits by me now – He is a milk white greyhound so tall that he puts his fore paws on my shoulders as I stand – Such a beauty! I am very sorry I cant take him with me but he requires a servant more than myself.

Present my kind respects to your parents and each of the family as remember me – I shall pop in upon your before you know of it – I am Dear Miss Elizabeth

Yours truly

Hor. Greenough

Florence March 18. 1836.

Dear Miss Elizabeth

Yours of Jan.y 7th reached me only this morning and was most welcome. You begin by asking if there be any such word as agreeableness? Surely there is! nor is that all thank God! the thing too still exists, and your sprightly epistle is a very good example of it. At the close you ask me to excuse "all this nonsense". What different names we give to the same things! However we will not quarrel about terms if so you but reserve a store of this same nonsense against my arrival, I shall be content, and will try to meet with my share of the same popular article — When you express your indignation that so many dull folks come to Italy and you do not — you echo my own compliments — may your resolution to come hither be carried out & may I be here to profit by it. God bless Stephen for not waiting till too late, as husbands sometimes do, but starting immediately away — I am most happy to hear of the improvement of his wife's health — & I do long to see the little ones. As for Dr Frank I'm not surprised that he gets on slowly — the fact is he is a lazy fellow — the truth may as well out first or last — Blest in his family — esteemed by his friends

Miss Elizabeth Perkins
Care of Samuel Perkins Esq
Boston. Mass.
via Havre

Florence Wharton
Italy

Sir

Your favor of the 19th Ult. inclosing copy of the Instructions of the Sec.y of the Navy relative to the transportation of the Statue of Washington to the U. States has reached me this day.

I addressed a letter to you on the third inst. Via Marseilles containing the information you ask which I now repeat in case that letter should have miscarried. The Statue has been finished for some time past. The case is now making. The case will measure

in Height 10 feet 6 inches
– Length – 10 feet 6 inches
width 6 feet 6 inches

The weight is somewhat short of 20 Tons –

There are 4 Small cases containing accepory

H. Sec.y of
Sec.y of Legation U. S.
Sir re Cadwalader
State & Washington.
to March 1841

Rec.d per Packet from
Sailor March 23d 1841.

portions of the statue, the largest of these will measure 4 feet square by 15 inches thick — the others are very small.

I am very anxious to learn your opinion as to the propriety of putting so great a weight upon one point of a merchant-man. In the meanwhile — anxious to avoid the risk of storing the Statue in Leghorn I wait your answer without putting the monument in motion until its arrival.

It will require about 8 days to transport the Statue to Leghorn

I am Sir with the highest respect

Your Obt Servt

Horatio Greenough

Com. Isaac Hull
Commander of the U.S.
Squadron in the mediterranean.

Florence 10th March 41.

Toulon April 23d 1841.

Sir,

In reply to yours of the 21st inst. relative to the transportation of the Statue of Washington from Leghorn to the Navy Yard at Washington, we would state that in our opinion there can be no apprehension of an immediate rupture between the United States and Great Britain and consequently no risk from that source in shipping the Statue at this time.

The American Merchant Ship "Sea" will proceed from Marseilles to the port of Leghorn, take on board the Statue and transport it to the Navy Yard Washington under the following terms & stipulations viz fifteen lay days possible for loading & discharging the Statue with the assistance of the Sloop of War "Preble", provided she can be sent to Leghorn in time, at the expense and risk of the Government of the United States and replacing the Ship in her original state at the Navy Yard, in Washington The Captain to have the privilege of touching at one or more ports in the Mediterranean to take freight or cargo direct

to

to any port in the United States not South of Norfolk and of landing the same in the United States before proceeding to land the Statue in Washington if he pleases and for the transportation of said Statue & delivering at the said Navy Yard in Washington the sum of Three Thousand Five hundred Dollars will be claimed.

These we think the very best terms that can be effected, and the facilities and advantages of so fine a Ship as the "Sea" do not often offer in the Mediterranean and we take leave to recommend that they be secured.

We are very resp^ly
Yr
Yr Mo obt Sts.

Fitch Brothers &c.

Commo Isaac Hull
Com^d the U.S. N. Force
in the Mediterranean
Boston

Mess.rs Fitch Brothers &c.

Transportation of the Statue of Washington to the Un. States — Terms &c.

April 23d 1841

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: Greenough, Horatio

Greenough writes three letters regarding the transportation of his famous statue of Washington from Leghorn to Washington, D.C. These three letters augment a published letter from Greenough to Daniel Webster of March 16, 1841 in which Greenough describes the contents of a letter from Hull of the 10th. Hull gave instructions "advising me that the sloop of war Cyane [had]...already sailed for the U. States when the orders of the Secy. of the Navy were received... [He would] proceed to Leghorn for the purpose of charting an American ship [SEA] for the transport of the statue." Upon its arrival on the SEA, Greenough's famous statue of Washington was set up in the rotunda of the U.S. Capitol in December 1842.

Item Date:

Mar. 2, 1841

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 – Gropper, William
- **Inclusive Dates:** 1953
- **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 Gropper (1897-1977) was an American painter and illustrator. He was a student of George Wesley Barrows and Robert Henri.

Scope and Content Note:
1) William Gropper writes to Leonard Bloch regarding his comprehensive collection of prints and drawings. He suggests a brush and ink study of a senator, the painting of which is in the Museum of Modern Art. Includes postmarked envelope.
2) William Gropper writes again to Leonard Bloch regarding his collection. He sends a drawing of the senate (not present) and makes a list of several respected artists. Includes postmarked envelope.

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 3	Folder 47	A.L.S. to Leonard Bloch with postmarked envelope	Dec. 13, 1953
Box 3	Folder 47	A.L.S. to Leonard Bloch with postmarked envelope	Dec. 30, 1953

WILLIAM GROPPER CROTON-ON-HUDSON NEW YORK

E Man

Eu-b

E h nn

Mamie

WILLIAM GROPPER CROTON-ON-HUDSON NEW YORK

Dec 13, 1953

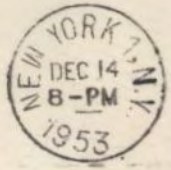
Dear Mr Bloch:

Your idea of forming a collection of small masterpieces, about the size of 8"×10" - sounds like a good idea.

It seems to me, that with careful selection of artists, one can gather and enjoy works of art that would be rare.

To help you with your plan, I will let you have a drawing in brush and ink, that I used as a study for a painting. It's the sort of sketch the artist would prefer to keep for himself. It's a study of a senator, the original painting is in the permanent collection of the Museum of Modern Art. You may have the drawing for $25.

Sincerely yours
Gropper -



Mr Leonard Bloch
405 West 57 St.
New York 19,
N.Y.

WILLIAM GROPPER CROT' -ON-HUDSON NEW

Mr. Leonard Bloch
405 West 57 Street
New York 19,
N.Y.

WILLIAM GROPPER CROTON-ON-HUDSON NEW YORK

Dec, 30 1953

Dear Mr. Bloch:

Under seperate cover, I am mailing to you a drawing of the "Senate" to start your collection of small masterpieces of drawings -

In reply to your request for my suggestion regarding further additions from the work of American Artists of quality, here is a list of a few artists whose work I respect -

Raphael Soyer
George Grosz
Robert Gwathmey
Isabel Bishop
Jack Levine
Henry Varnum Poor
Adolf Dehn
Yuss Kuniyoshi

With best wishes,

Gropper -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Groth, John
- **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:
John Groth (1908-1988) was an American painter and illustrator.

Scope and Content Note:
1) John Groth writes to Leonard Bloch regarding a picture for Leonard's "portfolio." Includes postmarked envelope.
2) John Groth writes to Leonard Bloch, thanking him for his kind note and includes a list of artists who "were at war and have done sketched." Includes postmarked envelope.
3) Copy of an undated letter from Bloch to Groth regarding the two drawings that Groth made available.

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 3	Folder 48	A.L.S. to Leonard Bloch with included envelope	May 15, 1954
Box 3	Folder 48	A.L.S. to Leonard Bloch with included envelope	Jun. 28, 1954
Box 3	Folder 48	T.L. copy to John Groth	nd

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

June 28,

Dear Mr. Block,

Thank you for your kind note. I enjoyed meeting your son — who is a fine representative.

Here are a few names of artists who were at war and have done sketches:

Fletcher Martin
Woodstock, N.Y.

Aaron Bohrod
artist in residence,
Wisconsin University,
Madison, Wis.

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

Joseph Hirsch
N.Y.C.

David Fredenthal
Downtown Gallery
N.Y.C.,

Frede Vidar
Associated Amer.
artists gallery?

Laurence Beall Smith
N.Y.C.?

Howard Baer
N.Y.C.

~~theses~~ are all I can
think of at the

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

moment - I would suggest - when writing, that you state at the beginning how much you are prepared to pay and the subject you would like and that it be a sketch - ~~most of~~ all of these men are painters and I would imagine the paintings are quite expensive.

I think you can will be able to locate them easily enough.

I think ~~agn~~ - ~~thanks~~ - they - the pix - are truly representative of my work.

John Groth

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

NEW YORK 17, N.Y.
JUN 29
4 - PM
1954

GRAND CENTRAL
STA

UNITED STATES POSTAGE
3 CENTS 3

Mr. Leonard Bloch

593 Broad St.

Newark,

N.J.

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

Mr. Leonard Block
593 Broad St.
Newark,
N. J.

61 E. 57 ST.

JOHN GROTH

May 15,

Dear Mr. Block,

thank you for your letter

I think I have a number of pictures — mostly drawings that might fit your "portfolio" :-

Call me any day just before noon and we can make an appointment here at the studio — the phone number is El dorado 5-0284 —

Yours Sincerely

John Groth

Dear Mr. Groth:

I am delighted with the two drawings that you so generously made available for my little collection. It was actually twice the pleasure I had anticipated, for my son added one drawing as a future birthday gift, which pleased me more than any other I can think of.

Although I know that I would have enjoyed a visit to your studio, and hope that I may yet have another opportunity, I also realized that I was sending a good emissary in my son. His life's work is in the field, and it is to him enthusiasm that I owe my own belated interest.

I am very proud of these new acquisitions, and trust that you will agree with me that they are representative of your best work.

Many thanks again!

Mr. John Groth
61 East 57 St.
New York 22, N.Y.

P.S. My son tells me that you had the names of several other war artists in mind, whose work you admire. I would appreciate your sending me a list of those names, if possible.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gruger, Frederic Rodrigo
- **Inclusive Dates:** 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:
Frederic Rodrigo Gruger (1871-1953) was an American illustrator.

Scope and Content Note:
Gruger responds to Blodgett's request for a sketch.

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 3	Folder 49	A.L.S. to Mr. Blodgett	May 4, 1927

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Dear Mr Blodgett:

I am sorry I haven't a sketch to send you; but I never can trouble upon myself to give a sketch or drawing which I am not desperately anxious to keep.

It's a pity, too. There it is!

Thanks for the signed poem which I am happy to have in my collection.

Now the deuce and all did you come to know my middle name?

Sincerely yours

Frederic Rodrigo Gruger

May 4th 1927.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Guerin, Jules
- **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:
Jules Guerin (Guérin) (1871-1953) was an American painter and illustrator.

Scope and Content Note:
In this letter, Guérin writes that he thinks a book of photographs in the Manchester Public Library would be useful. He will probably leave for a Connecticut commission on Wednesday and is unable to accept Turner's invitation to Salem.

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 3	Folder 50	A.L.S. to Ross Turner	Sept. 23, 1901

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NEW HOTEL BELLEVUE,
BEACON STREET.
HARVEY & WOOD.

Boston. Sept. 23 - 1901.

To
Mr. Ross Turner.

Dear Sir:—

Your very kind letter came this evening, and I thank you for it. To-day I went to Manchester, and saw a book in the Public Library, of Photographs, which I think will be of great service to me as material, for which I have made some arrangements. The local photographer had nothing. So in all probability, unless something unforeseen happens, I will leave for a Connecticut commission Wednesday morning. — But I must to thank you most sincerely for your kind invitation to Salem, and regret exceedingly that commission prevents my acceptance. — Later on, if more material is needed, your good nature will be appealed to. — Please accept my compliments, and again thanking you for your letter and offers of assistance, and hoping to meet you in the near future

I am
Very Truly Yours
Jules Guerin

139 - W. 55th St.
- 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 – Guy, Seymour Joseph
- **Inclusive Dates:** 1895-1897
- **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:
Guy (1824-1910) was an American portrait and genre painter.

