



Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Stella, Joseph
- **Inclusive Dates:** 1941-1945
- **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 Stella (1877-1946) was an Italian born American painter, collagist and draftsman.

Scope and Content Note:

- 1) Small copy of Joseph Stella's work, "Self-Portrait."
- 2) Handwritten note detailing the content and background of Joseph Stella's correspondence. List price is 3200 dollars.
- 3) Typed content note itemizing the contents of Joseph Stella's correspondence. List price is 3200 dollars.
- 4) Letter to Alexander Z. Kruse stating that his article is "a real marvel." Stella wishes to get lunch with Kruse. Postmarked envelope included.
- 5) Letter to Kruse stating that he is still awaiting an answer to his letter and hopes that everything is O.K. Postmarked envelope included. Postmarked envelope included.
- 6) Postcard to Kruse inquiring why his art has been excluded from a recent tour.
- 7) Postcard to Kruse stating that he is moving to another studio and must come get some of his items.

- 8) Postcard to Kruse in which Stella states that he wrote one week ago and hopes that this card will reach him. He wishes for Kruse to visit his new studio and lists the address.
- 9) Postcard to Kruse apologizing that he was not at home when Kruse came by.
- 10) Letter to Kruse stating that he has written him a postcard and still wishes to know how things are going with the Nodler [sic] Gallery. Postmarked envelope included.
- 11) Letter to Kruse inquiring again about the Nodler [sic] Gallery, stating that he has brought the pastel and tempera paintings. Postmarked envelope included.
- 12) Letter to Kruse stating that he has moved again and he is now two blocks down from West Houston Street. Postmarked envelope included.
- 13) Letter to Kruse conveying the fate of a few of his paintings including "Brooklyn Bridge." Stella reiterates that Kruse is his very best friend.
- 14) Letter to Kruse stating that he has been staying with a guest of his brother and that it was great to have heard from him. Postmarked envelope included.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|----------|---|---------------------------------|
| Box 7 | Folder 1 | Copy of Joseph Stella's "Self-Portrait" | nd |
| Box 7 | Folder 1 | Handwritten content note with price | nd |
| Box 7 | Folder 1 | Typed content note with price | nd |
| Box 7 | Folder 1 | A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse | Jan. 17, 1941 ; [Jan 17, 1941] |
| Box 7 | Folder 1 | A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse | Feb. 1, 1941 ; [Jan. 31, 1941] |
| Box 7 | Folder 1 | Postcard to Alexander Z. Kruse | [April 23, 1941] |
| Box 7 | Folder 1 | Postcard to Alexander Z. Kruse | [Jun. 29, 1941] |
| Box 7 | Folder 1 | Postcard to Alexander Z. Kruse | [Jul. 29, 1941] |
| Box 7 | Folder 1 | Postcard to Alexander Z. Kruse | [Aug. 27, 1941] |
| Box 7 | Folder 1 | A.L.S. to Alexander Z. Kruse with postmarked envelope addressed | Oct. 23, 1941 ; [Oct. 23, 1941] |

| | | | |
|-------|----------|---|---------------------------------|
| | | to Alexander Z. Kruse | |
| Box 7 | Folder 1 | A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse | Nov. 11, 1941 ; [Nov. 11, 1941] |
| Box 7 | Folder 1 | A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse | nd ; [April 7, 1942] |
| Box 7 | Folder 1 | A.L.S. to Alexander Z. Kruse | May 24, 1942 |
| Box 7 | Folder 1 | A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse | Jul. 1, 1945 ; [Aug. 1945] |

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is Mrs. Kruse now?
Do not forget to
give her my salutations
and so too to your
charming son -
With my best wishes,
Joy forever, hoping
to hear soon from
you

cardially
Joseph Stella

13 Charlton St.
(two blocks down
West Houston St.
at the corner of 6th Ave)

N.Y. May 24 1942

Dear Kruse:

I have been waiting
all this time to give
you fine news about
the sale of some of my
pictures, because I know
that you, being the very
best friend that I have
got, you will rejoice
with me. Now the Whitney
Museum has acquired
my "Brooklyn Bridge". Last
year they told me, the
people that you know,

Barr of the Modern
Art Museum is moving
and let us hope for
cheerful events -
of our the exhibition
and everything concern-
ed with it to you,
and you can be
assured that every-
thing will be my
gratitude to you.
I would like to
see you and your
family one of these
coming Sundays - Drop
me a note, as soon
as possible. How

2
that the Whitney
had no money to acquire
anything - but the tra-
de is (and this is²
confidential) that the price
fixed by me was reduc-
ed at I could see
written on the back
of the picture. The
Buffalo Museum "has"
the "Factories" and
the black and white
drawing + ^{in consideration,} and surely
something will come
out of it. Besides

If not delivered, please
return to Joseph Stella
322 East 14th St
New York

Article a real marvel
& plans for heard
together for a
long chat.



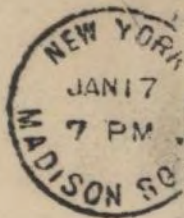
Mr. A. I. Kruse
1753 64th St
Brooklyn
(New York)

and wishes,
waiting for few
lines of yours
informing me when
to meet

cordially
Joseph Stella

From Joseph Stella
322 East 14th St
New York -

Still waiting for
an answer



Mr. A. Z. Kruse
1753 64th St
Brooklyn (New York)

New York Jan. 17 1944

Dear Krusk,

Your article is
a real marvel,
and I have no
words to thank you
with -

Let me know
which day we can

hear from you,
w. sh my best wishes
your friend
Joseph Stella

At the hospital
your message was
not given to me.

July 1st 1945

Dear Kruse,
Yesterday, coming
back from New Rochelle,
where I have been
for over a month a
guest of my brother
Dr. John, I found
your postal card.
I am so glad to have
heard from you. Before
I tried few evening
to get in touch with
you by phone - but
I could not get

3

to find you at
home? Let me
know as soon as
you can -
I am quite sure
that everybody
at home D. V. R.
Give my best regards
to Mrs. Kruse and
remember me to your
son -

Hoping to soon

2

~~of~~ any answer - I
was ~~thinking~~ of writing
to you, when your
postal came.
My arm is getting
all right - But at
night I suffer
pain, especially when
it is damp -
When I will feel better,
I am thinking of
calling on you some
evening - Which day
do you think I
will be able

From Joseph Stella
3345 Crescent St
Astoria L. I.

By his brother



Mr. and Mrs. A. Kruse
54 Riverside Drive
New York

Tuesday morning

Dear Kruse,

You will be surprised not a little by hearing that I have moved again for several reasons that I will relate to you a viva voce when I will see you.

I am now at
13 Charlton St
and 6th Ave
two blocks down

Yours truly

Joseph Helle

13 Charlton St.

2.
from West Houston
St.

My exhibition will
open at Woodward's
the 27th of this
month.

Let me hear
soon from you.
My regards to
everybody at home

From Joseph Stella
13 Charlton St
New York

he has moved
Knickerbocker Exh
to open on
27th



CHURCH

ANNEX



Mr. A. Z. Kruse
1753 64th St.
Brooklyn (N.Y.)

this evening - but you
know very well that
one cannot say much
through the phone.

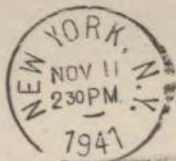
I thank you
very much for
what you are doing
for me. remember
please, your love
to both your wife
and your
fine son.
Hoping to hear soon
from you cordially
Joseph Stella
72 Mac Dougal St.

N. Y. Nov. 11 1941

Dear Kruse,
I have been waiting
all this time to
have a final report
from Mr. Petroff of
the Moller Gallery.
I have brought
to him the pastels
and the tempera
paintings required.
And also some

not expect to
see him - He is
after all, dependent
and only a salesman.
I thought that
I would see first
the Lady that
you spoke of.
Anyhow I would
like to see you
as soon as possible
one of the evenings
of this week. I will
telephone you.

of the most Signi-
ficant Klippings.
Petroff has asked
me to have two
weeks more to
inform me about
the final results.
That means if
he can have
the exhibition of
my pastels and
tempera work -
To be explicit
with you, I don't



CHURCH STREET
ANNEX



Mr. A. Z. Krusk

1753 64th St

Brooklyn
(New York)

N.Y. Oct. 23 1944

Dear Kruse,

Last week I have
written you a postcard
and so far no answer
of yours has come.
Now, the last time you
were here I prayed you
to let me know, in
ten days the latest,
how things were procee=
ding with the Knicker
Gallery. I hope that
you will let me ~~know~~
as soon as you receive
this letter, yes, or
no if things are coming

Remember me
to everybody
at home.

Waiting for
a quick reply,
cordially

Joseph Stella
72 MacDougal
St.

the way ² we want.

I have several matters
to decide at once,
and I cannot afford
to be hanging
on a string.

If you cannot
come to my studio
drop me a note
explaining all -
Before making any
moving, I want
to clear matters.



Mr. A. Z. Kruse
1753 64th St
Brooklyn
(New York)



For general information, call 357-2700; for tours, call 357-3111. Open every day of the week, 10 a.m. to 5:30 p.m. Admission is free. Walk-in tours without reservations at noon on weekdays and at 2 p.m. on Saturdays and Sundays. Prearranged group tours daily from 10 a.m. to 2 p.m. "Explorations in American Art," a series of four in-depth tours tracing 250 years of America's cultural and visual history, is available for groups of 8 to 15. Sign language and oral interpreters are available upon request; call 357-1697 (voice) or 357-1696 (telecommunications for the deaf). Please give three days' notice.

Renwick Gallery

Pennsylvania Avenue at 17th Street, NW

For general information, call 357-2700; for tours, call 357-2531. Open every day of the week, 10 a.m. to 5:30 p.m. Admission is free. Prearranged group tours Monday through Thursday from 10 a.m. to 1 p.m.

Barney Studio House

2306 Massachusetts Avenue, NW

Closed until October when free guided tours—by appointment only—will be resumed.



Joseph Stella, "Self-Portrait"
Amon Carter Museum, Fort Worth



Joseph Stella

A lengthy correspondence of nine holograph letters to A. Z. Kurgel discussing many facets of his life. Writing English always appears to be difficult with grammatical and spelling errors throughout. He is constantly concerned with his exhibitions at Knoedler Gallery. About the success of shows, etc. "I have noticed that my work has been excluded from 'American Art to Travel in the South Republics'. Do you know why? Positively I have been informed: The picture selected 'American Landscape' owned by the Jeu (sic) de Paume of Paris and now quarantined in the Newark Museum, picture that was heralded in Paris as 'the best art achievement ever attained in American' has been found 'too large in size. That is a lie, but they should have selected a small one.' The correspondence partially social and partially quite angled is to ~~as~~ a writer on art subjects.

Letters of Stella are scarce. You have one letter
from M. Sabik and one letter of his from me.
This is the remainder of the entire archive,
\$ 3200. net

Wednesday April 23 1941

Dear Knute, I am sure that you
have noticed that my work has
been excluded from "American
Art to travel in the South Republics".
Do you know why? Positively I have
been informed: the picture selected
"American Landscape" loaned by the
Jeu de Paume of Paris and now guarded
in the Newark Museum, picture that
was heralded in Paris as "the best
art achievement ever attained in
America" has been found "too
large in size. That is a lie - But they
selected a small one. Let me
will have hear from you. Regards to you and Mrs. Knute
Joseph Stella



THIS SIDE OF CARD IS FOR ADDRESS

Mr. A. F. Kruse
1753 64th St
Brooklyn



STATION A



THIS SIDE OF CARD IS FOR ADDRESS

Mr. A. Z. Kruse
1753 64th St
Brooklyn (N.Y.)

N. J. Aug. 27 1946

Dear Kruse,

I am sorry
that I was not
here when you
called. Why do
not drop me
a postcard telling
me the day that
you will come?
My regards
to everybody.

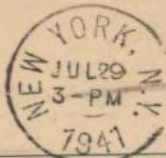
Cardially

Joseph Stella
72 MacDougal St.

72 MacDougal St.
N. Y. July 29 1941

Dear Kruse,

I have written
you one week ago.
No answer has come.
I hope that this
card will reach you.
Let me know which
day you can come
to my new studio
at 72 MacDougal St.
Regards to everybody
at home -
with my best wishes
Joseph Stella



THIS SIDE OF CARD IS FOR ADDRESS

M. A. Z. Kruse
1753 64th St
Brooklyn (New York)

N.Y. Sunday June 29 1944

Dear Kruse, This coming
week, nearly the end of
am' moving to another
studio - So, please come
and get your portrait Wedne-
day or Thursday morning
the latest from 11 to 12
a.m. with my best wishes
to you all Joseph Stella



BUY U.S. SAVINGS
BONDS
ASK YOUR POSTMASTER



THIS SIDE OF CARD IS FOR ADDRESS

Mr. A. L. Kruse
1753 64th St
Brooklyn

DAVID SCHULSON AUTOGRAPHS

Joseph Stella (1877-1946), one of the first American modernist painters.

Correspondence consisting of 9 ALS's written between 1941 and 1945 to A. F. Kruse. All from New York. All Signed in full, "Joseph Stella."

1) ALS, 2pp on one folded 12mo sheet, Jan. 17, 1941. He thanks his correspondent for his article which was "a real marvel." With holograph envelope containing second signature in the return address.

2) ALS on a government post card , April 23, 1941. "My work has been excluded from American Art' to travel...the picture selected 'American Landscape/owned by the Jeu de Paume of Paris ...picture that was heralded in Paris as 'the best art achievement ever attained in America' has been found 'too large, in size. That is a lie...." A smaller picture of his was chosen for the traveling exhibition.

3) ALS on a government post card, June 29, 1941. He asks his correspondent to pick up his portrait before he moves to a new studio.

4) ALS on a government post card, Aug. 27, 1941. He misses his correspondent's visit and asks to send a card telling him when he will visit.

5)ALS, 3pp on one folded 8vo sheet, holograph envelope postmarked April 7, 1942. "My exhibition will open at Knoedler's [Knoedler Gallery in New York]..this month...."

6) ALS, 2pp on one folded 8vo sheet, Feb. 1, 1944. A cordial letter wondering they will meet. With holograph letter which contains his signature again in the return address.

7) ALS on a government post card, July 29, 1944. He inquires when his correspondent can visit his new studio.

8) ALS, 3pp on one folded 8vo sheet, Oct. 23, 1944. He ask how things are coming at the Knoedler Gallery. With holograph envelope containing his signature again in the return address.

9)ALS, 4pp on one folded sheet of blue 8vo stationery, July 1, 1945. He writes a cordial about a future meeting. With holograph envelope containing his signature again in the return address..

\$ 3200. net

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Sterne, Maurice
- **Inclusive Dates:** 1926-1932
- **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:

Maurice Sterne (1877-1957) was an American painter, printmaker and sculptor.

Scope and Content Note:

- 1) Letter to Mr. Ludwig stating his hope that Ludwig can explain why five of his etching and one black and white titled "Grief" were missing when he picked up his work from Clausens.
- 2) Handwritten biographical and content note detailing the extent of Sterne's correspondence with a list price of 1600 dollars.
- 3) Typed content note detailing Sterne's correspondence to Carl Hamilton with a list price of 1600 dollars.
- 4) Typed biographical note detailing Sterne's accomplishments, travels and journey throughout life.
- 5) Typed list of Sterne's works
- 6) Newspaper article entitled, "Italy Honors Maurice Sterne, U.S. Artist; Wants Self-Portrait."
- 7) Letter to Carl Hamilton describing how primitive his place is and making a pun on the phrase, "keeping the wolf away from the door."
- 8) Typed receipt from "Scott and Fowles" addressed to Carl Hamilton for nine drawings by Sterne at a price of 1300 dollars.
- 9) Typed letter to Carl Hamilton from Martin Birnbaum on "Scott and Fowles" letterhead asking that he stop by the gallery. Birnbaum states, "You will like the drawings which you selected and they are all being put into shape for delivery."
- 10) Typed letter to Carl Hamilton again from Martin Birnbaum on "Scott and Fowles" letterhead requesting that he see his paintings before they officially ship.

- 11) Typed receipt addressed to Carl Hamilton from "Scott and Fowles" for a total of 3500 dollars for two paintings by Sterne: "Bread Makers," and "Giovanina."
- 12) Letter to Carl Hamilton stating his will to show his correspondent several drawings. Sterne offers a special price if he chooses to buy many paintings. He mentions several paintings including "The Offering," and "Spring."
- 13) Letter to Carl Hamilton from Martin Birnbaum attempting to schedule a time to meet regarding the "Sterne matter."
- 14) Typed letter to Carl Hamilton from Fowles stating that all of Sterne's works are on hand and ready to be shipped in the following week to Hamilton's apartment.
- 15) Typed inventory list with prices for all works to be sold.
- 16) Typed letter to Maurice Sterne from Carl Hamilton discussing the recent sale of his paintings for 5,500 dollars and recent travels.
- 17) Typed letter to Maurice Sterne regarding Birnbaum and an offer of sale. Hamilton asks for Sterne's permission regarding an appropriate and acceptable sale price for several of his works.
- 18) Letter to Carl Hamilton from R.R. Power of "Scott and Fowles" regarding the sale of the painting "Bali Feast."
- 19) Letter to Carl Hamilton from R.R. Power requesting where he should ship the paintings.
- 20) Letter to Carl Hamilton from R.R. Power of "Scott and Fowles" stating that Sterne has been able to convince the owner of "Bali Feast" to sell it for 1,000 dollars. Power requests that Hamilton send a check.
- 21) Typed receipt from "Scott and Fowles" to Carl Hamilton for 3,000 dollars to balance his account.
- 22) Typed letter to Carl Hamilton stating that as of March 31st, the painting "Anticolani" is in place at their Manhattan Warehouse. Signed "Scott" on "Scott and Fowles" letterhead.
- 23) Typed letter to Maurice Sterne from Carl Hamilton regarding a series of payments and a future book about Sterne.
- 24) Letter to Carl Hamilton from Sterne regarding his travels in Europe, a new studio and several works including "Morning" and "The Offering."
- 25) Letter to Carl Hamilton in which Sterne likens his relationship to painting and sculpture to the love of women. Sterne states, "I played hooky and did a couple of pictures. Now that I have had my fling (with the brush) I will be able to do my sculpture without longing for the smell of paint and turpentine! [...] Painting has always been a mistress to me- we often had violent quarrels [...] suddenly I got married to sculpture [...]."
- 26) Typed letter to The Amalgamated Bank of New York from Carl Hamilton with instructions for a 3,000-dollar check to Sterne.
- 27) Receipt from the Amalgamated Bank of New York to Carl Hamilton.
- 28) Typed letter to Maurice Sterne from The Amalgamated Bank of New York confirming a 3,000 dollar deposit.
- 29) Telegram from Sterne to Hamilton regarding a meeting with Paula Segal.
- 30) Receipt from The Amalgamated Bank of New York for 4 dollars and 32 cents for a cable to Maurice Sterne.
- 31) Telegram from Sterne to Hamilton regarding the price of "Bali Bazaar."
- 32) Receipt for 5,000 dollars from Hamilton to Sterne with a stamp by "Adolph Lewis & Sons."
- 33) Letter to Carl Hamilton from Maurice Sterne regarding his painting "Bali Temple Feast" owned at the moment by his wife. Sterne explains the story of the painting and states later that he cannot paint and sculpt at the same time.
- 34) Letter to Hamilton from Sterne expressing his will to travel back to America and paint again.

- 35) Letter to Carl Hamilton from Maurice Sterne. Sterne writes a business letter describing his paintings as a way of identifying them for his correspondent. He later expresses his wish to return to painting but comments that he is making progress on his monument.
- 36) Letter to Carl Hamilton from Maurice Sterne describing his recent trip to Spain to see paintings by Goya in Madrid. Sterne notes his admiration for the Spanish language and culture.
- 37) Letter to Carl Hamilton from Maurice Sterne complaining of the heat in Rome and for an advance of cash.
- 38) Letter to Carl Hamilton from Maurice Sterne again expressing a need for money to continue working on his monument. Sterne notes that he has done some painting which he considers to be "mature and excellent."
- 39) Typed receipt to Carl Hamilton on "Henry Reinhardt & Son" letterhead for several paintings by Sterne for a total of 6,796 dollars and 36 cents.
- 40) Official form entitled "Resolution Authorizing the Director of the Museum Patrons Association to exercise his discretion in the purchase of a painting." Signed by both trustees and the presidents for the purchase or loan of Sterne's work for 3,500 dollars.
- 41) Typed letter to Carl Hamilton from Sam Lewisohn regarding Hamilton's collection of Sterne's work and an upcoming exhibition of Sterne's work at the Museum of Modern Art.
- 42) Typed letter to Sam Adolf Lewishon from Carl Hamilton stating his will to loan his works for the upcoming Museum of Modern Art exhibit.
- 43) Typed letter to Mr. Lewisohn from Carl Hamilton regarding his delay in responding to previous correspondence.
- 44) Letter to Carl Hamilton from Sam Lewisohn stating that he received both of his recent letters and is overjoyed that Hamilton will readily allow the display of Sterne's work.
- 45) Telegram from Maurice Sterne to and unidentified person requesting to have lunch
- 46) Telegram to Carl Hamilton from Maurice Sterne asking if he may exhibit his own paintings.
- 47) Letter to Carl Hamilton from Sterne stating that he is on his way back to New York via boat and can be connected at the "Modern Museum."

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 7 | Folder 2 | A.L.S. to Mr. Ludwig | Feb. 18, 1901 |
| Box 7 | Folder 2 | Biographical and content note | nd |
| Box 7 | Folder 2 | Typed content note | nd |
| Box 7 | Folder 2 | Typed biography | nd |
| Box 7 | Folder 2 | Typed list of works | nd |
| Box 7 | Folder 2 | Newspaper clipping | Jan. 1926 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | Jan. 17, 1926 |
| Box 7 | Folder 2 | Typed receipt | Feb. 17, 1926 |
| Box 7 | Folder 2 | Typed receipt | Feb. 17, 1926 |
| Box 7 | Folder 2 | T.L.S. to Carl Hamilton | Mar. 1, 1926 |
| Box 7 | Folder 2 | T.L.S. to Carl | Mar. 12, 1926 |

| | | | |
|-------|----------|--|----------------|
| | | Hamilton | |
| Box 7 | Folder 2 | Typed receipt | Mar. 15, 1926 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | Apr. 26, 1926 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | May 21, 1926 |
| Box 7 | Folder 2 | T.L.S. to Carl Hamilton | May 22, 1926 |
| Box 7 | Folder 2 | Typed receipt | May 22, 1926 |
| Box 7 | Folder 2 | A.L.S. to Maurice Sterne | Jun. 3, 1926 |
| Box 7 | Folder 2 | A.L.S. to Maurice Sterne | Jun. 3, 1926 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | Jun. 21, 1926 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | Sept. 15, 1926 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | Oct. 18, 1926 |
| Box 7 | Folder 2 | Typed receipt | Jan. 31, 1927 |
| Box 7 | Folder 2 | T.L.S. to Carl Hamilton | April 4, 1927 |
| Box 7 | Folder 2 | T.L.S. to Maurice Sterne | Jul. 13, 1927 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | July 23, 1927 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | Aug. 28, 1927 |
| Box 7 | Folder 2 | T.L.S. to Amalgamated Bank of New York | Oct. 19, 1927 |
| Box 7 | Folder 2 | Typed receipt from The Amalgamated Bank of New York | Oct. 20, 1927 |
| Box 7 | Folder 2 | Typed confirmation of money transfer to Maurice Sterne | Oct. 27, 1927 |
| Box 7 | Folder 2 | Telegram to Carl Hamilton | Oct. 28, 1927 |
| Box 7 | Folder 2 | Typed receipt from The Amalgamated Bank of New York | Nov. 3, 1927 |
| Box 7 | Folder 2 | Telegram to Carl Hamilton | Nov. 21, 1927 |
| Box 7 | Folder 2 | Receipt for 5,000 dollars between Sterne and Hamilton | Dec. 27, 1927 |
| Box 7 | Folder 2 | A.L.S. to Carl Hamilton | Jan. 12, 1928 |
| Box 7 | Folder2 | A.L.S. to Carl | Jan. 28, 1928 |

| | | | |
|------|---------|---------------------------|---------------|
| | | Hamilton | |
| Box7 | Folder2 | A.L.S. to Carl Hamilton | Mar. 4, 1928 |
| Box7 | Folder2 | A.L.S. to Carl Hamilton | Jun. 4, 1928 |
| Box7 | Folder2 | A.L.S. to Carl Hamilton | July 15, 1928 |
| Box7 | Folder2 | A.L.S. to Carl Hamilton | July 27, 1928 |
| Box7 | Folder2 | Typed receipt | May 23, 1929 |
| Box7 | Folder2 | Typed resolution | Jun. 18, 1931 |
| Box7 | Folder2 | T.L.S. to Carl Hamilton | Oct. 11, 1932 |
| Box7 | Folder2 | T.L.S. to Sam Lewisohn | Oct. 24, 1932 |
| Box7 | Folder2 | T.L.S. to Sam Lewisohn | Nov. 7, 1932 |
| Box7 | Folder2 | T.L.S. to Carl Hamilton | Dec. 15, 1932 |
| Box7 | Folder2 | Telegram to Carl Hamilton | Dec. 16, 1932 |
| Box7 | Folder2 | Telegram to Carl Hamilton | Dec. 19, 1932 |
| Box7 | Folder2 | A.L.S. to Carl Hamilton | Dec. 20, 1932 |

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I would only ask you
not to mention this
to anyone.

I am taking along
"The Offering" "Spring"
and the large girl in
blue which I intend
to finish for you this
summer and will bring
them back with me

with kindest remembrances
from myself and my
wife

Yours faithfully yours

Maurice Sturges

P.S. The drawings at Mrs. May's
I selected from about 1500 drawings
and I consider these the best

my address in Italy
Anticoli-Corrado
prov. Roma
Italia

Sturges

April 26 26

161 West 54 St.

My dear Carl Mammola

I Love this to reach
you several times in order
to say good-bye or rather
au revoir to you - (as
I am coming back in
November) - but without
success. I presume
that you have come
to see your father.
I also wanted to show

you the drawings which
I have at last picked
out. These drawings
I left with my
friend Mrs. Meredith
More of 230 East 49
(Tel Vanderbilt 3574).

I have spoken to
her of your intention
to get some of these
and she would be
very happy to show
them to you.

Mrs. More is a
dear friend of mine

and a wonderful person.
So aside from the
drawings I am sure
you would greatly
enjoy meeting her.

Of course if you
should happen to
want a great many
I would make a
special price \$50 for
the large ones and
\$30 for the small
This is less than
half of what I have
been getting for them.

Ans.
10/4/27
C.W.H.

August 28th 1927

My dear Carl
Shortly after I had written to you,
your very nice letter came. You have
no doubt received it long ago. I
was glad to hear that they are
going well - that you are gradually
rid of yourself of the obligations
which have been weighing upon
you. I can imagine that a relief
it will be when all that has been
cleared away and you can devote
your energies to the present and future
without the incumbrance of dragging
an anchor round in the past -
perhaps then, you will have
more time for play - don't forget
Italy is a lovely playground -
and I also am a child - so
we will play together! In
fact, I have been playing lately

While occupied with the preliminaries
for the monument such as building
large enough studio, carpentry etc.
I played hockey and did a
couple of pictures. Now that
I love that my swing (with the
brush) I will be able to do my
sculpture without camping for the
smell of paint and turpentine! -
You see painting has always been
a mistress to me - we often had
violent quarrels and vice versa -
but it has always been exciting
now suddenly I got married
to sculpture. Not being respectable
I love not the least intention
of renouncing the other - so whenever
there is a chance I rush off
to her and look forward to the
day when I will come back
for good (or evil) -

In my last letter I asked you
to make a payment (if convenient)
to the Amalgamated Bank 11 Union
Square N.Y. In case you have
not yet done so, I would rather
you send the check to Adolph
Lewisohn & Sons, 61 Broadway,
asking them to credit the amount
to my account.

My wife joins me in
warmest greetings to you

Faithfully yours
Maurice Strong

P.S. Could you please ask the restorers
in 57th Street to send me the exact
dimensions of the large portrait which
they are restoring for me. I want to
get a frame first. By the way, did you
see what a lovely job they did with
it - really astonishing. Thank you very
much for preserving that early work of
mine.

Villa Strohl-Fern
fuori Porta del Popolo
Rome Jan. 12 1928

Dear Carl:

It was very sweet of you to write
me such a long good letter and I
was pleased but surprised with the
photograph of Grandpa and his
grandson — You certainly do sur-
prise and — you must have been
not very young — But I suspect
that if I insisted upon tracing the
antecedents of your Grandparents,
I would find that love is
at the bottom of it — love of
collecting, love of beauty. —

Thank you heartily for
making the payment of \$5000
to Lemisohn. They called me
about it. (Also sat your cable)

Now, dear Carl I must
speak about a rather painful
subject. The reason why I
have not spoken up long ago
it because it is painful — I
mean the Bali Temple Feast.
That picture is not for sale

2

The owner will not part with it
at any price - (The owner happens
to be my wife!) -

Of course you are surprised.
So let me give you a brief history
about this mystery.

Chapter 1.

Two years ago when you told
me that you intended to buy
that picture from Scott & Fowles,
I wrote to my friends in Paris
Reynolds in Germany about
it. At first they thought that the
price was too low (after deducting
commission only \$750), a few weeks
later they wrote that they were
willing to take the \$750 on
condition that the picture is
sold and paid for at once.
I immediately wrote to Scott
& Fowles, urging them to settle
the matter. I do not remember
exactly what Scott & Fowles
wrote in reply, but as time went
on, I received another letter
from Mrs. J. B. R. a sort of
J. O. S. saying that she used
the money at once and would

3

I ~~went~~ to all in my power to
promote the sale. I wrote again
to Scott & Dowles, but it was during
the summer and they could not
do anything about it. I was extreme-
ly sorry, for I am very fond
of my friends in Germany and
I wanted to help them.

chap. II

Last Christmas (1926) I received a
charming letter from Mme du
Dart Reymond informing me
that the crisis was over and
that she was very happy not
to have been forced to sell the
Temple Mast, as this picture
was one of the few things which
reminded her of the past.

chap. III

When I returned to America
last February Scott Raupht
that it would perhaps be wiser
if I withdrew my pictures from
his gallery (since Benbarr
was no longer there). When my
wife saw the Temple Mast (for
the first time) she became

4

wildly enthusiastic and begged me
to buy it for him. I told her that
this was foolish - That in the
first place ~~the~~ Dr. B. R. did not
wish to sell it now and in the
second place I was certainly
not able to release in buying my
own pictures - But I have never
seen her so determined - she
reminded me that I still had \$1000
left of the little money which
she had inherited from her father,
that the money belonged to her
and that she could do anything
she wished with it. He would
me give her back her money -
she promptly bought the picture
from ~~the~~ Dr. B. R. for \$1000.

Mrs. Dr. B. R. wrote a charming
letter saying that as the picture
would so to say remain in
the family, she does not
feel so sorry about selling
it -

These are the facts. I should
have told you ~~about it~~ last Spring
in New York, just as matters
stood - but seeing that you
were so keen about owning

5

that painting, I did not have the heart
to do so. Besides, I still had that
growing up hope of procuring that
picture for you - from Vera.

Now, I have made her agree
to one thing: so soon as she should
decide to sell the painting to
give you the first chance.