Scope and Content Note:
1) Guy writes to Falconer requesting he temporarily return the portrait of his mother to use in an upcoming exhibition.
2) Guy writes to Falconer about his upcoming exhibition.
3) Guy again discusses the upcoming exhibition and his lack of correspondence with the Loan Collection Committee. "If the Loan Exhibition will not accept these pictures we will send them to the Century Meeting."
4) Guy informs Falconer that he has received his last two letters, and that the Loan Collection Committee has changed the time for collecting the pictures.
5) Guy writes to Falconer that he has been waiting all day in court, saying that the 50 cents he receives a day for being a witness surpasses the amount he makes as a painter.
6) Guy apologizes to Falconer for not writing, briefly discussing his interactions with the Loan Collection Committee and stating that he has just received his first earnings in about eighteen months.
7) Guy writes to Falconer from his studio and discusses his health.
8) Guy begins his letter to Falconer by noting that his daughter is away, and discusses the recent commission of a miniature.
9) Guy writes to Falconer about the location of some of his portraits and requests information about the location of "Mr. Edmond."
10) Guy thanks Falconer for his help and discusses his correspondence with Mr. Edmond.

11) Guy writes to Falconer about his various attempts to borrow paintings.

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 3	Folder 51	A.L.S. to Falconer	Oct. 12, 1895
Box 3	Folder 51	A.L.S. to Falconer	Oct. 15, 1895
Box 3	Folder 51	A.L.S. to Falconer	Oct. 17, 1895
Box 3	Folder 51	A.L.S. to Falconer	Jan. 7, 1896
Box 3	Folder 51	A.L.S. to Falconer	Jan. 18, 1896
Box 3	Folder 51	A.L.S. to Falconer	Feb. 22, 1896
Box 3	Folder 51	A.L.S. to Falconer	Aug. 28, 1896
Box 3	Folder 51	A.L.S. to Falconer	Oct. 7, 1896
Box 3	Folder 51	A.L.S. to Falconer	Dec. 30, 1896
Box 3	Folder 51	A.L.S. to Falconer	Jan. 4, 1897
Box 3	Folder 51	A.L.S. to Falconer	Jan. 6, 1897

On my return, found in my letter box, a letter from Miss Ella Ryder, post mark July 30th. I wrote to her to explain why I had not replied on time.

SEYMOUR J. GUY,
51 W. 10th ST.,
NEW YORK.

Augt 28th 96

My Dear Falconer:

I am again at the Studio — No. 16, top floor. Shattuck's old Studio. I expect to be here all next week, so at your convenience I shall be very glad to see you. Drop a card into the P.O. top furtively, and I will be on hand. Make it about 1 O.C. and take a bite with me.

Beyond feeling a little weak on my pins, I am getting to be something like old man Guy again — and as in a few days, I shall be equipped with an instrument and sundry medicaments I hope, should another attack lay hold of me away from medical aid, to be my own doctor — The Sou'hold Dr. gave me some good advice — says put for this holiday, I am in excellent condition everything my friend.

The scissoring relative to the Chase move been interesting. What will the poor Shinnecock girls do without such an influence. The natives will weep, surely, when there are no more wild charged paint rags dangling around to dazzle the sight.

The deaths of Olin Warner and Benoni Irwin will leave another gap in the list of good fellows. Yours over

S. J. Guy

at them would be interesting, and would show that we were not dolls even in those early days.

The Club will send for, and return them.

I should much like to know your mother's address sent to better advantage, and probably it will get a better chance, if you will kindly spare it again. I know it is asking too much. I should like to have it at the Studio for a day or two before it goes — if my request is granted, so of it will be an improvement in the eyes of those who judge of pictures by this sort of humbug, they may be thus induced to look at it.

Yours sincerely

J. Perry.

Hush.
To dark to see what I have written.

P.S.-
The Cartes for collecting. Jany 6th or 7th - 1897

51 W. 10TH ST.,
NEW YORK.

Oct. 8th, 1896

My Dear Falconer:

Can you tell me the whereabouts of some of my portraits and pictures painted before 1865.

Do you think Mrs Edmonds would let the portrait of the Capt go to the Century Club, for exhibition at the celebration of its fiftieth anniversary. The works are to be by its past and present members, and done before 1865.

I don't know Mr E's address nor can I tell where any of my portraits of those days, are to be found.

Force's Son, with the dog; a portrait of Mr Garner, who departed this life long since I guess, Farrer was acquainted with her husband, who, also, is dead, but the son Thomas Garner, may still be in Brooklyn.

I think some of these pictures, if I could

SEYMOUR J. GUY,
51 W. 10TH ST.,
NEW YORK.

July 22d 1896.

My Dear Falconer.

I often say, When a fellow has nothing to do, he has no time to do anything else. I send you this trumpery excuse, for my not writing long before this, to thank you for sending on my behalf the two cabinet portraits to the Womans' portrait Exhibition, and to ask you how much I am indebted to you for the cartage to and fro. Tell me, and I will remit. I do not want you to be at a loss pecuniarily, but your ready kindness in the matter, I fully appreciate, and now can repay you only with my hearty thanks.

From the list of pictures, asked for by the Committee, I do not believe one was applied for. I know, surely, that neither James Hall's portrait picture of his Mother, nor Mr Eaton's were asked for. I have not heard from General Banks, but I don't believe any application was made to him for either

I am quite at a loss to know when any of my pictures or portraits painted before '65 are to be found. Some of the early portraits are of common place people, and even if I could get them they would be the sort for the occasion. Mr. Perrin, the son of the Mayor of Dublin, ~~had his wife~~ He had the Chemical works near Fort Green, De Kalb ave, some years ago, at that time I painted his wife in a pink silk dress, standing at a balcony. The last I heard of Mr. P. was through Whitely who told me that he had failed in business and was peddling chair-bottoms, so I suppose this portrait is out of reach.

It is getting nearly time to send the works, so I guess I shall have to be left out.

I have just had a long week in this action. Mr. De Haas lawyer has been questioning me, much to my vexation and loss of time. This precious will case is coming up again, and I have to testify before a jury. Perhaps I shall get another 50 cent piece for my days work as I did before. The last I kept as a curiosity.

I am indebted to you for a bushel of P.O. stamps.

Yours Sincerely
J. F. Gray.

SEYMOUR J. GUY,
51 W. 10TH ST.,
NEW YORK.

Jany 4th 1897

My Dear Falconer

I am very much obliged by the trouble you have taken on my behalf. Give my kindest regards to your sisters, and tell them that I think they are quite right in declining the loan of your mother's portrait. It has been exhibited four or five times, once or twice satisfactorily, and I ~~think~~ feel somewhat ashamed to have asked for it again. Several of the Centurion have asked me to get it.

A note came from Mr Edmond this morning, repeating what you have already written. This picture would probably do me some good, if shown. Many of the Club members are military men, and it would probably attract their attention.

Mr James Hall will let the Borhat picture of his mother and niece go. That I do not know what condition it is in.

You possibly remember that, when in Atlantic St., I painted a portrait of a Mr. Scott, half length. He was in partnership with a Mr. Legatt, one of the early dry-goods firms of N.Y. — Hudson St. — If dear Ritchie, who was on friendly terms with him, were living, I could probably learn who possesses the picture. Mr. R.* saw it after it had been painted many years and spoke highly of it.

To-morrow evening, I will go to the Century, there I can see both the N.Y. and B'klyn devotees, to look up some of these almost forgotten acquaintances.

The Century Club will get a fair estimate on the picture and pay all expenses for collecting. If any other charges I will be responsible.

Yours Sincerely,

S. G. Ney

Excuse this hasty scribble, I am anxious to get to work; my money has gone. It is nearly 1 o'c.

* at Mr. Scott's son-in-law. I have met this gentleman, but can't remember his name or address.

Your printed envelops such Rubs, so that I only have constantly the right address before me.
I am getting old and forgetful.

SEYMOUR J. GUY,
51 W. 10TH ST.,
NEW YORK.

Jany 6th 1897

My Dear Falconer,

I have just now come from Mr. James M. Hart's, in time to see the messenger with your telegram. He will permit the picture of his mother & mine to go.

My thanks to your Sisters for their kind condescension in permitting their mother to leave home again; and also to you for the interest and trouble you have taken to ~~have~~ help me to be represented in this forthcoming Exhibition at the Fiftieth Anniversary of the Century Association.

This Club's members now number about one thousand two hundred more I think — representing men of first class social standing — religion, science, art, and wealth. I am sorry that I can't have the Edmond's portrait. It, no doubt would be appreciated, particularly by the many military members, and it would bring his personality before them, ~~so~~ showing too, that in these days I could paint a life size portrait.

I have not replied to Mr. E.

Who now a days, artists or laymen, know what kind of work I did in those early ~~days~~ times?

My wife is in about the same condition. I do not know what is to be the end of it. The doctor thinks he can bring her to health without an operation. I hope so, for I dread the scalpel.

One of my little grandsons, poor Arthur's child, says his mother promised him a Christmas box of a little sister, but is beginning to think Santa Claus must have forgotten all about it. A night or two ago, I thought it was to be at the house, for I had to turn out of bed at 2 a.m. to get old Santa, but he has not brought it yet, so I may have to turn out again.

Well, I suppose these clouds will pass away, and one may hope for a ray of sunshine yet — My dear old schoolmaster used to say "boys, keep your heads up, do not be afraid of knocking the cobwebs off the sky." I have lived, so far, a good deal on hope, but, another of the old man's sayings was, "Hope is a good breakfast but a bad supper" — Then again there is a not very elegant saying of the sailors years ago, by which they trusted to get through life "A light heart and a thin pair of breeches." I am, thank goodness, in health, and have pluck enough, yet, to face the enemy so he goes for an endeavor.

Yours ever sincerely

S. F. Day —

Mr. Hoyt, who came to the Studio yesterday, told me that a few evenings previously, he had found you at home with a severe cold. I am very sorry, and hope you have not made it worse by making those visits on my behalf.

WESTMORE MANSION
51 W. 10TH ST.,
NEW YORK.

Feb 7th 1896

My Dear Falconer.

Late again this morning; so only a line of two, chiefly to say that your last two letters are received, and to answer your questions.

Yesterday, I wrote to you, but forgot to say that the Century Exhibition will be for one week only: also, that the Art Committee has changed the time for collecting the pictures, so will not send for yours or Mr. James Hart's before next Monday.

As the Club will be responsible for the safety of the picture, whilst in its possession, will it not be better to let the Committee send the order for its delivery, and also the acknowledgment of possession from the time it leaves your home?

When I send the blank filled with description shall I name you or your sisters as the owners and place its insurance value at $1000.00/100 ?
This value was put on it, if I remember rightly, when it went to the N.A.D Portrait show.

SEYMOUR J. GUY.
51 W. 10TH ST.,
NEW YORK.

Jan 18th 1896
4 P.M.

My Dear Falconer.

I have been all day waiting in Court to be called to the witness stand, and to morrow hour to be there again at 9.30 and may have to waste another day. There is one good thing about it — I am making 50c a day, and this is more than I can make at painting.

I was too ill to go to the Felicia Anne Y. last Wednesday evening, was home on Thursday all day; — Friday, ~~so that~~ down town in the morning to find the Ac Haas' case put off till to day: so could not get to the "Century" till last Sat. night — The two little pictures seem to have made quite a strike, and I was much complimented. By this time your Mothers picture has ~~come~~ safely reached home again — Many thanks to you and your sisters for lending it — Enclosed is one ~~or two~~ Stroyer's show two. / Griswold, has just come, Nicole has just gone, and I have to go. So hoping that you are off the doctor's hands, and able to flourish around again, believe me Yours Sincerely, S. J. Guy

SEYMOUR J. GUY,
51 W. 10TH ST.,
NEW YORK.

The portrait of Mrs Banks of the
that of Miss Mary Banks, with the dolls.

A few days ago I took my first
earnings for about eighteen months —
— 50 cents, for testifying to my signature
to the De Haas will. As Mark Tapley
says "this is jolly". but I hope before the
year is through I shall have better luck.
I have an order for a portrait, and
perhaps it will be a nucleus. The portrait
is of the deceased Mr. Randolph Rutherfurd.

The dear, gentle Ryder has been
very poorly lately. Run down a bit and
pained by a strained wrist. I am in hope
that he will perk up when the weather is
less severe. He keeps up his cheerfulness
pretty well.

With best regards to all your
sisters and yourself —

Yours sincerely,
S. J. Guy

A day or two ago,
Mortimer Smith, then at
my room, made kind enquiries
about you. Asked for your address,
saying that he would much like to call
to see you. I told him that if he made you a casual visit, he might
not find you at home, as you were necessarily engaged on business matters.