Now that I have this
off my chest let us chat
about things that are more
pleasant. I hope you really can
manage to come abroad soon.
I feel that you have been
spending more energy in your
work than is good for you
and a playful change is
needed. But I hope it will
not be while we are away
from Italy. April and part of
May we will be motoring
through Spain with our friends
the Denvers. I am very keen

about this trip as I have never been
 there. My work on the monument
 is progressing satisfactorily. I am
 very anxious to get it done
 and return to painting. ~~The~~ I
 had started some things last summer
 but found it necessary to
 put them aside because of my
 sculpture. I had hoped to be
 able to do both at the same
 time - but find it is impos-
 sible. I must put myself ex-
 ceedingly to one thing at a time. I
 have not sent to you any photo-
 graphs because I do not think
 that the few things I have just
 sent to return would interest
 you. You speak about an
 old picture of a woman which
 you saw at the Manhattan
 Store. I do not know which
 could you perhaps describe
 it to me? Well, this has become
 quite a bulky manuscript. I am
 very keen about the book about
 my work which you want to
 publish, but that requires

longer
 his career - so I will write soon again
 with kind regards and affectionate greetings
 (I have sent love.)
 with love
 M. M. M.

Home

IL MOLINO
ANTICOLI-CORRADO
PROVINCIA DI ROMA

January 17th 1926

My dear Mr. Hamilton

Thank you heartily for your Christmas greetings and for remembering us at this time. I hope you are feeling bright and merry. They will go well with your work this year. I have been working hard on the models for those monuments and at last they have taken on a satisfactory shape. It was a hard struggle, fortunately the time had been intended. Otherwise I would have been back in New York before Christmas. We are sailing on the Giulio on February 2nd and I hope to have

the pleasure of seeing you again
shortly after my arrival.
I look forward with joy
to be in New York again, for
am staying in this primitive
village was forced upon me
because of my work. You
have no idea how primitive
this place is, especially in
the winter. The wolves have
actually come to my door.

Though I must admit that
keeping a real wolf away
from one's door, is not so
terrible as it is in the figur-
ative sense - I have had
experience with both as I know.

My wife sends her regards.

With all good wishes
Respectfully yours
Maurice Stange

July 23rd 1927

Dear Carl

I was distressed to leave without having
seen you. I had passionately guarded two days
which I had intended to enjoy with
my friends as a just reward for all the
legal and tedious red tape I had to stand
to prior to my departure. When suddenly
I had a hurried call from Worcester
and all the fun I had expected with
my friends vanished. ~~and~~ When I got back
to New York, there was just enough time
to get my precious life insured for
a fantastic sum and the eternal bond,
and to catch an almost vanishing steamer.
Apropos, do you know that Vera went
to see the Olympic off a week before
and got that delicious basket of
fruit and things which you sent us.
We and our families and our friends lived
on it for a week and there was plenty
left over to take along on the Mayette.
Thank you heartily for the kind thought.
There is nothing meeting to report—
everything went off for schedule. Just
the usual uneventful crossing, when

an exciting week in London where we had a
fine time in the British Museum and the
National Gallery and where we were forced to
stay longer than necessary on account of
some stupid clothes which I had ordered -
they are packed away until we get back to
civilization or New York. Then a week in
Paris where Vera got her revenge by getting
a lot of clothes and where I got my revenge
by shopping out at the Cafe du Dome -
then he came straight through to Rome
and Anticoli. Now I have been busy building
a large enough studio for my movements.
But I wonder what your plans are?
Last summer you hoped to be able to
get to Europe this summer. Do you intend
to do so. And if you should, do not forget
to come to Anticoli. We have a
nice room for you, a good cook and
a beautiful Etruscan land maidens to
wait on you. I am sure you would love
it here and we hope you would stay
as long as you can and longer -
I have been asked by the
Rochester Art Gallery for instructions where
to send your two pictures which are
an exhibition here now. The
"Morning" and the "Offering".

would you like to have them, or should
I have them put in storage together
with the other group belonging to you?

I have been rather rash with my
money and find that I could spare
some - if convenient, could you pay for
the above pictures and settled for the
others later? I would appreciate it if you
could do so - but only if it is not
going to cause you much trouble.
You could make the payment to
the Amalgamated Bank of New York
11-15 Union Square requesting them
to credit me with the amount.

I like to thank you for
I feel sure you would be able
to this matter of your own accord as
soon as you find it convenient.

With affectionate regards
Ever yours

Marion Sterling

My wife sends greetings.

SCOTT & FOWLES

667 FIFTH AVENUE

(BET. 52ND & 53RD STS.)

NEW YORK

CABLE ADDRESS "SCOLES, NEW YORK"

June 21, 1926.

Mr. Carl W. Hamilton,
270 Park Avenue,
New York City.

Dear Sir:

We just received a letter from Mr. Birnbaum relative to the "Bali Feast" painting by Maurice Sterne, and he states that as far as we are concerned, we have to get \$2,000. for this picture, and the money would be paid through Sterne to the party that owns it who lives in Germany.

In your interest we are writing Mr. Sterne to-day to see what reduction in price we can get on this picture for you, as it is possible that good American money may look very attractive to somebody in Germany at this time, and therefore they may be glad to dispose of it at a smaller price. Upon advices from Mr. Sterne, we will immediately communicate with you.

Trusting this meets with your approval, we are

Very truly yours,

SCOTT & FOWLES

Per.....*RRP*.....

RRP/R

cross ref

SCOTT & FOWLES

680 FIFTH AVENUE

(BET. 53RD & 54TH STS.)

NEW YORK

CABLE ADDRESS "SCOLES, NEW YORK"

file

October 18th 1926.

Mr. Carl W. Hamilton,
50 Broad St.,
New York, N. Y.

Dear Sir,

We have just had another letter from Mr. Maurice Sterne wherein he says he has been able to persuade the owner of his picture "The Bali Feast," to sell it for \$1,000.00 cash which corresponds with your offer.

If you want this painting will you kindly send us a check for it and we will deliver the painting wherever you direct us to.

Thanking you, we are

Yours very truly,

Scott & Fowles.

per *R.R. Power.*

*hold
in
personal safe-*

SCOTT & FOWLES

667 FIFTH AVENUE

(BET. 52ND & 53RD STS.)

NEW YORK

CABLE ADDRESS "SCALES, NEW YORK"

September 15th 1926.

Carl A. Hamilton, Esq.,
50 Broad St.,
New York, N. Y.

Dear Sir,

Would you kindly advise us where we can send the paintings we have on our premises belonging to you.

We are moving this and next week into our new Galleries at 680 Fifth Avenue, and as we have much smaller quarters there it will help us materially, if we can deliver your paintings to your home or any other place you care to designate.

We trust you will understand that we would be glad to keep these paintings for you indefinitely, if it were possible, so awaiting your instructions, we beg to remain

Yours very truly,

Scott & Fowles.

per *R. R. Power.*

Mrs. Hamilton:-

This gentleman called on the phone explaining that the matter was quite urgent.

ad

Mr. Maurice Sterne

I was delighted to learn from Mr. Birnbaum that you have some very important commissions. I trust they will not prevent you from finishing my three pictures which you took back with you.

Since my return to New York I have unfortunately neglected a serious cold in the head which has threatened me with sinus trouble. Fortunately it is clearing up sufficiently so that an operation will not be necessary and I am hoping within the next ten days to take a business trip through the West. As a matter of fact I had hoped to get a number of important things which require my attention, done in time to get to Europe but it is likely that I will have to postpone this contemplated European trip for another summer which is especially unfortunate since I was looking forward to seeing you at Enticoli and having at least the pleasure of your company on a short motor trip.

With kindest regards and best wishes to Mrs. Sterne and yourself

Ever sincerely,

CWH.AH

June 3, 1926.

Mr. Maurice Sterne,
Enticoli - Corrado,
Province of Roma,
Italy.

Dear Mr. Sterne:-

I was most sorry not to see you and Mrs. Sterne before you sailed. This week was the first opportunity I have had to see the drawings at Mrs. Hares'. Since Mrs. Hare had sailed for Europe I made arrangements to see the drawings through Mr. Hare. All that I saw were in frames and the total number was forty five. Since some larger drawings were in what one might call comparatively small frames and since some small drawings were on large mats and therefore in enlarged frames it was difficult for me to know which you consider small and which you consider large drawings. Possibly you had better put a price on the entire group.

Inasmuch as I will write you a separate letter regarding the pictures which I have just definitely purchased through Mr. Birnbaum, I had better possibly confirm in this letter your sale to me of the following pictures for the sum of \$ 5,500.00.

Resting at Bizarre
Temple Dane
Bizarre Dali
Greeting the Sun
Marchelli
Girl in Piazza

The Bizarre Dali I believe was on exhibition somewhere I believe, and you expect to have it back some time in the fall. Girl in Piazza you were to finish and the Marchelli, I believe, you were going to endeavor to better frame. It was understood that you would hold these pictures until some time next winter when I would take delivery of them and pay cash for them on delivery.

I would greatly appreciate your making a list for me some time of paintings and drawings of yours which you think it would be well for me to add to my collection, giving me a list of their present owners so that I can be on the look-out for them should they ever come in the market.

110

Mr. Maurice Sterne,
Anticoli - Corrado,
Province of Roma,
Italy.

Dear Mr. Sterne:-

You will be interested to know that before Mr. Birnbaum left for the Orient he asked me to come to his office to make a final decision in connection with the various paintings of yours which I had asked him to reserve. He offered me, for the sum of \$ 5,000. the following paintings:

Girl Asleep
Anticollana
The Large Still Life
The Dance of the Elements

He also offered me The Girl Holding Fruit and The Young Girl Reclining, both of which you took with you to finish, for the sum of \$ 3,700.00. I asked him if he would let me have the former group for \$ 4,500.00 and the latter group of two paintings for \$ 3,500.00. He suggested that I take the former group inasmuch as I might later not want the latter group, for the sum of \$ 5,000. and that when the latter group were finished if I wished them that I recommend they be sold me for \$ 3,000. so that the two groups, if bought, would cost me the amount which I offered. I have acted accordingly and bought both groups, giving him \$ 2,000. on account of the former group, and if agreeable to you will pay the balance of \$ 3,000. together with \$ 3,000. for the two pictures which you are finishing, upon delivery to me of them and of the first group, late in the fall. If, however, any part of the terms agreed to by Mr. Birnbaum are unsatisfactory to you, I shall expect you to so advise me in order that I may meet your wishes in the matter.

Looking forward with pleasure to seeing the pictures next fall and more especially yourself and Mrs. Sterne, and with very kind wishes,

Very sincerely,

835 BROADWAY

My dear Mr. Ludwig

I called for my work
at Clausen's to day as I
thought it useless to have
them stored away any lon-
ger and was very much sur-
prised to learn that five
of my etchings and 1 black &
white called Grief is not there
I was handed a package
containing only two etchings.
As I instructed them to your
care, I hope you ~~will~~ are
able to write me something

of their whereabouts as
I feel very much worried
about them

Anxiously awaiting an
answer I am

Truly yours

Maurice ~~Arne~~

February 18th 1901



Maurice Sterne,

To Carl Hamilton the American art collector.

Eleven letters and numerous other business transaction papers. In the first letter his appreciation for N.Y. and his need to be in a "Primitive" village so he can do some work. In his next letters he invites Hamilton to his house to see drawings mentioning how the prices will vary depending on the quantity purchased. \$50 for the large ones and \$30 for the small. This is less than half of what I have been getting. He continues by listing many paintings he will be taking, "The Offering" "Spring" and the large girl in blue" ... The text of the letters is certainly better than claudes descriptions, but in many ways, the dozens of letters from dealers offering paintings, receipts for paintings, etc. becomes a treasure trove of information relating to his entire body of work.

\$1600 net.

Paris Herald
Italy Honors Maurice Sterne, Jan. 26
U.S. Artist; Wants Self-Portrait

(Special to The Herald)

ROME, Wednesday.—Recognition of the American artist and sculptor, Mr. Maurice Sterne, of New York, as one of the most representative living American artists, has been given by the Italian art authorities with the request that he paint his portrait for the famous collection of self-portraits of sculptors and painters in the Uffizi Galleries, Florence. The collection includes such men as Michael Angelo, Raphael and Rubens, and Mr. Sterne, with John Singer Sargent, will represent modern America.

Mr. Sterne, who is working in his studio in Rome on a New England pioneer monument for Worcester, Mass., wants to make his self-portrait "pretty to look at."

With the permission of the authorities, therefore, he is going to include in the picture his wife, who was one of Isadora

Duncan's most gifted pupils and is well known in Rome and New York for classic dancing.

Mr. Sterne will not be the first to include his wife in the picture which is to immortalize him to museum visitors, as M. Besnard, former director of the French Academy here, also has painted his wife on the same canvas as himself.

In April Mr. and Mrs. Sterne will join Mr. and Mrs. Sam Lewishohn on a motor trip through Spain.

Mr. Sterne was born in Libau, Russia, on July 13, 1878, and went to America when he was twelve. He studied art in New York, Paris and Rome; the first two cities, as well as London, have seen exhibitions of his paintings. He is represented in the Metropolitan Museum, New York, the Carnegie Institute, Pittsburgh, the Museum of Fine Arts, Boston, and the Royal Museum in Berlin.

12/27 1927

Received of Carl W Hammett Esq
Five thousand $\frac{00}{100}$ Dollars
For acct of Maurice Sterne

\$5000 $\frac{00}{100}$

No 704



Adolph Lewishohn & Sons

W. H. H. H.

WESTERN UNION



CABLEGRAM

1927 NOV 21 AM 12 15

40 BROAD ST., N.Y.
HANOVER 2920

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at 40 Broad Street, New York

"VIA ITALCABLE"

HO RN 254 SC

VET DVS VVB MOVED FE

ROMA 20

WLT CARL HAMILTON

B: 50 BROAD NYK

REFUSED 1500 DOLLARS FOR BALI BAZAAR WOULD LET YOU HAVE IT FOR
THAT

STERNE

1927 OCT 28 PM 3 14

WESTERN UNION CABLEGRAM

Form 1280

40 BROAD ST., N.Y.
HANOVER 2920

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

Received at 40 Broad Street, New York

"VIA ITALCABLE"

RN143C ANTICOLI CORRADO 20

LCD CARL HAMILTON 50 BROAD NYK,

1927 OCT 28 PM 3 07

SEE PAULA SEGAL 161 WEST 54 ABOUT PICTURES MANHATTAN
STORACE SHOW TELEGRAM,

MAURICE STERNE.

Plaza 2457

October 19, 1927.

The Amalgamated Bank of New York,
11 Union Square,
New York City.

Gentlemen:

Please place the enclosed check for \$3,000.
to the order of Maurice Sterne to the credit of
his account with you, and acknowledge receipt both to
me and to him.

Thanking you for your kind attention, I
am

Very truly yours,

CARL W. HAMILTON

R

SCOTT & FOWLES

690 FIFTH AVENUE

(BET. 53RD & 54TH STS.)

NEW YORK

CABLE ADDRESS "SCOFES, NEW YORK"

April 4th 1927.

Mr. Carl Hamilton,
270 Park Avenue,
New York, N. Y.

| | |
|------------------|------------|
| NEW YORK OFFICE | |
| Referred to..... | |
| Received | APR 5 1927 |
| Answered..... | |
| File..... | |

Dear Sir,

We wish to advise that agreeable with our conversation of Thursday March 31st. and a letter from your secretary of April 1st., we have placed the painting "Anticolani" by Maurice Sterne in a case at the Manhattan Warehouse, 52nd. St. and 7th Ave.

At the same time we took the painting "Bazaar in Bali" by Maurice Sterne away.

Thanking you for your courtesy in allowing us to make the exchange, we are

Very truly yours,

Scott & Fowles

SCOTT & FOWLES

667 FIFTH AVENUE

(BET. 52ND & 53RD STS.)

NEW YORK

CABLE ADDRESS "SCOLES, NEW YORK"

March 1, 1926.

Mr. Carl W. Hamilton,
270 Park Avenue,
New York City.

Dear Mr. Hamilton:

If you have a few free moments, I would be obliged if you would step into the gallery to take up a matter which I think might interest you. You will like the drawings which you selected and they are all being put into shape for delivery.

Trusting that you had a pleasant sojourn in Florida, I

am

Sincerely yours,

Martin Birnbaum

MB/R

SCOTT & FOWLES

667 FIFTH AVENUE

(BET. 52ND & 53RD STS.)

NEW YORK

CABLE ADDRESS "SCOLES, NEW YORK"

March 12, 1926.

Mr. Carl W. Hamilton,
270 Park Avenue,
New York City.

Dear Mr. Hamilton:

All the drawings by Sterne, with one exception, are now ready for delivery and we thought you might like to see them here before we send them to you. If, however, you will let us have your instructions, we will carry them out with the utmost care.

Very truly yours,

Martin Birnbaum
for Scott & Fowles

MB/R

SCOTT & FOWLES
667 FIFTH AVENUE
(BET. 52ND & 53RD STS.)
NEW YORK
CABLE ADDRESS "SCOTLES, NEW YORK"

Friday Am.
May 21ST

Dear Mr. Hamilton -

You asked me to remind you of a possible appointment you might make with me for today. - I am so rarely in the office by reason of my trip to the South Seas which starts next week, that I would appreciate your letting my messengers know at what time you will want to take up the Sterne matter. - Naturally I would like to let Sterne have your decision before I sail. -

Thanking you for your Courtesy
I am Sincerely yours
Martin Dimbace

SCOTT & FOWLES

667 FIFTH AVENUE

(BET. 52ND & 53RD STS.)

NEW YORK

CABLE ADDRESS "SCOTLES, NEW YORK"

May 22, 1926.

Mr. Carl W. Hamilton,
270 Park Avenue,
New York City.

Dear Mr. Hamilton:

We now have on hand the following paintings belonging to you,
all of them the work of Maurice Sterne.

| | |
|------------------------------|-------------------------------|
| The Breadmakers | Still Life (Fruit on a Table) |
| Giovanina | Girl Sleeping |
| Dance of the Elements - Bali | Anticolana |

The following drawings -

| | |
|-------------------------------|--------------------------------------|
| Nude Child Seated, unframed | One etching of an Indian, unframed |
| Nude Child Seated (green) | One reclining figure of a woman, |
| Unframed | framed |
| Five large nude figures of | One sleeping nude of a woman, framed |
| men, unframed | |
| One large head, charcoal, un- | |
| framed | |
| One head, charcoal and blue | |
| pastel, unframed | |
| Three girls, Benares (pencil) | |
| unframed | |

Besides the above drawings, there are the framed drawings delivered
to your friend Mr. Offner at your request.

Faithfully yours,

Scott & Fowles

MB/R

P. S. We shall deliver all the above drawings, framed and unframed, with
the exception of those in Mr. Offner's possession to your apartment
this coming week.

July 13, 1927.

Mr. Maurice Sterne,
Anticoli-Corrado,
Province of Roma,
Italy.

Dear Maurice:

When I did not hear from you the following morning after seeing you, I assumed that you had made arrangements about an attorney. I had already communicated with my attorney, and had him in readiness to advise you in connection with the preparation of the bond.

Recently I saw Martin Birnbaum before he sailed and he asked me just what pictures of yours had not been delivered to me. After he agreed with me that Scott & Fowles should not have any commission on the last two which I purchased, I told him that The Girl Holding Fruit and The Young Girl Reclining were as yet undelivered. In accordance with my promise to you not to mention your sale and my purchase from you of the group of pictures bought at your studio for the sum of \$5500., I did not tell him of the transaction.

Will you please advise me the name of your bank in New York, and if you would like to have me deposit to your order there the amount which I expect very soon to be able to give you in payment of the above mentioned pictures. I will probably be able to deposit \$3,000. within a few weeks in payment of the first two pictures, and make a part payment on the \$5500. account, if not a full payment of it shortly thereafter. If you will let me know the name of your New York bank, I can make these deposits and advise you of them by telegram. It is my intention to include interest at 6% per annum on these deferred payments.

In confidence, I should like to tell you that I just paid off the balance of the largest personal obligation I took over in connection with the consolidation of some Philippine companies in 1920. This has reduced my obligations enormously, but it required every penny I could get together to make the payment, for which reason I am delaying for several more weeks paying you, which I assume from your previous talks with me is entirely satisfactory.

By this time I assume you have your work for the Worcester museum under way.

Mr. Maurice Sterne

July 13, 1927.

-2-

I was sorry not to see you again before you sailed, but some one advised me that you actually did sail that same night, having in some way after I saw you made arrangements about the bond. If this is so, I trust you and Mrs. Sterne met Walter Marvin and his wife, who were both very anxious to meet you. Mr. Marvin has been anxious to secure one of your pictures for the Montclair Museum. As a matter of fact, I think I have a large number of museums, as well as some important private collectors, very anxious to secure some of your things.

Just as soon as I pay off another obligation, I want to take steps to have a book published on your work, and I trust that you will now begin to give some thought as to what paintings, drawings, and sculpture should be illustrated, and give me a list of them, together with their owners so that I can arrange to have them photographed. I have talked the matter over at some length with Dr. Offner, who thinks that possibly we ought to have about 200 illustrations in the book.

With best greetings to Mrs. Sterne and yourself,

Most cordially,

CWE/R

MAURICE STERNE

Maurice Sterne was born in 1878 at Lihau on the Baltic Sea. He passed the first years of his youth at Moscow. In 1880 he emigrated with his mother to America and settled in New York where he attended the National Academy of Design. In this first period of his artistic career, a pleasant incident can be told in connection with our painter. Sterne, like most of the young artists of that time was seized with a great admiration for Whistler, and though he had never seen any originals of this painter, he succeeded in a short space of time in imitating him perfectly both in spirit and form. It chanced that a small canvas of Sterne's, in the Whistlerian manner came to the knowledge of a great collector who taking it for a genuine Whistler bought it at a very high price.

In 1904, Sterne won the traveling prize given by the National Academy and came to Europe to complete his studies in Italy and France. Piero della Francesca, Degas and Cezanne showed him paths and possibilities hitherto unsuspected, and broadened his art with fresh coloristic and formal elements. After this period, Sterne went to Greece, where he remained for more than a year, part of the time in the solitude of a monastery on Mount Hymettus. It was here, in the calm of the monastery that he elaborated his French and Italian impressions. Part of the Hellenic sojourn was passed in the ancient Greek cities, where our artist deepened his conceptions of the art of the fourth and fifth centuries B.C.

Not finding Greece conducive to his further development, Sterne returned to Italy and took up his abode in Anticoli-Corrado, where far from the noises of petulant modernity, he worked out his various experiences in the free and benign presence of nature. At the same time, he was constantly troubled by a desire for a more intimate communion with nature, and the longing to deepen his artistic vision in far-off lands, where things and men are not so tame as in Europe but live more coherently in the world of their social impositions and rules.

Irrestably drawn toward the East, Sterne found a chance of going to India. Then began his long artistic pilgrimage through Egypt, India, Burma and Java. But it was only in the Island of Bali that he found a rich and generous manifestation of what he had all along been seeking. It was at Bali that his decisive artistic development took place. There began for Sterne in this Dutch colony a period of feverish work.

In 1914, Sterne, after long years of absence touched American soil once again. On his arrival he felt himself at sea. The memory of the tropics was too vivid with him still. It seemed to him that all the stimulation necessary for art expression was lacking. He withdrew to a farm and devoted himself exclusively to the painting of flowers. In the tropics with its dark green and passionate tints, his own coloring had been sombre and severe. At the farm at Croton-on-the-Hudson, he worked conscientiously in order that his palette should glow with clear gay colours. It is to this period that the superb "Tulips" dates.

A year later Sterne went to Monhegan Island where he made numerous studies of rock formations. These are remarkable in their rough energy and power and seem to interpret a nature incomplete -- still in the process of change. After this our artist set out for New

Maurice Sterne is considered by some the greatest American artist living. He is also a great sculptor. I personally consider him the greatest living artist. Two years ago he told me he considered his "Bread Makers" his best picture and his "Dance of the Elements" his most important Bali picture. He and Bruce are the only Americans that the Italians have published.

Amalgamated Bank of New York

X

October 27, 1927

MAURICE STERN
ANTICOLI CORRADO
PROV DI ROMA (ITALY)

CHECK THREE THOUSAND DOLLARS
CARL HAMILTON CREDITED ACCOUNT
OCTOBER TWENTIETH

AMALGABANK

27
162
137
432

DAVID SCHULSON AUTOGRAPHS

Maurice Sterne. (1878-1957) Latvian born American painter, graphic artist and sculptor.

Group of 11 ALS's plus 2 telegrams to Carl Hamilton, who purchased many pieces of art from Sterne. The correspondence includes bills of sale to Hamilton and related papers.

- ✓ 1) ALS on personalized address stationery, 2 separate 4to pp., Anticoli-Corrado, Rome, Jan. 17, 1926. He describes how primitive his place is and makes a pun on the phrase "keeping the wolf away from the door." Signed in full
- ✓ 2) ALS, 4pp on one 8vo folded sheet, New York City, April 26, 1926. He wants to show his correspondent his drawings and offers a special price if he chooses to buy many paintings. He mentions his paintings, "The Offering," "Spring," the large girl in blue intended to be finished in the summer. Signed in full.
- ✓ 3) ALS, 3 separate pp on address stationery, Anticoli-Corrado, Rome, July 23, 1927. He writes a lengthy letter about his travels in Europe including shopping, building a new studio for his monument, two of his works, "Morning" and "The Offering" on exhibition at the Rochester Art Gallery. A good personal look at the artist. Signed in full.
- ✓ 4) ALS, 3 separate 4to pp on address stationery, Anticoli-Corrado, Rome, Aug. 28, 1927. A wonderful letter where he likens his relationships to painting and sculpture to the love of women. "I played hooky and did a couple of pictures. Now that I have had my fling (with the brush) I will be able to do my sculpture without longing for the smell of paint and turpentine!-...Painting has always been a mistress to me- we often had violent quarrels ...suddenly I got married to sculpture...." Signed in full.
- ✓ 5) Telegram, Nov. 21, 1927. "Refused 1500 dollars for Bali Bazaar would let you have it for that."
- ✓ 6) ALS, 6pp on three separate 4to sheets, Rome, Jan. 12, 1928. He writes a lengthy letter about his painting "Bali Temple Feast" owned at that moment by his wife who would not part with it. As if writing a mystery he tells the story of the painting. He explains that he cannot paint and sculpt at the same time. Signed, "Maurice."
- ✓ 7) ALS, 2pp on one 4to sheet, Rome, Jan. 28, 1928. He wishes to be in America and wishes to be back at painting. Signed "Maurice."
- ✓ 8) ALS, 5 separate 4to sheets, Rome, March 4, 1928. He writes a business letter and describes his paintings as a way of identifying them for his

DAVID SCHULSON AUTOGRAPHS

correspondent. He expresses his wish to return to painting but comments that he makes progress on his monument. Signed, "Maurice."

- ✓ 9) ALS, 3 separate 4to sheets, Rome, June 4, 1928. He writes of his trip to Spain to see paintings by Goya in the Prado Museum in Madrid. He expresses his pleasure with the Spanish language and culture. Signed in full.
- ✓ 10) ALS, 2 separate 4to sheets, Rome, July 15, 1928. He complains of the terrible heat in Rome which forces him to interrupt his work on the monument. He asks for money. Signed in full.
- ✓ 11) ALS, 2 separate 4to pp on address stationery, Anticoli-Corrado, Rome, July 27, 1928. He explains that he needs money to continue working on his monument which is progressing. He did some painting which he enjoyed. He describes the new paintings as "mature and excellent." Signed, "Maurice."
- ✓ 12) Telegram, Oct. 28, 1928. "About pictures."
- ✓ 13) ALS on "Norddeutscher Lloyd Bremen" ships stationery, 3pp on one folded 8vo sheet, Dec. 20, 1932. He is on his way back to New York and can be connected at the "Modern Museum." Signed, "Maurice." His wife adds a note.

\$1600. net

35
+ 2 telegram

net

MAURICE STERNE

✓ 2x Anticolani

✓ Resting at Bizarre ?

✓ Temple Dane

✓ Bizarre, Bali ?

✓ Greeting the Sun

✓ Marchelli

✓ Girl in Piazza

✓ 2x Girl Asleep

✓ 2x The Large Still Life

✓ 2x The Dance of the Elements

✓ 2x0 The Girl Holding Fruit

✓ 2x0 The Young Girl Reclining

✓ Nude - Male figure (N) End 1

MAURICE STERNE

(contd)

/ 1 + Bread Makers

| 1 + Giovanina

Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue.
(bet. 52nd & 53rd Streets)

CABLE ADDRESS 'SCOLES' NEW YORK.

New York. February 17th 1926. *4.92*

Sold To:-
Carl W. Hamilton, Esq.,
270 Park Ave.,
New York, N. Y.

1926

Febr. 17th. To a Drawing by M. Sterne\$ 250.00
"Nude - Male Figure"

Received Payment,
February 17th 19*26*
SCOTT & FOWLES
PER *F. Cornell.*

Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue.
(bet. 52nd & 53rd Streets)

CABLE ADDRESS "SCOLES" NEW YORK.

New York, February 17th 1926 ~~192~~

Sold To:-
Carl W. Hamilton, Esq.,
270 Park Ave.,
New York, N. Y.

1926

Febr. 17th. To Nine Drawings by M. Sterne\$ 1,300.00

Received Payment,
February 17th 1926
SCOTT & FOWLES
PER *F. Cornell*

The Amalgamated Bank of New York

Foreign Department

11-15 Union Square, New York, N. Y.

11/3

1927

Mr. Carl W. Hamilton
50 Broad St.

nyc

Dear Sir [s]: Please note that we charged your account for:

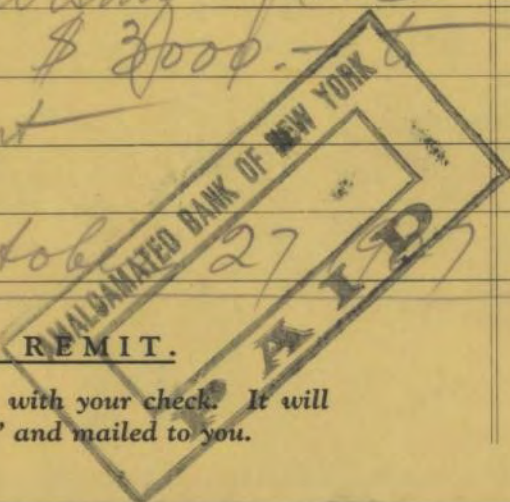
Cost of cable to Maurice Sterne
in Italy advising your
deposit of \$ 3000.
his account

4.32

Sent October 27

PLEASE REMIT.

Kindly return this memo with your check. It will
be stamped "paid" and mailed to you.



RECEIVED

RECEIVED
40 BROAD ST. N.Y.
OCT 27 1927

NO PM 524 32

RECEIVED

RECEIVED
MR. CARL HAMILTON

RECEIVED 1300 DOLLAR

TANT

STERNE

THE AMALGAMATED BANK OF NEW YORK

11-15 UNION SQUARE

NEW YORK

of Maurice Sterne

Carl W. Hamilton

50 Broad St
nyc

10/20/1927

Receipt is hereby acknowledged of your mail deposit
totalling \$ 3000 which has been placed to your credit.

Respectfully yours,

ANDRÉ F. POUY,

Cashier

All items are credited subject to final payment in cash or solvent credits.

Scott & Fowles
Dealers in High Class Paintings
680 Fifth Avenue.
(bet. 53rd & 54th Streets)

CABLE ADDRESS "SCALES" NEW YORK.