SEYMOUR J. GUY,
51 W. 10TH ST.,
NEW YORK.

7th Oct. 1896

Dear Falconer -

My daughter Amy has been away, and she had put the little book where I could not find it. It is written by C. W. Day and one of Windsor & Newton's Drilling Series - There are some very useful lessons in it; still, it does not exhaust the subject. My dear old schoolmaster used to say, "it is a poor garden from which you can not gather a flower." Each garden may have something peculiar; so, probably, in the other little works which you have, there may be many blossoms worth culling -

The gentleman for whom the miniature is painted seems delighted with it: It has gone for family inspection: - Now for ~~the~~ my daughter's turn, just taste of family criticism - Beginners have to learn how much can be done with a dry brush before a work is quite satisfactory -

Kindest regards to all yourself and sisters -

Yours Sincerely
S. J. Guy -

P.S. I have ask this market a list to the L.E. of P. mention this fortune, and Haley that if I can procure it, I will send it.

SEYMOUR J. GUY,
51 W. 10TH ST.,
New York.

Excuse this hasty scribble

6th Mo. 12th 1895

My Dear Falconer:

If you will spare the portrait of your mother for the Loan Exhibition, at the N.A.D. be good enough to drop me a line and I will send for it. or send it to my studio and I will pay the cartage and forward it to the Committee.

You can make application to Mr. E. Hamilton Bell, if you prefer to do so. His address is National Academy of Design.

Kindest regards to yourself and sisters.

Yours Sincerely

S. J. Guy.

The one of your niece would also make a mark. "The early bird is superseded as time is precious" so says the circular which came to hand this morning.

SEYMOUR J. GUY,
51 W. 10th ST.,
NEW YORK.

My Dear Falconer.

Many thanks for your two kind notes and the Blarney scissoring.

No answer yet from the Loan & Com mittee; so whether to send for the picture is questionable.

Had I been able, in time, to learn anything about the last Exhibition, I could have had Mr. Charley Osborn's whole length, which, if not slaughtered in the hanging, would have done me some good. Coffin, Chase and a few other great lights seems to know the secret working of these affairs, to the disparagement of their betters; — but growling is useless.

Sincerely Yours

S. J. Guy.

Oct. 15th 95

11 O.C.

SEYMOUR J. GUY,
51 W. 10TH ST.,
NEW YORK.

Oct. 17th 1895
2.30 o.c.

My Dear Falconer.

I have heard nothing relative to my picture from the Loan Collection Committee. Tomorrow is the last day for receiving, and the Com^tee does not meet till tomorrow.

A friend on the N.A.D. Council, has spoken to Mr. Bell about my picture, and as nothing can be done before the meeting, advises me to send the picture — yours — without delay.

Now, if you think well of doing so, will you be good enough to send them directly to the N.A.D by the Brooklyn Cartman, Tomm, whose address I don't know. I will pay the expense.

Put the insurance value on them, — not less than $1500.00/100 on your mother. But there, I need not dictate business matters to

you who are more capable than myself.

I would send Jerry Benson over, but Mr. J. C. McColl thinks, as Jerry is busy just now, it will be surer to get your man.

Yours Sincerely,

J. Perry

I am sorry to learn from Ryder, that you ladies most of us just now are suffering from a bad cold. A few day clear freezing weather, will, I hope have you up again.

Give my kindest regards to your sister.

P.S. If the Town Cy. will not accept the little poems we will send them to the Century Meeting.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hall, George Henry
- **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:
George Henry Hall (1825-1913) was an American portrait and genre painter, and a student of painter John Eastman.

Scope and Content Note:
George Henry Hall explains that the proposed commission for Bohler had never been "in every particular fully defined and understood by both parties," and that he had therefore not executed the order. He cites prices for paintings of "Grapes" and "Raspberries."

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 3	Folder 52	A.L.S. to John Bohler	May 4, 1863

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the work. I did not, as is my invariable custom when I receive a commission - write down, in a book which I keep for that purpose, the order you gave, or intended to give me.

I never execute any order which is not in every particular fully defined and understood by both parties; and I am forced to adopt this plan from having, in former years, met with many unpleasant experiences by neglecting it.

I trust this explanation will prove satisfactory to you, and I am gratified that you should still desire to possess some of

650 Broadway
May 4th, 1863.

Mr. John Bohlen:

Dear Sir.

Your favor of April 27 is but just received. I did not, doubtless through my own misconception, consider that the picture you refer to were ordered. The proposed commission was undoubtedly more indefinite than you were aware of, and I certainly understood that I was to hear from you again before I proceeded with the

my works. The size of the "grapes" which you saw in my studio was 13 x 16 inches, and they brought $185. without frame, at my recent sale. My price for such a one is $150. and I could send ~~them~~ it to you in six or eight weeks. The "raspberries", 6 x 8 inches, would cost $50. If painted, would you wish them in an overturned basket? and should ~~they~~ the picture be upright or long?

Please write me soon and let me know if you wish them painted, and if so, give me some idea how you would like to have them arranged.

Yours respectfully
Geo. W. Hall

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hall, John
- **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:
John Hall (d. 1849) was a wood engraver and lithographer, and illustrator of Nuttall's Manual of Ornithology.

Scope and Content Note:
A letter of introduction for John James Audubon, "a highly informed, most intelligent & agreeable American gentleman - who knows every inch of the United States - and has seen that country with the eyes of a Philosopher. - You will like him: - be useful to him if you can."

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 3	Folder 53	A.L.S. to Robert Campbell	Dec. 19, 1826

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Robt. Campbell Esq.
Glasgow

Audubon

[illegible]ing for the address of Messrs D. Allan & Co. Corp.

Danglaff Dunbar
6th Decr 1826

My Dear Campbell

Give me leave to introduce to you Mr Audubon a highly informed, most intelligent, & agreeable American gentleman — who knows every inch of the United States — & has seen that Country with the eye of a Philosopher: — you will like him: — be useful to him if you can.

Ever Yrs W Hall

Jane here in attendance on my Father who is very far from well.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hambidge, Jay
- **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:
Jay Hambidge (1867-1924) was an American artist and art historian.

Scope and Content Note:
Biographical questionnaire for "The Artist's Year Book," filled out and signed by Jay Hambidge.

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 3	Folder 54	Signed and completed biographical questionnaire for Jay Hambidge	nd

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ARTHUR N. HOSKING

Rush==Important Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book** which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. **Write Plainly**

The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.

Name (In full give surname first) Hambidge Jay

Specialty (State here your special medium and work) Painter and Illustrator

Born (place) Simcoe, Ontario Date January 18 Year 1867

Parents' names George and Christina Hambidge

Educated (State here what schools and masters) Art Students League N.Y. and Wm M Chase

Married (If so, give date and person) Jan 1. 1889. Cordelia Selma De Lorme

Exhibited (State what Institutes, Leagues, Salons you have exhibited in.) Paris Exposition 1900, Pan American Ex and Louisiana Purchase Exposition

Medals, prizes and honors received

In what permanent collections represented, (if any)

What special books illustrated, (if any) General Illustrating with The Century Magazine covering a period of Eight years

General Remarks Among portraits painted, Grover Cleveland, Lord Strathcona London, Dr R. M Walmsley, London, and Prof. Jno H Finley N.Y.

Author (Of what articles or books, if any) Paper before Society for the Promotion of Hellenic Study London Nov. 1902

Members of what clubs and associations Society of Illustrators, N.Y. Graphic Arts Club Toronto, Ontario, Society for the Promotion of Hellenic Study, London

Addresses (Give studio, home and summer addresses) House 122 Lefferts Ave Richmond Hill. Long Island Studio Myrtle near Park Ave do do do do

NOTE:—In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Iones, Arthur Henry.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hamilton, James
- **Inclusive Dates:** 1871
- **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 Hamilton (1819-78) was an American marine and landscape painter of Irish and British heritage. He was the teacher of Edward Moran and Thomas Otter.

Scope and Content Note:
1) Hamilton asks Coale to express his thanks to the Fair Committee for the diploma and insists that Coale should not feel obliged to take a particular picture, "unless perfectly agreeable and convenient." Hamilton plans to send one or two small pictures in oil or watercolor in a short time.
2) Hamilton writes that Fitz can take his friend, Peterson, to Hamilton's room, since he will be out sketching all 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 3	Folder 55	A.L.S. to Samuel Coale	Dec. 11, 1871
Box 3	Folder 55	A.L.S. to "Fitz"	nd

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James Hamilton,
the great marine
painter.

Dear Fitz – I will be out sketching all day – if your friend Peterson calls pleas take him up to my room yourself – you will find the key in Butler's room

Yours

Hamilton

Thursday morng

I will send the first either in Oil or Water colors which I may have at my disposal.

Thanking you very sincerely for the trouble you have had yourself to, I am dear Sir

Yours truly

Jas Hamilton

If the picture is returned - please address it to my studio

910 Chestnut St

Philadelphia

address your letters as before - to my residence

J. H.

Philad^a Decr 19th 1871

Mr Coale

Dear Sir

I have the pleasure to acknowledge the receipt of the Diploma together with your note of Oct 27th

Pray be good enough to communicate my thanks to the Fair committee of your association and assure them that their beautiful memento is highly appreciated.

In regard to the picture. I hope you will feel yourself under no obligation to take it yourself unless perfectly agreeable and convenient.

If it still remains undisposed of please forward it on receipt of this.

I had hoped to be able to send you one or two small good pictures before this, but I have found it impossible

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Harding, Chester
- **Inclusive Dates:** 1839
- **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:
Chester Harding (1792-1866) was an American portrait painter and a teacher of Thomas Waterman Wood.

Scope and Content Note:
A letter of introduction for William S. Elwell, "a pupil of mine and brother artist, who visits Philadelphia for the purpose of improving himself in the art." Elwell lived with Harding's brother, Spencer, in Springfield in about 1840 while they studies in Harding's studio.

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 3	Folder 56	A.L.S. to Thomas Sully	Sept. 24, 1839
Box 3	Folder 56	Clipping of a portrait of Chester Harding	nd

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Springfield Sept. 24. 1839

Thos Sully Esqr

Dear Sir

Allow me to introduce to your notice, Mr Elwell a pupil of mine and brother artist, who visits Philadelphia for the purpose of improving himself in the art.

Will you be so kind as to give him such facilities, in the attainment of his object, as may lie in your way.

Mr Elwell is a gentleman of good moral character, and fine feeling for the art, and I trust you will take pleasure in forwarding his views

With great esteem

I am your obt. Svt.

Chester Harding

Chester Harding

CHESTER HARDING

From a portrait painted by himself

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hart, James McDougal
- **Inclusive Dates:** 1858
- **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 McDougal Hart (1828-1901) was a Scottish American landscape, animal, and portrait painter, brother of artist William Hart and teacher of painter Horace Wolcott Robbins.

Scope and Content Note:
1) Hart writes that he will give the picture to Sellstead to sell for a net price of $1000.
2) Hart writes to [Sedicor?] about the work of "friend James," possibly referring to himself in the third person.

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 3	Folder 57	A.L.S. to L.G. Sellstead	nd
Box 3	Folder 57	A.L.S. to [Sedicor?]	Jul. 25, 1858

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James Hart
5/4 J. R
artist

212. 5th Ave

New York, April 5.

L. G. Sellstedt Esqr

Dear Sir

Yours of April 4th just rec'd.

I will leave the picture with you a few days so you may have the opportunity you wish, (to sell it.) I hope you may.

If you can get me net $1000. I will trade and be happy.

Yours Very Truly

James M. Hart

and reminds me that he expects two pictures from me "price four or five Hundred at my option" very much in the ~~style~~ Style of Mr Newell aint it? as I have not yet had any great number of rainy days I have not yet painted any of those little pictures. but intend doing so the first chance I have.

yours truly
Jas. M. Hart

P.S. I almost forgot to say that your letter came to hand and that I should be glad to hear from you again.

Jas M. Hart

Stockbridge July 25 1858

J. Medicor Esq

Dear sir

you will be pleased to know that things goes first-rate with "friend James" the said James is working very hard. and as a matter of course sketches are accumulating at a great rate. and good ones too, I have a 16-24 wood scene almost finished that will take down that Hemlock. besides eleven nice things in lead pencil- charming little bits of foliage and water just the cheese for small pictures

Mr Ogden and Mr Owen joined me a week ago so I have lots of company the Hotel is first rate good eating and soft sleeping first rate scenery. good weather. and "nary drop of liquor" sold in the place — so James is comfortable and content and means to stick it out for some time yet

I received a letter from Tait enclosing a check also a letter from Mr Walters in which he (Mr Walters) expresses himself highly pleased with that joint picture

J. Mo. Hurt
July 25/58

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hart, William
- **Inclusive Dates:** 1859
- **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 Hart (1828-1901) was an American landscape , animal, and portrait painter, brother of artist William Hart.

Scope and Content Note:
1) Hart does not charge McCoy for "Little Moonlight," which he painted "entirely anew," but requests the $20 owed him for "Background."
2) Hart states his fees for art student.
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 3	Folder 58	A.L.S. to Mr. McCoy	Jun. 20, 1859
Box 3	Folder 58	A.L.S. to Ms. Walton	Jul. 10, 1879

New York June 20th 1859.

My Dear Mr McCoy

I called this morning at your store not finding you in I take this means of leaving your little Moonlight

I painted it entirely anew & it has been much admired

I trust it will appear the same to you please give Mr Avery the $20 due me for Background, the Moonlight will be nothing

with Best wishes

I remain very

Sincerely Your's

Wm Hart

Wm Hart

7-503
Wm. Hart
Am Artist
1823 - 1894

y. M. C. A. Newport
July 10th 1879

Genevieve M. Walton

Dear Miss,

I sometimes have students. my terms are $200 for 12 weeks. I require some previous knowledge on those part. the second week in October I expect to return to my studies.

very res, yours

William Hart

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hartley, Marsden
- **Inclusive Dates:** 1936-1937
- **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:
Marsden Hartley (1877-1943) was a well-known American Modernist painter, as well as an essayist and a poet. He was the student of William Merritt Chase and Frank Vincent Dumond

Scope and Content Note:
1) This essay was published almost verbatim by the Lilienfeld Galleries Van Diemen & Co., New York, on the occasion of Richard Guggenheimer's first solo exhibition there, Jan. 9-23, 1937, and was undoubtedly written for this purpose. Can Diemen published another text on the artist, by Stephan Bourgeois, for his show in 1941. Hartley focuses on the role of influence on the young painter's work, particularly that of Coubine, with whom Guggenheimer studied at Simiane in Provence; Corot, Pisarro, and Stephen Spender are also brought in, not as sources so much as sympathetic temperaments. "'Sotto voce' is the phrase that fits the pictures of Richard G....and if crescendo is yet to be awaited, so much for the authenticity of sotto voce. The quality of these pictures that makes them agreeable is their trueness...their cleanness and their simplicity and the freedom from conscious jargon in the language of painting."
2) Published "Lillienfeld Galleries" copy of 1).
3) Description and list price of Hartley's "Concerning the Work of Richard G."
4) Printed copy of a letter to Sylvia Beach, discussing Hartley's invalidism and his excitement regarding the publication of James Joyce's upcoming book, "Ulysses."
5) Typed copy of 4).
6) Printed copy of a letter to Sylvia Beach, responding to "Ulysses" by James Joyce, which Beach had assisted with publishing at Shakespeare and Company. Joyce would later switch publishers, leaving Shakespeare and Company in a strained financial situation. It would ultimately close as a result.

7) Typed copy of 6).

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 3	Folder 59	Autographed Manuscript Signed, “Concerning the Work of Richard G.”	Dec. 10, 1936
Box 3	Folder 59	“Lilienfeld Galleries”[unfold to copy]	Jan. 9, 1937
Box 3	Folder 59	Typed summary of “Concerning the Work of Richard G.”	nd
Box 3	Folder 59	Print copy of A.L.S. to Sylvia Beach	nd
Box 3	Folder 59	Transcription of print copy of A.L.S. to Sylvia Beach	nd
Box 3	Folder 59	Print copy of A.L.S. to Sylvia Beach	nd
Box 3	Folder 59	Transcription of print copy of A.L.S. to Sylvia Beach	nd

Concerning the work of Richard 9.

The difference between copying a manner and devotedly following a style of thought is too obvious for us to dwell upon here.

This painter Richard Guggenheimer – or Richard 9. as he signs himself – is one who believes in a given aspect of the truth, and devotes himself earnestly to following his relationship to that aspect of the truth.

There are excellent examples in the history of art where influence has played a scholarly and legitimate role – and we have but to step over into the field of music where we have the interesting case of Bach and his many sons, of whom he gave themes in combination and set them to work them out – each following his own idea of that given theme as presented by the master who in this case happened only incidentally to be their father.

We who have at present the privilege of having a good look at the work of that, ~~also~~ until now almost unknown

painter. George de la Tour, 17th Century painter, whose magnificent picture The Death of Saint Sebastian — reminding us of Caravaggio and Ribera, to name only two — gives us a highly defined sense of his own concept. and what a relief to see great pictures like this without the stifling hush of museums over them:

We are obliged to call up the name of Courbine in the case of Richard. G — it became the thought of this artist is the basis of the younger painter's esthetic experience.

That Richard G is a serious & sound painter believing that traditions are important as they always are — is obvious if we look at his copy from memory of the Adam of Michelangelo in the Sistine chapel — Courbine would be having some to Rome — Courbine doing at the same time a copy of one of the sybils from there ceiling frescoes.

It is not so much the case of master and pupil here — it is a master that Courbine and Richard G are friends — it is a

3 matter of the older and the younger painter
building complete sympathy with and
understanding of the same ideas, the same
relation to experience in nature, they "feel
the same way" about things.
Combine it without doubt deeply inspired
by chinese artists, and believes like them - that
the artist must also be accomplished in the
meanings of life, as all chinese artists
unquestionably were - and by this brain
wisdom endeavored to express the rare
of the universe in a few pale washes
perfectly placed - they know that nature
must first of all be understood in
relation to the human mind and spirit.
|| I am not prepared to say that the lectures
of Richard G. are "deepened" with this
kind of wisdom but I feel that with
him the intuition is chiefly typical as
it was with Corot - who "added nothing
to but nothing away" according to
Elie Faure - but who nurses with nature
to exhale her substances languidly and
peacefully in his presence in the face
of all outward turmoil and danger,
the real essence of nature derived

4. through the medium of completely tranquil approach.

Richard G. reminds me somehow of that very satisfying painter, the last - and in many respects one of the best of the impressionists - named Victor Vignon whose retrospective show in Paris several years ago revealed how fresh a painter may have - if the old and put on the new in those pictures of his - which always gave me the feeling that they were even better done than those of Pissarro which were of the same themes - but of course the pictures of Vignon did not have the depth of wisdom. If the older man became as young and had not had time to delve as deeply into the inner secrets of life and of nature.

It is enough to say then that Richard G. learned much during his association with Courbine at Simiane in the hills of Provence - yet he is not like Courbine because he is, obviously, another kind of person.

Richard G. belongs to that new group of younger painters, perhaps more precious in his emotions than those other of

5. whom I am thinking – but there is a
slowly growing new group who have
escaped all the ravages of the times
around them. Thus now, overbearing wandering
in the realm of dream and psycho-fantasy,
and are attempting to get back to the
object and nature, and the appearance
of the object, for its own sake.
Something like, too, the desire for musical
sequence – as well as the political fervours
of painters like Kandinsky and Paul
in present in the fiction of Richard G-
and like them. If he shows exactly
at what fountain he has imbibed
freely – he leaves the impression that
he is able to assume something of his own.
In the world of poetry, there is a
similar relationship in the poems
of Stephen Spender and of the young
American poet Lionel Wiggam, who give one,
at least one like suspects, the feeling
that life is always like that – and
fashionable moods have nothing to do
with "straight-out" expressing – they have
escaped – these new painters from the
tragedy of this epoch by not feeling

6. so egotistically about it.
Richard G. shows them at what fountain he has imbibed – and has added his own less involved interpretation, truly showing the kind of spirit he is bound to be – according to the power like has impressed upon his character and bosom.
That Richard G. is emerging from his "sources" is evident in the new pictures and proves in all we can see from my serious painter.
Perhaps a little of the world's surplus would add structure to this painter's ideas – perhaps a little "shouting" would do this painter good – but here again we have work in the face of Rubens.
The pictures of Richard G. are devoid of theatric impulse – there may be sometimes a touch of this in his colour – which has an occasional tone of obliqueness to it – but when the major premises is worth considering the minor may for the moment be excused.
'Sotto voce' is the phrase that hits the

7. The pictures of Richard G — and if crescendo is yet to be wanted: so much for the authenticity of solo voce. The quality of these pictures that makes them unspeakable is their truthfulness — their cleanness and their simplicity and, the freedom from common jargon the language of painting.

Richard G. is young, shy, yet determined like a mottled bird, or a pressed hermitage peering out bewildered from its nest — but they too have their sense of size of the universe and are not overwhelmed by the abysses that surround them — and we know of course — that the "monsters" are not in the know of the all of everything.

Marsden Hartley

Dec 10 - 1936.

CATALOGUE OF PICTURES

1 QUIET STATEMENT (from the Cone Collection of Baltimore)
2 MEDITATION ON A FEW DAISIES
3 STUDY OF FRUIT
4 BOUQUET
5 ENSEMBLE
6 INTIMATION OF A YOUNG WOMAN
7 LETTRE DE COUBINE (loaned by Mrs. Mortimer Rodgers)
8 TONALITIES AND INTERVALS
9 MEADOWLAND OF CANADA
10 WINDOW VIEW, NEW YORK
11 TOWARD THE CATSKILLS
12 BLUE MOUNTAIN WOODS
13 PRELUDE TO WINTER
14 PORTRAIT DRAWING (loaned by Mrs. William Laidlaw)
15 ANDANTE
16 TREE OF OCTOBER
17 AUTUMN FUGUE
18 LIGHT OF STORM
19 FIELD-IDEA
20 MORNING RADIANCE
21 HILLSIDE
22 MEDITATION
23 WINTER-WAITING
24 AUTOMNE DOREE
25 NOVEMBER
26 PASTORALE
27 PRELUDE TO FUGUE
28 SKY-LONGING
29 SERENITY
30 HILLS INTO HEAVEN
31 DECEMBER
32 OPEN BOOK
33 ETUDE, 1930
34 ETUDE, 1936
35 LA TRINITE SUR MER
36 COIN DE BRETAGNE
37 BOATS IN BRITTANY
38 ALPINE LANDSCAPE
39 CLOUD STUDY
40 FRUIT
41 MEADOW ETUDE (loaned)
FLORENTINE LANDSCAPES

The Press of Robert Joffe, New York

LILIENFELD GALLERIES

VAN DIEMEN & CO.

Exhibition of Paintings

by

RICHARD GUGGENHEIMER

January 9 to January 23, 1937

21 EAST 57 STREET
NEW YORK CITY

CONCERNING THE WORK OF RICHARD G.

The difference between copying a manner and devoutly following a style of thought is too obvious for us to dwell upon here. This painter, Richard Guggenheimer—or Richard G., as he signs himself—is one who believes in a given aspect of the truth, and devotes himself earnestly to following his relationship to that aspect of the truth.

There are excellent examples in the history of art where influence has played a scholarly and legitimate role—and we have but to step over into the field of music where we have the interesting case of Bach and his many sons to whom he gave themes in composition and set them to work them out, each following his own idea of that given theme as presented by the master who, in this case, happened only incidentally to be their father.

We also have at present the privilege of having a good look at the work of that, until now, almost unknown painter, George de la Tour, 17th Century painter, whose magnificent picture, The Death of Saint Sebastian—if reminding us of Caravaggio and Ribera, to name only two—gives us a highly defined sense of his own concept.

We are obliged to call up the name of Coubine in the case of Richard G.—because the thought of this artist is the basis of the younger painter's esthetic experience. That Richard G. is a sensible and sound painter believing that traditions are important as they always are, is obvious if only one look at his copy from memory of the Adam of Michaelangelo in the Sistine Chapel—Coubine and he (with Leo Stein) having gone to Rome . . . Coubine doing at the same time a copy of one of the Sybils from those ceiling murals.

It is not so much the case of master and pupil here; it is a matter that Coubine and Richard G. are friends; it is a matter of the older and the younger painter finding complete sympathy with and understanding of the same ideas, the same relation to experience in nature; they "feel the same way" about things.

Coubine is without doubt deeply inspired by Chinese artists, and believes like them, that the artist must also be accomplished in the meanings of life, as all Chinese artists unquestionably were . . . and by this finer wisdom enabled to express the size of the universe in a few pale washes perfectly placed; they knew that nature must first of all be understood in relation to the human mind and spirit. I am not prepared to say that the pictures of Richard G. are deepened with this kind of wisdom, for I feel that with him the intuition is chiefly lyrical as it was with Corot, who "added nothing or took nothing away" according to Elie Faure, but who merely wished nature to exhale her substances tranquilly and peacefully in his presence in the face of all untoward turmoil and danger . . . the real essence of nature derived through the medium of completely tranquil approach.