New York, January 31st. 1927.

To:-
Carl W. Hamilton, Esq.,
270 Park Ave.,
New York, N. Y.

Statement

1926

May 21st. To Balance Account\$ 3,000.00

Received Payment,

March 30th 1927.

SCOTT & FOWLES

PER F. Cornell

Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue.
(bet. 52nd & 53rd Streets)

CABLE ADDRESS "SCALES" NEW YORK.

New York, March 15th 1926. 192

Sold To:-

Carl Hamilton, Esq.,
270 Park Ave.,
New York, N. Y.

| | | |
|------------|----------------------------------|--------------------|
| 1926 | | |
| Mar. 12th. | To a Painting by M. Sterne | \$ 2,250.00 |
| | "Bread Makers" | |
| " " | To a Painting by M. Sterne | 1,250.00 |
| | "Giovanina" | |
| | | <u>\$ 3,500.00</u> |

Received Payment,

March 15th 1926

SCOTT & FOWLES

PER F. Cornell.

Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue.
(bet. 52nd & 53rd Streets)

CABLE ADDRESS "SCOLE'S" NEW YORK.

New York, May 22nd. 1926. 192

Sold To:-

Carl W. Hamilton, Esq.,
 270 Park Ave.,
 New York, N. Y.

1926

| | | |
|-----------|-------------------------------|-------------|
| May 21st. | To a Painting by Sterne | \$ 2,500.00 |
| | "Dance of the Elements" | |
| " " | To a Painting by Sterne | 1,500.00 |
| | "Still Life" | |
| " " | To a Painting by Sterne | 1,000.00 |
| | "Girl Sleeping" | |
| " " | To a Painting by Sterne | 1,000.00 |
| | "Anticolana" | |
| " " | To a Drawing by Sterne | 100.00 |
| | "Large Head" - Black | |
| " " | To a Drawing by Sterne | 100.00 |
| | "Large Head" - Blue | |
| " " | To a Drawing by Sterne | 100.00 |
| | "Three Girls" | |
| " " | To a Drawing by Sterne | 100.00 |
| | "Nude Asleep" | |

\$6,400.00

Special Discount 1,400.00

\$5,000.00

Credit by Cash received on account May 21st. 1926..... 2,000.00

\$3,000.00

Villa Strohl - Fern
fuori Porta del Popolo
Rome 28-1-28

Dear Carl:

I thought the enclosed
clipping might interest you.
Thank you for the catalogues
of the Carnegie International
and the new Ford car. The
latter I found far more
interesting! I wish I were
in America, where everyone
can afford a Ford - here
they are very expensive.

Have you seen the
comely new canvases which
Louise Maloney has sent
on to America? That girl
is certainly coming along.

I am working very
hard and feeling quite
well. But I will not

be Laffy until I am back to
my painting. But that is
all nonsense — I do not
remember being particularly
Laffy when I painted —

With affectionate
Greetings

Maurice



Norddeutscher Lloyd Bremen
D. "Europa"

Dec. 20th 1932

Dear Carl

Be as loving as
rather rough trip but
it couldn't be worse -
I am glad that my
persistence and deliberation
bore fruit - that I been
less persistent we would
not have seen you. You
made our departure
very pleasant and
I was glad to see
you looking so well.

A Happy and successful active and very much
New Year to you. "an' the job".

Dear Carl

Thanks for those
delicious candies - dates, etc
I am enjoying them -- just
what one likes to eat on
board. It was so nice to see
you again after all that time -
So please don't forget us and
look us up in New York.

With love

Vera

It will be fine
to see you in New
York before long - I
fail to get in touch
with me either
the modern museum
or a note to the
amalgamated Bank
11 Union Square
will reach me.

Love from us

Maurice

Villa St. al - Fern
fuori Porta del Popolo
Rome July 15th 28

Dear Carl

I am very sorry to have
troubled you with my cables
and letters. I cannot understand
why I did not get a reply.
If my need of money had not
been so urgent, I would not
have troubled you. Owing to
his unbearable heat in Rome
I am forced to interrupt
his work on the monument
for the next 3 months and
so my next payment on
his monument will only
fall due when all the reliefs
are finished - that is next
November - and I have

P.S. Better cable money to ANEXCO ROME

already used up the money
I received as first payment
I must have some money in
order to carry on the busi-
ness of working and living -
so in case you have not
already done so, I would
be very grateful if you would
send me direct to Banca del
Rilance of \$2000 due on
my personal transaction
as soon as you possibly can.

I hope you have received
my letters and to hear that
we may have the pleasure
of seeing you this summer
in Italy

Respectfully yours
Maurice Sturt

July 27th 1928

Dear Carl
Several times during the past two months
and have been anxiously awaiting
your reply. I imagine the delay is
caused by your absence from
New York. I am very sorry to bother
you and am afraid that I am
getting to be a nuisance.
Believe me, I never would have done
so were not my immediate need
of funds ~~been~~ most urgent.

This need is still painfully
urgent and I hope that if you have
not already done so, you will able
some funds of Amexco, Rome
upon receipt of this letter.

I have exhausted all possibilities
of raising money, the dealers do not
pay up unless one is on the spot
and at present I am paying 6 percent
on money that I have succeeded
in borrowing. But I cannot borrow
any more.

The work on the monument is coming
along very well but as I was very
anxious to do some painting, I inter-
rupted the work and for the past
three weeks have had a glorious
time. I believe that you will be
interested in my present work. It
is much more mature and authentic.
I have spent the last two years
at modelling, for, if anything, helped
my painting. I expect to stay here
until October and by that time hope
to have quite a number of work-
able pictures. But I shall have
a hard time financially, for I can-
not collect any money on the
monument until all reliefs are
finished. That I expect to accomplish
by December 1st

Please pardon my troubling
you. You may remember that I never
have done so before. If I do so now
it is because I do not see any
other way out -
Faithfully
Charlie

Villa Strohl - from
fuori Porta del Popolo
Rome June 4th 28

Dear Carl

How and where are you.
If you knew how much pleasure
your letters give me you would
write more often. Telegrams are
straight but I prefer letters -

Since I wrote to you several
months ago we have had a
glorious time in Spain. Have
you ever there? The landscape of
Southern Spain is glorious - with
a great range - delicate, tender
violent robust in form colors
and contrasts. Green is even
more exciting than I had
imagined. I don't think there
has ever lived a painter whose
content and language is so
of one piece - a hysterical

orgy - a divine balance reigning on
the unbalanced - blasphemy of course
I found just as prize worthy
and admirable as I had expected
But immaculate conception fail
to move me deeply -

But my great discovery was
Goya! It is worth going to Madrid
in order to see the centenary
exhibition at the Prado. Not
what an uneven painter. There are
3 Goyas his sublime, the
mediocre and the poor - at
his best he is second to none.

I am working hard on
the monument for Worcester
but Spain was so stimulating
fictionally that I have decided
to take off a few weeks this
summer for painting.

What are your plans?

Can you at last manage to
get away? If you come to
Italy don't forget us at San
Tebaldi - I am sure you would
like it.

I must ask a favor of you.
When you are ready to pay
for the Indian (Pueblo) bronze
which you bought from Bourgeois
please make the payment directly
to me instead of to Reinhardt
or Bourgeois. You mention it
to anyone but I will explain
the reason when she will meet
again. I will attend to the
commission myself.

Love from Ma and myself

P.S.

Please inform me when you
make any payments to
the dealers.

Faithfully
Maurice Sterne

Villa Strohl - Fern
fuori Porta del Popolo

Rome March 4-28

Dear Carl

I must thank you for
your many Telegrams and
for your great interest in my
work. If you don't look out
you will lose a most repre-
sentative collection of my work

I am not quite sure, as
the picture which you saw in
the storage. If it is of a girl
with a hat with pink flowers
painted about 22 years ago in
Paris, you can have it for the
amount you offered \$1500.

But if it is of a girl without
a hat against a dark back-
ground (in green tones), you

can't law it because I have never
 finished this canvas and have
 always meant to destroy it.

I heard from Reinhardt that
 the Lurian bust has been loaned
 to by them by Bourgeois for my
 exhibition. I do not know if
 you are dealing with them or
 directly with Bourgeois. To
 avoid misunderstanding, I would
 appreciate it if you would make
 the payment for this bust to
 either Reinhardt, or Bourgeois
 but directly to me (mean when
 you are ready to do so) -

Some time ago I sold some
 things through 2 dealers and
 one always referred me to
 the other - so I would like
 to avoid this. After I have

collected his money I could
easily attend to his dealers
concerns.

I wonder if you still
expect to come to Europe
next summer. I sincerely
hope so. It would be such
pleasure to roam about together
in Italy. We are going to
Spain on April 1st. Expect
to meet the Lewises in
Paris and make Madrid
our headquarters whence
we shall tour through the
South. As I have never
been there, I am most excited
about this trip. I hear
that you got some of
the Bruce things. Good for

you! Bruce is developing all the
time and he certainly promises
to be the best landscape painter
in America. I see that Holliman
again quoted me as one of
Cliffette's admirers. I was forced
to put a stop to it by writing
to Holliman. My enthusiasm
for Cliffette evaporated very
rapidly - (in about 48 hours)
and I now consider his work
puile and sloppy

My work on the monument
is progressing. The only trouble
is that as I go on, the new
reliefs are getting better all
the time. This makes it neces-
sary to to some of the
others over - and if this

I shall keep on I will never
let Thruagh with the movement -
but I must let Thruagh so
as to get back to my painting
and I will love to produce
a lot in order to supply
your ravenous appetite!

I Love a lovely group
of the "Bambinoes" here and
you can love it as can you
should want another exam-
ple of my early sculpture

Five years ago it sold for
\$1000 and I had intended to
sell it for \$2000. But you
can love it at the old
price.

Did you get my long
letter written a couple of months
ago and did you see the
splendid new work of Miss Malouin?
She sends her love.
Affectionately
Maurice

**Signification des principales indications de service taxées
pouvant figurer en tête de l'adresse.**

D. = Urgent.
AR. = Remettre contre reçu.
PC. = Accusé de réception.
RPxfrs. = Réponse payée.
TC. = Télégramme collationné.
MP. = Remettre en mains propres.
XPxfrs. = Exprès payé.

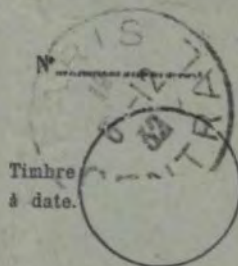
NUIT... = Remettre au destinataire,
même pendant la nuit (dans la limite
des heures d'ouverture du bureau
d'arrivée).
JOUR... = Remettre seulement pendant
le jour.
OUVERT = Remettre ouvert.

Indications de service.

Dans les télégrammes imprimés en caractères romains par l'appareil télégraphique, le premier nombre qui figure après le nom du lieu d'origine est un numéro d'ordre, le second indique le nombre de mots taxés, les autres désignent la date et l'heure de dépôt.

Dans le service intérieur et dans les relations avec certains pays étrangers, l'heure de dépôt est indiquée au moyen des chiffres de 0 à 24.

L'Etat n'est soumis à aucune responsabilité à raison du service de la correspondance privée par la voie télégraphique. (Loi du 29 novembre 1850, art. 6.)



| ORIGINE. | NUMERO. | NOMBRE DE MOTS. | DATE. | HEURE DE DÉPÔT. | MENTIONS DE SERVICE. |
|----------|---------|--------------------|-------|--------------------|----------------------|
| ROMA | 79699 | 31 | 6 | 1830 | |

... , MUST KNOW IMMEDIATELY IF YOU WILL LOAN PAINTINGS
FOR MY MODERN MUSEOM RETROSPECTIVE EXHIBITION STOP
EXHIBITION CANNOT TAKE PLACE WITHOUT THEM PLEASE
TELEGRAPH REPLY , MAURICE STERNE

DECEMBER

EXPRESS PARIS

CARL HAMILTON AGERICAN

AL 8771

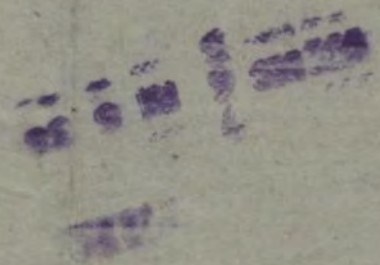
579

96

POSTES, TELEGRAPHES
ET TELEPHONES

TELEGRAMME

REPUBLIQUE FRANCAISE



THE AMERICAN EXPRESS COMPANY INC

(E-1791-5000-2-31)

REG. COM. SEINE NO. 131.579

11, RUE SCRIBE, PARIS.

02 DEC. 1932

INCOMING TELEGRAM

= ROMA 31099 24 12 1010 = CARD HAMILTON AMEXCO =

CAN YOU LUNCH WITH US THURSDAY OR FRIDAY
REPLY HOTEL PONT ROYAL RUE DU BAG LOVE TO SEE YOU =

MAURICE =



Received 12-Dec

ADOLPH LEWISOHN & SONS

61 BROADWAY

NEW YORK

December 15, 1932

Mr. Carl W. Hamilton,
c/o Guaranty Trust Co.,
4 Place de la Concorde,
Paris, France.

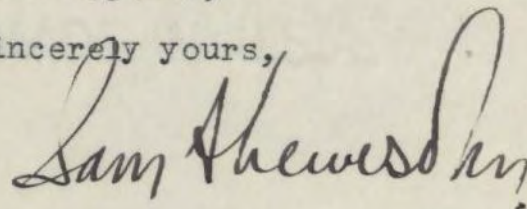
Dear Mr. Hamilton:

I have your letters of October 24th and November 7th. It is splendid of you to arrange the loan of these paintings. Of course the Museum of Modern Art will be glad to take care of the cost of packing, insurance and shipping. I have talked over the matter with Mr. Flagg (with whom I discussed the matter while awaiting your letter) and understand that he has gotten in touch with your secretary about arranging the details.

Again let me thank you for your kindness in the matter. It was great to hear from you again and to get your help.

With kindest personal regards,

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Sam Lewisoohn", written in a cursive style.

L:W
ALS

ADOLPH LEWISOHN & SONS

61 BROADWAY

NEW YORK October 11, 1932

Dear Mr. Hamilton:

I saw Mr. William Flagg the other day and he said your address was now care of The American Express Company, Paris, so I am writing you at that address. We both send our mutual compliments.

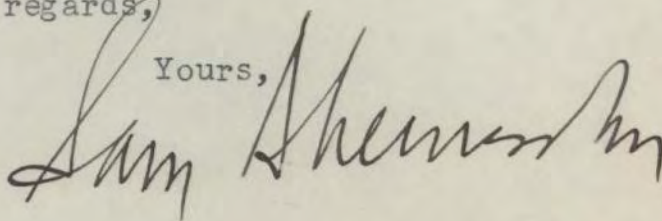
The Museum of Modern Art in New York City is planning to hold an important one-man exhibition of Maurice Sterne's work. The exhibition will begin at the end of January next year. The Trustees of the Museum plan to have the show as exhaustive as possible, and desire to have all the best examples of his work represented. Of course, you have some of the very finest if not the finest examples of his work, and it would form an integral part of any adequate representation of his work.

I am writing at this time so that we can be sure of having your consent to lend these examples at that time. I would appreciate a line from you advising whether we can count upon having the paintings in the show.

I hope it will not be long before we will see you again in New York.

With sincere personal regards,

Yours,

A handwritten signature in dark ink, appearing to read "Sam Sheer". The signature is fluid and cursive, with a large initial "S" and a long, sweeping underline.

Mr. Carl Hamilton,
c/o The American Express Co.,
Paris, France.

Guaranty Trust Co.
4 Place de la Concorde,
Paris, France.

November 7, 1932

Dear Mr. Lewisohn:

I have just found the enclosed letter in one of my drawers. Evidently, it was carried about for some days and then mislaid with other items from my pocket.

Only yesterday I replied to a letter from Maurice, saying he could have all of his paintings for the exhibit - since he requested all of them - and I will now request those who are exhibiting them to temporarily let them go to the Museum of Modern Art.

I regret the delay in answering your letter and hope that you will not be inconvenienced by it.

With best regards,

Sincerely,

Carl W. Hamilton

Guaranty Trust Co.
4 Place de la Concorde,
Paris, France.

October 24, 1932

Dear Mr. Lewisohn:

I have your kind letter and will, of course, be very glad to let the Museum of Modern Art exhibit as many of my pictures by Maurice Sterne as they may select.

Since I am very poor these days, I wonder whether the Museum pays the costs of packing, shipping and insurance? Please advise me and also let me know what pictures you will want and when you desire them in New York.

When I have this information, I will arrange for someone to attend to the matter for me, since I will be in Europe.

The pictures are now in various museums so there probably will be no charges for packing them; their present boxes will serve.

Please remember me to Bill Flagg and accept yourself my compliments and best wishes.

Sincerely,

Carl W. Hamilton

HENRY REINHARDT & SON, INC.

GALLERIES

NO. 730 FIFTH AVENUE
(AT 57th STREET)

NEW YORK

May 23 1929

~~SENT~~ TO Mr. Carl Hamilton
50 Broad Street
New York City.

STATEMENT

1928

March 16 Four (4) Paintings by MAURICE STERNE

"Francesca")
"Sleeping Shepherdess") \$5500.00
"Bazaar at Bali")

"Stilllife" 1200.00 \$6700 00

June 30 5-2 light reflectors at \$14.00 each 70.00
1-3 light reflector at \$18.00 each 18.00
13 lamps at 45¢ each 5.85
50 feet cord at 5¢ per foot 2.50

96 35 \$6796 35

RESOLUTION AUTHORIZING THE DIRECTOR
of the Museum Patrons Association to
exercise his discretion in the pur-
chase of a painting.

Date 6/18 1931

Acting on the suggestion contained in the annual
report of the Director of the Museum Patrons Associa-
tion for the year 1930-31, the Trustees of said
Association hereby by resolution authorize the
Director, in his discretion to buy for \$3500.00 or
take as collateral security for a loan of that
amount to Mr. Hamilton for six months, a certain
painting by Maurice Sterns, the property of Mr.
Hamilton now on deposit-loan in the Los Angeles
Museum the funds for the purchase or loan to be
provided for by the Association from funds not
otherwise appropriated in the current budget.

TRUSTEES

Wm. K. Kinsault
Balch
Alverson
Bent

President
Arnold
1st Vice President
2nd Vice President
Logan
Secretary-Treasurer

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Stieglitz, Alfred
- **Inclusive Dates:** 1884-1945
- **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:

Alfred Stieglitz (1864-1946) was an American photographer, publisher, editor, patron and art dealer.

Scope and Content Note:

- 1) Postcard to the editor of "Scientific American" regarding his address change.
- 2) Letter to Louis Eilshemius commenting on the state of American culture and the American art world. Stieglitz states that the world runs on drama. Postmarked envelope included.
- 3) Letter to Louis M. Eilshemius thanking him for his morning greeting. He states that the world is not a very pleasant place these days. He mentions that the Brooklyn Museum has acquired one of his watercolors for 100 dollars.
- 4) Letter to Louis Eilshemius stating that he seldom travels these days although he talks about Eilshemius to everyone. He states that O'Keeffe is sick and that he has yet to see the new Museum of Modern Art. Postmarked envelope included.
- 5) Letter Louis Eilshemius stating his sympathy regarding Eilshemius' health. "My dear Mahatma: My deepest sympathy is with you. I can imagine what physical agony you are enduring - That doesn't relieve the suffering - Yet I want you to know that I am with you in spirit constantly."
- 6) Letter to Alfred Stieglitz from Katherine Towne stating that she wishes to assemble a file of bookplates done by Allen Lewis.
- 7) Letter responding to Katherine Towne on verso stating that he has thrown away all of his book plates years ago.

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 7 | Folder 3 | Postcard to editor of Scientific American | March 18, 1884 |
| Box 7 | Folder 3 | A.L.S. to Louis Eilshemius with postmarked envelope addressed to Eilshemius | March 30, 1939 ; [March 30, 1939] |
| Box 7 | Folder 3 | A.L.S. to Louis Eilshemius | May 3, 1939 |
| Box 7 | Folder 3 | A.L.S. to Louis Eilshemius with postmarked envelope addressed to Eilshemius | May 30, 1939 ; [May 20, 1939] |
| Box 7 | Folder 3 | A.L.S. to Louis Eilshemius | Jun. 30, 1939 |
| Box 7 | Folder 3 | A.L.S. to Alfred Stieglitz | March 19, 1945 |
| Box 7 | Folder 3 | A.L.S. to Katherine Towne | March 23, 1945 |

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~~The University Club~~
~~Madison, Wisconsin~~

Apt E
124 Breese Terrace
Madison Wisconsin

19 March 1945

Mr Alfred Stieglitz
Lake George NY

My dear Mr Stieglitz:

I am trying to assemble a file of bookplates done by Allen Lewis. I believe he did two for you. I would deem it a privilege to be able to have yours represented. If you are willing to send me anything I shall be very grateful.

Sincerely

Katherine Towne
(Mrs Jackson E. Towne)

Self.
addressed
envelope
enclosed

March 23/45

Unfortunately all the
bookplates were thrown
away years ago. -

I never use bookplates. -
These two were made to
help the artist along. -

Alfred Hiegl

June 30/39

My dear Makama: My deepest sympathy is with you. - I can imagine what physical agony you are enduring. - That does not relieve the suffering. - Yet I want you to know that I am with you in spirit constantly. - I know the meaning of actual pain. - Why does it seem necessary to endure it? - How helplessly impotent one is. - At a particular point of suffering humor seems to flee. - I agree with you. - Can no doctor alleviate your pain? -

Your old friend

Strieglitz

An American Place
May 3 - 1939

My dear Makema & friend:

Thank you for your
morning greeting. Yes the world is not
a very pleasant thought these
days. Particularly not for old folks
like ourselves. - Yes we are old folks.
Health is the only real asset in the
world to-day & neither of us is
blessed with that. So the slow
torture called living continues. -
~ And the Brooklyn Museum has
acquired an Etruscan water-
color for \$100!! - What courage
these institutions show nowadays. -
Phenomenal. - Grandiose. -

You have it the money as yet. It is
 safe undoubtedly. — "Es ist eine
 Thränenwelt" a German poet once
 said — It ~~remains~~ remains one &
 will ever be one. — At least for
 those who really feel. — That
 thought may be sentimental —
 What if it is. — Well Mahatma
 the agony can't last forever. —
 My heartiest greetings to my friend.

Your old

Stieglitz

The poem is beautiful.

An American Place
March 30/39

My dear friend & Master:
So you have kept
my letters. I have all yours. —
And Hartley visited you. — I wonder
how you liked him. — He said
nothing to me of his visit. — He
will though some day. — People
are under such terrific pressure
these times. — It's a wonder any
one finds time to really look at any
pictures. Real ones I mean. —
Does any one. It's sensationalism &
talk people want. — Foreign would
run dry without sensationalism of
some kind to talk about and
what would happen to American

2
Culture without gossip. — Do you know?
You the Master & Wise One — I
feel particularly antiquated & stupid
these days. It's not a time for old
folks. — Did your exhibitions net you any
return? — The Place is very quiet.
Often times tomblike — so still & deserted.
In a way I like the absence of
people. — It gives me a fullest chance
to revel in a dolce far niente state
of being. — Wonderful.

It is really too bad I may
not walk stairs for I'd really come to
see you if I could. Damn the fucking
hearts — Well Master & Friend
pardon this gray letter

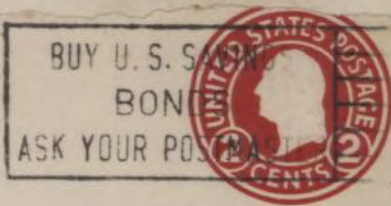
Stieglitz

Comis M. G. Hemmings

Mahatma

118 E. 57

NY



An American Place
May 20 - 1939

My dear Friend & Master:

Your ears should be ringing. I so often talk of you. - And I hear so much about you & the art dealers! - What a world, - Every one for himself - What chance has the innocent one got? - But maybe the idea of innocence is an antiquated one like the ideas of honor, and love, and art itself -

O ye gods, I guess it's time that those God loves he takes young, I know I have long overstayed my time. - Why I really don't know. -

You feel yourself deserted. - I could feel myself equally so. - Yes I could.

3 desperate daily. - I sit in
Dr. Thannenwalth - as said a German
poet. - May be I wrote that before
but it bears repetition. -

I have not seen the new
Museum of Modern Art. I really
go nowhere, as little as you do. -

Old folks at home! without
music - You had the violinist
who visited you left his violin
at home

Well so they be none too thought-
ful - none too kind. - Why
should they be? - Are we?
My fond greetings old friend &
ever young Master. - Sincerely
ever yours.

2- But somehow for myself I can not see things that way. - Being left to myself I do not feel deserted. - People are so busy being busy. - I am not busy with anything. You wanted James & you have it. - So how can you feel alone. I don't want even James - his exhibitions nor calls. - My dear friend & master when is that book about you to appear? - I read her little. - Eyes. - But that book I do look forward to. - O'Keefe still says she is going to visit you. But she too is far from well. Has no reserve vitality. And the struggle for existence, as you know, becomes more & more

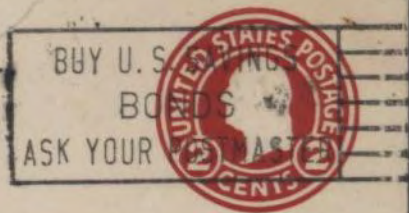
Mrs

Louis M. Gibbemiis

(Machana)

118 East 57 St

City



Berlin, March 18/84.

Dear Sir. Please to change my
address to: "Alfred Stieglitz,
Behrenstr. 1, part.
via "Queenstown" Berlin,

Germany".

You will thereby oblige
Alfred Stieglitz.



WELTPOSTVEREIN. (UNION POSTALE UNIVERSELLE.)
POSTKARTE AUS DEUTSCHLAND.
(ALLEMAGNE.)

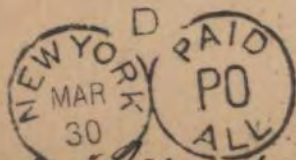


An Editor of the "Scientific American"

261 Broadway

New York, N.Y.

U.S. of America



via Lauenstoun

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Stimson, John Ward
- **Inclusive Dates:** 1910-1911
- **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 Ward Stimson (1850-1930) was an American artist, art teacher and author.

Scope and Content Note:

- 1) Content note detailing Stimson's correspondence
- 2) Content note detailing Stimson's correspondence and biographical information.
- 3) Newspaper clippings detailing John War Stimson's life.
- 4) Letter to Edwin Wiley regarding some reading he has done recently and several magazine articles. Postmarked envelope included.
- 5) Letter to Edwin Wiley stating his friendship. Postmarked envelope included.
- 6) Order form for the "Interlaken School" in LaPorte, Indiana for "The Gate Beautiful, A Study in Principles and Methods of Art Education" by John Ward Stimson.
- 7) Letter to Edwin Wiley discussing various subjects. Postmarked envelope included.
- 8) Letter to Edwin Wiley stating that he received his letters and that issues have engaged his study and practical life. Postmarked envelope included.
- 9) Letter to Edwin Wiley discussing various subjects. Postmarked envelope included
- 10) Letter to Edwin Wiley discussing various subjects. Postmarked envelope included.
- 11) Letter to Edwin Wiley discussing various subjects. Postmarked envelope included.
- 12) Poem dedicated to Helen Keller. 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 7 | Folder 4 | Content note | nd |
| Box7 | Folder 4 | Content note | nd |
| Box7 | Folder 4 | Newspaper clipping | nd |
| Box7 | Folder 4 | A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley | Aug. 26, 1910 ; [Aug. 26, 1910] |
| Box7 | Folder 4 | A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley | Sept. 13, 1910 ; [Sept14, 1910] |
| Box7 | Folder 4 | Order Form | nd |
| Box7 | Folder 4 | A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley | Sept. 16, 1910 ; [Sept 17, 1910] |
| Box7 | Folder 4 | A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley | nd ; [Sept. 21, 1910] |
| Box7 | Folder 4 | A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley | Oct. 23, 1910 ; [Oct. 25, 1910] |
| Box7 | Folder 4 | A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley | Nov. 29, 1910 ; [Nov. 30, 1910] |
| Box7 | Folder 4 | A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley | Dec. 10, 1910 ; [Dec. 10, 1910] |
| Box7 | Folder 4 | Poem dedicated to Helen Keller with postmarked envelope addressed to Edwin Wiley | nd ; [Jan. 6, 1911] |

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STIMSON, John Ward artist; b. Paterson, N.J., Dec. 16, 1850; s. Henry C. and Julia M. (Atterbury) S.; A.B., Yale U., 1872; grad. Ecole des Beaux Arts, Paris; married; 6 children. Was lecturer and art teacher, Princeton U.; dir. art schools, Met. Mus. of Art, New York, 5 yrs.; founder and 12 yrs. dir., Artist-Artisan Inst., New York, 1888; served as dir. Art and Science Instn., Trenton, N.J., and as instr. Art Students' League. Asso. editor The Arena. Author: The Law of Three Primaries; Principles of Vital Art Education; The Gate Beautiful; Wandering Chords; etc. Home: Corona, Calif. Died July 1930.

STIMSON, John Ward, American artist; b. Paterson, N. J., Dec. 16, 1850; d. June 13, 1930. He was graduated from Yale, 1872, and from École des Beaux Arts, Paris. He was lecturer and art teacher at Princeton University and later served for five years as director of the art schools of the Metropolitan Museum of Art, New York. He founded the Artist-Artisan Institute, New York, 1888, and was later director of the Art and Science Institution, Trenton, N. J. He was a popular lecturer on art and author of several works, including *Principles of Vital Art Education*.

562
4487
19452
(Art-Manuscript) Collection of letters by American Artist
John Ward Stimson (1850-1930) to Mr Edwin Wiley,
Library of Congress. Stimson was a Yale grad, 1872,
Ecole des Beaux Arts, Paris, lecturer and art teacher
at Princeton Univ., director of the art schools at
Metropolitan Museum of Art, author, lecturer, critic.
This collection of 7 very lengthy letters and an
original autograph poem, a total of 21 fully written
pages (ca. 1910) giving personal views, spiritual and
artistic opinions, authors, philosophers, artists.
The 6 stanza poem was dedicated to Helen Keller on her
appeal for Warren. Generally good condition with some
marginal chipping. A fine collection of correspondence
by an important American artist, critic, teacher, author.

19452

[Art]: Stimson, John Ward: [COLLECTION OF 7 AUTOGRAPHED LETTERS FROM AMERICAN ARTIST JOHN WARD STIMSON TO EDWIN WILEY OF THE LIBRARY OF CONGRESS]. Redding, Ct. 1910. 21pp. of manuscript text comprising 7 letters. With some of the original envelopes. Some marginal chipping and tanning to some leaves. Generally good condition.

An interesting set of letters by an important American artist and art educator. Stimson writes to Edwin Wiley of the Library of Congress in a free-wheeling and intimate prose style, giving his personal views, spiritual and artistic opinions, philosophical speculations, etc. Also included is a six stanza poem dedicated to Helen Keller: "...Bribed Justice, blind, hath bartered Sight! Base Venom & Corruption theirs! Through shaded eyelids thou SEEST RIGHT." Stimson, a graduate of Yale and the Ecole des Beaux Arts (Paris), was a prominent art teacher and lecturer at Princeton and author of several art-related books (one of which, GATE BEAUTIFUL, he discusses in these letters). He also founded the Artist-Artisan institute and served as director of the Art and Science Institution of Trenton, N.J. A fine correspondence from the pen of an important American artist, critic, teacher and author.