Richard G. reminds me somehow of that very satisfying painter, the last . . . and in many respects one of the best of the Impressionists . . . namely, Victor Vignon whose retrospective show in Paris several years ago revealed how freshly a painter may shake off the old and put on the new in those pictures of his, which always give me the feeling that they were better done than those of Pissarro which were the same themes . . . but of course the pictures of Vignon did not have the depth of wisdom of the older man because he was young and had not had time to delve into the inner secrets of life and of nature. It is enough to say then that Richard G. learned much during his association with Coubine at Simiane in the hills of Provence . . . yet he is not like Coubine because he is, obviously, another kind of person.

Richard G. belongs to that new group of younger painters, perhaps more precious in his emotions than those others of whom I am thinking . . . but there is a slowly growing new group who have escaped all the ravages of the isms and their, to us now, irrelevant wanderings in the realm of dream and psycho-fantasy, and are attempting to get back to the object once more, and the appearance of the object, for its own sake.

Something like, too, the desire for musical sequence . . . as well as the poetical fervours of painters like Lancret and Pater, is present in these pictures of Richard G. . . . and, like them, if he shows exactly at what fountains he has imbibed freely. . . . he leaves the impression that he is able to sense something of his own. In the world of poetry there is a similar relationship in the poems of Stephen Spende and of the young American Lionel Wiggam, who give one, at least one like myself, the feeling that life is always like that . . . and fashionable moods have nothing to do with "straightout" experience. They have escaped, these new painters, from the tragedy of their epoch by not feeling so egotistically about it.

Richard G. shows then at what fountain he has imbibed, and has added his own less involved interpretation, thereby showing the kind of spirit he is bound to be, according to the form life has impressed upon his character and person.

That Richard G. is emerging from his "sources" is evident in the new pictures; and progress is all we can ask from any serious painter.

Perhaps a little of the world's roughness would add structure to this painter's ideas . . . perhaps a little "shouting" would do this painter good . . . but here again we have Corot in the face of Rubens.

The pictures of Richard G. are devoid of theatric impulse . . . there may be sometimes a touch of this in his colour, which has an occasional tone of obliqueness to it . . . but when the major premise is worth considering, the minor may for the moment be excused.

"Sotto voce" is the phrase that fits the pictures of Richard G. . . . and if crescendo is yet to be awaited, so much for the authenticity of sotto voce. The quality of these pictures that makes them agreeable is their trueness . . . their cleanness and their simplicity and the freedom from conscious jargon in the language of painting.

Richard G. is young, shy, yet determined like a mottled bird, or a furred personage peering out furtively from its world; but they too have their sense of size of the universe and are not overwhelmed by the abysses that surround them . . . and we know of course . . . that the "monsters" are not in the know of the all of everything.

December 10, 1936. MARSDEN HARTLEY

but the habit is wearisome – bohemian is that last stage of what do with oneself with nowhere in the brain to go – recline is good for work but bad for sensibilities.
I see you often in the presence of Shakespeare & Company. You and your sister make almost too handsome pictures for heavy companionships. But you are quite a part of modern history now you see and Paris is aware of you.
Hold my book therefore and be assured in a short space there will appear the requisite sum to give it best my way.
Please greet dear Gertrude Stein & Miss Toklas for me. They are so conversant with the big idea. Gertrude gave me a pretty name when I last saw her. Mr. Disappearing Hartley. It had the touch of brush – the better touch of satire and offered me a still better chance to say au revoir to much that is unnecessary, and irrelevant.
Cordial greetings for success.

Marsden Hartley.

150a Kantstrasse
Berlin-Charlottenburg.
Allemagne.

Marsden Hartley

My dear Sylvia Beach.

Your card of announcement of Ulysses has a few days since reached me. I shall be glad to have it and ask that you have no anxiety about my copy. I am under the weather just at present and as soon as I can get down town to attend to such matters I will forward you 150 francs + some for postage so that the book may be sent me. It will be exceedingly attractive now for with my heavy though really trivial indisposition I must lie in bed most of the morning — consequently I do most of my writing in bed & have grown really to like it. It is such a clear place to think in, and express. I wonder at times what Paris often besides rain and its customary spiced charms. There Picabia is constructing machines — and that sounds as the way to be in photo. All this is superb and what a pretty place it will be when one can move at the one to whom one telephones. John Quinton says that with Ulysses Ireland enters the realm of literature once again. More could not be asked of one man really. I wish Joyce had health. Strong men are so delicate often. So fond in Paris. There from McAlmon et cie that the Riviera is dainty and acceptable. I remain in Berlin because its a good old slipper my feet is used to — because I can work. To live in Paris one must either live smart — be a bohemian — or be a recluse. Smart I have an appearance

My dear Sylvia Beach.

It is good of you to forward the book Ulysses so promptly — I am at it speedily each morning after the chocolate & buns are rolled in. I enclose you an Am Exp. cheque for 150 frcs. I regret in the process that I forgot to add the postage — but as I have to wait three quarters of an hour and sign from papers — I get this through to you — I feel I shall be forgiven. I enclose likewise two loose francs. Thanks so much.

I think you can be proud of this venture — it looks very grand to see your name in the back with the printer — and you are really to be congratulated having had the courage to take on impressarioship to this utterly new irish operatic. I've read only forty pages so far. There is so much new meat in it I can't go in as I did for instance with Herman Melville's Moby Dick, which perhaps you know is a superb thing. I wish I had it also in Ulysses form. I should love to have been Melville's present discoverer because it is such a modern book in its feeling & totally disputes its birth to period. It makes me proud of being a New Englander — that there is one more best name to add — It refreshes the worn tradition of N.E. to change the name from Emerson to Melville — there never has been an imagination like Melville's — and it will be of little use to read the Conrads now for the sea has seen it all up in the best way to Melville.

Have you good news of Joyce? When I left Paris in November he was in a poor condition — I hope it has passed. Please let me know that you received check for 150 frs that letters to foreign countries still undergo investigation at odd times.

Thanks again. Cordially yours

Marsden Hartley

150 a Kantstr — Berlin — Ch. lottenb.

My dear Sylvia Beach,

It is good of you to forward the book Ulysses on to me so speedily. I am at it greedily each morning after the chocolate and buns are rolled in. I enclose you an Am.Ex.check for 150frcs. I regret in the process that I forgot to add the postage - but as I had to wait three quarters of an hour and sign four papers - I get this through to you - I feel I shall be forgiven. I enclose likewise two loose francs. Thanks so much. I think you can be proud of this venture - It looks very grand to see your name in the back with the printer - and you are really to be congratulated having had the courage to take on impresarioship to this entirely new irish operatic. I have read only fifty pages for there is so much new (meat ?) in it I cant go in as I did for instance with Herman Melville's Moby Dick, which perhaps you know is a superb thing. I wish I had it also in Ulysses form. I should like to have been Melville's present discoverer because it is such a modern book in its feeling and quality despite its touch to period. It makes me proud of being a New Englander that there is one more best name to add - it refreshes the worn tradition of NE, to change the name from Emerson to Melville. There never has been an imagination like Melville's and it will be of little use to read the Conrads now for the sea has given it all up in the best way to Melville. Have you good news of Joyce ? When I left Paris in November he was in a grave condition. I hope it has passed. Please let me know that you received check for I hear that letters to foreign countries still

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foot

Hold my book therefore and be assured in a short space there will appear the requisite sum ... Please greet dear Gertrud Stein and Miss Tocklas (sic) for me. They are so conversant with the big idea ; Gertrud gave me a pretty name when I last saw her:Mr Disappearing Hartley. It had the touch of truth .The ... touch of satire and offered me a still better chance to say au revoir to much that is unnecessary and irrelevant.

Cordial greeting s for success

Marsden Hartley

150 a Kantstrasse
Berlin-Charlottenburg
Allemagne

of sotto voce. The quality of these pictures that makes them agreeable is their trueness... their cleanness and their simplicity and the freedom from conscious jargon in the language of painting." The company, accompanying the manuscript, a copy of the Van Diemen flyer (single sheet folding, with the Hartley text within, and a checklist of some 40 pictures on the back). Fine condition.

New York, 1936 $2,000.00

Cf: Barbara Haskell, Marsden Hartley (New York, 1980), citing the published article in bibliography

Portfolio drawers

HARTLEY, MARSDEN.

"Concerning the Work of Richard G." Autograph manuscript, signed and dated December 10, 1935 at the end. 7ff. Ca. 1000 words, written in dark blue ink on plain ivory stock, with very few published almost verbatim by the Lilienfeld Galleries Van Diemen + Cpo, New York, on the occasion of Richard Guggenheimer's first solo exhibition there, January 9-23, 1937, and was undoubtedly written for this purpose. Van Diemen published another text on the artist, by Stephan Bourgeois, for his show in 1941. Hartley focuses on Guggenheimer's influence on the young painter's work, particularly that of Coubine, with whom Guggenheimer studied at Simiane in Provence; and on the [illegible] of 'sources' brought in, not as 'sources' so much as sympathetic temperaments. "'Sotto voce' is the phrase that fits the pictures of Richard G....and if crescendo is yet to be awaited, so much for the authenticity

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Harvey, George
- **Inclusive Dates:** 1852
- **Identification:**
- **Extent/Quantity:** 2 oversize items
- **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:
Harvey (ca. 1800-1878) was a landscape and miniature painter.

Scope and Content Note:
1) In a letter to Charles Lanman, George Harvey begins: "The time draws near when your proposition can be carried into effect; of my becoming the bearer of official dispatches to the American minister at the Court of St. James." After requesting a letter of introduction to Abbot Lawrence, he explains how the publication of his proposed work, "The Institution of Money as a Permanent Constitutional and National Standard of Value," has been delayed. Since there had been a possibility of lecturing on the subject before the House of Representatives, "the Messrs. Lippincott jumped at once at the offer [to publish the work] and declared a willingness to give the highest copyright percentage. How mortifyingly to my 'amour propre' did they alter their tone when your kind letter of introduction was received by them, an they found the author an artist, and not a man of place and power." He declined their terms for publication. Harvey has discussed the manuscript at length with Mr. Bryant, who offered to speak to the Appletons about its publication. "There is however a sort of coquetry with some of the trade in regard to printing and publishing the productions of an unknown nameless author, which has raised in me a disgust." He quotes at length from the preface of his manuscript about the political partisans of generals Scott and Cap.
2) In this letter Harvey describes embarrassing incidents which he had omitted from his proposed autobiography. He was first swindled by an Irishman into buying a panorama of Mexico, and was later mistaken for a man by the name of George Washington Harvey who had been imprisoned for committing forgery. Harvey had hesitated writing Lanman, "though twenty years have intervened since the criminal transaction did occur...through the malevolence and cunning of an Irishman who had wronged me...You will perhaps

remember my stating to you last winter that I was contemplating writing an extended autobiography when you remarked 'then all your troubles will be cleared up.'"

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 18	A.L.S. to Charles Lanman	Apr. 8, 1852
Oversize Box 1	Item 19	A.L.S. to Charles Lanman	Aug. 13, 1852

paper, I have to request, if my narrative is deemed of sufficient value and interest for publication that, it may be honored through the columns of the National Intelligencer, and a copy sent to me directed to George Eliz Esq Jong, Sittingbourne. Kent. G.B
I trust it will be convenient to write me a few lines, and in return if the gossip of the locality that I may happen to be in, is deemed interesting, I will give it. By the bye. the pamphlet for which I received a vote of thanks from the Royal Institution of Great Britain I am happy to say, is doing good service. A larger volume on the same topic, some of the pages of which I read to you last winter is now claiming my attention, and will be given to the world as soon as completed. The task has required much thought, and I cannot help thinking when my suggestions are understood and acted upon, they will solve many problems of moral economy, as they will certainly effect many changes in political philosophy. Can you be of any service in furthering the dissemination of my ideas? if so, you will certainly aid in giving important truths to the world.
Before I return to America, I propose visiting the continent of Europe, Italy I have not yet seen and to return without a pilgrimage to the focus of high art, is a solecism which I trust no longer to permit shall be imputed to me. With my pen worn to a stump, it still has sufficient point to request you will commend me to my friends and to believe me to remain

Dear Sir
Yours most truly
Geo H Calvert

To Charles Lanman Esq

Dr. L. It may be as well to add, that in the brief autobiographic sketch I read to you last Winter, a period of four years is passed over in silence, though those years were full of incidents. You may judge of this ~~time~~ tender by what I have just written. It would be useless to attempt ~~them~~ to paint them here, for they would not be condensed within many pages, and for the same reason the many parts, that portion of the drama of life impelled me to perform ~~and~~ were ~~therefore~~ omitted in the sketch, for them would have swelled the pages beyond the limits suitable to the purpose for which they were published. The events are known to many thousand persons, for I have frequently told them to my friends. I have cursorily mentioned a few to the Hon. Daniel Webster, during the last sitting he gave me for his portrait, which was during my first year in Boston, and also during the time occupied in painting the likeness of the Hon. Justin Burgess, they were the theme of many conversations. I have reason to believe that the venerable Senator, bestowed his friendship on me, for the courageous manner I stemmed the adverse current my poverty and circumstances had swept me into. All events he showed me much attention, and enlightened me on many abstract problems of government. These and a hundred other incidents of my life may yet be published. The only reason for not doing so at once, arises from a diffidence that what I have accomplished as yet, does not entitle any publisher to obtrude my name or the public attention. I flatter myself, however, that I have been diligent in filling up the outlines which were chalked out on the canvas of passing events, and that the labor and study devoted to the work has been given honestly, truly and with benificent effect. What the future has in store, who can tell; yet I assure you no misfortune of an palsy, and long which may open itself in the perspective future will be avoided, if I have health and strength to perform the duties.