\$500.

ART, MSS, CT, NE, EDU

To Edwin Wiley, Esq. Redding Centre Conn. Aug. 26. 70
Library of Congress. Washington D.C.

My Dear Fellow. God is truly good to send me in kind voice in the darkness
of the day. (one of those true "voices" you speak of.) I receive in pamphlet
with your letter & shall peruse them joyfully - for both Blake & Chatterton
are very dear to me. Not that one does not readily see their
"défauts de leur qualités" (for who has not those?) but they are so
& already incongruent! But, supremely, because of their grandeur!
- and I use the word with all caution. Blake was another
Jeremiah crossed with Michael angels! There are lines in
him as majestic as Victor - I think - & as "inspired of God".
Poor Chatterton (whose life by Chas. E. Russell I have
lately been reading with new interest & moistened eyes)
was so essentially & morally grave, heroic! ("grandest" most)
in his little attic dying sublimely in his "Spirit Voice", rather
than surrender to that hell of English Philistinism! & even
in those very "fancies" (a fibes) which his enemies exaggerated
- as in his pathetic struggle to get a hearing & a little food
- thus giving his ^{name} glory to a dead & mythical name &
Do you ever see B.O. Flower's magazines "the
Arena" - & "20th Century"? A few yrs ago I
wrote some articles in his "Arena" on Shelley Keats
("The Democracy of S.K.") & on Richard Ralf (another
Chatterton - I think under the title "A Modern Shelley") & one on "The
Divine Forehead Mark" - all along in the early half of this decade

The Harper that are "strongly satisfied" may "suffer most" - but thank God - they "regard the greatest as"

² I want you to read them - I want you to thank your
wife for her promise of a letter. I know she will find some lines in
my "Wandering Chords", a "wifebond" & "motherbond" that will appeal
to her, now. - You will also find a poem on "Rossetti" & an
"Ancestral Beatrice" - so, that may help our hearts to get together
closer. - Yes! dear Sam - I am ^{an} ^{entire} ^{believer} in the
"Overtones" of Love & Inspiration - you speak of as "fancy"!
Yes, you were ^{to} ^{write me} ^{as truly as you} ^{both} ^{to} ^{comfort} ^{dear old} ^{heart} - I did not know him, but you help
me to now. You will ^{more} ^{so} ^{later} ^{when we} ^{get} ^{together} ^{as}
I see God is intending - I see if brochures are published by
the "Seawance University Press" - do you know Sept. O. Clayton
there? Prof. Archibald Henderson of the University of N.C.
sent me a warm letter of introduction to him, a little while ago,
when I was thinking of going South & just before you wrote me.
He replied that he "already knew" my work well & would take
interest in inquiring for me - but I have heard nothing since & he
may be preoccupied. I may have to go west to La Porte
Indiana shortly in a few days (perhaps tomorrow or Sunday) to
straighten some business matters there & may be able to stop over
at Washington to see you en route between. If I cannot find
the situation I want for "educative work in the climate & another
I need, for best spiritual & physical efficiency, I shall probably stay here &
so on as I have before - leaving patiently to endure & "fight the good fight"
as God will. He only knows I can "SEE BEST!" Lovingly, always yours
Joe Ward Thurman

Mr. Edwin Wiley
Library of Congress.
Washington D.C.





In fact, the great virtue of Morris was that he
not only had Reason, Intellect & Heart but he had his
own most powerful practical efficient Hand
which he gave as generously to The Great Cause.
He did not stop with "Books" & "Ladder Proofs".
Even, he went out bravely, & voiced publicly the
"Truths of Conscience, Equity, Economics & Solidarity"
he saw so clearly. I consider him a far greater
man (in full all-around Scope & Capacity &
"Daintiness") than either Ruskin or Tolstoy.
Take Courage then dear fellow -

I get yr word about "Illness to others". I'm
glad. For I am sure it will be best.
Mrs S. & I had just written to yr wife
for news of you, we were so worried. - I assure
think now it is obvious we ought not to tax
you & yr little home with that "visit-in-Christians"
(unless you greatly improve.) Indeed if welcome
for a few days trip, we ought to take long quiet
board rooms in the city, I think, & run out to
designed - or (if you are well enough to) visit the
local "sights" under yr wife's suggestions. - affly yrself
J. W. Thomson

Reading Centre, Can
Dec. 10/1910

Dear Edwin. I regret sorely to
hear of yr sufferings - (Physical)
I wish you had stayed up here
with me longer on yr trip, to get those germs
aerated with mountain ozone. It will have
done you good. & change is so beneficial.
I wish I had you here with us now,
cold as it is! My wife & I have to
dance about in the cold mornings
stirring up fires & feeding chickens & horses,
- but - I think it is a good tonic!
If I were here together, I might be
inclined to tell you of years of "Suffering"
(other than "physical" which I now look back
upon as a "moral tonic" & "sawyer to the late".

I do not know what the earth wild do without
that early courage & hope that comes from ignorance
of brain, but tenderness of conscience! man has so badly
betrayed fellow man by artificial conventions, that the fresh
blood & inspiration of new birth in faith is the only hope of the
rotten "Civilization" (of false society) being redeemed. It is like marriage.
If young people knew as much as old folks about the trials &
anxieties & disappointments "ahead" - how many would venture
to break the waves? So, providentially, God hides the
future & puts the pressure on us to venture ahead
& learn (even by suffering) the learning is more than
the suffering (though the whole of it - I guess!!)

So with Ruskin, Morris, Tolstoy,
all of them who then faith in the unseen
is lions on - "they, without us" (or our kind of struggle)
cannot be made perfect". i.e. have their character
to the Redemption of man made effective! It is the Christian
story! That the struggle calls for it from each age
must be proof that such examples must be necessary
for each age!! If they seemed to fail in later
observers now know they did not "fail"!!

English public opinion was enormously
modified for good! in fact intellectually &
morally revolutionized! The present Victories
of the People in England can be largely traced to them
& their "Preachments" (Backed by Practice!)

Ruskin out did Tolstoy in giving the best fruits
of his intellect to the uplift & education of his
times. Especially to the workers & work leaders.



Mr. John Wiley
Congress Library
Washington D.C.



but I can never see their Separation in
the "Idealizing" & "Realizing" mentality of God (if
we can employ such terms of deity!)

I look up all the "Oneness" throughout -
in spite of the "Twoness" & "Threeness" that
may "evolve" from it. But the "Oneness"
is there (Mathematically, philosophically,
vitally, ethically, eternally, eternally)

Hence I look upon "Life & Death" as
"phases" - not as distinctives & separations,
& so with "Soul & Body". - (There is a
terrestrial body & a celestial body, "say"
St Paul - "the glory diff." is the degree
of effulgence, complexity, completeness, or
evolvingly "greater" - that is all!)

Or we not see it, even terrestrially,
in ever ascending "Series" - Biological or?

To refer to the simile from Holmes in
the "Chambered Nautilus" - I see "new new" means
is the Soul - but only one "Soul" & perhaps
only one "Shell" - of many "Chambers"!

Reading Room
Tuesday

Dear Bro. Edwin -

The point of thought of your
God Letter (just recd) is so interesting,
& has engaged my study & practical
life adjustments, so many years, I think
I will give you my "Point of View".

Of course the old quibble of the
Sophists as to which end of the stick
came "first", or whether hen laid egg,
or egg laid hen, is too trite & obsolete
for any thoughtful Soul's submergence
today - yet it involves all the
collateral quibbles of "Plato & Aristotle".

There can be no one sided stick
(to the scientific mind), nor can we cut a
line without making two "points".
So Induction & Deduction are mutually

"inclusive", and involved in each other, as are the "obverse" sides of any "shield"; Esoteric & Exoteric sides of philosophic thought; the metaphysical concept of "Spirit" & "Matter". Idealism & Realism are (to me) one, as are "Artist-Artisan", &c. And tho' some might liken them to "two arms" of the same "body", or (as some do) separate "Soul & Body" by some crude finite conception in space & time. yet (to me) the fallacy consists in thinking our "finiteness" into the infinite.

I never see those "arms" amputated from "The Body" - but rather growing contemporaneously & inseparably in the Idea of "Body", & in the eternal Law of Equilibrium or Rhythm involved in all Synthesis & Divine Expression, just as the Willow is involved in the Sea, & rises from it only to sink back into it (but not separate from it - save for temporary "local expression"). They are involved in each other.

I think you will understand me & see why throughout all my "Gate Beautiful" I have borne so strongly on this Principle of Universal Continuity, Unity & Harmony. It was, because I could see nothing

else in Nature - & because I was so sorely troubled at the shortsighted & unscientific, unphilosophic (yet very pitiful & poignant) separations & rifts & cleavages being wrought into life, art & theology by the quibblings of men (today & yesterday!) now to be brief & clear (as to my own position)

I can see the evolutionary processes of the "hen & egg", or "egg & hen" - the "seed & tree", & "tree & seed" (as you prefer)

Now I Concede no essential Strife, & no rigger!

For (to me) the Conviction is past all Controversy
that Christ was absolutely right in saying: The Father &
I are One!... He that loveth God loveth his
Brother also... He that hateth his brother has not
seen The Father!... Which being interpreted
means (I take it). God is actually Present in
us, in each other, & in His own Handiwork!

He who cannot SEE the "practical," cannot
see the "Ideal"; & he who cannot see the Ideal
cannot see the Practical! For they are mutually
inclusive & inclusive of GOD Himself! Christ loved many
& Martha! I, for one, can testify that most of my best
Idealism came when I was most Scientific; &
some of my purest & most lasting Inspiration
came when I was most "Practical"! And vice versa!!

When I was most "Practical"! For otherwise,
I no longer try to separate them! For otherwise,
I know it is the right intermarriage & vital union
of the two, in sound & happy Unity & Proportion &
Harmony by organic vital process that can alone
save Society & the Individual! or any of their
manifestations in civil, political, ethical, scientific
Economics or other - with always sincere effort

I am yr friend J. W. Ward Thurman

Or shall I explain better by referring to the
"Mule + the Crevasse" of Carpenter, &
saying I see neither the mule "who has no
wings" - or the eagle with no solid feet
but only wings! I see "Pegasus" with
Excellent Wings & Feet for better surviving.

And I think herein is the key
of the modern problem - educationally &
sociologically - to grow substantial feet
& substantial "wings" out of the same
Soul - for they are surely latent in
every Soul!

It is all a question of
the right balance & exercise, to bring
out both functions - (organically united,
& rightly coordinated, harmonized, balanced).

This is in no sense to de-spiritualize
Society - but rather to make Spirit all the
more completely normal & efficient in its
free Self-expression & Revelations!

To quote Scripture: "Sorg not in thy heart: Who shall ascend
into the Heaven, to bring Christ down? (Plato) or who shall descend
into the deeps to bring Christ up? (Aristotle). For Lo! He is nigh
thee, even IN thy mouth & Heart!!" (Thy own Soul's power to express
& power to feel). --- I said "Ye are Gods!!"
All Cosmos is in our own Hearts!! And O fulfillment
- the Opened Eyes to SEE IT!

Do you know a little book by Benson
called "Beside Still Waters" ^(Pittman Co) He has much that
I think far wise like in it - On Page 321. he says
"Hugh felt that if one was either Aristotelian or Platonist,
i.e. Scientific or Idealistic, there was no doubt on which side
of the fight he was arrayed... Not that he thought of the
two tendencies as antagonistic - Rather he thought that
the Idealists should use the Scientific tools as patient
humble & serviceable people, much as the Dorian Emperors
of Sparta had used the Helots (He encouraged them to perform
the necessary & faithful work of investigation for which the
Idealists were unfitted!!" - Now when I got here I
laughed outright - He is an Englishman; & it so reflects
the "Class conscious" Conceit of the Medieval Ideology,
a pseudo "Idealism", which had (so very properly) engendered
the "Class conscious" revolt & resentment of the Scientist -
From the two exaggerated attitudes grew all sorts of side
strife & frictions - which still persists - & for this same
reason - Each sees his "Half Truth" too strongly, selfishly,
& Conceitedly! Each fellow wants to be taken further
"privileged farmite" + the other fellow for "The Helot"!!
And you see exactly where "the Colored man" is
hiding in "the wood pile"! It is surprising how wide
is this same abused "Strife"! & how many "niggers" are "hiding"!

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Thursday Nov. 29. 900
Reading Conn

He was obsessed with the barlegia notion that he could "ride two stools" turn "Dourasants" & "Swap" all kind of political hobby horses when crossing the most dangerous & swollen streams! He & little "Willie" of Prussia had been blowing feathers up each other back & long & throwing bouquets to each other chiefly on the ground that they had hypnotized each other into the belief that it was, not even ego claus, but "you & me"!! the only Robbers on the Beach!!!! Each got both & political jugglers Taddy lead off played Prometheus defied the lightning & "got it" in the neck!!!

"Little Willie" has thought wiser, wiser to play Barbarossa & "tackle to Rome" - He'll "get it" too in the stern (shortly you mark my prophecy!) So too behold England & that rank retrograde obsession of those other selfish egotists "the Lords"!! They're tumbling headlong too!! Blind as moles!!

Well - "let the dead bury their dead"!! but let's you & I hasten to make the most of the fellow & upturned Earth that the Earthquake has opened for the Better Seeds!! - So write me soon that you & your dear fellow are better - & answer my inquiries all you took -

Be sure to give my love & free hugs to your dear ones at home & hug that little Edwin for me I'll be after him again shortly yours J. W. Thurman

My dear Friend Edwin. I got yr letter of distress, this at once & deeply grieve at yr troubles in the ear - & can believe easily its bothersome interference with brain work. What was it that occurred it? Cold caught? - or sitting as the draught of that wild flying "trolley"? I should have lost all my ears & eyes & nasal organs as well, (that night!) if we had plunged on much further!

My dear fellow - to be serious I'm most distressed myself at such news, & hope & pray it will soon be "localized" & overcome. So go to a good reliable - specialist! - Is a free believer in oil (applied internally & externally) - for almost everything save a broken leg or draining - & even that, I think

I'd recover quicker! I wrote you a hasty line last Saturday (which evidently had not reached you when you wrote Sunday) asking abt illustrations for book - whether you wanted me to introduce a few in my chapter -

I thought it might help the text to give a few here others which also illustrate a few of the points - I thought Conscience dominant - Optical illustrations help the young mind so much more forcibly than words - sometimes - & I shd judge it wise. The Electroplate come cheap now a days.

Yes I spoke out quite plainly my convictions in those two public letters - I am growing more & more determined to do so as I age in years & draw nearer the goal - I have the right after a long life struggle, to know, now, clearly, what I believe & the grounds of my beliefs - So my duty shall weigh well as I have never been very subservient to "Expediency" or "Policy" -

I believe every hour brings us rapidly to a world wide Civilization - now going on in all lands - toward the Grand Central Reunion of Social Democracies - & Salvation by works - "By their Fruits shall they be known" (Each local race party, or Principle)

Names go, pass, more & more "for nothing" - Two names & titles of "Systems" - "Party lines & prejudices & philosophies" are passing!

The whole gist of every Purport is & must be - liberate, enlighten, enlarge, empower & inspire the People the Mass of Humanity - the great majority - of Human Souls, now so obviously & desperately in Need of these Elements of Political, Social & Economic Empowerment! The Human Soul (per se) stands for - of Supremest Concern - & outweighs all Codes, Conventions & Systems!

By this one Supreme & Eternal Test must they stand or fall - & all & every thing a person that obstructs this must be expedient! No selfish, petty or personal "interest" has any "right" or "claim" against the mighty Claim of the Universal & General Interest! - & I am sure the assinine egoism of Teddy (the toothsome) swept him to destruction by the very might & majesty of his Comic Philosophy! - "The Stars in their Cause fought against Sinners"!! - If the Lord

ever made "mad" him whom they had marked to destroy, surely they had bewitched that childish Conciliated Brain Cell of Teddy (the Pussy)! & if (in those far off days of primitive brain & rude beginning when personal willfulness & animal force was more forgivable) they swept with Pure Reason, Glasses, Tambores, Coarses, Gangs, Barbarians, Iron Napoleon how much more now (in the 20th Century) poor futile, false, inconsistent Teddy!!



Mr. Edmund Wiley
Vienna

Virginia



23rd Nov 1890
The Highland "Redding Cuckoo" - Com
Washington D.C.
Oct. 23 5/90

Dear Bro Edwin I have been slow in replying to yours, in the paper
(which I did again last week) because of "the tempest" - (in a paper)
which I have to go through each year on this planet. To get that fruit of female
temptation & Paradise confusion - the savory & roseate "apple"! I think all
apple trees should be hermaphrodite & wholly feminine - the latter sex do
fully "take in" the former & absorb him! - Ever since, poor man has
been trying to get square, by "taking the apples in" & "absorbing" them
- in one form or another! But O "the tempest" in Daisy!

Well - I've got 'em in" at last! - & for 'em off to market!
I never felt the "old Adam" rise, in my gullet, so strongly against her!
& that was partly because they kept me from you! - Life "Prosper", I stayed
for my books!! And this, oft & again I climbed far up into the topmost
boughs & held most breezy & aerial converse with sweet "Ariel"; yet I
assure you that, instead of her doing my bidding (with that gentle alacrity
she granted Prospero) she tormented me about, much after the manner of
Alonso, Gonzalo & the worn mariners! & verily, (like that choleric
"master of the ship" or "Boiswain") full oft & merrily I "curled" the agonies
& scratches & tossings & hangings to the yardarms (with such worn arms
as I myself possessed!) & felt when I got them about as wild & woolly
& in need of a "bush of sack" to cheer my exhausted Chimpanzee muscles
as we did poor Caliban! Verily - for a fine "preachment" (after
his own stormy & obstreperous youth) Shakespeare doth moralize right-
well & bounteously on the Platitudes of the "upper" world & thoughtlessness of the under-
Best - All-damned - I never had so much sympathy with the "underdog"
as when my worn "body" went to bed at night & stretched out its creaking
fingers for some cool soft spot under the coverlid. He indeed, when from my
airy & "Ariel" heights at the top of the ladder, I oft looked down at my
rickety supports, & wondered what end of me would return to "mother
Earth" first! - It seemed five fathoms deep!

2 But, now, to the more serious matter of "The Tempest". Its article is excellent,
 & very clear & obviously well taken. In fact its placing it at the end of his
 Career gives it double significance as to his own personality. As related to God
 life, the symbolism is clear & irresistible. How fully we learn, as we go forward in life
 as in Art, that both are too vast for the childish presumptions of the "Literals" (saying
 themselves "Realists"!) As I tried to show in "The Gate". The vast "trial" about us
 beneath whose vast distaff It is we craving to an "Liberty" vaster & more Cosmic
 than any little scheme even of "Enlightenment" & "well intentioned" Prospects. What ants we all
 must seem to it! How small is man even when seen by fallen man in his aeroplane!
 What must we look to "The Gods"! Yet on the other hand, the soul - the world of
 spirit - how thinkable! How utterly beyond our petty personal measuring tapes!
 "You have the Rub"! Willenille, the "Upper" Forces & the "Under" Forces
 (both) have us in their clutches! "Cantipatal" & "Cantipagal" pull together (for
 all wire ends!) & "Coelus et Terra" are wedded irrevocably, & must learn
 from each other (as "man & wife" must ever!) Hence the essential
 mistake of all sch's (of physics or metaphysics) which put them at sword points
 & strive to introduce dissension & discord. To me the Secret of Life
 here is to find & establish the Second & Harmonious Relation & sources of
 reciprocity. Prosper himself had to be "Disciplined" by the Higher Powers, as
 much as he felt inclined to "discipline" the less enlightened "beneath" him.
 It is this Greatest of Lessons (I think) Our modern Society is in need of.
 No Infatuation is more alluring & fatal, than that which sternly taught us to
 apply any new light & Power unhesitatingly (by "Heaven" or "Faith") for the "Discipline" &
 "Elevation" of our less fortunate brothers, instead of for their enlightenment & uplift!
 It is so flattering to lay the silly reaction to our (individual or class) soul that God
 give us this added light for our own good (alone) & not our brother's!
 Hence everywhere the origins of (individual & class) assumption, presumption & outrage!!
 "A moral & political & economic Recital & Rejection of our fellow."
 Christ said it so clear in his Parable of the Pharisee & Publican - yes, even Jesus
 did God Himself make it to poor pious (but fallible) "Peter on the House-top".
 To "Call honest Common or unclean" that the Holy Spirit had prepared for His own
 Entrance & Service! Here I hear a Nightingale voice & see a more lofty finger
 than Shakespeare's! For what is all the struggle here now against the two
 "old parties" (of political "Pharisees") who have so misused their intelligence & book lore,
 & so abused all their "historic privileges", but the "Insurgency" of the wronged & rebuffed
 abused "younger brothers" in the "family" of God!

3/ I think we are surely coming to a broader & more general insight & common conscience. It is becoming not only more "national", but more international! Selfish Egotism & provincialism are bound to go. Our highest "privilege" is the privilege to serve each other. May so will peace & harmony & perfect Prosperity ever arrive! There must first come a great Victory! & then great Pardon! The "Victory" is over ourselves - the "Pardon" for each other!

I have no belief, for a moment, that "Heaven & Earth" are at war. God is not the author of discord - but of Harmony. (Say, Holy Writ) - It is always man's vanity & selfishness - (or if you will his "evolutionary incompleteness") that has created injustice & confusion & class or social inequality!

I have just picked up an excellent little paragraph in "The Washington Group" of Artists, which lays their greatness & permanent value upon the most vital & correct demand in their moral & artistic attitude towards life & Nature & Human (United "Upper & Under") - viz - that they were not "Summer Boarders" with Nature, but daily members of the family! - not "dilettante" but sincere lovers, not mere "marionettes", coyly toying with pastoral affectation, but veritable lovers seeking the well-being! Genuineness! & Sincerity! & the magic of the word!

Now, I take it - Prospero would have inherited & rec'd more secure "prosperity" had he busily utilized the stored magic of his Books for the good of his (his own personal & special responsibility) & not in pure self-gratification (as Dilettante Prince) ~~or even~~ ^{for} "disciplinary" singular copers with other Courtiers & Calibans! He best take his dose & learn his lesson from both "Upper & Under" worlds as well as they!

And so is it with all of us & with "Society"!

Thus far - as to life's "temptations" - (in Capats, oceans, or apple orchard!) And by the by, dear Edwin - did you get your "apple barrel"? I sent it ten days ago! It is of "early apples", & this pie when they left here, will not keep too indefinitely - (especially when "fingers" & "cloves" from air!) They need also, like us, the sweet open converse with "Heaven" their old friend that "woos" them in the tree-tops & sunlight!

May she ever prove our "Good Angel" too! & for that sweet spiritual preservation of our innermost & most excellent juices, may we also, often take off the lids of our hearts to each other, & air our succulent & paradisaical contents! & so "Auf Wiedersehen"! With love, kindly - J. W. F. Tinsor

found in the face of man or woman. To add expression, and by means of expression to awaken feeling, this is the task of the artist, which he performs not by letting his own feeling master him, but by keeping his intellect in full control of his instrument.

As we pause at Leloir's capital pencil study of the elder Coquelin as Mascerville, we recall that admirable actor's doctrine that to move others one must himself be calm. Henry James has improved upon it. He speaks of an artistic performance of any kind requiring perfect presence of mind, the application "clear and calculated, crystal firm, as it were, of the idea conceived in the glow of experience of suffering, of joy."

It is this glow of experience which must precede the calculated application that we get at its height in the studies of a master in full possession of his idea and still a little ridden by it. It is however, inspiring to find how well-poised the Barbizon men are, even in

"AN ALBANIAN"
BY DE CAMP
COURTESY OF COTTIER & CO

the first flush of their conception. They confide to their sketchbooks no incoherent babblings. Their sketches, even when carried less far than these, many of which are made as pictures rather than as studies pure and simple,

even when the merest memoranda of compositional lines in tree forms and horizons show, by their coherent character, how little nature "put them out." It is perhaps only by living with nature as they did, as members of her immediate family, and not as guests of a day or a Summer, that an artist becomes so much at ease in the presence of "the real thing."

NEWS AND NOTES OF THE WORLD.

At the new Katz Gallery an attractive group of pictures painted in drapery which is so be easily replaced lighter color. T arrangement is our cosmopol ing to pr and dis ing to

Mr Edwin Wiley
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P73640



My heart & conscience ached together that
the people most needing it & most ready were
not receiving it! - & also that his Commercial
graft in my long life toil should technically prevent my
representing the plates & text literally. So I made
that brief Condensation of Principles - written I will
write & better yet today, if the complete work
is not itself liberated from Rummely, or pushed
aside by him. Perhaps this can be effected.

If you write to R. for another copy (for I wish
State definitely which of the enclosed two makes
it clearly & pushing him for prompt attention, for
his office boys at the school are very grasping &
careless & slow - Say also to him what you

said to me of yr opinion of it - for it will have a
good effect (on his rather slow Commercial mind)

He is much distracted by his factory work
& so his school interests are joggled with by the
inoffensive crowd there - And of course my interests
in my work suffer also. Dear love to you
& yours - always affly. J. W. Ward

To Edwin Wiley,
Washington DC.

Reading Conn
Sep. 13 '90

Dear Friend

How much I miss you!
But hope you arrived safely & found
Home "healthily happy & wise".

You have been a "bright-ray"
in my life - may it grow into a
"rainbow"!

Many the dear ones there &
have also. Be all together, blessed
in it! It is certain at Dineen
that "guides us" - & "shapes our ends"
in spite of the rough world -
Let us trust "It" (Him - Her -
"Father-Mother God" I like better to
name - what cannot be "named")!

of feel sure all things will unite
together for good - to them who are called -
according to His Purpose! - He alone can fully know
that Purpose! Meanwhile I rejoice for you, that your
own spiritual insight & sensitiveness of Response (as
well as that of your wife) to the "Higher Voice"
gives you quick & close touch by Spirit's "Wireless".
& will keep you somehow cognizant of my work here's
sympathy & that of my great Fatherland's heads!

I have always felt, somehow, that my "Call" was
more pressing to DO the actual TRUTH, GOOD, &
BEAUTY, that stood positively EVIDENT (already "revealed")
in Nature - His "Studio" - than to call to Him for more
I fuller - So, perhaps, I have striven in fullness of His
generosity, that might more completely have been mine
had I craved more & asked more. But
I almost trembled at "more" - & was awestruck by
what was actually BEFORE ME! - That much
at least I longed to bring clearly before others,
& it has been the burden of my life struggle the
cause of all my joys & regrets - ("joy" when "received";
"regrets" when "rejected of men")

Well dear fellow - you at least understand -
& I am tenderly grateful that His Spirit moved you
to tell me so - It is one more proof of our trust in Him.

Read over my little brochure which
I wrote in some simplicity & haste 3 yrs ago
when Brandt was delaying my larger body
efficiency, by his own distractions & sophistries.



Mr. Edwin Wiley.
Congressional Library—
Washington
D. C.





To Edw. Wiley
Congress Library, Washington DC.

Reading Centre. Conn.
Sept. 16. '90

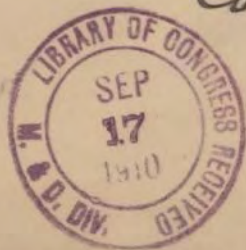
Dear Brother Ed. & my sweet wife's letters are here,
I found me slowly recovering from my excessive fatigue
& cold - (from my western trip) - But I have been
gathering in my household effects I had out there (the car
arrived yesterday) & straightening up everything for winter.
I am hoping to do a little additional work on the house
before snow, so as to get better elbow room for my own
personal work, & make things a little more snug &
cozy for you & Jo, when you plan to make me that
sweet "visit" in the future. Little sips of real
good wine - in the lees well refined (as the good book
calls it) only makes the appetite glow for more!
I want the back log burning slow, & deep & warm;
& the rocking chairs close up (when snow flakes are flying)
& then our best & holiest "Ghosts of the Past" & "Whispering
Spirits" of the Present, to visit with, & to reach out & touch
in the "Darkness" (No - not "Darkness" - only the "Half"
uncertain shadowy Light of the flickering Flame! - that
flame of Love & Constancy & Faith & Hope & joy in
all that is Best - thru all the Ages! - Well
you know & can conceive it all - just as I mean. God grant it
to us both - in this our good time. He will.

I want you to tell that little wife of jrs - that "Beau-
"Garnets" are a "special product" of our rocky Glen & Glen
N. England shores - (you see the harder we're "squeezed"
- geologically - the brighter the "gems" that crystallize in us!)
- now I don't mean by that that no satisfactory "squeezing" has
done in any other section - but only that we're not dead here!
And again "Poil" (Christmas) is another specialty of ours -
So in spite of all our (reputed) "Puritan coldness" we glow
all the hotter with affection & "Holy mellowness" - (internally!) -
shall our vital warmth & the Cocks of our hearts re-
joice whenever that blessed advent arrives! -

Now dear fellow, I want to say: I'll try to get
that new "Carpenter" portrait - I've read most everything
else by him. I know well beyond - then I'll be so glad to
go over him & Bourne &c - with you. I mean the Bourges
in "Metastasis" for years - But I do not know exactly
he fails to yield up "the flavor" & "pure juice" I had hoped
& that Carpenter & Watt so amply render - I do not know
what unfortunate element of French Euphemism & Dilatation
over "pécieuse" Indirectness seems to weaken its strength for
me - You remember how I took my whisky quite straight?
(somewhat to yr surprise) that night - I have a penchant
for those unique penetrant intense direct & wholly organic
odors of the wild wood, Nature's "essences" to distill as offerings
to the "hot house plants" & Chemical Cosmetics (of literature)
I know, now, why the tender trembling, uncertain, yet most truly
hushed in my son of dear little Edwin, made my heart leap higher than
all the rhapsodies & stage anguish of all the world's chorus girls & make
up "bees of 5th Ave" - Well till soon again - lovingly Wm. Thackeray



Mr Edwin Wiley
Congress Library
Washington
JC



19452
APR 19452
(Art-Manuscript)Collection of letters by American Artist
John Ward Stimson (1850-1930) to Mr Edwin Wiley,
Library of Congress. Stimson was a Yale grad, 1872,
Ecole des Beaux Arts, Paris, lecturer and art teacher
at Princeton Univ., director of the art schools at
Metropolitan Museum of Art, author, lecturer, critic.
This collection of 7 very lengthy letters and an
original autograph poem, a total of 21 fully written
pages (ca.1910) giving personal views, spiritual and
artistic opinions, authors, philosophers, artists.
The 6 stanza poem was dedicated to Helen Keller on her
appeal for Warren. Generally good condition with some
marginal chipping. A fine collection of correspondence
by an important American artist, critic, teacher, author.

STIMSON, John Ward artist; b. Paterson, N.J.,
Dec. 16, 1850; s. Henry C. and Julia M. (Atterbury)
S.; A.B., Yale U., 1872; grad. Ecole des Beaux Arts,
Paris; married; 6 children. Was lecturer and art
teacher, Princeton U.; dir. art schools, Met. Mus.
of Art, New York, 5 yrs.; founder and 12 yrs. dir.,
Artist-Artisan Inst., New York, 1888; served as dir.
Art and Science Instit., Trenton, N.J., and as instr.
Art Students' League. Asso. editor The Arena. Au-
thor: The Law of Three Primaries; Principles of Vital
Art Education; The Gate Beautiful; Wandering
Chords; etc. Home: Corona, Calif. Died July 1930.

STIMSON, John Ward, American artist;
b. Paterson, N. J., Dec. 16, 1850; d. June 13,
1930. He was graduated from Yale, 1872, and
from École des Beaux Arts, Paris. He was lec-
turer and art teacher at Princeton University and
later served for five years as director of the
art schools of the Metropolitan Museum of Art,
New York. He founded the Artist-Artisan Insti-
tute, New York, 1888, and was later director of
the Art and Science Institution, Trenton, N. J.
He was a popular lecturer on art and author of
several works, including *Principles of Vital Art
Education*.

19452

[Art]: Stimson, John Ward: [COLLECTION OF 7 AUTOGRAPHED LETTERS FROM
AMERICAN ARTIST JOHN WARD STIMSON TO EDWIN WILEY OF THE LIBRARY OF
CONGRESS]. Redding, Ct. 1910. 21pp. of manuscript text comprising 7
letters. With some of the original envelopes. Some marginal chipping and
tanning to some leaves. Generally good condition.

An interesting set of letters by an important American artist and art
educator. Stimson writes to Edwin Wiley of the Library of Congress in a
free-wheeling and intimate prose style, giving his personal views,
spiritual and artistic opinions, philosophical speculations, etc. Also
included is a six stanza poem dedicated to Helen Keller: "...Bribed
Justice, blind, hath bartered Sight! Base Venom & Corruption theirs!
Through shaded eyelids thou SEEST RIGHT." Stimson, a graduate of Yale and
the Ecole des Beaux Arts (Paris), was a prominent art teacher and lecturer
at Princeton and author of several art-related books (one of which, GATE
BEAUTIFUL, he discusses in these letters). He also founded the
Artist-Artisan institute and served as director of the Art and Science
Institution of Trenton, N.J. A fine correspondence from the pen of an
important American artist, critic, teacher and author.

\$500.

ART, MSS, CT, NE, EDU

7/ "Man must not merely learn
Dr. Edward Rumely
to INTERLAKEN

TO INTERLAKEN SCHOOL,

Kindly send _____ copy _____ edition, price \$ _____
"The Gate Beautiful, a Study in Principles and Methods of
Art Education," by John Ward Stimson.

| | | | | | | | |
|-----------------|---|---|--------|-------|---|---|--------|
| Edition De Luxe | - | - | \$5.00 | Linen | - | - | \$2.00 |
|-----------------|---|---|--------|-------|---|---|--------|

Send to _____

Address _____

Town _____ State _____

Send to _____

Address _____

Town _____ State _____

Amount enclosed, \$_____ in

| | |
|---|-------------|
| { | Draft |
| | Check |
| | Money Order |

Shall we send on approval?_____

I suggest that you bring this book to the attention of the following, who are interested either as parent, educator or manufacturer:

[illegible]



Of Mr. Edwin Wiley -
"Congressional Library"
Washington
D.C.



For Bureau
"Mammals")

The Inner & The Outer Eye

(To Helen Keller - on her appeal for Warren)

Who sees with but the Outer Eye
Material orb - the lens of sense -
Has never lived! Is doomed to die
By his own Soul's incompetence!

The eagle hath him far out matched!
The owl - the falcon - & the fly -
The hen before her egg is hatched
Hath keener Per-spicacity!

O Soul so wondrous in thy sight!
Sweet girl sent here from Realms above
Where all is Vision - all is light -
And thine are but God's Lamps of Love!

How hast thou rent the Robes of Night
And burst the bars of Matter's prison!
Soared up & onward in thy flight
Beyond the Scope of mortal Vision!

And taught the world this lesson grand!
The Soul's bright Eye was never blind!
Stetnally it shall expand
And carry with it all mankind!

Beside the Golden Courts are snares!
Bribes Justice blind hath bartered sight!
Base venom & corruption theirs!
Though shaded eyelids thou SEEEST RIGHT

Edward Thomas

11/10/1914

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Stone, Horatio
- **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:

Horatio Stone (1808-1875) was an American born sculptor most well-known for his political sculptures around Washington D.C.

Scope and Content Note:

- 1) Letter to B.R. Keim stating that he sculpture of Chief Justice Marshall about which Keim has asked for his handbook of Washington, "was executed by John Frazee and Robert E. Launitz of New York, who were at the time, partners. I saw the bust in progress at their studio several times in 1837 or 8."
- 2) Letter to B.R. Keim stating, "As you inform me you are preparing a 'Handbook of Washington' I thought you would consider Greenough's Washington."

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 7 | Folder 5 | A.L.S. to B.R. Keim | nd |
| Box 7 | Folder 5 | A.L.S. to B.R. Keim | 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 – Story, William Wetmore
- **Inclusive Dates:** 1877-1890
- **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 Wetmore Story (1819-1895) was an American sculptor and writer.

Scope and Content Note:

- 1) Letter to an unidentified man stating that he is exceedingly obliged for the invitation by the Goethe Club to the reception of "our distinguished poet," Mr. [William Cullen] Bryant, and will attend with pleasure.
- 2) Letter to an unidentified man apologizing for not having attended to a request earlier.
- 3) Letter to Miss Marianna Van Rensselaer regarding an autograph.

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 7 | Folder 6 | A.L.S. to an unidentified man | Nov. 10, 1877 |
| Box 7 | Folder 6 | A.L.S. to an unidentified man | May 6, 1879 |
| Box 7 | Folder 6 | A.L.S. to Miss Marianna Van Rensselaer | May 12, 1880 |

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Palazzo Barberini

Roma

May 6 - 1679

Dear Sir

I hope you will excuse me
for not having earlier complied
with your request, but I have
been extremely occupied & it quite
slipped from my memory

Yours faithfully

J. W. Store



Dear Sir

I am exceedingly obliged
for the invitation by the
Gotha Club to the re-
ception to our distinguished
Port Mr Bryant - and if
it is possible I shall
have great pleasure in
being present on that occa-
sion -

Yrs faithfully

W. W. Stoup

Nov 10. 1877

4055

Dear Mrs Van Rensselaer

With great pleasure

Yours faithfully

W. W. Story

Rome May 12th 1880

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Strickland, William
- **Inclusive Dates:** 1840
- **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 Strickland (1788-1854) was an American architect, painter, printmaker, engraver and draftsman.

Scope and Content Note:

Letter to J. Andrews, 1st Asst. Cashier of the Bank of the United States, regarding a mortgage on his house in Philadelphia.

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 7 | Folder 7 | A.L.S. to J. Andrews | March 2, 1840 |
|-------|----------|----------------------|---------------|

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Mr Strickland

Philadelphia March 2nd '40.

J. Andrews Esq.

1st Asst. Cashier, Bank U. S.

Sir,

In answer to your letter of the 24th ultimo informing me of the protest of a promissory note signed by me and made payable on the 20th Sept. last, for the sum of Five thousand dollars, I have to acknowledge the non payment thereof, and beg leave to propose, first, that as this sum was borrowed of the Bank and solely applied to the purchase of the house in which I now live, in Walnut Street West of Broad, and for which I gave \$18,000, and deposited the deeds with the Cashier of the Bank, which he now retains as an escrow; I propose to give the Bank a Mortgage on this property for the above mentioned sum, and at as early a day as possible to make a sale of the property upon the best possible terms. As you were, a short

11
J. Andrews Esq
1st Ass^t Cashier
Bank United States.

time ago, the proprietor of this estate, your
knowledge of its value will best enable
you to judge of the security which I now
offer for an early settlement with the Bank.

very respectfully sir,

Yours,

William Strickland

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Stuart, Gilbert
- **Inclusive Dates:**
- **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:

Gilbert Stuart (1755-1828) was an American colonial painter.

Scope and Content Note:

Framed portrait of "Little Turtle" the famous Native American chief of the Miami People. Letter detailing the sketch included along with a signed note of assumed authenticity on verso.

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 9 | Item 1 | Framed portrait of Little Turtle with A.L.S. | |
|----------------|--------|--|--|

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _9_

Item Note: Stuart, Gilbert

Framed portrait of "Little Turtle" the famous Native American chief of the Miami People. Letter detailing the sketch along with a signed note of assumed authenticity on verso.

Item Date:

1855

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

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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 – Stuart, Jane
- **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:

Jane Stuart (1812-1888) was an American painter.

Scope and Content Note:

Letter to Mr. Parmly telling him that Mr. Thayer of Boston has found a buyer for her full-length of Washington in Parmly's possession, and that as soon as she receives payment she will send Mr. Parmly the money she owes him plus interest in thanks for his "great kindness in a moment of pressure and anxiety."

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 27 | A.L.S. to Mr. Parmly | Dec. 12, nd |
|----------------|---------|----------------------|-------------|

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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: Stuart, Jane

Letter to Mr. Parmly telling him that Mr. Thayer of Boston has found a buyer for her full-length of Washington in Parmly's possession, and that as soon as she receives payment she will send Mr. Parmly the money she owes him plus interest in thanks for his "great kindness in a moment of pressure and anxiety."

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 – Sully, Thomas
- **Inclusive Dates:** 1848, 1868
- **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 Sully (1783-1872) was a British born American artist.

Scope and Content Note:

- 1) Letter to Koccker stating that he does not want the engraving offered to him.
- 2) Petition of Philadelphia artists written to David McConaughy then a member of the Pennsylvania State Senate. The artists are writing to have the tax laws on the import of foreign art and foreign art supplies changed so as to enable domestic artists to sell their art and paint competitively. Signed by twenty-nine artists including Thomas Sully.

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 7 | Folder 10 | A.L.S. to Koccker | Oct. 16, 1848 |
| Box 7 | Folder 10 | Petition of Philadelphia Artists | Feb. 6, 1868 |

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91258
78

Am. Association

1845 Thos. Pelly
New York

Dear Knicker

I don't want the Engraving, which I shall have much pleasure in giving you, who will know best how to value it. If I should at any time wish to consult it, I can perhaps find it in your possession.

Pray make no difficulty in obliging me

Sincerely Yrs

Thos. Pelly.

16th October 1845

Philadelphia Feb 6th /68To the Hon David Mc Conaughy
Dear Sir:

Having been informed by
Mr Rothermel, that you are interested
in the claims of American Artists for
a reconsideration and change of the
revenue laws, so far as they retard
the cultivation of native talent;

The undersigned, including nearly
all the professional Artists of Phila-
delphia, thankfully embracing the
opportunity of your assistance, respect-
fully submit the following:

The necessity of the
cultivation of the fine Arts in every
well ordered community, being already
sufficiently established; the under-
signed will endeavor, as briefly as
possible, to direct your attention

to those portions of the revenue law, which, in their opinion, are not only a great hindrance to the progress of art, but also grievously unjust to all who have devoted any serious portion of their time to its pursuit.

Probably from a confusion of ideas, or for the want of a proper opportunity for information on the subject, the framers of the present laws seem to have considered the importation of the works of foreign Artists the only method for the diffusion of taste; and in the furtherance of that idea, have so constructed the law that they shall be admitted at a low rate of duty; but, unfortunately, there has been no distinction of merit; all classes of works are allowed the same privilege; and the tax being

ad valorem, while the works are difficult of appraisement; the opportunity is widely embraced by speculators to introduce them almost entirely free. In addition to this, for all the materials required in the pursuit of his profession, for which the artist is dependent upon foreign supply, he is compelled to pay a heavy duty, varying from thirty to forty per cent; making it actually much cheaper to import anything claiming to be a work of art, than the necessary materials for creating it.

In presenting their claims for what they would consider a redress of this grievance, the undersigned would distinctively disclaim all hostility to anything foreign, simply as such, confining their objections mainly to that

claps of works, which is manufactured at a small cost to the order of speculators, who flood our cities and towns with them, to no other advantage than profit to themselves.

To the well established Artist this may be thought, and perhaps is, no serious personal injury; but when it is considered that in art, as in letters, there must in every community be those in training, who are to rise and occupy the places of honor as they are vacated by time; that such training necessarily involves a large portion of life; that, even with the successful Artist, there must be long years of labor and study, without adequate recompense, it will be easily perceived, that by thus occupying the market with valueless matter, at a price which the high cost of living places above competition,

even with better work; the country not only withholds all inducement to the young Artist, but even enforces him to seek some more congenial clime, or to bury his talent in other pursuits.

The undersigned, then, deem themselves actuated by no unmanly purpose, when they ask for such legislation as shall allow them the same opportunity with the better claps of foreign work, and protection from the worse; the only effectual method for accomplishing which, being, in their judgement, the imposition of a specific duty of fifty or more dollars upon every imported foreign work, great or small, better or worse; no system of ad valorem tax being able to secure the same discrimination between the desirable high cost work and the claps condemned, and at the

same time close the avenue to fraud
by undervaluation.

They would further ask
for such an attentive reconsideration of the
of the rates of duty imposed upon the
necessary material for the practice
of their profession, as shall determine
the amount of relief in this respect, con-
sistent with the public welfare; the
precise adjustment of which, requires a
more extended knowledge of the various
interests of the country, than they are, at
present, able to command.

In conclusion, they
desire to express to you their high appre-
-ciation of the disinterested offer of your
services, trusting they will meet with
the reward due to all unselfish effort to
advance any interest of our common country.
Very Respectfully - Yours Obt. Servts -

Thos Sully

P H Othman

James L Williams

Thos. Moran

Jas Hamilton

Idm Laubner

W. H. Wilcox

Ed Moran

P. Moran

Geo. F. Densell

Edmund B Densell.

John Sartain

Samuel Sartain

Mr H Hewitt

J. B. Wilson

John W. Greer

Geo. W. Conarao

Luc. R. Knight

J. R. Lamborn.

J. Henry Smith

Richard A. Brooke. H. Carnischy

Jed. P. Schell Edmund D. Lewis

Thomas J. Ferrinone A. M. Tudor

W. Van V. Bonfield - J. H. Keaton

M. Embleresson.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Suydam, James Augustus
- **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:

James Augustus Suydam (1819-1895) was an American painter.

Scope and Content Note:

Letter to [James Reid or George Cochrain] Lambdin enclosing a check for 275 dollars. "The pictures generally are approved off [sic] many thinking they are the best you have done, particularly the children in a 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 7 | Folder 11 | A.L.S. to Lambdin | nd |
|-------|-----------|-------------------|----|

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J. A. Snyder

New York. Dec 14th

Dear Lambert.

Your last was duly received and I hasten to enclose you a check for two hundred and twenty four dollars, which I trust will come acceptable to you.

The pictures generally are approved of many thinking they are the best you have done, particularly the children in a studio.

Yours in haste
J. A. Snyder

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Swinnerton, James
- **Inclusive Dates:** 1935
- **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:

James Swinnerton (1875-1974) was an American painter.

Scope and Content Note:

Framed typed letter to Mr. Edward Borein stating, "Mr. Swinnerton wishes me to tell you yes and also the same to you, altho [sic] not too many of them. Mr. Swinnerton also says that he has been in touch with Tex O'Riley who discussed Mr. Borein and also said yes and many other things." Written by Swinnerton's secretary Mrs. Wally Simpson with comical sketches drawn by Swinnerton. 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):

| | | | |
|----------------|--------|---|---------------------|
| Oversize Box 2 | Item 1 | T.L.S. to Edward Borein with postmarked envelope included | nd ; [Dec. 6, 1935] |
|----------------|--------|---|---------------------|

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Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _2_

Item Note: Swinnerton, James

Framed typed letter to Mr. Edward Borein stating, "Mr. Swinnerton wishes me to tell you yes and also the same to you, altho [sic] not too many of them. Mr. Swinnerton also says that he has been in touch with Tex O'Riley who discussed Mr. Borein and also said yes and many other things." Written by Swinnerton's secretary Mrs. Wally Simpson with comical sketches drawn by Swinnerton. Postmarked envelope included.

Item Date:

Dec. 6, 1935

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 – Tarbell, Edmund Charles
- **Inclusive Dates:** 1919
- **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:

Edmund Tarbell (1862-1938) was an American painter, illustrator and teacher.

Scope and Content Note:

Letter to Mrs. Tarbell about painting a portrait, studying in the Louvre and having lunch with the Director of the Luxembourg. 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 7 | Folder 13 | A.L.S. to Mrs. Tarbell with postmarked envelope addressed to Mrs. Edmund Tarbell | Jul. 17, nd ; [Jul. 17, 1919] |
|-------|-----------|--|-------------------------------|

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METTRE LE NUMÉRO

DE L'ARRONDISSEMENT

Mrs. Edmund C. Tarkenton
New Castle,
New Hampshire
United States of America

he appears. Mr. White has also started after the other victim Genl. Lemau, by the way of the Buesille as there is no American Legation in Liege where the General lives. This afternoon I am going to change my hotel to the Vouillemont, Rue Boissy d'Anglas. How does that strike you? The other poor folk who are painting over their, also they were pleased to see me because my name is Tarbell, Miss Ida of that name having lived at the joint. It is only around the corner from the Brillou, pronounced Greeyong, where old Mr. White and the peace (what is left of them) people hold forth. Bob gave me the two little pieces of lace to give to the

Thursday July 17:

nearest.

Today is the first really nice day I have seen since arriving in France. I went down the post-office to find out from Mr. White what Marshal Foch had to say for himself. Old pop White must have flattered him up some considerable as he said he would sit as soon as he got back which will be about the 26th, I think. in the mean time I am going to make some drawings of his head from the photos they have here. I'll have them all on the canvas ready to paint when

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Tchelitchew, Pavel
- **Inclusive Dates:** 1955
- **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:

Pavel Tchelitchew (1898-1957) was a Russian born American painter and sculptor.

Scope and Content Note:

- 1) Typed content note with description of Tchelitchew and his note to Clinton Rutan.
- 2) Letter to Clinton Rutan thanking him for his kind words and telling him to give Richard Morse his regards. 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 7 | Folder 14 | Typed content note | nd |
| Box 7 | Folder 14 | A.L.S. to Clinton Rutan with postmarked envelope to Clinton Rutan | Jun. 19, 1955 |

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

P. + Sheltchev Caudido Gall
Froscati
(Roma)
Italia



Mr. Clinton N. Rutan
1 Beaumont Place
Irvington 11 New Jersey
U.S.A

BY AIR MAIL
PAR AVION
PER VIA AEREA

Stati
Uniti

19/IX/55


Via Candido Galli 12
Frascati
(Roma)
Italia

Dear Mr. Rutan

I have your letter of Sept 12 forwarded to Italy. Thank you for all you say about my work - when you see Mr. Richard Morse give him my best regards from Italy. I have my work at Surlacker Bros. 11 East 57th Street NY 22 NY. There are old (before 1939) drawings and all my work during the war until I went abroad in July 1952. You can call on them and Mr. Kirk Arkewh or Mr. Georges Six to - can show you what you like. About photographs you have to wait a little as I don't have any good ones. (I have rather awful ones!) I'll let take my photo by some friend. one of these days if you come to Europe - please do call on me write me before too. All good wishes to you

Yours very sincerely

P. T. Shelton



TCHELITCHEW, PAVEL. (1898-1957). Russian born, American painter. His surreal, mystical work became more abstract in style.

A.L.S., 4to, Frascati (Roma), Italy, Sept. 19, 1955.

"Thank you for all you say about my work - When you see Mr. Richard Morse give him my best regards from Italy. I have my work at Durlacher Bros.... There are old (before 1939) drawings and all my work during the war until I went abroad in July 1952...." A nice late letter, signed, "P. Tchelitchev." With signed holograph envelope.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Terrill (1834-1862) was a soldier for the United States Army during the Civil War. He was a Union soldier who was killed at the battle of Perryville.

Scope and Content Note:

1) Battlefield report written in Terrill's hand to Captain [T.M. Hendricks] detailing the battleground of Pittsburgh Landing. Terrill recounts scenes from this historic civil war battle including the number of dead, wounded and the rounds of specific ammunition shot from their cannon. A detailed and interesting "live" account from a famous Civil War battle.

2) Letter from Gen. Nelson commending "Captain Terrill, his officers and soldiers." The letter is addressed from the Army of Ohio, Field of Shiloh.

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 7 | Folder 15 | A.L.S. to Captain [T.M. Hendricks] | April 8, 1862 |
| Box 7 | Folder 15 | A.L.S. to "The Commanding Officer of the 5 th Regiment, U.S. Artillery" | April 16, 1862 |

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3.30 P.M. all was quiet in front of General Nelson's Division. when he ordered a charge to the position last occupied by the enemy. The 6th Ohio were then reserved as a Support to my battery. The Skirmishers thrown to our front discovered that the enemy had abandoned that position — Seeing Genl. McCook sorely pressed and a battery in the woods about a half mile to our right playing upon his Division I opened fire on the battery with two Napoleon guns an instant that battery and one to its rear and nearer us opened — Having but few Cannoniers I called upon Col. Anderson of the 6th Ohio for a detail from his Regiment to man the guns — The men soon came forward and the Napoleons began to tell — Lieut. Smyser's was disabled by a shot tearing off the Centre Axle Strap when the next recoil of the piece tore off the other two. Lieut. Guenther in the meantime with his Section had advanced with Genl. Nelson's Skirmishers and he took these batteries in reverse — They were soon silenced and I enfiladed the enemy's line with Shells and Spherical Case Shot — My Centre Section was posted so as to prevent our left flank being turned. Our fire must have told fearfully for very soon Genl. McCook's whole line rapidly advanced and drove the enemy before them and the day was ours — after ascertaining that the enemy had retreated, Capt. Fry Chief of Staff ordered me out on the road leading to Corinth to camp for the night with General Nelson's Division

Battle Ground of Pittsburg Landing
April 8th 1862

Captain

I have the honor to make the following report — On Sunday April 6th by a forced march General McCook's Division, to which my battery was attached reached Savannah Tennessee at 8 O'clock P.M. We waited in a drenching rain until 3 O'clock on Monday Morning April 7th for a Steamer to take us to Pittsburg Landing. The battery was embarked by daylight, and immediately after reaching Pittsburg Landing was disembarked and hurried into action.

By Lieutenant Hoblitzel General McCook's Aid de Camp, the battery was ^(taken) to the ground occupied by General Nelson's Division, which at that time was sorely pressed by the enemy.

The battery fought until about 4 O'clock P.M. when the fire of the enemy was silenced.

General Nelson then moved his Division forward and we encamped on the ground the enemy had occupied the night before —

In the early part of the action — the right Section of my battery was assigned a position near the right of the Division, and was of great service in silencing one of the enemy's, which was playing

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The battery fought until about 4 o'clock P.M. when the fire of the enemy was silenced.

General Nelson then moved his Division forward and we encamped on the ground the enemy had occupied the night before —

In the early part of the action — the right section of my battery was assigned a position near the right of the Division, and was of great service in silencing one of the enemy's, which was playing

on the left and centre of the Division — After the firing on the left became very severe the section was moved by permission of General Nelson to the support of the remainder of the battery. and was of great assistance in repelling the advance of the enemy. This section was commanded by 1st Lieutenant Francis L. Guenther who behaved with that coolness and bravery which he displayed on a former occasion in Western Virginia and I especially commend him to the favorable consideration of the highest authorities. Sergeants Davis, Egan and Manbeck and Corporals Erwin and Lynch are especially commendable.

Though the conduct of all the men attached to the section gave much satisfaction to their chief. Soon after the commencement of the action. I advanced the left and centre sections, commanded respectively by 1st Lieutenant J. H. Smyser and 2nd Lieutenant Israel Ludlow along the line of skirmishers, where the fire was the most galling. I was compelled to this to gain the crest of the ridge to fire upon the enemy's batteries, which were playing upon our skirmishers. After silencing their fire they seemed to be reinforced with fresh troops and with vociferous cheers. charged along the whole line. The Infantry with us gave way before the storm of musket balls, Canister. Shot and Shell, which was truly awful. Lieut Ludlow's section was immediately sent to the rear to protect the retreat of Lieut Smyser's which was well done — One of Lieut Ludlow's caissons

was left here. all the horses having been killed or wounded. but we recovered it later in the day. I served one of Lieut. Smyser's pieces the 5th a Napoleon and he the other. We fired prolongs and fired retiring. The enemy charged us but were staggered by our discharge of Canister while Lieut. Guenther and Ludlow on our left poured Spherical case shot into them — We checked their advance three times, retiring as they charged upon us. From the vigor of their fire, their cheering, and the impetuosity of their advance I judged they were reinforced each time — For a time Lieut. Smyser and corporal Robinson served the 5th piece a Napoleon alone. Sergt. Metcalf Chief of the 6th piece behaved with great gallantry and devotion. Though wounded in the head by a musket ball. he gallantly stood by his Captain till wounded in the leg and compelled to crawl off — Corporal Brodie and Private John F. Carroll served at this piece until we silenced the enemies fire. A Sergt. of Infantry seeing us sorely pressed at my request brought up ammunition. He served but a few moments when he was shot down — I do not know his name or the Regiment to which he belonged. I was not able to find his body after the battle. Private John Marshall of Company "E" 22nd Regt. Ohio Volunteers having expended his cartridges, threw down his musket and served as a Cannonier during the remainder of the action. he was of great service. After checking the advance of the enemy we shelled the woods where they were, and at

3.30 P.M. all was quiet in front of General Nelson's Division, when he ordered a charge to the position last occupied by the enemy. The 6th Ohio were then reserved as a Support to my battery. The Skirmishers thrown to our front discovered that the enemy had abandoned that position — Seeing Genl. McCook sorely pressed and a battery in the woods about a half mile to our right playing upon his Division I opened fire on the battery with two Napoleon guns an instant that battery and one to its rear and nearer us opened — Having but few Cannoniers I called upon Col. Anderson of the 6th Ohio for a detail from his Regiment to man the guns — The men soon came forward and the Napoleons began to tell — Lieut. Smyser's was disabled by a shot tearing off the Centre Axle Straps when the next recoil of the piece tore off the other two. Lieut. ~~Guenther~~ in the meantime with his Section had advanced with Genl. Nelson's Skirmishers and he took these batteries in reverse — They were soon silenced and I enfiladed the enemy's line with Shells and Spherical Case Shot — My Centre Section was posted so as to prevent our left flank being turned. Our fire must have told fearfully for very soon Genl. McCook's whole line rapidly advanced and drove the enemy before them and the day was ours — after ascertaining that the enemy had retreated, Capt. Fry Chief of Staff ordered me out on the road leading to Corinth to camp for the night, with General Nelson's Division

It remained all night in the Camp occupied by the enemy the previous night, and the next morning at daylight to the battle ground. I have already spoken of Lieut. Guenther's gallant conduct but cannot close my report without doing justice to my other gallant Officers

Assistant Surgeon Dallas Baché U.S. Army who has been with my battery and the Chief Medical Officer of the Artillery of the 2nd Division, was on the field of battle, attending the wounded not only of the Artillery but of all armed friends and foes. Words can hardly express my appreciation of his services and great devotion to duty. For five long weary months in Camp during the most trying weather he has been unremitting in his devotion to the Sick and yesterday his conduct on the battle field crowned it all — 1st Lieut. Jacob H. Smyser 5th Arty behaved with great gallantry and fought his piece with desperation; with but one man left at his piece he brought it safely off.

2nd Lieut. B. F. Rittenhouse 5th Arty had been left on the road to Savannah with our baggage train and did not participate in the action. I regret his absence in as much as it deprives me of the pleasure of adding his name to those of his gallant brother Subalterns. The 6th Regt. of Ohio Volunteers when selected to support my battery came forward with alacrity. They stood by me to the last and when the fire of the enemy's batteries was concentrated upon us. The shot and shell falling

on the left and centre of the Division — After the firing on the left became very severe the section was moved by permission of General Nelson to the support of the remainder of the battery. and was of great assistance in repelling the advance of the enemy. This section was commanded by 1st Lieutenant Francis L. Guenther who behaved with that coolness and bravery which he displayed on a former occasion in Western Virginia and I especially commend him to the favorable consideration of the highest authorities. Sergeants Davis, Egan and Manbeck and Corporals Erwin and Lynch are especially commendable.

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around us. not a man moved. Their gallant ~~command~~
Commander Lieut. Col Anderson proved himself a true
Soldier, and had the enemy charged us again my
Napoleons would have been protected by a support
in which I have the utmost confidence -

Annexed is a list of the killed and wounded

Killed

1 Private James Carroll

Wounded

1 Sergeant Richard Metcalf

2 Sergeant James Reed

3 Corporal Robert Durn

4 Private Alexander Allen

5 " Frederick Castle

6 " Daniel Cunningham

7 " James Duffly

8 " John Ebersole

9 " Patrick Kelly

10 " John H Long

11 " George Metzger

12 " John Malhall

13 " Martin M^c Fadden

Recapitulation

To 1 Killed
" 13 Wounded
" 12 Horses Killed
" 7 " Wounded

Ammunition Expended

53 Solid Shot
19 Shell
65 Spherical Cases
29 Cannister } Light 12 Pd
or Napoleon Gun

26 Shells (time fuse)
11 Percussion
11 Spherical Cases
23 Cannister } 10 P^d Parrot Gun

I. Capt. M. Kendrick I am in very respectfully
your obedient servant.

Wm. Smith. Capt 5 Co
Show this to Aunt Kate. Comd B^{ty} 8th
Wm. T.

Head Quarters, 4th Division
Army of the Ohio, Field of Shiloh.
April 16th 1862.

To, The Commanding Officer,
of the 5th Regiment, U. S. Artillery
Harrisburg, Pa.

Sir,

In the official report, made by one of the part taken by the 4th Division, of the Army of the Ohio, in the action of 7th April on the Field of Shiloh, occurs the following passage to wit: x
x "The powerful reinforcements which the enemy had again received compelled me at 9 A.M. to again ask for reinforcements. The General sent to my aid, Battery "A" 5th Artillery Regular Army commanded by Captain Terrill. This Battery was a host in itself. It consists of 4 twelve Pdr Brass Guns, and two Parrott Guns. Its fire was terrific. It was handled superbly. Wherever Captain Terrill turned his Battery silence followed on the part of the enemy." x which paragraph I copy and send to you, in order that the testimony, which I have borne to the distinguished conduct of Captain Terrill, may be recorded on the Archives of his Regiment.

Captain Terrill, his officers and Soldiers, now for themselves, on the 7th April, both the admiration and the thanks of the 4th Division

Very Respectfully
(Signed) W. Nelson,
Brig. Genl.

"Copy"

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Terry, Luther
- **Inclusive Dates:** 1840-1857
- **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.
- **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:

Luther Terry (1813-1869) was an American artist.

Scope and Content Note:

- 1) Letter to his brother, Calvin Terry stressing the necessity of letter writing as an essential part of his brother's studies and generally compares the American and European educational systems. Terry then writes about delays in getting permission to study at the Vatican and difficulty in finding a studio to paint in.
- 2) Letter to Calvin Terry stating that he regrets that his brother had ever decided to study at East Windsor and criticizes the professors there. Terry later states that he has avoided society in order to study and will soon go to the country for his health. He has no pictures to send from Rome, but has left many in Florence, which he will send when he returns to that city the following year. He concludes with a few lines about Greenough, stating that he will soon leave for America with his statue of Washington.
- 3) Letter to Calvin Terry offering advice on his brother's theological studies, his marriage prospects and purchase of land.
- 4) Receipt to Edward King for 1270 scudi for a "painting executed by me representing an Artist's dream, including a frame for the same."