And now having come to the limits of my

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Harvey, George

In a letter to Charles Lanman, George Harvey begins: "The time draws near when your proposition can be carried into effect; of my becoming the bearer of official dispatches to the American minister at the Court of St. James." After requesting a letter of introduction to Abbot Lawrence, he explains how the publication of his proposed work, "The Institution of Money as a Permanent Constitutional and National Standard of Value," has been delayed. Since there had been a possibility of lecturing on the subject before the House of Representatives, "the Messrs. Lippincott jumped at once at the offer [to publish the work] and declared a willingness to give the highest copyright percentage. How mortifyingly to my 'amour propre' did they alter their tone when your kind letter of introduction was received by them, an they found the author an artist, and not a man of place and power." He declined their terms for publication. Harvey has discussed the manuscript at length with Mr. Bryant, who offered to speak to the Appletons about its publication. "There is however a sort of coquetry with some of the trade in regard to printing and publishing the productions of an unknown nameless author, which has raised in me a disgust." He quotes at length from the preface of his manuscript about the political partisans of generals Scott and Cap.

Item Date:

Apr. 8, 1852

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

DO NOT REMOVE THIS PAGE FROM FOLDER

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Harvey, George

In this letter Harvey describes embarrassing incidents, which he had omitted from his proposed autobiography. He was first swindled by an Irishman into buying a panorama of Mexico, and was later mistaken for a man by the name of George Washington Harvey who had been imprisoned for committing forgery. Harvey had hesitated writing Lanman, "though twenty years have intervened since the criminal transaction did occur...through the malevolence and cunning of an Irishman who had wronged me...You will perhaps remember my stating to you last winter that I was contemplating writing an extended autobiography when you remarked 'then all your troubles will be cleared up.'"

Item Date:

Aug. 13, 1852

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 – Haseltine, Herbert
- **Inclusive Dates:** 1957
- **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:
Herbert Haseltine (1877-1962) was an American sculptor.

Scope and Content Note:
1) Signed photograph of Herbert Haseltine with his sculpture.
2) Additional photograph of Herbert Haseltine, unsigned.

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 3	Folder 61	Signed Photograph of Herbert Haseltine with his sculpture	1957
Box 3	Folder 61	Photograph of Herbert Haseltine with his sculpture	nd

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Haseltine, William Stanley
- **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:
William Stanley Haseltine (1835-1900) was a landscape and marine painter.

Scope and Content Note:
William Stanley Haseltine writes to Ewers Tallmadge. Although Tallmadge has strongly suggested that Haseltine keep his works in the Buffalo Exhibition, the latter insists that they be returned by the first of March for display at an artists' reception and an Academy exhibition. Haseltine explains that he does not currently have anything suitable for Tallmadge's gallery and does not want to "commence a large picture without some definite prospect of selling it."

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 3	Folder 62	A.L.S. to Mr. Ewers Tallmadge	Feb. 15, 1865

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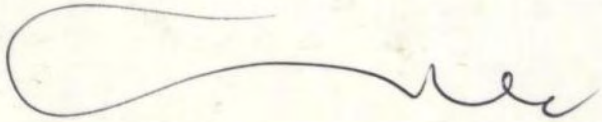
During the course of execution



10

To the Rev Cornelius Granvoy D.D. minister 1957
With warmest personal regards from Herbert Haseltine

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hassam, Childe
- **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:
Childe Hassam (1859-1935) was an American painter and printmaker.

Scope and Content Note:
Childe Hassam writes a letter to Mr. Plympton to try to arrange a meeting.

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 3	Folder 63	A.L.S. to Mr. Plympton	nd

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Dear Mrs Plympton,

As I told your mother I would like to have her see the picture as soon as it was framed and that was why I hurried to write you. Nobody has seen them yet in New York –

If you like will you not come Sunday afternoon with your father if well. and if not then any time that suits your mother –

We go to Boston on Wednesday

Sincerely

Childe Hassam

Saturday

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hastings, Thomas
- **Inclusive Dates:** 1916 – c. 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:
Thomas Hastings (1860-1929) was an American architect. He was a partner in Carrere & Hastings architectural firm with John Merven Carrere.

Scope and Content Note:
1) Thomas Hastings writes to Blodgett for his autograph collection.
2) Biographical questionnaire for the Cyclopedia of American Biography, filled out and signed by the architect. Includes a two-page typed list of 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 3	Folder 64	A.L.S. to [Glen Walton] Blodgett	May 17, 1916
Box 3	Folder 64	Signed and completed biographical questionnaire for the "Cyclopedia of American Biography" stamped Oct. 11, 1922	ca. 1922

Very interesting Collection

With kindest regards

believe me

Very Sincerely yours

Thomas Hastings

May 17th 1916

52 VANDERBILT AVENUE
NEW YORK

Dear Mr. Blodgett

I feel very much
pleased that you
should want my
autograph among so
distinguished a
Company - You
Certainly have a

THOMAS HASTINGS 1860 - 1929

OCT 11 1922

Biographical Notes for

The Cyclopedia of American Biography

Revision of

Appletons' Cyclopedia of American Biography

The Press Association Compilers, Inc.

17 Madison Avenue, New York

1. Your full name, spelling out the middle one Thomas Hastings

1a. Business or Profession Architect

2. If biography has been published, state where and when See attached Copy

3. Place and exact date of birth New York March 11th ~~1922~~ 1860

4. Father's name in full Thomas Samuel Hastings

5. Dates of his birth and death Born August 28, 1829. Died March 1911

5a. His business or profession Clergyman

5b. Notable facts in his career President of Union Seminary of New York

6. Mother's maiden name in full Fanny de Groot

7. Name of earliest paternal American ancestor Thomas Hastings

7a. His residence previous to coming to America England

7b. The date of his landing and where he settled May 6th 1635 at Watertown, Mass.

8. Record of your education. Schools and colleges attended. (Chronological order.) Date of graduation with degrees.

(See Copy attached) Attended private schools - studied under tutors Columbia College for 2 years, then entered the *

9. Date and place of entering upon your business or professional career See Copy attached

* Ecole des Beaux Arts, Paris, from which he was graduated in 1884.

FORM XXII

REMARKS

State below such additional facts as you may feel would aid in the preparation of a complete and comprehensive review.

See copy attached.

10. Give positions since occupied, in regular calling See copy

11. Note any achievements in business or professional career do

12. If a military or naval man, give particulars of company, regiment, etc., engagements participated in; rank when discharged, and other notable incidents.

13. Political or civil positions held, with terms of office

14. Membership in clubs, with offices held in any of them Knickerbocker Century Piping Rock Meadow Brook, &c

15. Membership in learned societies, with offices held in any of them See copy

16. Favorite recreation or sports Horseback riding

17. When and where married April 30th 1900 New York City
[If married more than once, give same facts in each case, with date of wife's death.]

17a. Wife's maiden name Helen Benedict.

17b. Name and residence of her father Com E. C Benedict New York

17c. His business or calling Banker

18. Give number and names of children None

19. What Photographs have you, or what suggestions can you make for suitably illustrating the article?

Signed Thomas Hastings
[Name of person giving information.]

Date Oct 10th 1922

Address 52 Vanderbilt ave
Van 5346

WORKS -

New York Public Library, Fifth Avenue, 42nd St., New York City

Carnegie Libraries, New York City

Layout of Baltimore, Md. (Mt. Vernon Square and Civic Centre)

United States Capitol Extension, Washington, D.C.

Senate Office Building -do-

House of Representative Office Building -do-

The Plaza, 59th St. and 5th Ave., New York City

Century Theatre, New York City

Globe " "

Interior of the Metropolitan Opera House, New York City

Academic Halls for Cornell University, Ithaca, N.Y.

Portland (Maine) City Hall

Richmond County Borough Hall, Staten Island, N.Y.

" " Court House " " "

Staten Island Terminal, New York

Manhattan Bridge over East River, New York

Administration Building, Carnegie Institute, Washington, D.C.

City Plan of Hartford, Conn.

Union Pacific Railroad Stations, North Platte, Nebraska and Grand Island,

United States Rubber Building, New York City

Cunard Steamship Co. (Consulting Architect for New York offices)

Standard Oil Company of New York - New York City

Bank of Mexico, City of Mexico

One of six architects in collaboration on Panama Pacific International Exposition, San Francisco, Calif.

Industrial Town Plan for United States Steel Corporation, Duluth, Minn.

(continued)

Ponce de Leon Hotel, St. Augustine, Fla.

Knoedler Building, Fifth Avenue, New York City

" " 57th St., New York City (just completed)

National Amphitheater, Arlington Cemetery, Washington, D.C.

Bryant Memorial, New York City

Yale Memorial Buildings, New Haven, Conn.

Princeton Battle Monument, Princeton, N.J.

City Hall Fountain Memorial, New York City

McKinley Monument, Buffalo, N.Y.

John Paul Jones Monument, Washington, D.C.

Lafayette Monument, Paris, France

Altar of Liberty and Victory Arch for the Mayor's Committee for Welcoming Homecoming Troops, New York City

War Memorial for Atlantic City, New Jersey

Numerous important residences, various churches in different parts of the country and a number of office buildings for private corporations.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hawthorne, Charles Webster
- **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:
Charles Hawthorne (1872-1930) was a painter and teacher who founded the Cape Cod School of Art in 1899. He was a student of William Merritt Chase.

Scope and Content Note:
Charles Webster Hawthorne writes to Mr. Howes Norris, Jr. for 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 3	Folder 65	A.L.S. to Mr. Howes Norris, Jr.	Mar. 24, 1906

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15 Macdougal Alley

Mr. Homer Saint-Gaudens.

My dear Sir

From your letter of Nov 1/08 I imagine you are labouring under the impression that I am a writer, probably confusing me with the branch of the family to which Julian belongs. In sending my autograph I believe it only fair to you to tell you that I am not a writer nor if I can be of any autograph so a painter

I shall be very glad to remember myself.

Yours truly

[signature]

March 22/06

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hays, William Jacob
- **Inclusive Dates:** 1855
- **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:
Hays (1830 - 1875) was a painter, chiefly of animals.

Scope and Content Note:
1) William Jacob Hays writes that he has a picture that he would like to place in the coming exhibition at the Pennsylvania Academy of Fine Arts, and needs to know the name of Lambdin's agent to expedite it. Lambdin (1807 - 1889) was a portrait and miniature painter.
2) Writes to "Friend" re. buffalo picture leaves for London.
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 3	Folder 66	A.L.S. to James Reid Lambdin	Mar. 16, 1855
Box 3	Folder 66	A.L.S. to Friend	Feb. 14, 1862

Artist

Hays (A)

Feb 14th 1862.

My Dear Friend

My picture of the "buffaloes" will leave for London in a few days I will be much pleased to have you call and see it before it goes

Yours truly

W. J. Hays.

40

Mrs [redacted]

Mrs Hays
1865 N.Y. Mar 16.

New York March 16th 1855.

James R. Lambdin Esqr

Sir

I have a picture I would like to place in the coming exhibition of the Pennsylvania Academy of Fine Arts, but as I shall be unable to come on and attend to it myself I would be obliged to you if you would drop me a line stating who your agent is in this city. The size of the picture is 36 x 42. in. without the frame.