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 7 | Folder 16 | A.L.S. to Calvin | May 18, 1840 |
|-------|-----------|------------------|--------------|

| | | | |
|-------|-----------|------------------------|---------------|
| | | Terry | |
| Box 7 | Folder 16 | A.L.S. to Calvin Terry | Aug. 17, 1840 |
| Box 7 | Folder 16 | A.L.S. to Calvin Terry | May 15, 1841 |
| Box 7 | Folder 16 | Receipt to Edward King | May 13, 1857 |

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Rome August 17th 1840

Dear brother

Since I wrote to you last which was but a few weeks since I have received two letters from you. For the last I am indebted to Anna Heath rather than yourself as you would not have written had she not given you the occasion. — From your remarks about the professors I conclude you are not very well satisfied with ^{your} the ~~profess~~ appointments. — I have no doubt you have reason to dislike their movements. I don't know enough of them to form an opinion of their character yet from the little I have known of them I have formed an opinion that they are mean narrow minded and destitute of a fine sense of their own and many other traits which are necessary for one to possess, to qualify him to teach young men who expect to mingle with the more intelligent classes of society. Among all your professors there may be and I should hope are some exceptions though I doubt if they are more than partial exceptions. I hope you may have the fortune to meet with more noble minded souls in your Theological course. I am very sorry that you have decided to study in East Windsor. I think you will regret it, or at least you would thank your fortune that you did not study there if you should prove some other Seminary where they have more able professors. The East Windsor professors are none of them above mediocrity and I should think some of them a little below it. It is rather presumptuous in me to judge of their abilities knowing so little of them as I do but I think that Bide will say the same and he ought to know. It will be of no use for me to try to dissuade you from going there as you have made up your mind to do it. At all events I shall hope you will finish your course elsewhere. If I were studying Theology I would try each of the schools, old and new, which exist at present. I think it a narrow minded prejudice to form an opinion of a sect without examining their doctrines, or to be afraid to mingle with them because we believe them in error. The error of our enemies are always increased by distance from them.

In a letter from February a few days since of great
 importance that Mr. Greenough is going to France
 this fall with his estate of about \$100,000. He will
 not be joined by more than \$100,000. He will
 (the letter) be able to settle him, & will be able to
 of course a letter for the purpose of the same.

Calvin L. Perry
 Copy
 State of Ohio
 Teacher

will assist me other modes by expounding before the public to study
in nature. I have now given you a hint of my prospective
future further ahead than I have ever revealed to any one. And
I might almost say than I had ever contemplated myself. The truth
is I seldom or never lay definite plans. I propose something to myself
which I think worthy to pursue and keep it in view. When I
first talked of coming to Europe I did not half believe I should ever be
able to accomplish it. but I talked myself into it. When I heard I
had very little expectation of giving my attention to his toric
pursuing but kept in view as an object to be attained. now I am
determined if possible to pursue it. — Don't let too much time
pass before you write again as you have usually done — give my love
to mother Sarah &c. I shall entrust this to your affectionate
shelving

Rome May 15th 1841

[illegible]

[illegible]

Albany, May 18th 1840

My dear Calvin

The last letter I wrote you was dated between the 10th and 15th of March sent by private conveyance which I thought would go almost as direct as the mail. But I have since heard from my friend who took the letter that he was delayed unexpectedly nearly a month in Paris. He did not sail till the 1st of May so when you receive the letter it will be rather stale from age. - The last letter I wrote home was a long one to Mother and Sarah, about the 1st of April two or three weeks before that I wrote one to Bess. I think I write at least three for every one which receive from home. I include Bess & yourself of course when I am home - I do not think you can plead want of time as an excuse for not writing oftener. You ought to consider letter writing as a part of your studies and a very essential part. The more practice you have in it the better. It is one of the many necessary accomplishments which are quite too much neglected in all of our schools and colleges. It is very unfortunate for us Americans that nearly all those personal accomplishments which contribute largely to pleasure in social intercourse are not thought as essential parts of education. It is particularly so the fault of academies and colleges in the Eastern States. Every one is left to pick up that part of his education as he can and the consequence is that not one in a hundred scarcely of our educated men can turn their learning to good account in influencing the world, for lack of those finishings which are taking with every body and which surrounds a man of learning and genius with an ideal halo and commands the admiration and reverence of all who know him. - I know that a large portion of the population of the Eastern States think but little of the importance of refinement of manner. - If a man is talented and learned in his profession it is enough. His very awkwardness and incivility will be quoted as authority for such conclusions.

been presented to his holiness. He requested me to write him
after I had done these two things. I am obliged not to be
presented to the pope till I am about to leave Rome because
it would be more proper then. I don't know as I shall be at
all. I have seen him frequently and have very little desire
for a private interview. — If Mr Lykes ever gets the time &
space I would advise him to come to Rome. The churches
here would give him pleasure as long as he lives, if he should
once see them. — I couldn't promise as much for their in-
terest. — don't forget to write soon your truly

Mr Calorn Perry

Great W. C. Perry

May 2nd I have kept this day because it was more necessary
to mail it sooner I shall send it by the steamer of the 4th
Sunday it will enclose it in a letter to Peter. thereby I shall
save postage and he can forward it to you wherever you
may be. If you see Mr Lykes remember me affectionately
to them. I am to this day coming of course very particularly
interested in with them. Tell Mr Lykes that I have seen
Mr Peters from top to bottom inside and out but I have not yet

Ferry

Received Rome March 13th
1857 of Mr Edward King
Twelve hundred & seventy
scudi \$1270. for a painting
executed by me representing
an artist's dream including
a frame for the same.

L. Ferry

R

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Thompson, Launt
- **Inclusive Dates:** 1861, 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:

Launt Thompson (1833-1894) was an American sculptor.

Scope and Content Note:

- 1) Letter to [Edmund Clarence] Stedman praising Stedman for his sympathetic description of a bust of Adams in his article.
- 2) Letter to John Bohlen enclosing a receipt for the draft in the amount of 200 dollars in favor of Mr. Gifford.

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 7 | Folder 17 | A.L.S. to Stedman | March 7, 1861 |
| Box 7 | Folder 17 | A.L.S. to John Bohlen | Aug. 6, 1862 |

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Studio Building N.Y.
Aug. 6th 1862,

John Pohlen Esq.

Dear Sir,

I have your
note of the 5th inst. Enclosing
draft for \$200— in favor of
Mr. Lifford. Correct.

I take pleasure in sending
you receipt, which please find
enclosed.

Respectfully Yours
Launt, Thompson

L. Thompson
The Sculptor
1861

Stedman

$\frac{1}{214}$

L. Thompson

Studio Building
March 7. 1861

My Dear Stedman,

If you are responsible
for what you so kindly said of
the Book you have taken giving
a load on your shoulders.

I must say that I was par-
ticularly pleased with your ground
views of the subject — not
regarding ^{it} simply as a portrait of
"old Adams" but also as a
representative & type of the
"Rocky Mountain Huntsman"
As you admirably described him
in your article. My modesty was
wounded only at having been given
so conspicuous a position in the

Notice of the "Reception"

Accept my thanks and
believe me yours

Very Truly

Lucius Thompson

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Thompson, Wordsworth
- **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:

Wordsworth Thompson (1840-1896) was an American painter.

Scope and Content Note:

Letter to W.R. Benjamin describing the collection of literary and historical autograph letters, which Benjamin wishes to purchase.

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 7 | Folder 18 | A.L.S. to W.R. Benjamin | Jun. 14, 1891 |
|-------|-----------|-------------------------|---------------|

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#52 East 23rd St. Jun 14th 1891 -
Mr W R Benjamin

Dear Sir

I was unable to see the
Owner of the Autograph Letters until
8 P.M. last Evening - She is interested
in Society matters, and there was
little opportunity to say much
about the Subject in question.

She said however that she had de-
signed the money from the sale of
these letters for a Pet Charity.
That years ago she was offered \$50.-
for a pair of them. "Genl. Horatio Gale",
Lord Stirling, Pat^r Henry, Adm^l Digby &
Sir Guy Carleton - She insists that the
"Lord Byron is genuine having been
presented to her grand father in 1837,
in Paris by one of the firm of Galagnani.
She thinks that if they are worth any
thing. The collection would be cheap at
\$45.- but I believe that if your offer
were somewhat ^{or even a little} nearer that figure you
would obtain them - The fact that they
have been in her family so long is her
only interest.

This is all that I can do
and I am much obliged for your Kindness.

Very Truly y^rs

Nordworth Thompson

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Thornton, William
- **Inclusive Dates:** 1824
- **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 Thornton (1759-1828) was an American physician and architect.

Scope and Content Note:

Contract between William Thornton and Jacob Dixon concerning the sale of a stable in Washington.

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 7 | Folder 19 | Contract for stable sale in Washington | Feb. 11, 1824 |
|-------|-----------|--|---------------|

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It is hereby agreed between William Thornton & Jacob Dixon
~~both~~ of the City of Washington, that the said Dixon sells all right Title
& claim whatsoever to the said Thornton in and to the Stable which
is on the lot that the said Dixon took on ground-rent from Genl.
John P. Van Ness, for one Dollar in hand paid, which the said Dixon
hereby acknowledges to have received; and he hereby authorizes the said
Thornton to take possession of the said Stable whenever he pleases,
& to remove the same from the premises with all that appertains there-
to as soon as he the said Thornton shall think proper.

In testimony whereof the parties abovementioned have hereunto
set their hands & seals this eleventh Day of Feb^y. 1824.

Witnesses —
R. W. Tenwick
William P. Elliot

William Thornton
his
Jacob & Dixon
Mark

Seal

Seal

Thornton AD.

William Thornton
agreed with

Jacob Dixon

Received Feby.
11th 1824 to be re=
corded and the
same day was re=
corded in Liber
M.R. No. 10 folio 355
one of the Land
Records for Wash=
ington County in
in the District
of Columbia and
Examined by

Amos Brentner

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Trumbull, John
- **Inclusive Dates:** 1804-1838
- **Identification:**
- **Extent/Quantity:** 1 file folder, 3 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:

John Trumbull (1756-1843) was an American painter, architect and diplomat.

Scope and Content Note:

- 1) Typed content note detailing Trumbull's correspondence and his biographical information.
- 2) Signed card autographed by John Trumbull
- 3) Letter to John Trumbull from E. Tisdale regarding his recent journey. Tisdale states that although he brought the prints, he forgot something he wanted to bring and will have it forwarded to him at a later date.
- 4) Letter to John Trumbull from John Philips regarding Philips' nephew and the possibility of Trumbull teaching him about the arts.
- 5) Letter to John Trumbull from D.M. Randolph. Randolph requests Trumbull's "view on the ground of the controversy between this country and that of our common birth, so degraded by this Realm. The right of search – imprisonment - &c. &c. since they are deemed preeminent points so you will notice them first in order." Randolph later writes, "Besides, so long as I saw or fancied a ground to hope, that the diffusion of my sentiments by writing or conversation, could contribute anything towards preventing or retarding the Calamity which has taken place, I wrote and spoke freely: - but now that war has actually commenced, I consider it useless, perhaps improper to say more than that I leave to those who have involved their country in difficulty, the task of extricating it." Trumbull's feeling about the War of 1812 are later expressed in a letter to Mrs. Julia K. Wheeler, a daughter of Gen. Isaac Hull. He states, "The declaration and conduct of that war I have always regarded as one of the least honorable passages of the American history, but I now view it with increased disgust, as a most disgraceful period of the grossest ignorance and misconduct; and, what is worse, a vile endeavor to divert public

indignation from its authors and conductors by a sacrifice of the reputation and even life of one of the bravest officers of the Revolution.”

6) Agreement between John Trumbull and the American Academy of Fine Arts for the paintings “The Woman Taken in Adultery,” “Suffer Little Children to Come Unto Me,” “The Knighting of De Wilton,” “Peter the Great at Narva,” “The Madonna and Child.” The paintings are to become the Academy’s property after Trumbull’s death and he is to be paid 900 dollars for them.

7) Letter to the “Directors of the Academy” from an unidentified man regarding the poor construction of a building which has failed to shelter its residents and certain works of art.

8) Itemized bill “to the Office of the Mercantile Advertiser” made out to “Col. Trumbull.” The bill totals 5 dollars.

9) Printed letter detailing John Trumbull’s work, “Declaration of Independence.”

10) Letter to John Trumbull from Samuel Williams Esq. discussing various works by John Trumbull.

11) Letter to John Trumbull from James Earle stating that he has sold two prints of Trumbull’s “Declaration of Independence” and has enclosed 30 dollars for the sale.

12) Letter to John Trumbull from Benjamin Silliman regarding several paintings.

13) Letter to John Trumbull from the estate keepers of Samuel Williams Esq. regarding a debt owed to Samuel Williams in the amount of 10, 997 pounds.

14) Letter to John Trumbull from Isaac U. Coles, then the treasurer of The American Academy of Fine Arts, regarding some of his works.

15) Typed content note describing the oversize letter to Charles Bird King from John Trumbull.

16) Oversize Letter to Charles Bid King from John Trumbull discussing the paint color “India Yellow” and his time in D.C. including the state of the art at the time.

17) Typed transcription of a letter to John Quincy Adams from John Trumbull discussing his contract and the health of Adams’ father. Original letter not present.

18) Letter to John Trumbull from General Gaines for “the likeness of one beloved Washington.”

19) Framed Letter to Benjamin Silliman regarding permission to copy Trumbull’s “Gen. Washington.”

20) Letter to Benjamin Silliman about making a replica of his portrait of Christopher Gore.

21) Letter to John Trumbull from Rebecca Smith Blodget inquiring as to the details of her husband’s military service.

22) Trumbull’s copy of a letter to Rebecca Smith Blodget. Rebecca Smith, the widow of Samuel Blodget who had served in the Revolutionary War, made a fortune in the East India trade and then lost it all speculating land in D.C., writes to Trumbull to obtain information about her husband’s war service. Rebecca Smith may have been attempting to obtain a widow’s pension.

23) Typed transcription of Rebecca Smith Blodget’s letter to John Trumbull.

24) Letter to John Trumbull from James Herring in which Herring offers commercial distribution of Trumbull’s 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 7 | Folder 20 | Typed content note | nd |
| Box 7 | Folder 20 | Autographed card | nd |

| | | | |
|----------------|-----------|---|----------------|
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Mar. 6, 1804 |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Nov. 6, 1810 |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Nov. 31, 1812 |
| Box 7 | Folder 20 | Contract between John Trumbull and the Academy of Fine Arts | Feb. 1, 1817 |
| Box 7 | Folder 20 | A.L. to "Directors of the Academy" | Nov. 8, 1817 |
| Box 7 | Folder 20 | Itemized Bill | Sept. 28, 1818 |
| Box 7 | Folder 20 | Print copy description of "Declaration of Independence" | Sept. 10, 1822 |
| Oversize Box 1 | Item 28 | A.L.S. to John Trumbull | Mar. 30, 1823 |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Sept. 5, 1825 |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Oct. 28, 1825 |
| Oversize Box 1 | Item 29 | A.L.S. to John Trumbull | Dec. 1825 |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Apr. 4, 1828 |
| Oversize Box 1 | Item 30 | A.L.S. to Charles Bird King | Dec. 30, 1828 |
| Box 7 | Folder 20 | Typed content note | nd |
| Box 7 | Folder 20 | Transcription of an A.L.S. to John Quincy Adams | Jan. 5, 1829 |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | June 8, 1829 |
| Oversize Box 2 | Item 3 | A.L.S. to Benjamin Silliman | Apr. 25, 1833 |
| Box 7 | Folder 20 | A.L.S. to Benjamin Silliman | May 15, 1834 |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Oct. 29, 1834 |
| Box 7 | Folder 20 | A.L.S. to Rebecca Smith Blodgett | ca. Nov. 1834 |
| Box 7 | Folder 20 | Typed transcription of A.L.S. to Rebecca Smith Blodgett | nd |
| Box 7 | Folder 20 | A.L.S. to John Trumbull | Jul. 23, 1838 |

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W. Chairman

~~Before I make my report,~~
There are two circumstances ~~which~~ connected with the
interests of the Academy, which having come to my
knowledge, I feel it my duty to mention here: — if
my construction of the duties attached to the Office of
President had not been considered as erroneous, ^{the board} ~~you~~
would not have been troubled with them. ~~I should~~

When the apartments were arranged, the lower
Windows of the Adjoining rooms were stopped to obtain
Space & Light — the Carpenters were not sufficiently
careful in securing the Lashes: — and there are now
not left than five Lashes on the South front, & one on the
North sufficiently open to admit rain — of course
to damage the walls, and the paintings & Statues.

— This important circumstance has been observed by me
for nearly three weeks — altho' it has escaped the notice
of the Porter who lives in the Building — of the
Keeper who passes most of his time in it — and
even of the ^{my} Visitors. — I had not apprehended,

that I should either have given or received offence. ^{as I observed them}
I should have requested the Keeper, to see that the windows
were properly secured.

The other Circumstance is this — in the fourth
week

of the present exhibition, (always acting out of my Duty)
I requested the Treasurer to inform me what amount of
Money He had received from the Exhibition. — He answered
that He had received none, — understanding that there
had been an alteration of the Law, by which the Keeper
was to pay over to him at the end of the Exhibition: —

^{I know no such allegation}
Mr. Chairman. — but I could enquire no farther. — ^{however} ~~but~~
it is proper that I should put it in the power of the board
^{into their jurisdiction} to enquire, since that is the course which Gentlemen
consider most proper & most agreeable & most conciliatory.

It is proper to observe that during the arrangement of the
present exhibition, I asked first Mr. Walde & then the Keeper, when
they would send the porters for the pictures which I am
accused of stealing — they both answered that the Room was
not yet ready for them — You see Gentlemen, that it is
still a Lumber Room: — and wishing to preserve your
property I have continued to encumber my room with them

Mr. Dacey's ac^t ought to be paid.

Witnessed
8th Nov 1817.
Secy of the Academy — order
to be paid to the
Treasurer

Professor Lillie
New Haven

New York 15th May 1834

Dear Sir

My friend Gore whose portrait forms one of the Collection in your Gallery, left by his will a splendid legacy to Harvard College, (our Alma Mater) to be paid upon the Decease of Mr. Gore. That event has recently occurred, and the legacy is now in course of payment. The College have resolved to apply part of it to the erection of a New Library. and very properly wish to place in it a portrait of their benefactor.

I have been applied to for such a portrait. which I have no other means of furnishing them, than by copying that which is in your possession.

May I therefore request that the portrait in question, may be lent to me for a few weeks, for this purpose: — if the weather were not so unpleasant & wintry, I should have come up to visit you & make the request in person; but in this weather I do not like to quit my comfortable for a Steam boat, and shall be very much obliged if you will have the picture (with its frame) carefully packed up, and sent to me by the boat, as soon as possible: — I will do my work immediately and bring it back —

Love to all the Family —

Yours Sincerely

W. L. G. Sumner
38 Broadway

Cal Drumbell the
celebrated historical
painter - now almost
78 years of age - the
sole living and
private possessor of
Washington



for Lillian
Yale College
New Haven
Conn

Cal Drumbell
C. Drumbell

606 It is two ages, dear Turnbull, since I saw you
literally two ages for I have had children who
have children as old as Rebecca Smith was
when she first saw you - yet I will not sup-
pose that you have forgotten one who admi-
red your talents & loved your virtues & who
still retains her youthful friendship - nor
will I suppose it necessary to apologize for
troubling you with a letter which may en-
able you to render me a material ser-
vice - I wish to know when my late hus-
band entered the army - where, under whom
and how long he served - and if you can
give me the desired information I wish it
in the form of a letter which may appear
to be written merely as a reply to my ques-
tions - & yet sufficiently full & clear as to
answer as a legal document - I believe he
was at Ticonderoga - because he used to tell
many strange tales all beginning "When I
was at Ticonderoga" - so that when I was
disposed to torment him - & it often happen-
ed, I used to tell some monstrous story
headed "When I was at Ticonderoga" -
He was wounded through the left hand - I
never saw any other wound - nor did I
ever hear what Commission he bore or whe-
ther he was a brave soldier - but fortunately
that will not be a subject of inquiry! ^{object} My
is to obtain something from Government -
had I seen a liberal donor in the Gen: Off:
Office I should never have asked for any

thing more - but they allowed me only \$333 - 33
a year & 400 off arrears so that I have but
six hundred dollars a year to depend on - &
an orphan grandson to maintain - I shall
write to dear Col. Burr for information -
There is a fine fellow of the name of Thomas
H. Perkins in Boston - Is he Mr. Blodget's
nephew, and is it likely that he can give
or obtain for me any information on
the subject? - Do you ever come to Philad?
If you do will you call on me? I long to
see you once more - tho' I hardly think you
would know me - my person it is true is
as good as it ever was - but I make such a
mummy of myself that it might as well
be bad as good - but face - I have no words
to describe it - my eyes never had anything
to boast of in shape or colour - their intelli-
gence was their all - & that is gone - & yet
I am not a greater fool than I used to be, so
that I have come to the conclusion that we
are not to judge of people's intellect by
the eye - my teeth have departed this life
& so it is all over with my pretty mouth
& dear Trumbull will only know me
by my heart - for that is just as God made
it - tho' I know not whether to congratulate
or condole with myself on that subject - for
certainly I suffer many a pang to which
the heartless are wholly strangers - & while
~~the~~ other old women grow fat - I suffer

goad I sit in my Yankee spinning seat chin
in my lap - travelling over the wide field
of retrospection wishing that my pained
lip could inhale one drop from the fabled
stream of Lethe - for what is it to the
witch of Endor R. B. - that R. B. was once
a young beauty - what to her whose reason
has been shaken that she once prided her-
self on a daughter's portion of her father's
genius? - yet I have felt more rational
lately - stupid as I look - I never rise
tote three of Coc - should you come
to our city you will find me any
afternoon at Mrs White's corner
of 10th & George's Street & O' how
glad I should be to see you - I fear
you will find it difficult to read my
letter as I am unable to sit up & it is
impossible to write tolerably on a pillow
but I trust you will be able distinctly to
read that I am

Most affectionately

Your friend

Rebecca Blodget

Direct simply
to Mrs R Blodget
my Grandson goes
daily to the Post Office
October 29th 1834

a queer letter from
Mr. E. H. H. H. H. H.
Oct 1st Nov. 1834
to Col. Trumbull with
his ~~and~~ answer

29th Nov. 1834

New York



Mr. H. H. H. H. H.
Bekeca Smith

23
634

Shaw W. Carter Esq!
New York 45 N. Spruce 1828

Reading

Wm. L. Carter Esq!

Washington
D.C.



Wm. L. Carter Esq!

Dear Sir

New York April 4th 1828

The Gentlemen to whom the Academy of the Fine Arts is left in charge (in the absence of their respective Presidents) ~~have~~ thought best to make some change in the

Gallery it is now completed & seems to meet with the approbation of all. You are aware have had a suspension of the rooms as they are now arranged the change is a very simple one & cost no great deal of money which may be considered one of its beauties in the low state of our economy, least you may not be informed of the nature of the change I wish only that the pictures that

Separated the Statuary from the Picture gallery
is entirely taken down & a partition put up the
whole length of the room dividing it in two equal
parts, the height of the partition is 12 feet so as to admit
the light from the windows over it, the Statuary
is arranged in the North room south room of
common room for Picture gallery, it has been entirely
new colored & whitewashed & put on quite a new
face & as we now believe have a decent gallery
& good light to offer for any pictures the artists
or others may offer for exhibition, It has
pleased our ^{working} board to appoint Mr. Walcott
Mr. Glover ^{a committee} to arrange the gallery for
our next exhibition we want pictures & ~~we~~
~~we~~ have to ask of you a great favour a
favour we ask with diffidence for we know
its value to us & fear it may interfere with your

arrangements The Sortie from Gibraltar would
amplify give our gallery a great run & could
we get it for our exhibition we should have
no fear from Mr. Morris' institutions. The location
of the picture would of course be properly at your
disposal - I can give you nothing
new going forward here, but we long to
see you moving amongst us & are

With much respect
Yours Obedt.

Isaac N. Leedes

If we could get Joseph Bonaparte's picture
of Napoleon crossing the Alps now exhibited
at the Philad. gallery & has been for 2 or
3 years it would be a good thing, perhaps you
may see the Count on your way home &
can get a loan of it. M.L.

New York July 23d 1838

Col Summell,

Dear Sir,

now
great artist

The storm on Friday afternoon last, which commenced soon after my arrival in New Haven prevented me from seeing you, and I was obliged to leave at 7 in the morning. You are aware of the effort I am about to make at The Apollo, as I have transmitted to you my circular to Artists, and some subsequent notices of it. I have full confidence in the success of my project as the Artists and the Public will be brought into constant intercourse. My Portrait Gallery and the great Paint of Washington will lead me into all the Cities, where I can operate in various ways. I have the promises of nearly all the Artists of the Country to sustain me with their efforts. The Ladies here too promise to let the light of their countenance shine upon me, and



Colonel John Sumner
New Haven
Connecticut

James Morris M^r York
July 30th 1838

an

I know you have great confidence in his talent & influence. Now my dear Colonel what can I do for you and what can & will you do for me? — I shall be able to dispose of the prints you have on hand, both here and elsewhere, provided you do not hold them too high. I have an order for a set now, but could not tell the price. Bancroft told me you would not allow him any thing for selling a set, but I can hardly think it true. I should be glad to have the opportunity of selling all you have, and will thank you to state on what terms you will constitute me your Agent. —

Will you be able to send me some pictures for my first Exhibition, which will open about the 1st of September

I should regret not having you represented among the artists who will be congregated, by their representatives, on that occasion. Any pictures you may please to send to me for Exhibition and sale, or not for sale, shall have honorable place, and all expenses paid. — I heard that Dr Silliman was enquiring lately about the Portrait Gallery. During the last year it was progressing slowly in the manufacture, but was not published. 4 Numbers of the 4th Volume are out, in one of which is your father. The 8 are in hand and the volume will be completed and the work closed this fall. — My other work is in progress, and I hope you will not object to my having your battles &c engraved for it. Why should you because I ask you? When others are lithographing them & cutting them in wood, and all other things while I would have them in the finest line manner only small. Please to say to Mrs Sigourney that I should have paid my respects to her but for the storm, as I heard she was at Dr Silliman's. I remain my dear Colonel, very truly yours Jas. Merring

General Gaines requests the favor of
Colonel Trumbull to deliver to
James Franks, who will hand him
this note, the likeness of our
beloved Washington - which will
be safely delivered to his respected
relation Mrs. bustis.

General Gaines salutes Colonel
Trumbull with affectionate
respect, & prayers for his health
& happiness.

City Hotel
New York, June 8. 1829

Mrs. Gaines is induced from the badness of the day
to postpone her visit till tomorrow.

191

Colonel Trumbull

Nº. 256 - Broadway

Yours faithfully
Jas. F. Davis
Jan 8th 1829.

Albany March 6th 1804

Dear Sir

My journey to this place tho' not the most pleasant was very safe as to personal injury and attended with as few accidents as could reasonably be expected, for I find it is not common to traverse this road without them. The Prints which I had accommodated in a box made for the purpose were through the carelessness & falsehood of the Driver left behind, and we had proceeded thirty or forty miles before I discovered my loss. In this Dilemma I thought my best course would be to pursue my journey, and have the box forwarded to Albany, which a fellow traveller of mine obligingly offered to do, on his return to New York two days after. This piece of service I presume he performed, for I send the Box by this days stage. Since therefore the Prints are safe I know not that I have much cause of regret on that score, unless it be the loss of a few days time, which as it respects the object of my mission perhaps will prove no loss at all. For certainly from the disposition of several persons with whom I have conversed I can form no very favorable expectations. Much is said of the numerous claims upon public liberality, and of the abuses so frequently practised upon the Patriotism & good-nature of our much-injured countrymen. A portrait of Genl. Hamilton it seems was offered for subscription in this place and turned out to be a wretched thing. That Frenchman author of the Triumph of Liberty &c has been with us also - and these few instances of imposition they have the folly & impudence to mention as reasons for not encouraging the labours of an artist who they still acknowledge to be the ornament of his country & his age.

Judge Spencer is among the number of those who have "cast ominous conjectures on the whole piece." I expected better things of him, well-knowing his pretensions to taste and liberality. - I shall write again as soon as I can form an opinion as to the probable result of my undertaking. My respects to Mr. Trumbull. I am with great respect & esteem
your obt. servt. E. W. Tisdale

E. Fordale - Ashbury
March 6. 1807.

May 10th

Col. John Trumbull

N^o 108 Broadway

New York

2461

2461

60H

Philadelphia Nov. 16. 1840

Sir,

It would be doing injustice to your former friendships justly appreciated, to omit the opportunity of informing you that a favorite Nephew of mine, the son of my sister Howard, visits England and the Continent on a tour of pleasure and information - He is accompanied by one of the most respectable and distinguished characters of our Circle who pursues the same extensive plans with his friend

By affording them your assistance in guiding them to those eminent views of the Arts and Sciences where you daily enjoy so much pleasure, and making them known to any of your friends you will oblige the family where you are ever remembered with due esteem, and particularly one who recollects with gratitude your former attentions -

I am dear Sir, your obliged friend

Sepia Phelps

John Turnbull Esquire

John Scott Esq
C. S. Howard Junr Esq
London

Mr. Josephus Pelletier
Paris Nov. 8th 1806 — by M^r.
Howard

1
Tavistock Hotel, 31 Nov^r. 1812

My dear Sir,
Since "one good turn deserves another," I am
to ask a political favor of you.

The repeated discussons, and the various
issues to which I am obliged of some, render it
of more than ordinary concern to me, to be
as far as possible, correct in my data, and
comprehensive in my speculations.

Will you therefore, have the goodness to give
me your view of the ground of controversy
between this country, and that of our common
birth, so degraded by their present Peckers?

The right of Search - imprisonment - &c. &c.
since they are deemed prominent points, so
will you notice them, first in order.

To these, I trust you will add, every other, of
wholesome nature and quality, that in
your superior understanding, shall seem

Y^r

J. M. Randolph

7th Dec. 1812 -

And Answer 2^d Dec.

John Fremont

applicable and reciprocal importance to
the parties in question? Or, in other words,
What should be the basis, that you would
consider just and honorable, as a firm
friend and patriot - regarding faithful,
the essential principles of Federalism,
uncompromised with Demo- Faction -
still glowing with the spirit of our
immortal Washington.

Your immediate reply to this imposition
on your liberality, by 2^d post, will be
gratefully received by your faithful

Friend
D. M. Randolph

7th Dec.

Answer
From F. M. F. - I am sorry to find
myself under the necessity of begging you to excuse me
from complying with the request contained in your note
of

of yesterday, in the extent you wish: - the discussion
of the various subjects which you propose is extensive, and
would require time and careful reflection: - but I have
literally not a moment to spare, as I have two pictures
both far from complete, which must be finished before
the 7th January, for the exhibition in pale male - a thing
hardly possible, in these short and dark days.

Besides, so long as I saw or fancied a ground
to hope, that the diffusion of sentiments by writing or
conversation, could contribute anything towards
preventing or retarding the Calamity which has taken
place, I wrote and spoke freely: - but now that
war has actually commenced, I consider it
as deep, perhaps improper to say more than
that I leave to those who have involved
their country in difficulty, the task of extricating it.

I am &c &c
J. M. F.

33 Argyle Street 2^d Dec.
1812

600

Baltimore 20th Oct. 1805

Dear Sir,

Your explanation of the sale of the Foxiers
to Nixon is quite satisfactory.

I certainly am desirous of possessing as a specimen
of your early painting one of the small miniatures I have
so often expressed to you my approbation, and indeed should
with pleasure take two of those you mention in your letter;
but I frankly confess (Oh I confidently trust to you our
condemnation preserving the observation) that I think them high as
small pictures at 50 D. each, though their merit is unquestionable.
You are perfectly aware that this price, which you say was that
for painting such portraits, is scarcely ever received for portraits
at any time afterwards, except in rare & extraordinary
instances, as in the case of the old master & remarkable individuals;
Your purchase of the pretty little princess lady for a guinea is
an example of the fact, which surely must have brought the
excellent artist into currency. Sir Thomas's portrait of myself
ever, well painted as it is, would certainly not bring from
any one, perhaps even a member of the family desirous of
possessing it, the price of 500 D. which I paid for it; nor
would Stewart's portraits, except in remarkable instances

Yours

bring half his price for them. The man is obvious & requires no enlargement from me to an artist who has had so much experience as yourself.

Nevertheless, I am satisfied when we meet, you & I cannot differ much in our view of this matter, and if you will bring with you the portrait of Williams & of Smith which by taking them out of their frame can be brought in your pocket book, I will certainly take one of perhaps both. I do not care for small wood, but if you must bring I also with you, you might find at Washington find some one who would like to have it.

If I had not long known you & esteemed you I would not have thought it necessary to make the preceding remarks, which I am sure you will take as they are meant by one who is happy to style himself always,

Ever sincerely & well wisher

R. Ellsworth

Col. Pemberton

2. John Pemberton
Oct. 28th 1825
and Dec. 31st

WN

Phil^a Sept^r 5th 1825

Colonel Sumner

Since my return from N^y York I have
sold two of your Prints of the Declaration of
Independence and have enclosed the amount
for the same. thirty dollars.

Yours with respect
James Earle

| | | |
|----------------------------|---------------------|------------------------|
| Thursday Morn ^g | W. Converse | 10. ⁰⁰ |
| Friday M ^g | W. Bull | 7 ⁰⁰ part S |
| Saturday | Wadsworth Lamman | 12. ⁰⁰ |

See Vernon for the hand
Mr Mount for Fin Cares — the
Parker for prints.
Norwich Steam Boat —
Marston — B. U. S. —

Greening
L

W. Bull Tuesday 9th S. 20th Sept. will be 5th settings

W. J. Earle Phil^a
5th Sept. 1825

\$30. enclosed

3751
1856

60 4 Dear Madam I should not have supposed that your
letter to me of Oct 23rd 1854 was written by an Old Woman
as you call yourself; but rather should have suspected the
cheerful hand of a grand daughter — mistaking reproach
a gain upon a foolish Old Man — You are certainly
Robust & still — and time must have used you kindly
—

I have not ^{only} searched my costly Memory Box
but rummaged old papers to find the means of giving
a satisfactory answer to your questions respecting the
military services of Mr. Wright. — the lapse of 58 years
renders the retrospective vision very dim — and altho
I strongly am persuaded that I remember him at Concord as
an Officer in Col. Poor's Regiment of New Hampshire — yet
I cannot assert it — and have no knowledge of the date at
which he entered the Service, or when he quitted it —

Rev

intimate acquaintance was in London & Philadelphia
— Jackson understood that he was in the battle of Princeton
& then wounded in the hand — and that he then had
the rank of Captain.

J. H. Perkins was not I believe any relation — but
one of his ^{Mr. P.'s} daughters — Mr. West was living a few years ago
in Gay Street Baltimore, near the Exchange —

^{that is, you can} The only mode of obtaining correct information
is by examining at Washington the returns of the Master
Master general; if there have not perished in some of the
fires which have blighted ^{that place} they must exist in the War Office
& will speak the truth. — & perhaps similar documents
are preserved in the records of New Hampshire —

It is a sad consolation — to you and me — that the
travails & sufferings of this vain life approach their end —
not even Jackson's money will be of any importance to us, or
have any currency in that land, where I hope we can almost
be — — — — — May we be happy here — forever — J. T. 633

W. Humble

an Annuity of nine Hundred Dollars per year in half year-ly payments or installments as hereinafter mentioned, that is to say; To the said John Trumbull the sum of four hundred and fifty Dollars, on the first day of August, and the like sum of four hundred and fifty Dollars on the first day of February in each and every year so long as he the said John Trumbull shall live; the first payment to be made on the first day of August now next ensuing; and to the said Sarah Trumbull after the death of the said John Trumbull (in case she shall survive him) the like sum of four hundred and fifty Dollars on the first days of August and February respectively in each and every year so long as she the said Sarah shall live, - the first of such payments to her the said Sarah to be made on the first day of August or the first day of February, as the case may be, next after the death of him the said John Trumbull - - - And it is hereby mutually covenanted and agreed by and between the parties

These Articles of Agreement, made this first - day of February in the year of our Lord one thousand eight hundred and seventeen, between John Trumbull of the City of New York Esquire of the first part and the American Academy of the Fine Arts of the second part, Witness that the said John Trumbull, in consideration of one dollar to him in hand paid by the said American Academy of the Fine Arts, the receipt whereof he doth hereby acknowledge, and in consideration also of the covenants and agreements hereinafter contained (and on their part and behalf to be observed kept and performed, hath delivered unto the said American Academy of the Fine Arts for the use of them and their Successors as herein after mentioned the several Paintings or Pictures hereinafter specified belonging to him the said John Trumbull and which are now in the Gallery and possession of them the said Academy of the Fine Arts, together with the frames belonging to the said Pictures respectively; that is to say,

First. The woman taken in Adultery, - Second, Suffer little children to come unto me, - Third, The knighting of St. Wil-tow, Fourth, Peter the Great at Narva, - Fifth. The Madonna and children being a copy or alteration from Raphael, Sixth, The Paris Bourdon or Boudoni, and Seventh. - and ~~Sixth~~. The Spagniolet; - and hath consented and agreed, and doth hereby covenant and grant, that the said American Academy of the Fine Arts and their Successors shall and may have possess and enjoy the said Paintings or Pictures and Frames respectively and the use benefit and advantage thereof for and during such time, as they the said American Academy of the Fine Arts or their Successors shall pay and satisfy the Annuity herein after mentioned to the said John Trumbull, or after his death to his present Wife Sarah Trumbull in case she shall survive him, as herein after more particularly mentioned; and in case such annuity shall continue to be paid as herein after mentioned during the

natural lives of the said John Trumbull and his said Wife Sarah and the life of the longest liver of them, without any other default than is herein after mentioned then that the said Paintings or Pictures and Frames respectively shall upon the death of such longest liver become and thenceforth forever remain the absolute property of the said American Academy of the Fine Arts and their Successors. ~~in~~ In consideration whereof the said American Academy of the Fine Arts for themselves and their Successors do hereby covenant promise and agree to and with the said John Trumbull his Executors administrators and assigns, that they the said American Academy of the Fine Arts and their Successors shall and will well and truly pay to the said John Trumbull during his natural life and to the said Sarah Trumbull his present wife (in case she shall survive him) after his decease during her natural life

That they the said American Academy of the Fine Arts. and their Successors shall and will at their own expence as soon after the date of these Presents as the same can reasonably be effected, cause the said Paintings or Pictures, with the Frames belonging thereto, to be insured against fire in a sufficient amount to cover a Capital the annual interest of which shall be at least equal to the annuity above granted or covenanted to be paid; and shall and will in like manner during all the time the said Paintings or Pictures shall remain in their possession or under their controul & during the continuance of the said annuity, keep the same so insured as aforesaid; and that such insurance, in case of loss shall ensure, and the monies thence arising be applied to the use and benefit of the parties hereto or herein named in proportion to their respective rights and interests in the insured premises at the time of such loss, as shall be just and equitable.

In Witness whereof the said parties have mutually and interchangeably executed these presents: That is to

hereto, that after the death of the said John Trumbull and of the said Sarah his present Wife, if default shall not have been made in the payment of the said Annuity or any part thereof to him the said John Trumbull or to the said Sarah his present wife for a longer time than is hereinafter mentioned then all and singular the said Paintings or Pictures and Frames shall be absolutely the property of the said American Academy of the Fine Arts and their successors forever - freed and discharged from the said Annuity and all other charges claims and demands whatsoever of him the said John Trumbull or his said wife or any legal Representative of them or either of them: But if default shall at any time be made in the payment to the said John Trumbull during his life time or to the said Sarah after the death of the said John Trumbull, of the said Annuity or any part thereof for the space of one whole year after any half-yearly payment or installment shall have become due —

and payable according to the covenant and agreement herein before contained, then the said Paintings or Pictures, with such Frames as belong to them when delivered to the said American Academy of the Fine Arts as before mentioned shall be restored in good order and condition (natural decay and loss by fire only excepted) to the said John Trumbull his executors administrators or assigns; and he and they shall and may at any time after such default take and resume the possession of the same and have hold and enjoy the same to his and their own use and behoof forever as if these presents had not been made and thereupon and from thenceforth, that is to say from and after the termination of one whole year during which such default of payment shall have continued as aforesaid, the said Annuity hereby covenanted or granted to be paid shall cease and be discontinued, and the American Academy of the Fine Arts and their Successors shall be exonerated and discharged from the payment thereof for or in respect

to any time subsequent to the termination of such year during which such default shall have continued as aforesaid, but not from any installment or payment which shall have become due or payable at or before the termination of such year. It being the true intent and meaning of these presents and of the parties hereto that notwithstanding any covenant herein before contained it shall be in the power and at the option of the said American Academy of the Fine Arts or their successors to put an end to this agreement and the annuity hereby granted or covenanted to be paid, by such default of payment continued as aforesaid for one whole year from the day on which any half yearly payment or installment shall become due and payable as before mentioned. And it is also mutually understood and agreed, and the said American Academy of the Fine Arts for themselves and their successors do hereby covenant to and with the said John Trumbull his executors administrators & assigns

Col Trumbull

To the Office of the Mercantile Advertiser, Dr.

| | | | |
|------|--------|--|--------|
| 1818 | Sep-28 | To Ado Notice of Exhibition of Painting at | 1 " |
| | Oct-3 | " " Exhibition of Painting do | 1 " 50 |
| | Nov-2 | " " Declaration of Independence do . . . | 1 " 50 |
| | " 7 | " " Exhibition of the Deaf & Dumb at . . . | 1 " 00 |
| | | | <hr/> |
| | | | 5.00 |

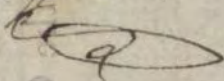
Recd Payment
A. Butler

Manuscript Advertiser

Advertising printing

Oct. 1818

\$5.00—



Office of the Merchants' Advertiser, No.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Trumbull, John

Letter to John Trumbull from Samuel Williams Esq. regarding the sale of various paintings by Trumbull.

Item Date:

Mar. 30, 1823

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

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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: Trumbull, John

Letter to John Trumbull from the estate keepers of Samuel Williams Esq. regarding a debt owed to Samuel Williams in the amount of 10, 997 pounds.

Item Date:

Dec. 1825

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

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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: Trumbull, John

Oversize Letter to Charles Bid^y King from John Trumbull discussing the paint color "India Yellow" and his time in D.C. including the state of the art at the time.

Item Date:

Dec. 30, 1828

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

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Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _2_

Item Note: Trumbull, John

Framed Letter to Benjamin Silliman regarding permission to copy Trumbull's "Gen. Washington."

Item Date:

Apr. 25, 1833

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

DO NOT REMOVE THIS PAGE FROM FOLDER

DECLARATION OF INDEPENDENCE.

PUBLISHED BY JOHN TRUMBULL, New-York, Sept. 10th, 1822.

THIS print is one of a series long since meditated by the artist, in which it was intended to commemorate the most important events, civil and military, of the American revolution, with portraits of the most distinguished actors in the various scenes. The materials for this purpose were collected many years ago, and two plates were early engraved, consecrated to the memory of General Warren and General Montgomery; but the work was suspended in consequence of the political convulsions which, during 25 years, were so fatal to the arts of peace.

The plan is now resumed, and this print has been engraved from the original Painting of the same size, which was begun in Europe in 1787.

It represents the Congress at the moment when the Committee, who drew up the declaration, advance to the table of the President to make their report; and contains faithful portraits of thirty-six members, who were then living; and, of all others of whom any correct representation could at that early period be obtained. But as authenticity was aimed at, as far as it was attainable, no merely ideal head was admitted; and, therefore, several gentlemen who were dead, and of whom no portrait could be found, have been unavoidably omitted in the painting.

One serious difficulty presented itself which could not be overcome. There exists no record on the Journals of Congress of the members who were actually present on that occasion; and it became necessary, therefore, to be guided principally by the original instrument which is preserved in the office of the Secretary of State, although it is well known that this was not engrossed on the parchment until several weeks had elapsed, during which some members, (among whom were George Clinton and Robert R. Livingston) were called to other duties, and did not sign the instrument; and also, that among the signatures are the names of several gentlemen, as George Clymer, Benjamin Rush, &c. who were not elected to seats in Congress until after the 4th of July.

The recent publication of the secret Journal of the time, gives much information respecting this memorable transaction, but does not remove the difficulty above alluded to; all, therefore, is done in this print, that can ever be expected in respect to authenticity.

Two heads are also introduced of gentlemen who are known to have been members actually present, but who were conscientiously opposed to the act, as premature and unwise, and who, therefore, did not sign. John Dickinson, author of the Farmer's Letters, who in all the debates on the question, was the able and eloquent opposer of Mr. John Adams; and the late Thomas Willing, of Philadelphia.

This work is altogether an American production; the painter and engraver being both natives of the country; the paper made by Messrs. Gilpins, at Brandywine; and the printing executed in this city.

Should this print meet the public approbation and patronage, another of the same will be immediately commenced from the picture now in progress, representing Gen. Washington in the act of resigning his commission to Congress, at the close of the war.

New York, Jan 5th 1829
Hon J.Q. Adams, Esq.
Secy of State
Sir,

After a detention of two weeks, on my way from Newport , I have the pleasure to acquaint you that I yesterday reached this place with perfect safety: it is now on the Road for Phila. where I shall it on Saturday morning.

In that City I am offered the use of the room, in which the Act passed, and shall avail myself of the offer, to exhibit the picture for two weeks--I may be induced to stop for ... at Baltimore, + shall reach Washington early in February, prepared to place the Picture in the situation which may be determined upon. On referring to my contract, you will observe that I am entitled to receive Six Thousand dollars, on the delivery of each of your painting:----if it be necessary, will you have the goodness to see that the proper provision is made for this purpose in the Act of Appropriation.

Your Father did me the honor to look at my work in Faneuil Hall: and I was delighted to find him in good health + in the perfect enjoyment of all his faculties to a degree I scarcely ever witnessed at his advanced age. I left him well.

With great Respect I am
J.T.

John Trumbull

Trumbull Letters. A COLLECTION OF NINE ORIGINAL HOLOGRAPH LETTERS AND ONE PRINTED SHEET ADDRESSED TO COLONEL JOHN TRUMBULL CONCERNING VARIOUS BUSINESS, ARTISTIC AND PERSONAL SUBJECTS, SENT FROM A NUMBER OF CORRESPONDENTS BOTH IN AMERICA AND IN ENGLAND.

Various sizes, octavo, quarto and folio, 18 pages on 11 leaves, manuscript in ink on paper and one printed leaf; generally in fine condition, most with original folds; unbound in plastic sleeves. Various places, 1807-1834.

Colonel John Trumbull (1756-1843) has been described as "in many ways the most significant American artist of his time". His paintings have become icons of American history and patriotism, depicting as they do some of the most momentous events in the shaping of the young nation. His life too was full of remarkable achievements: his paintings in the Capitol Rotunda are the first example of a United States government artistic commission. Among other milestones, he also founded the first college art gallery, and was the first American artist to write his autobiography.

The son of a wealthy Connecticut merchant who later became Governor of that state, Trumbull shocked his aristocratic family and peers by becoming the first professional artist in America to have enjoyed a college education. On leaving Harvard Trumbull began his military career as aide-de-camp to his father's friend George Washington. He rose through the ranks rapidly achieving the rank of Colonel by age twenty-three, but soon after resigned from the army and travelled to England where, before long, he devoted himself to painting.

Working in the London studio of Benjamin West, a prominent American history painter, Trumbull enjoyed reasonable success painting portraits and historical scenes, exhibiting six works at the Royal Academy between 1784 and 1786 (he was to exhibit a further ten works up to 1818). At West's suggestion he began working on the series for which he is best remembered, that of fourteen paintings illustrating the events of the American Revolution. His intention was to keep the original works and sell engravings made from them by subscription. The project was supported by such luminaries as Jefferson and Hamilton, Madison and John Adams, Robert R. Livingston and Richard Henry Lee. George Washington wrote in glowing terms about the works, "The greatness of the design and the masterly execution of the work equally interest the man of capacious mind, as the approving eye of the connoisseur" (Flexner, v 2, 89). However a project as ambitious as this, embarked on at a time of such great upheaval not only in America but also in revolutionary France, was bound to strike a number of logistical problems. Some engravings were eventually made although the edition was not fully subscribed.

After this limited success, Trumbull launched a number of ill-fated business ventures, before turning to politics. At age forty-eight Trumbull resumed his artistic career, becoming a highly successful portrait painter in New York over the next four years.

This group of letters and documents which spans some twenty-seven years, provides an unusual insight into the life and varied career of this historic figure. A couple are of a personal nature, revealing something of the character of the man known more for his artistic achievements and legendary patriotism. Others shed light on different aspects of his business ventures and professional life.

Three documents in the collection relate to Trumbull's famed engravings of the American Revolutionary era. The first, dated Albany March 6th 1807, is from an E. Tisdale who seemed to have been commissioned to sell subscriptions of the prints in Albany. Tisdale informs Trumbull of his doubts, based on an earlier failed venture to sell subscriptions of an engraved portrait of General Hamilton. The second is an advertisement dated New York September 10th 1822, setting out the background behind the Declaration of Independence print and the grand project which was "suspended in consequence of the political convulsions which, during 25 years, were so fatal to the arts of peace". In this document, Trumbull, ever the optimist, still expresses the hope of continuing the series should this print meet success. The final document to deal with the prints confirms that the print did indeed sell: it is a letter dated Philadelphia September 5th 1825 from a James Earles informing Colonel Trumbull of the sale of two of the Declaration of Independence prints, and forwarding the proceeds of the sale.

Two letters cast some light on Trumbull's ill-fated art dealing enterprise. After buying a number of old masters from Paris just prior to the Revolution, Trumbull shipped them to London, where unfortunately they were water damaged on arrival. Trumbull himself repainted them and sold a number in London, taking the remainder to America where he attempted to sell them to collectors. A letter from Samuel Williams dated London March 30th 1823 details financial matters including his intention to "foreclose the Mortgage" to "bring your account with me to a final settlement". He discusses two pictures - a "doubted" Raphael and a Tenier (sic) which "is deucedly pronounced to be a copy". He further states that "your prints I think cannot ever sell for more than they now would - will they not excite less and less interest every day?".

From a letter dated London December 1825 we learn that Samuel Williams had died and his estate was still pursuing Trumbull for the outstanding debt of £10,977.

A letter dated Baltimore October 28th 1825 from R. Gilmer^[Gilbert] is concerned with purchasing two miniatures by Trumbull of Williams and Smith for the seemingly outrageous sum of \$50 each. Gilmer, a collector, argues at length that the works are overpriced, however so keen is he to own them that he agrees to pay the asking price.

William Reese Company

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(203) 789 · 8081 FAX (203) 865 · 7653 coreese@reeseeco.com

A Fine Letter From John Trumbull to Charles Bird King

Trumbull, John: [AUTOGRAPH LETTER, SIGNED, FROM JOHN TRUMBULL, TO (CHARLES BIRD) KING.] New York. Dec. 30, 1828. [1]p. written on folded sheet, addressed on verso. Quarto. Slight tanning, short closed tear at edge of one fold, tear from opening seal not affecting text. Very good.

An excellent letter from the famous painter of the American Revolution, addressed to one of the best portrait painters of the day. Trumbull was in Washington in the fall of 1828 to repair his murals in the Capitol, which were installed in 1824 but suffered considerable damage in the interim. Trumbull writes: "Dear Sir Our brother of the great brush Mr. Purdy, principal painter of the Capitol - is here, & promises to deliver to you a small parcel containing India Yellow: - it is a powerful Color as you know, & I hope will serve you some time...Since I left Washington the weather has been very fine - and this day is more like April than the last of December - I am told you have perfect halcyon days with you, and that not only the Campbells, but the Millenium appears to be coming. The Arts are here as usual languishing, for lack of nursing. - Mammon is the great ruler of the time, and into his Temples we are not admitted. I am faithfully your's Jn. Trumbull." The letter is addressed on the verso to "Mr. King Artist Washington, D.C." (the well known portrait painter, Charles Bird King).

A fine, jesting correspondence from one important American artist to another.

An Extensive Description of the Southeast

31. Coxe, Daniel: A DESCRIPTION OF THE ENGLISH PROVINCE OF CAROLANA, BY THE SPANIARDS CALLED FLORIDA, AND BY THE FRENCH LA LOUISIANE. AS ALSO OF THE GREAT AND FAMOUS RIVER MESCHACEBE OR MISSISSIPPI.... St. Louis. 1840. vi,90pp. plus folding map. Modern half calf and marbled boards, spine gilt, leather label. Map expertly backed, with tears on folds mended and only minor loss near border. Some browning, minor marginal dampstain to a few leaves, else very good.

The first, and apparently only separate, American edition listed in Howes (all previous editions having been printed in London), after the first edition of 1722. An important publication, one of the first English works to extensively describe the Southeast. Coxe, who claimed grants to much of the land in the South, sought to arouse British concern over French incursions and did not limit himself to the Carolinas, discussing the lower Mississippi in detail as well. Florida, Georgia and Louisiana are also described. The large folding map was drawn up by the Coxe family to further their land claims, and also shows most of the South. The elder Daniel Coxe was physician to Charles II and Queen Anne. His son, who claimed to have resided in the Carolinas for some years, inherited his claims to grants and attempted to further them with this publication, which went through numerous later editions. Much of the information, gathered from British hunters and explorers, is published here for the first time. The work is also credited with being the first published proposal of a political confederation of the North American colonies. All editions are rare. This edition seems as rare as the English ones not in *Imprints Inventory*. An unusual place and time for such a publication.

HOWES C826 ("aa"). CUMMING 190 (ref). CLARK I:68 (ref). SABIN 17281 (note). \$1250.

The First Reports of the Supreme Court

32. Dallas, Alexander James: REPORTS OF CASES RULED AND ADJUDGED IN THE COURTS OF PENNSYLVANIA, BEFORE AND SINCE THE REVOLUTION. Philadelphia. 1806/1798/1799/1807. Four volumes. [10],502;[6],480,[19];[8], 519;[6],xxiv,472,[14]pp. Uniform old legal calf, all but volume II rebacked in buckram with original labels preserved. Inner hinges reinforced, cloth reinforcement at top of spine of volume II, scattered foxing and browning, ownership signature in each volume of Gilbert Rodman, Jr. A previous owner has neatly tipped in tiny, relevant printed clippings, apparently numbers referring to legal sourcebooks, in the outer blank margin of several leaves, not affecting text. A good set.

The first published reports of the United States Supreme Court, covering the cases which appeared before the Court from its inception in 1790, through 1800, and covering the chief justiceships of John Jay and Oliver Ellsworth. Volume I, which is made up entirely of cases in Pennsylvania before the establishment of the Supreme Court, is here present in the second edition. The other three volumes, which contain Supreme Court cases, are all first editions. The period for which cases are covered ends with the seat of government's move to Washington and John Marshall's assuming the chief justiceship (the succeeding series of reports, by William Cranch, takes up where Dallas leaves off).

Dear Madam,

18556

I should not have supposed that your letter to me of Oct. 29th. 1834 was written by an Old Woman as you call yourself, but rather should have suspected the chearful hand of a grand daughter -- meditating and practicing a quiz upon a foolish Old Man -- You are certainly Rebecca Smith still - and time must have used you kindly--

I have not only searched my crazy Memory Box but rummaged old papers to find the means of giving as satisfactory answer to your questions respecting the military services of Mr. Blodget,--the haze of 58 years renders the retrospective Vision very dim-- and although I strongly am persuaded that I remember him at Ticonderoga an Officer in Col. Poor's Regiment of New Hampshire - yet I cannot assert it--and have no knowledge of the date at which he entered the Service, or when he quitted it-- Our intimate acquaintance was in London & Philadelphia I always understood that he was in the battle of Princeton & there wounded in the hand -- and that he there had the rank of Captain.

T.H. Perkins was not I believe any relation - but one of his (W.B.'s) daughters- Mr West was living a few years ago in Gay Street Baltimore, near the Exchange. ---

The only mode of obtaining correct information is by examining at Washington the returns of the Muster Master General; if these have not perished in some of the fires which have blighted that place they must exist in the War Office & must speak the truth -- & perhaps similar documents are preserved in the records of New Hampshire.

It is a sad consolation to you and me that the vexations & sufferings of this vain life approach their End- not even Jackson money will be of any importance to us or have any currency in that land, whose Shores we can almost See --- may we be happy here farwell J. T.

John Trumbull, autograph draft of letter to Rebecca Smith Blodget, 1834

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Tuckerman, Henry Theodore
- **Inclusive Dates:** 1856-1871
- **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:

Henry Theodore Tuckerman (1813-1871) was an American writer, essayist and critic.

Scope and Content Note:

- 1) Letter to T.R. Walker letting him know of his recent articles on their friend Palmer in the April issue of "Putnam's Monty" and on the present Academy exhibition in the March 22 issue of "Criterion."
- 2) Letter to Mrs. Anna Cora Ritchie explaining his comments in an earlier letter to her. He writes about the sculptors Crawford and Rogers. Envelope included.
- 3) Letter to an unidentified man describing the circumstances under which he would undertake a historical work: "new material, an interesting subject & one both unhackneyed & freshly suggested [...]."
- 4) Letter to J.A. McAlliston thanking him for his offer to send the sketch of [Christian] Gullager, known for his famous portrait of Washington.
- 5) Letter to Mr. Coquerel in French. At Coquerel's request, Tuckerman had asked certain American journal editors to regularly forward Coquerel issues of their journals in exchange for "Renaissance." Tuckerman updates him on the events since he left the States.
- 6) Translation of letter to Mr. Coquerel into English.

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 7 | Folder 21 | A.L.S. to T.R. Walker | March 29, 1856 |
| Box 7 | Folder 21 | A.L.S. to Mrs. Anna Cora Ritchie with an envelope addressed to Mrs. Anna Cora Ritchie | Dec. 17, 1857 |
| Box 7 | Folder 21 | A.L.S. to an unidentified man | May 12, 1858 |
| Box 7 | Folder 21 | A.L.S. to J.A. McAlliston | April 11, 1859 |
| Box 7 | Folder 21 | A.L.S. to Mr. Coquerel | Nov. 25, 1871 |
| Box 7 | Folder 21 | Translation of A.L.S. to Mr. Coquerel | Nov. 25, 1871 |

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No 4 N.Y. University.
New York. May 12. 1858.

My dear Sir,

Many thanks for your kind note. I am glad you were pleased with the article on Hamilton. In a recent letter to Mr Chiles I designated other recent contributions wherein you may find some desirable information for your magnum opus. As to my undertaking an historical work, it would require a combination of favorable circumstances to justify such an enterprise, - new material, an interesting subject some both unhackneyed & freshly suggestive - a union of facilities not likely to be found. Besides I regard biographical studies properly carried out, as social history & capable of being made harmonious & consensative. Some time since your excellent publisher sent me two sheets of A H B bound to look over I made suggestions as they have to be recast. I have done so with

Care I shall now, as Mr C requested,
hand the volume to Dr Francis &
thence it is returned to you.

Meanwhile I don't not what has
occurred to me in the way of
improvements - has been anticipated
by you. Yet I will note a few things
at the risk of being superfluous.

* Aldrich James; died a few years ago,
two famous verses of his might be
quoted from p 499 Dryden's Cyclopaedia
Vol 2^d. Further information might be
got from his widow through Dr Richard
Hepburn of this city, his physician.

* Ames Fisher; if disposed to enlarge this
notice, there is a life of him & some
eloquent tributes to his memory.

* Arnold Thomas: within two years, elaborate
discussions of his system & characters
have appeared in the leading British
Reviews; see also Tom Brown's School days
- put by Ticknor & Fields.

* Atome - You praise his "Anecdotes", he
is the most unflinching compiler
without giving credit in England;

* Carlyle T. Truest account of him, as an author is by John Striding & pub. in his Miscellanies.

* Chapin, E. H. has written other vols.

Cooper J. F. - Vide the "Memorial of
a noted forthcoming author illustrated by Dingley."
As to the subjects I have personally in-
-vestigated included in these pages. I
imagine you know them: Bryant, Burns,
Coleridge, Cooper, Crabbe - Campbell &
Mrs Browning are discussed in my "Thoughts
on the Poets"; the two last ^{also} in Biographical
Essay (Campbell) & Transcript of the (Browning)
Audubon also is treated of in the latter
work & some new things about Parkley's
journey in America noted. Brockden
Brown is also the subject of one of these
Essays: Channing, Burke, Sir T. Brown, &
Beckford are analysed in "Characteristics
of Literature"; Buckminster in the S. L.
Prepense - also Burr. In some cases
new facts about these authors are recorded,
but I do not know if the papers would
repay your examination - except when
you wish to amplify. Will you do me
the kindness to send me the sheets of
your work containing Joanna Baillie,
Miss M. R. Milford & J. A. Hillhouse. I
want to use the dates &c.

In haste & Truly H. F. Tuckerman

especially in the use of American materials.

*Atkinson. A new author of this name has lately appeared; his book on Siberia has been republished by the Harpers.

*Bailey Samuel - author of "Formation of Opinions", authentic dates & facts about him obtained by Mr Ripley - may be found in the "New American Cyclopaedia".

*Bancroft Geo. There is a difference of opinion as to the impartiality of this historian, which does not seem quite recognised in the contracts.

Bayard Eliza Justin, since deceased,

she married Fullton Cutting Esq, of this city.

*Becher H.W. has since published "Star of Life Thoughts" - edited the Independent

*Bentham Jeremy. There is a good account of him by Somerset in the introduction to "Principles of Legislation".

*Bowditch Dr. See Private Memoir of, by his son H.B. Jr. of Boston - to whom apply

*Bronte. Her Life & the Revised Testament give a new aspect to her writings.

15 South St.
New York, April 11. 1857.

My dear Sir, Accept my best
thanks for your prompt reply
to my inquiry. I shall feel extremely
obliged for the sketch by one
of the family - of Pulaver, - which
you so kindly promise to send
me; I have seen Duple's
biography, however. I am extremely
obliged to you for confirming
my impression that the individual
there referred to is the same who
portrayed Washington.

Truly & gratefully yours
J. A. McAllister Esq. Henry T. Tuckerman
Philadelphia.

Tuckerman à M^r Coquerel

(Sur la photo la didactée est avec une
affectueuse pensée :

Lettre de New York, 25 Nov 1871

" Comme vous l'avez souhaité, j'ai suggéré à plusieurs
de nos ~~nos~~ meilleures revues de vous envoyer
des exemplaires en échange contre du "Renaissance"
on m'a promis d'envoyer à l'adresse que vous
avez indiquée des numéros du "Atlantic Monthly",
"Our Young Folks" et "The Nation". "L'Independent"
"Weekly Post" - j'ai adressé la même requête
aux "Weekly Tribune", Boston Weekly Transcript
et j'espère qu'ils seront envoyés. Si vous desirés
d'autres échanges, écrivez-le moi. De votre
côté, faites que les envois promis en échange
soient correctement vérifiés, que les adresses
soient bien écrites et les frais d'envois justes "

Ensuite il lui dit que tous ses amis avaient
été heureux de l'entendre et il lui envoie les

Merci de penser de M^r Bellows? M^r Wadsworth?
et Schryver? Il demande s'il a fait
son voyage " Envoyez moi un exemplaire
de votre journal, pour montrer que vous êtes
bien arrivé. Je pensais que vous devriez faire
un rapport sur votre visite en Amérique. "

Tricherman

Mrs. Anna Cora Ritchie

Care of Wm. F. Ritchie Esq.