There are several other artists who would like to exhibit also, but they seek the same information.

yours respectfully

Wm J. Hayes. A.N.A.

208. 4th St 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 – Heade, Martin Johnson
- **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:
Martin Johnson Heade (1819 – 1904) was an American painter and a student of Edward Hicks and Thomas Hicks.

Scope and Content Note:
Martin Johnson Heade writes a thank-you note, apologizing for its lateness. "I have been building."

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 3	Folder 67	A.L.S. to Benjamin W. Austin	Jul. 25, nd

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St. Augustine
Florida
July 25th

Mr. B. B. Austin -

Dear Sir

On looking over some old letters I find that I have neglected to acknowledge the honor you have conferred on me. Please accept my thanks & pardon my neglect - if you can.

I have been building, & have left many letters unanswered.

Very respectfully
M. J. Heade

Mr. Benj. B. Austin

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Healy, George Peter Alexander
- **Inclusive Dates:** 1836 - 1885
- **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 Peter Alexander Healy (1813-1894) was an American painter. He was a student of Antoine-Jean Gros and a teacher of Alfred Ordway.

Scope and Content Note:
1) Healy thanks her for her friendship and congratulates her on her marriage. Alexander "has been my counselor and friend, in boath [sic] cloudy and shining weather."
2) Autograph receipt of $400 "for a kit-kat portrait of himself."
3) Healy writes to Ulysses S. Grant regarding a bust portrait of the President's son painted "last winter when here with General Sherman...as a surprise to his mother...Therefore if she does not already know of it, be so good as to carry out his intention."
4) George Peter Alexander Healy writes about the "Life of Lincoln" by Arnold. "Very soon after the election of our great President, Mr. Thomas B. Bryan commissioned me to go to Springfield to paint a portrait...He received me most kindly but found great difficulty in giving me even half the time I required for any work he was so surrounded by a crowd of aspirants.

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 3	Folder 69	A.L.S. to Mrs.	Nov. 20, 1836

		Francis Alexander	
Box 3	Folder 69	Autograph Receipt Signed	Dec. 23, 1864
Box 3	Folder 69	A.L.S. to Ulysses S. Grant	May 21, 1872
Box 3	Folder 69	A.L.S. to Mr. Black	Nov. 2, 1885

something they very much wanted! My first impression was that he looked like a prosperous farmer, but his conversation during the three or four sittings led me to say to my friend Bryan "I am sure that man will make his mark in history." I then little thought how great a mark!

His son Robert Lincoln, (whom I believe is now in Chicago) has a whole length of his father, painted by me. I never saw the great man again but once, and that was at a reception in Washington, when he looked down upon me from his great height put his hand most affectionately on my shoulder and welcomed me warmly. I regret absolutely nothing that he said rests in my memory except "Mr. Healy we are in a history!"

Should you meet Madame Hendin Gréville while she is lecturing in Chicago, any attention you may show herself and husband will be much felt by us. My family in affectionate regards to your mother.

Faithfully yours

Geo. P. A. Healy

Paris November 2nd 1885
64. Rue de la Rochefoucauld.

My dear Mr. Black,

Your very welcome letter of Oct. 20th came to hand last evening. I am happy to learn that you have to occupy yourself with so noble a theme as the life of Lincoln written by our mutual friend the late Mr. Arnold. I am sure what you have undertaken to do, will make this interesting work doubly valuable. I am sorry to be able to aid you so little.

Very soon after the first election of our great President, Mr. Thomas B. Bryan commissioned me to go to Springfield, Ill. and paint a portrait of him, he received me most kindly but found great difficulty in giving me even half the time I required for my work, he was so surrounded by a crowd of applicants for

Paris Nov. 20th 1836.

My Dear Madam

Your more than Kind Husband, said in his last, that you were a great friend of mine, for which accept my most sincere thanks, Sensible as I am, of the great Value of a friend, in this world; in which such beings are so scarce. accept also my hart-felt congratulations on your Alliance with one of the best of Men, I have, ~~not~~ yet had the good fortune to meet with, in this world of self interest. - he has been my counsellor & friend, in boath cloudy and Shining weather. -

I have almost forgotten the customs in America, on such an occasion, in the present case, allow me to be guided by the Parisian useage, Viz. on the marrage of one's friend, here it is usueable to present the Bride with a wreath of Brilliants, or some rich present. - but as my fortune will not permit me to do as I would like. allow to present you with a head of a Grecian Genius. hoping to see yourself, and excellant husband out here soon.

I remain Dear Madam Yrs. sincerely
Geo. W. Alexander & Co.

Mrs. Francis Alexander.

Mrs. Grant to accept as a slight mark of respect from the artist. I had great pleasure in painting this picture and thus to know the unspoiled and gifted son of the man our Country loves to honor. It was also a very great pleasure to our mutual friend General Sherman. You will be glad to learn that I am by hard study improving in my art.

Pray remember me to Mrs. Grant & to Mrs. Sherman

I am, Sir, your Obt. Svt.

Geo. P. A. Healy

File

Rome May 21st 1872.
54. Via Gregoriana.

To the President of the United States.

Sir,

I beg to inform you I forwarded to your care a bust portrait of your Son which I painted last winter when here with General Sherman he had it done as a surprise to his Mother, therefore if she does not already know of it, be so good as to carry out his intention. The portrait went in the steamer from Naples to New York that sailed on the 1st of May.

I have ~~put~~ left it in a carved wood frame, which I beg you Sir, to be so good as to ask

Received of S. C. Griggs Esqr.
Four hundred dollars
for a Kit-cat portrait of
himself.

$400.

Geo. P. A. Healy

Chicago Decr. 23d. 1864.

360

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hennessy, William John
- **Inclusive Dates:** 1859
- **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 John Hennessy was an Irish painter.

Scope and Content Note:
William John Hennessy discusses his time in California, as well as his interactions with a friend he refers to as "Mr. Avery."

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 3	Folder 70	A.L.S. to [Lamont Thompson?]	Oct. 1, 1859

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Rochester Oct. 1st 57

J Hennessy

Dear friend L-

I should have written to you before now - but for that old thief - Procrastination, (what a powerful!) at whose solicitation another month fled) I put it off until the present moment -

I have rec'd two very interesting letters from friend Foy by which I can judge that you are having a glorious art treat in N. York just now - I will return in two weeks to the City in time I hope to see all the good things -

Mr Avery informs me in his last of the return to Town of friend George - I hope his portfolios are full of rare things

desiring to be remembered to all friends - When I return I will inform you as to my doings, artistically but if you think that you can't wait untill then, my last letter to Mr Avery will thoroughly enlighten you - Accept my best wishes & believe me, ever your friend

J Hennessy

To Lamont Thompson Esq

I will be all anxiety until I get a peep at them — I shall write to him by this mail —

Two days previous to my leaving the City I rec'd a note from Charley Moore inviting me to his place to spend a few weeks — He said nothing about his doings — so that if you have not heard from him, you will not be able to post you up as to him —

"Aurora Leigh" has been my favorite companion since I came here — I have just finished the reading of it, and am almost in love with an Ideal

It is a really great poem — lacking the finished elegance of Tennyson's "Maud", it also lacks his very morbid & sometimes sickly — sentimentalism — It has more heart — more soul — more of the Author's being infused in it than any book I have ever read — I have great respect for Tennyson's writings; but, I think that there is a great deal of affectation in them — But, in the work of Mrs Browning there is every evidence of a deep, passionate & loving soul; and a remarkably strong intellectual powers —

Few, if any, can equal Tennyson in painting the humble beauties of the field & hedges; the clustering vines, the gay flowers, or the murmuring brooks; but in portraying the inner workings of God's noble creation — Mrs B. is infinitely his superior — at least so I think — But, enough of bad criticism

I feel that I have bored you sufficiently for the present & I will therefore, conclude by

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Henri, Robert
- **Inclusive Dates:** 1909, 1913
- **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:

Scope and Content Note:
1) In this letter, Henri is very regretfully declining to speak (probably about Whitman) at a dinner. "I have had no experience in speaking except among art students...At such times the name of Whitman often came up...I am greatly pleased that my work has been known to you and that you have found it of value."
2) Robert Henri writes Horace Traubel with instructions to send a $100 check to Miss May Tevis.

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 3	Folder 71	A.L.S. to Horace Traubel	May 20, 1909
Box 3	Folder 71	A.L.S. to Horace Traubel	Jan. 17, 1913

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POST CARD

THIS SPACE FOR NAME AND ADDRESS

the "Conservator" for
one year beginning with
No 10 — Dec 1912. I want
her to get that number par-
ticularly to read your review
of "atlantis"

Sincerely yours
Robert Henri

INTERNATIONAL EXHIBITION OF MODERN ART

ASSOCIATION OF AMERICAN PAINTERS AND SCULPTORS

69th INF'TY REGT ARMORY, NEW YORK CITY
FEBRUARY 15th TO MARCH 15th 1913
AMERICAN & FOREIGN ART

AMONG THE GUESTS WILL BE — INGRES. DELACROIX. DEGAS, CÉZANNE. RÈDON. RENOIR. MONET. SEURAT. VAN GOGH. HODLER. SLEVOGT. JOHN. PRYDE. SICKERT. MAILLOL, BRANCUSI, LEHMBRUCK. BERNARD, MATISSE, MANET, SIGNAC, LAUTREC, CONDER, DENIS, RUSSELL. DUFY, BRAQUE, HERBIN, GLEIZES, SOUZA-CARDOZO. ZAK. DU CHAMP-VILLON. GAUGUIN. ARCHIPENKO. BOURDELLE. C. DE SEGONZAC.

Jan 17 1913

Dear Mr Traubel
find inclosed
my check for
$1.00 for which
please send
Miss May Tevis
Hotel Martha Washing-
ton. 29 & 29 N Y City

and I thank you.
I am greatly pleased that my work has been known to you and that you have found it of value. I hope to meet you on the day

Very Truly yours
Robert Henri

135 East 40 N Y City
May 20 1909

Dear Mr Traubel

I have delayed in answering because I have been strongly tempted to accept the honor you have offered me. And I would accept it with the greatest pleasure but I am not sure that I would have the ease that is necessary to me to speak on such an occasion. I have had no experience in speaking except among art students and then only when it seemed to me that my particular note was just what was important to them. (At such times the name of Whitman often comes up, and my list when asked "what books should an art student read?" begins with Whitman.) But to promise to <u>want</u> to talk at a given time — and above all at a dinner would put me in a very uncomfortable state of mind from the giving of the promise to the fulfillment — and so, with much regret I decline

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Henry, Edward Lamson
- **Inclusive Dates:** 1896 - 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:
Edward Lamson Henry (1841-1919) was a genre, landscape, and portrait painter.

Scope and Content Note:
1) Writing to O.H. Durrell, Henry returns a check for the sale of his picture, "On the Way Home," and asks that Durrell make it out to the National Academy of Design, which will deduct its share. He has written the gilder to check the frame for damages, and to the publishers of the catalogue so that Durrell may buy glass plates of the images. He also writes about his artistic career.
2) He sends Durrell photographs of his work, "as you seem to like so much pictures that portray the characteristics of our own people, their everyday life, and particularly the rural population...I regard to the picture you possess of mine, it is, I am sorry to say, not an Inspiration."
3) He has received the catalogue which "gives the spectator something of the personality of the painters as well as their works," but there are errors in the names in his notice.
4) Henry writes that he will cancel the man's order for the old railway picture, but intends to complete the work anyway, since he had already thoroughly researched the subject.
5) Henry writes to Howes Norris, Jr. for 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 3	Folder 72	A.L.S. to O.H. Durrell	May 17, 1896
Box 3	Folder 72	A.L.S. to O.H. Durrell	Jun. 14, 1896
Box 3	Folder 72	A.L.S. to O.H. Durrell	Oct. 30, 1896
Box 3	Folder 72	A.L.S. to an unidentified man	Jul. 5, 1897
Box 3	Folder 72	A.L.S. to Howes Norris, Jr.	May 29, 1904

tracings of. probably no Artist in the US is aware of this depot of supplies. and as I have studied this subject so well. and having a fair knowledge of of Early railway Engineering. it comes very Easy in studying these Early plans & drawings, the difficulty of course being, in making out of these hard lines drawings, the pictorial, and placing them in perspective. I have some pictures ordered — that will occupy my time till Autumn. then I will probably draw the picture in just the same. as if it were an order, as they are salable. when completed. I am sorry you have had some financial difficulties & trust they will prove only temporary. and with best wishes I am yours very truly E. L. Henry.

Ellenville N.Y.

My Dear Sir July 5 '77

Your letter rec'd

Of course I will release you from the order for the old Railway picture if you desire it. I had been at work some, collecting data - drawings of cars, engine etc & also vehicles that were actually used, for a picture representing an early steam-train on the Boston & Providence RR. - scale drawings of which I found in the papers of a certain society and which I was allowed to make

E Clemson Henry

An Artist who tries to portray the characteristics and the life of his time the first in making up his picture is, correct drawing - and truth in every detail - no matter how insignificant -, and allow no exaggeration to creep in anywhere for in years to come the work might be of value for reference. For with what pleasure do we look for the life as it was in the 17th & 18th Centuries, particularly in the works of Holbein, Hogarth, Morland - Jos. Vernet, Watteau & many others - feeling that what they tried to say on canvas then, is a sort of phonograph from that far off time to us of the present day. clearly showing the value of truth in every detail.

May 29th 1904. Edward L Henry

you possess of mine. It is I am sorry to say not an inspiration. I was about to paint the couple who are on the ground. The man saying he could give me an hour or so of posing. When the wagon with the couple in it came along they stopped to 'talk', of course, my man sat on the saw buck his wife with her hands on her hips & peeped away her dress blowing in the wind - red sun bonnet on - the whole scene suddenly struck me as a capital subject. I made notes in sketch book and after they had left - the whole subject in oil canvas while it was all fresh in my memory. Then I got the old couple to pose for me, also painting the back ground literally the old barn. the road the worn out old sleigh & so. Then after a few days

work over & where the couple stood when I rode in the wagon. I hired them to pose & while I was painting the horse he dozed quiet as you see him in the picture. Of course their tone represents nicely, I had to attitude stay at their houses and endure the awful poor cooking. No wonder many of the country people have poor digestions & bad teeth, I tasted three times a day, pork & potatoes, sour bread & general pork grease for butter. (For the butter & those things you said.) The farmers wives are worn out & the time & hard work way with all this poverty & drudgery they seem happy & generally have a long "race" before them. They are poor, coffee, poor farms, & have a struggle to make both ends meet, as they say. I was of

E L Henry

call your picture Poor Farmers but was persuaded it was not a good title so changed it to what it is.

Of course this is no more than any other artist would do, to paint such a picture one must study the subject. the people themselves and the surroundings just as they are & the result ought to give the character which suddenly struck the mind when it was first photographed as it were on the brain. I find by paying liberally explaining what I want and oftimes by little presents, treating & so. I can nearly always succeed in having them pose for me and in their old working clothes too. That is when I paint this sort of subject.

I am very glad that you like your picture so well, it is very gratifying to be so appreciated, it repays for all of the poor living I endured while at the houses of these Poor Farmers.

yours most sincerely
Edw L Henry.

On the Mtn
above Ellenville NY

June 4th 96

Dear Mr Darrell.

I have been away doing some work & returned & found your two letters. I hasten to send you any photo. provid you can easily have a plate made. I have no plate myself or I would loan it. I also enclose a few small photos of some of my works. As you seem to like to make pictures that portray the characteristics of our own people, their everyday life, & particularly the rural population that these may afford you some amusement. I have quite a number of these photo copies going over a number of years. but these were all I could find. I wish I could have given you more.

In regard to the picture

the picture to you just the same, and thus save the commission but I understood him to say you would not wait till it was over so I have to pay the 35. to the Academy now out of the 350 — The Frame on the picture was fresh from the Gilder when it went to the Academy However! to satisfy you, I have written him to go & get it & see if it needs any repairs. then return it to the Academy & they will box and forward to you as you directed me.

I have also written them to write to the firm who illustrated the Catalogue and as they have all these plates. will communicate with you and probably let you have the plate very reasonably. If I had a plate, or negative even, would let you have it with pleasure.

In regard to a "Sketch of myself" I presume you have reference to those usually placed in Catalogues

Yes sir. That I was born in Charleston S.C. & [illegible] Early age showed by drawing constantly everything present to sight that I met with. I was cut out for an artist & [illegible] & finished in Philadelphia at the Academy there & also under Inman. Then in Paris for over two years and Italy. Then again for a couple of years

Very first pictures to attract attention was the "Old Clock on the Stairs" from in London and "Regimental Colors for the War" which made me an associate of Academy. Another was N Rochefoucault Lafayette 1825. The Battle of Germantown 1777. painted for the late Mr Astor. The Dauphin RR May Statue painted for Smithsonian Institution and is in London. Another similar subject, painted by Robt Sargent Bell "One hundred years ago" which was a medal, Paris 1889. and after many others. Very large picture of the First Railroad train in NY. 1831 went with the Concord Art Gallery. I have received medals, New Orleans, Paris, & Chicago the last on my First RR picture and "Washington Crossing"

in Paris 1889. I had a picture a few years ago (of a little nigger boy playing with a black & tan called "Black & Tans") on the line at the Royal Academy Exhbn. this was an honor. as most of the good places there are generally monopolized by their own men.

This is probably more than sufficient, you can easily condense it however if necessary.

Trusting that my letter will be comprehensive and explain itself satisfactorily. and that you will receive the picture all right

I am yours sincerely

Edw L Henry

The Academy of Design N.Y. is cor 4th Ave & 23rd St

C S Farrington supndt.

Edw L Henry

Ellenville N.Y. May 17th 96

Mr O H Durrell

Dear sir

Your letter was forwarded here to my summer studio from the studio in N.Y. in it was the chk for sale of the picture "on the way home" the rule of the Academy is that sales made there are collected by them and after deducting their commission they box & send the work to the purchaser. and forward their chk to the Artist. and he sends receipt for same. which is entered on their books so as not to complicate matters I return the chk made out to me & if you will be so kind as to make it out to "National Academy of Design" it will simplify matters with them. I mentioned at the time to Mr. Clarke, if you would wait till the exhbn was over and that the picture worked I would forward "sold"

Tariff 73

On Mtn above Ellenville N.Y.
Oct 30th 96

Mr Darrell
My Dear Sir

I rec'd your note some time ago saying you were to send me a Catalogue of your collection but did acknowledge it. the note ~~thinking~~ thinking it better to await till I had rec'd the book which came yesterday morning & your second letter saying you had already sent me one before, came in the evening mail. the one which came last evening or morning is the only catalogue I have had. it had been forwarded from my

Edw. L. Henry.
Oct 30/96

studio in the City 111 E 25. up here.

I will return this one as you desire to the address enclosed in your note as the one you already have sent may turn up – or be at my Town address.

I was very much pleased with it, it is such a good idea and gives the spectator something about the personality of the painters as well as their works. There are one or two errors in the names like Couture meaning Couture. E Wood Perry. notice), and in my notice it should be Sir Stafford Northcote Bart. not the late Robt Garrett. the of Balt. whom I knew very well.

The book is very entertaining reading and gave me a great deal information about many of the men I did not know of –

Thanking you for your kindness –

I am very sincerely yours

Edw L Henry.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Henry, Robert
- **Inclusive Dates:** 1830
- **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:
No biographical information available.

Scope and Content Note:
Henry asks Miller to support the temporary appointment of John B. White to the office of Secretary of State, following the death of Robert Starke.

John White (1781-1859), a historical, portrait, and miniature painter, had studied under Benjamin West in London and began to practice law in Charleston in 1800. He eventually became the director of the South Carolina Academy of Fine Arts.

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 20	A.L.S. to Governor Miller	Sept. 7, 1830

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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 _1_

Item Note: Henry, Robert

Henry asks Miller to support the temporary appointment of John B. White to the office of Secretary of State, following the death of Robert Starke.

John White (1781-1859), a historical, portrait, and miniature painter, had studied under Benjamin West in London and began to practice law in Charleston in 1800. He eventually became the director of the South Carolina Academy of Fine Arts.

Item Date:

Sept. 7, 1830

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 – Herford, Oliver
- **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:
Oliver Herford (1863-1935) was a book illustrator and writer.

Scope and Content Note:
Oliver Herford writes that he cannot help O'Brien "dispose of" his poem. "Satiric verse is very hard to take. My advice to you...is to be very sentimental or wholly unintelligible - and above all, brief. Magazines use a lot of short pieces and it doesn't matter what they are about, so long as they fit the spaces left at the end of stories of long hours."

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 3	Folder 74	A.L.S. to Sean O'Brien	nd

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My advice to you - (if you care for it) is to be very sentimental or wholly unintelligible - and above all brief.

Magazines use a lot of short pieces and it doesn't matter what they are about so long as they fit the spaces left at the end of stories or long articles.

Yours truly
Olivia Howard

Oliver Herford
1863-1935
Comic Writer + Illustrator

April 4th

My dear Jean O'Brien

I wish I could help you to dispose of your poem (artists) But nothing I might do would be of any use.

Satire does is very hard to sell

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hewitt, Eleanor Gurnee
- **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:
Eleanor Gurnee Hewitt (1864-1924) was a founder of the Cooper-Hewitt Museum.

Scope and Content Note:
Eleanor Gurnee Hewitt thanks Levy on behalf of the Museum for her generous gift of illustrations. She has sent the catalogues and books to the library where they will be of greater use.

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 3	Folder 75	A.L.S. to Florence Levy	nd

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in the Museum

With renewed thanks
& kind regards

Yours sincerely
Eleanor G. Hewitt

Dear Miss Levy.

Mr Peoli has shown me your generous gift & all the illustrations will be most useful in the Museum, for which we send you our best thanks.

The catalogues & books I sent at once to the library where they will be of greater use than

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hicks, Thomas
- **Inclusive Dates:** 1829, 1839
- **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:
Hicks (1823-1890) was an American portrait and landscape painter, first cousin of Edward Hicks.

Scope and Content Note:
1) Letter to Samuel Johnson of Buckinham, Pennsylvania in the form of a poem.
2) Receipt of $81 for two portraits and frames.

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 21	A.L.S. to Samuel Johnson	Oct. 8, 1839
Box 3	Folder 76	Signed receipt to O.J. Hewlett	Jul. 3, 1839

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Thos. Hicks
Receipt in
full —
July 3. 1839

New York July 3 1889

Recd from C. J. Hewlett

Eighty one Dollars in full for two Portraits and Frames —

Thomas Hicks

$ 81 —

10
35
10
31
$81 —

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: Hicks, Thomas

Letter to Samuel Johnson of Buckingham, Pennsylvania written in the form of a poem.

Item Date:

Oct. 8th, 1829

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 – Higgins, Eugene
- **Inclusive Dates:** Postmarked April 12, 1938
- **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 Higgins (1874-1958) was an American painter and printmaker.

Scope and Content Note:
Autograph Envelope to Robley Durham Stevens

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 3	Folder 77	Autographed Envelope Signed to Robley Durham Stevens	Postmarked April 12, 1938

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Eugene Higgins
360 W 22 St
N.Y.

NEW YORK, N.Y.
APR 12
930 PM
1938

Mr Rotley Durham Stevens
5412 Kingsessing Ave
Philadelphia
Pa.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hill, Thomas
- **Inclusive Dates:** 1880, 1884
- **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 Hill (1829-1908) was a landscape, portrait, and still-life painter. He was the parent of American Painter Edward Rufus Hill. He was also the first artist to open a studio at Yosemite.

Scope and Content Note:
1) Thomas Hill writes to Thomas Donaldson that his work has been delayed because of illness. "I fear you will say my works show my weakness...Have commenced my R.R. Picture again...."
2) Thomas Hill writes to Mrs. E.L. Elder, thanking her for her compliments on his paintings.

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 3	Folder 78	A.L.S. to Thomas Donaldson	Feb. 10, 1880
Box 3	Folder 78	A.L.S. to Mrs. E.L. Elder	Apr. 21, 1884

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San Francisco
April 21st 1884

Mrs E. L. Elder
Dear Madam

please excuse my neglect. I came near forgetting your note and request. I have been so busy completing my picture for the spring exhibition that my duty in regard to correspondents has been sadly neglected.

I thank you for your compliment in regard to my paintings and tender you my kindest regards.

I remain
very Respectfully yours
Thomas Hill.

San Francisco
Feb 10th 1850

My Dear Sir

I must apologize for keeping you so long without the pics, on a good excuse. These months sickness I trust will be excuse enough, and I fear you will say, my works show my weakness. I am very much improved in health and have commenced my R.R. Picture again, and when completed, shall leave this Coast. The sketches I forwarded yesterday by post, hope you get them safe. Thanks to Friend Donaldson I received his book from Washington which interests me very much.

Hoping to see you soon
I remain sincerely yours
Thomas Hill.

Thomas Donaldson Esq.