Richmond,

Va.

be instantly respected. But, my dear
Mrs Ritchie, it is not worth while to
dispute so extensively a subject - especially
as you ~~are~~ probably, in the main,
feel alike. What I desire to impress
upon those in authority is the mere
fact that in Rome the master-workman
of a leading sculptor is trained to
execute his designs & will do it better
than an professional artist who has
his own & different ideas to embody;
the whole of this imbroglio is owing
to the absurd intermixture of
politics & art - which is as alien
as light & darkness. If in anything
I have said, there seems account
of courtesy towards those whom ^{you} esteem,
forgive me & ascribe it to the
sympathy I feel in the wishes of the
dead & the rights of the living - as
I view them. - Dr Kane was
delighted to hear of you. I am glad
you liked the poem. I hope this
will find you well. Present my
best regards to Mr Ritchie & believe
me yours truly A. T. Tuckerman.

New York. Dec 17th 1857.

Dear Mr Ritchie,

I must thank you without delay
for your kind & considerate
letter of the 15th. Mrs C & all her
friends regretted the appearance
of Mr L's letter; it was written
& published without their know-
ledge or approbation & I knew
would prejudice her cause.
Permit me to correct some of
the impressions derived from my
former letter & to which you reply.
I mean by "ignorance of art" - that
the etiquette & proprieties of artist-life
are little understood in this country
- Virginia included; for proof than
acknowledged facts regarding the
conduct of government towards
Frambull, Greenough, Powers &c which
would make a European stare; as

to your good Governor - I don't doubt
as I said before - his kindly intentions -
but a man who could, in a public ad-
dress, describe the process of making
Holland's Statue as he did - can scarcely
be said to know much about Art. And
furthermore I continue to think that
when a great work is so far completed
as to have won the highest praise
abroad & the creator thereof dies
- after making every provision for the
completion of his task - common decency
requires a little consultation with or
consideration for his legal & conjugal
representative - who instead thereof
before her husband is buried is
pointed to a newspaper for the
first intimation of "Crawford's
successor". In regard to Rogers what
I mean by "ridicule" at Rome - has
no reference to his personal ability
& character but simply to the
idea of his "carrying out" Crawford's
ideas. Rogers has made pretty
things enough: he is a good fellow.
I know him & have written about

him. But his style, superior artistic
ideas have no relation with Crawford's
- he is comparatively a tyro in his art
& statues made by him would
seem incongruous beside Patrick
Henry Jr of Crawford's: any person
practically versed in Art - will
acknowledge this; his being supplied
with C on the Capitol's pension is
very different from coöperation
in the same conception. As to
completing unfinished works - I
do not refer to a single statue
or figure because it is simple
enough to carry out such a
thing if outlined, modelled or
half done; - but my reference
was to a composition - such as
an historical painting or an
elaborate monument; - in such
works unity of design, deference
to the wishes, plans & spirit
of the originator is a point
of duty, good sense & justice
which, in the old world, would

228
No 4 N. Y. University.
New York, March 29th/56

My dear Walker,

You will find in the
April number of Putnam's
Monthly, a little notice I
have written of our friend
Palmer, which I hope will
not displease him, helps to
make him justly appreciated.
If you can find the "Criterion"
—a weekly N.Y. paper for
Sat. March 22^d. you will also
see what I have to say about
the present Academy Exhibition.
I would send you a number
of each of these publications,
but have none at hand &
suppose they are easily

to be found at Utica). Your
intention in Act is very agreeable
far from calling your attention
from more important matters.
We are having a very cold
Spring - to me a most uncom-
fortable contrast to the
winter, which if severe, was
of more even temperature.
I saw your daughter in
Brooklyn the other day,
looking the picture of health
& cheerfulness. I trust Mrs
Walker Miss Anne are
well. Remember me most
kindly to them - also to Mr Briggs
& to Palmer when you see him.
Very truly Yours
T.R. Walker. H.T. Tuckerman

37 West 10th St.
New York. Nov^r 25th 1871

My dear Mr Cogswell,
Agreeably to your request, I
have suggested to the
editors of several of our
best journals, to send
copies to you in exchange
for the "Renaissance". I
am promised that the
"Atlantic Monthly" & "Our
Young Folks", the "Nation",
the "Independent" & the
"Weekly Post" shall be sent
to the address you gave me.
I have also made a similar
request for the "Weekly Tribune"
& the "Boston Weekly Transcript"
which shall also be sent.
Should you desire any
other American journal, I
shall be happy to ask for it.

exchange for you, if you
will let me know your
wishes. Meantime I write
to ask you to give directions
to have your journal reg-
-ularly forwarded to the
offices of those which you
receive, as I have promised
shall be done. Care
should be taken as to
the correct address, &
perhaps postage - but I
do not know what the
regulations are. I hope
the Reading Room of F. A. A. S.
will be soon provided
with a choice supply
of American periodicals.
I trust you had a
comfortable voyage & that
this will find you safe

at home & well. All your
friends here remember your
visit with the greatest
pleasure & you have to com-
miserate for success in your
noble work. The Duke
Alegis now attracts the
public attention, in the
wake after the Chicago fire
& the elections. Dr. Bellows,
Mr. Waldo & Mr. Schuyler
have expressed the greatest
interest in your welfare
& success. In conversation with
me by letter, since you
sailed. Mail me a copy
of your paper to show you
have arrived. I think you
ought to write some account
of your visit to America.
With best wishes I am
believe yours truly

Henry T. Tuckerman.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Charles Yardley Turner (1850-1918) was an American painter.

Scope and Content Note:

Letter to Florence Levy regarding the date of the unveiling of his decoration in the Baltimore Court House entitled "Barter with the Indians for Land in Southern Maryland."

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 7 | Folder 22 | T.L.S. to Florence Levy | Oct. 26, 1903 |
|-------|-----------|-------------------------|---------------|

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C. Y. TURNER,
35 WEST FOURTEENTH ST.,
NEW YORK.

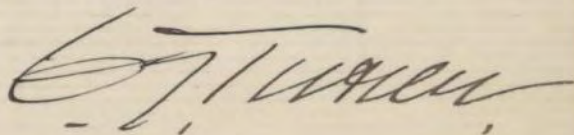
October 26th, 1903.

Miss Florence N. Levy,
Editor, American Art Annual,
226 West 58th Street,
New York City.

Dear Miss Levy:-

The date of the unveiling of my
decoration in the Baltimore Court House
entitled "Barter with the Indians for Land
in Southern Maryland" is June 2d, 1902,
and the subject of the one I am now at
work upon is "The Burning of the Peggy
Stewart"; date, October 19th, 1774.

Very truly yours,

A handwritten signature in dark ink, appearing to read "C. Y. Turner". The signature is fluid and cursive, with a long horizontal stroke at the end.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Updike, Wilkins
- **Inclusive Dates:** 1843
- **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:

Wilkins Updike (1784-1867) was an American historian

Scope and Content Note:

- 1) Letter to John Trumbull querying him about the painter Gilbert Stuart. The letter was written in the last few months of Trumbull's life and there is no record of a response.
- 2) Typed transcription of Updike's letter to Trumbull.

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 7 | Folder 23 | A.L.S. to John Trumbull | April 13, 1843 |
| Box 7 | Folder 23 | Typed transcription of A.L.S. to John Trumbull | nd |

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1855

Kingston B. Island April 13th 1843Dear Sir

Elbert Stewart the celebrated portrait Painter was born in North Kingston in the County of Washington in this State & Doctor McSparran the Rector of St Paul's Church in the Nanagansett County now County of Washington D.C. in his record of the church says.

"April 11th 1756. being Palm Sunday, baptised at St Paul's, Nanagansett a child named Elbert Stewart, son of Elbert." The marriage of his father is also on the record. I have your Autobiography before me, which permit me to say is one of the most interesting works of the times; and in page 67 you mention your first acquaintance with Mr Stewart and in 245 again. Therefore your acquaintance with him & knowledge of his name must have been longer than any one now living capable of appreciating his talents & character.

I am now writing the history of the Church in Nanagansett and shall give a history or biography of Stewart - I have a letter now before me from the daughter of the late Mr Stewart, in which she says "If my Father's name is not to pass into oblivion, we should certainly feel grateful to have some sketch of him from the pen of a Townsman, as it has been his misfortune to be handed down to posterity by his enemies. Dunlap has been his most suspicious biographer, he certainly was fit only to write for the Green room, for which he had been mostly employed. Some time since I had a conversation with Colonel Trembelle, who was one of my Father's old & intimate friends. I asked him what he thought of Dunlap's account of him, if he should have identified ^{him} by that, No, said the Colonel, your Father was a gentleman, not the jester he has represented. But this is not the worst, he has ⁱⁿ one instance made him

dishonest, which of all things was certainly the most unjust. He was a man
but little skilled in fraud, the difficulty with him was, depending on the
honesty of his fellow men, but for this ^{we} might have been in affluence.
There are two very excellent sketches of him which I regret not being
able to trace, one by Washington Allston the painter, the other by the late
Mr Knapp. As for Dr Waterhouse, we all know him to be a truly unprincipled
-ly, that I never read any thing from his pen, he has always been such
an unpopular man, that he perfectly hated my Father for the estimation
in which he was held by those with whom he associated" she continues "
I feel all the disposition in the world to give you the information you
desire but my means are limited as most of our relatives are dead and
also all the elder branches of our immediate family. My Mother is living, but
quite advanced and I find of late she is rather disinclined to talk
of days gone by" The family now live at Newport and Anne the sister
of the latter mentioned painter portraits for the support of the family and
I believe her younger sister aids her - She is desirous I should commu-
nicate with you & obtain what information you will be so kind
as to furnish respecting the character & eminence of her Father as a por-
trait or historical painter - If you would give to this subject a
leisure hour, you would do an act of great justice to the memory
of a departed friend and also highly gratify the feelings of a
family who deeply value the recollection of their Father. I am in
hopes you will do me the honor of giving me as long a biography
of Mr Stewart as you possibly can, for when in the course of events
you shall be called away, there will be no one remaining that can do
justice to the character of this distinguished man, and the great men
of our country in every science ought to feel solicited that their contem-
poraries and their memoirs are preserved from oblivion

I have lately published a work entitled "The memoirs of the Rhode-

April 13 - 1843 Wilkins
Woods - enquires in
behalf of a daughter of
Gilbert Stewart the
painter - probably this
letter was never an-
swered.

John Turnbull

Case of Professor Taylor's Librarian

Care of Miss Leverage Amey St

New York.



"Island Boy" I wish I knew the life of the late General
James Mitchell Farnum of the Revolution whom you probably knew
I will send you a copy by the first conveyance. I am ~~now~~
now engaged in writing the history of the Haverham Church, in
which I shall give the full biography of all the distinguished
men that are mentioned in the records, and one will be Mr
Gilbert Stewart

I hope the request of the family of the late Mr Stewart and
a desire that justice should be done to his memory, will have
a sufficient influence to induce you to give me a full nar-
ration -

I have the honor to be

Your Obedient Servant

William Updike

Colonel Trumbull

New Haven

Ct

1855⁸

Wilkins Updike Writes to Colonel John Trumbull
— • —
The Life of Gilbert Stuart the Celebrated Portrait Painter

Kingston, Rhode Island, April 13, 1843

Dear Sir,

Gilbert Stuart, the celebrated portrait painter was born in North Kingston in the County of Washington in this state and Dr. McSpanan, the Rector of St. Paul's church and Naragansett County, now the County of Washington, Rhode Island, in his record of the church says. "April 11, 1756, being Palm Sunday, baptized at St. Paul's, Naragansett, a child named Gilbert Stuart, son of Gilbert." The marriage of his father is also on the record. I have your autobiography before me which permits me to say is one of the most interesting works of the times; and in page 67 you mentioned your first acquaintance with Mr. Stuart and in 245 again. Therefore your acquaintance with him and knowledge of his science must have been longer than anyone now living capable of appreciating his talents and character. I am now writing, "The History of the Church of Naragansett," and shall give a biography of Stuart – I have a letter now before me from the daughter of the late Mr. Stuart, in which she says, "If my father's name is not to pass into oblivion, we should certainly feel grateful to have some sketch of him from the pen of a townsman, as it has been his misfortune to be handed down to posterity by his enemies. Dunlap has been his most suspicious biographer, he certainly was fit only to write for the Green Room to which he had been mostly employed. Some time since I had a conversation with Colonel Trumbull, who was one of my father's old and intimate friends. I asked him what he thought of Dunlap's account of him, if he should have identified him by that, no, said the Colonel, your father was a gentleman, not the jester he has represented. But this is not the worst, he has in one instance made him dishonest, what of all things was certainly the most unjust. He was a man but little skilled in fraud, the difficulty with him was, depending on the honesty of his fellow men, but for this we might have been in affluence. There are two very excellent sketches of him which I regret not being able to trace, one by Washington Allston, the painter, the other by the late Mr. Knapp. As far as for Dr. Waterhouse, we all know him to be so truly unfriendly that I never read anything from his

pen, he has always been such an unpopular man, that he perfectly hated my father for the estimation in which he was held by those with whom he associated." She continues, "I feel all the disposition in the world to give you the information you desire but my means are limited as most of our relatives are dead and also all the elder branches of our immediate family. My mother is living, but quite advanced and I find of late she is rather disinclined to talk of days gone by." The family now live at Newport and Anne, the writer of the letter mentioned paints portraits for the support of the family and I believe the younger sister aides her – she is desirous I should communicate with you and obtain what information you will be kind as to furnish respecting the character and eminence of her father as a portrait or historical painter – if you would give to this subject a leisure hour you would do an act of great justice to the memory of a departed friend and also highly gratify the feelings of a family who dearly revere the recollections of their father. I am in hopes you will me the honor of giving me as long a biography of Mr. Stuart as you possibly can for when in the course of events you shall be called away, there will be no one remaining that can do justice to the character of the distinguished man, and the great men of our Country as every science ought to feel soliticious to us that the contemporaries and the memories are preserved from oblivion.

I have lately published a work entitled, "The Memoirs of the Rhode Island Bar." In which I have given the life of the late General Mitchum Barnum of the Revolution who you probably know. I will send you a copy by the first conveyance, I am now engaged in writing the history of the Narragansett Church in which I shall give the full biography of all the distinguished men that are mentioned in the record and one will be Mr. Gilbert Stuart.

I hope the request of the family of the late Mr. Stuart and a desire that justice should be done to his memory, will have sufficient influence to induce you to give me a full narrative. – I have the honor to be

Your obedient servant

Wilkins Updike

Colonel Trumbull

New Haven

CT

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Vanderlyn, John
- **Inclusive Dates:** 1820-1851
- **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 Vanderlyn (1775-1852) was an American painter.

Scope and Content Note:

- 1) Receipt from the "Academy of Arts of a guilt [sic] frame belonging to the Rotunda. N.B. the frame was made for the painting of Miss McCray."
- 2) Letter to Charles Lanman scheduling an appointment to see Lanman at his exhibition room so that Vanderlyn can retrieve his artice.
- 3) Receipt for Nicholas Elmsdorf for "forty dollars for two old pictures of the Falls of Niagara, the sketches for which were made on the spot in 1802."

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 7 | Folder 24 | Receipt from "Academy of Arts" | Jun. 28, 1820 |
| Box 7 | Folder 24 | A.L.S. to Charles Lanman | Dec. 8, 1847 |
| Box 7 | Folder 24 | Receipt for Nicholas Elmsdorf | March 22, 1851 |

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

Mr. Lamm
at the office of the Morning Express
Broadway opposite Thomas

Dear Sir

I have called a couple
times to see ^{you} without being
so fortunate as to find you
in - I should like to see you
and to have the long article
I gave you which I do not
wish to lose as has been my
lot with many others -

you will meet me at my
exhibition room about
5 o'clock almost every day
or I can be there at any
hour you will appoint

Sincerely yours

J. Vanderlyn

Wednesday 8th Decr

Received from W^c Nicholas Elmendorf, through
the hands of Mr. C. H. Van Gaasbeek, the sum of forty-
dollars for two old pictures of the Falls of Niagara
the sketches of which were made on the spot in 1802.

Washington, March 22nd / 57

J. Vanderlyn

New York June 28th 1820. Received
from the Academy of Arts a gilt
frame belonging to the Rotunda.

J^r Vandervlyn
N.B. This frame was made for the
painting of Miss M^r Cray &c. & paid
for by M^r Vandervlyn.

J. Vanderlyns receipt
for a frame -

Vanderlyns
receipt for
a gilt frame
June 1820

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Voeli, Sayles
- **Inclusive Dates:** 1899
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Biographical information not available.

Scope and Content Note:

Letter to Florence Levy regarding the forwarding of information and whether or not Voeli will be in New York. Letter from Levy to John LaFarge on verso.

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 7 | Folder 25 | A.L.S. to Florence Levy | Sept. 30, 1899 |
|-------|-----------|-------------------------|----------------|

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Mr John La Farge
151 R 10

Oct. 5

Dear Sir:

Last spring you were kind enough to take some interest in the Am. A. A. which I am editing.

The 1899 issue will be ready Nov. 1st and its principal feature is a diary containing dates for sending works to the various X with their opening & closing & annual & monthly meeting of the more important societies & ~~reports of museums~~. This together with the 1898 volume containing directories of painters, sculptors & illustrators will be sold for \$3.00

In order to place this work on a permanent foundation we ask the support of the art societies at

Center, Snell.
(Oppend Co.)
Dreame.

My dear Miss Levy,

The information you request
will be forwarded to you before the
6th by Mr. Tappan, as I have not
any more of the details you
want.

With regard to the subscription you
inquired from the Society, I can give
no different reply than that
contained in my last letter to
you. They of course the matter
could be opened again before the
Board, if Mr. Sadler favored it
as you intimate.
But I shall not be in N. Y. to
attend Board meetings for a few
weeks, and action would have
to be started by someone else.

With regards,

Miss Thomas
Editor of the Liberator

Sept. 20th 44.

Samuel Wells
Secy.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Adalbert J. Volck (1828–1912) was a an American dentist, political cartoonist, and caricaturist born in Bavaria. He was known for supporting the Confederacy during the American Civil War.

Scope and Content Note:

A letter to a child, addressed as “My dear little sweetheart”, thanking her for the grapes she had sent him. He includes a drawing of “Noah” with “Mrs. Noah,” and “Ham” planting the first grapes.

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 7 | Folder 26 | A.L.S. to “My dear little sweetheart” | December 7, 1880 |
|-------|-----------|---------------------------------------|------------------|

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My dear little Sweetheart &

I am very much obliged to you for the nice grapes you sent me - They tasted very good indeed - I hope now you will soon be quite well again and able to run about as you used to do, and then I hope you will call in on me and let me see how strong and pretty you have gotten. But you must be very patient now and take your medicine like a good little lady, so as you may be about in Christmastime.

On the other page I have made a picture of how Patriarch Noah planted the first Grapevine. His real name was Patrick Noah

but as he lived in an ark, the people called
him after Patrick of the ark and after a
while Patriark which name has stuck to
him to this day - Mrs Noah generally called
him Pat for short. So no more at present

from yours affectionately
A. J. Volk

Balto Dec 7 1860



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Volk, Leonard; Brainard, Daniel (as signatories)
- **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:

Leonard Volk (1828-1895) was an American sculptor. He is notable for making one of only two life masks of United States President Abraham Lincoln. Daniel Brainard (1812–1866) was a Chicago based surgeon and founder of Rush Medical College.

Scope and Content Note:

- 1) Three book pages detailing the medical and art society in Chicago. Source unknown.
- 2) Statement of purpose for the first Art Exposition in Chicago. Signed by over a dozen significant artists of the 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):

| | | | |
|-------|-----------|--|----------------|
| Box7 | Folder 27 | Content pages | nd |
| Box 7 | Folder 27 | Statement of purpose for Art Exposition in Chicago | March 19, 1859 |

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

| | | |
|---------------|-----------------------|--------|
| Col D. Graham | Paid | \$10. |
| W. Skinner | p'd | 10. |
| W. B. de | paid | 10. |
| Geo Ramsey | p'd | 10. |
| Ed McCay | to Emma C. Jan 25 '09 | 10. |
| B. F. Carson | Received by Brooks | 10 |
| S. H. Kipfoot | Paid L.A.C. | 10 |
| W. L. Newbury | p'd | 10 |
| Shp White | Paid J. M. | 10. |
| Ed Rogers | p'd | 10. |
| H. H. Mayin | p'd | 10. |
| W. D. Dozma | paid M. D. O. | 10. |
| | | <hr/> |
| | | \$ 120 |

Chicago, March 19th, 1839.

Sir,

You are respectfully invited by the undersigned to meet a few gentlemen at the Rooms of the "Historical Society" in Newberry's Block, on Tuesday the 22nd at 3 o'clock ^{evening} P.M. to devise a plan for an Art-Exposition, to consist of such select and approved Paintings and Sculptures as are in the possession of our citizens, in order to afford to the public, and especially to all persons interested in the fine-arts, an opportunity to gratify and improve their taste in Art-Matters.

A punctual attendance is requested.

W. L. Newberry.
Mark Skinner
Harris H. Magie
E. B. M^r. Cagg
William Barry
J. H. Bush
S. H. Kipport
Dahl Drinaud
Leonard W. Volk

Sculpture - M^r. S. H. S.

Paoli was city physician, and Ambrose Burnam health officer. In 1859, the board was composed of John C. Haines, mayor, J. W. Waughop, F. Mahla, A. J. Heald, A. Blakie and T. B. Gardner. Dr. William Wagner was city physician (which position was vacated by the ordinance of March 27, 1860), and James L. Abbott health officer. The latter resigned May 5, 1860, in consequence of said ordinance. In 1860, 1861 and 1862, there was no Board of Health. On September 10, of the latter year, Charles S. Perry, a policeman, was made acting health officer, and, on December 20, was detailed for that duty. December 1, 1862, Dr. Lucian P. Cheney was made city physician, at a salary of \$600 per annum, "he to furnish all medicines, prescribed by him, at his own cost and expense," which would appear to be an overt method of discouraging the administration of remedies. On May 9, 1864, Dr. J. A. Hahn was appointed city physician, vice Dr. L. P. Cheney, deceased. Charles S. Perry was still acting health officer. On May 5, 1865, Dr. S. C. Blake was appointed city physician, and T. B. Bridges was elected health officer, on May 19, by the Board of Police. In 1866, Dr. Blake and Mr. Bridges still occupied the offices of city physician and health officer, respectively. On March 31, 1867, the Board of Health comprised J. B. Rice, mayor, Dr. William Wagner, Dr. Hosmer A. Johnson, Dr. John H. Rauch, William Giles, A. B. Reynolds and Samuel Hoard—all matters and things connected with the health department being transferred to this board by the Board of Police on April 3, at which date Dr. John H. Rauch was made sanitary superintendent. Dr. N. T. Quales was city physician, and Ambrose Burnam health officer. The same board and officers held office in 1868. On March 31, 1869, the board was composed of J. B. Rice, mayor, Dr. George Schloetzer, Dr. Hosmer A. Johnson, Dr. John H. Rauch, William Giles, A. B. Reynolds and Samuel Hoard—the sanitary superintendent, city physician and health officer being the same. In 1870, these officials

were the same, with the exception of the health officer and city physician. The city physician was H. S. Hahn. Ambrose Burnam died October 21, 1870, and was succeeded by Joseph Lane. In 1871, the board consisted of Roswell B. Mason, mayor, Dr. John H. Rauch (sanitary superintendent), Dr. H. A. Johnson, Dr. George Schloetzer, Samuel Hoard, A. B. Reynolds and George Von Hollen. The city physician was H. S. Hahn, and George H. Germain was health officer.

AMBROSE BURNAM, one of Chicago's early settlers, and for many years one of its most trustworthy and public-spirited citizens, was a native of New York, born near Watertown in 1812. He was reared on a farm, and his early education consisted of only such learning as he could get by attending at odd times the common schools of his vicinity. In 1835, he came West and located in Chicago, which city was his home for nearly forty years. On his arrival here, he obtained employment as a clerk with Charles Follansbee, who then kept a general store on Lake Street, near Wabash Avenue. A year or two later he went to Joliet, and engaged for a while in the drug trade on his own account; he, however, soon returned to Chicago and became connected, in a clerical way, with the Board of Canal Commissioners. In 1846, he was elected health officer, which position he held until his election as the third city marshal, in 1848. At that time, the police force of Chicago had not that system of organization that it had in later years, or that it now has; and from 1842 to 1855, the city marshals were practically the official heads of the Police Department. In June, 1855, the ordinance was passed creating the Police Department, and, in that year, Cyrus P. Bradley was elected captain or chief of police. Mr. Burnam held the office of city marshal from 1848 to 1852, being succeeded in the latter year by James L. Howe. His greatest services to the city were, however, in connection with its sanitary affairs. As has already been noted, his first connection with the Board of Health was in 1846, when he was elected health officer. He was again elected to this position in 1856, serving with signal ability for three years. In 1867, the Board of Health, remembering his valuable services during his former administration of the office, again chose him health officer, which position he continued to hold until his death, which occurred in October, 1870. Mr. Burnam married Miss Rhoda B. Reynolds, whose parents lived near Laporte, Ind. To them was born five sons, all but one of whom are still living. Alston, the eldest, died in 1843. Two others, Arthur and Frank, are residents of this city, and Lisle and Miles are in business in Iowa and Colorado, respectively.

ART AND ARCHITECTURE.

ART.

The year 1858 found Chicago too deeply engaged in commercial enterprises of every description to bestow more than a passing thought upon Art. The struggle for wealth engrossed alike the mental and physical activities of its citizens. Few were found at this period who were not contented to leave the entire subject of Art for future consideration. We can not bestow too much praise upon those earnest, hopeful artists who, with firm faith in the city's future, looked forward to a day when Chicago should become one of the leading Art centers of America, and were content to offer to the public, however unappreciative, the best productions of their genius. Among the artists of that time were L. W. Volk,* G. P. A. Healy, S. P. Tracy, Howard Strong, George S. Collis, and Daniel F. Bigelow.

To such men as E. B. McCagg, Horace White, J. V. Scammon, S. H. Kerfoot, U. H. Crosby, Daniel Brainard, Walter L. Newberry, B. F. Culver, Thomas Hoyne and others, belong the distinction of having co-operated with the artists in educating the public taste to a point

where genuine love for Art created a demand for its finest productions. To this union of effort, on the part of artists and connoisseurs, is due a progress in this direction which is absolutely without parallel in any city in the country.

On March 22, 1859, a meeting was called, to be held at the rooms of the Historical Society in the Newberry Block, the object of which was

"To devise a plan for an Art Exposition, to consist of such select and approved paintings and sculptures as are in possession of our citizens, in order to afford to the public, and especially all persons interested in the Fine Arts, an opportunity to gratify and improve their taste in Art matters."

As a result of the deliberations of this meeting, an invitation to contributors was announced on April 12; and on May 9 the first Art Exposition in Chicago was formally opened to the public in Burch's Building, corner of Lake Street and Wabash Avenue. The number of contributors was about seventy; the catalogue showed the presence of about three hundred and sixty-nine works of art, consisting of twenty specimens of statuary, over three hundred and twenty paintings in oil, and some twenty in crayon and water colors. The entire number of visitors registered was twelve thousand; gross receipts from admission fees and sales of

* To Leonard W. Volk, the sculptor, who generously proffered the use of his extensive and unique collection of newspaper articles, catalogues and other pamphlets relating to art matters, preserved by him with great care for many years, the compiler is indebted for much valuable matter.

MORTALITY STATISTICS.—The following table gives the statistics of mortality, with the ratio of deaths to the population, since 1843—the earliest date at which there are any figures approximating to accuracy:

| YEARS. | Reported mortality. | Estimated actual mortality. | Population. | Death rate per centum. | Deaths from epidemics and prevalent diseases. |
|-----------|---------------------|-----------------------------|-------------|------------------------|---|
| 1843---- | 129 | 141 | 7,580 | 1.86 | |
| 1844---- | 306 | 336 | 10,170 | 3.30 | |
| 1845---- | 313 | 344 | 12,088 | 2.84 | |
| 1846---- | 359 | 394 | 14,169 | 2.78 | |
| 1847---- | 520 | 572 | 16,857 | 3.39 | |
| 1848---- | 580 | 638 | 20,023 | 3.18 | |
| 1849---- | 1,547 | 1,701 | 23,047 | 7.38 | Cholera, 678. |
| 1850---- | 1,334 | 1,467 | 29,963 | 4.89 | Cholera, 420. |
| 1851---- | 843 | 927 | 34,000 | 3.66 | Cholera, 216. |
| 1852---- | 1,652 | 1,809 | 38,734 | 4.67 | Cholera, 630. |
| 1853---- | 1,205 | 1,325 | 59,130 | 2.24 | |
| 1854---- | 3,834 | 4,217 | 65,872 | 6.49 | { Dysent'y, 242 |
| | | | | | { Cholera, 1424. |
| 1855---- | 1,983 | 2,181 | 80,023 | 2.72 | Cholera, 147. |
| 1856---- | 1,897 | 2,086 | 84,113 | 2.48 | Dysentery, 395. |
| 1857---- | 2,170 | 2,414 | 93,000 | 2.56 | Dysentery, 465. |
| | | | | | { Scarlet fever, |
| 1858---- | 2,050 | 2,255 | 84,000 | 2.68 | { 233. Dysen- |
| | | | | | { tery, 224. |
| 1859---- | 1,826 | 2,008 | 94,000 | 2.13 | Scar. fever, 253. |
| | | | | | { Scarlet fever, |
| 1860---- | 2,059 | 2,264 | 109,260 | 2.07 | { 125. Diphthe- |
| | | | | | { ria, 154. |
| 1861---- | 2,072 | 2,279 | 120,000 | 1.89 | |
| 1862---- | 2,578 | 2,835 | 137,030 | 2.06 | Scar. fever, 335. |
| | | | | | { Scarlet fever, |
| 1863---- | 3,523 | 3,875 | 150,000 | 2.58 | { 405. Small |
| | | | | | { pox, 115. Ery- |
| | | | | | { sipelas, 18. |
| 1864---- | 4,044 | 4,448 | 161,288 | 2.75 | { Small pox, 283 |
| | | | | | { Erysipelas, 34. |
| 1865---- | 3,663 | 4,029 | 178,492 | 2.25 | Small pox, 57. |
| 1866---- | 5,931 | 6,524 | 200,418 | 3.22 | Cholera, 990. |
| 1867---- | 4,648 | 4,773 | 225,000 | 2.11 | { Small pox, 123 |
| | | | | | { Cholera, 10. |
| 1868---- | 5,984 | --- | 252,054 | 2.37 | Small pox, 146. |
| 1869---- | 6,488 | --- | 280,000 | 2.31 | |
| 1870---- | 7,323 | --- | 298,700 | 2.45 | |
| 1871*---- | 6,976 | --- | 334,270 | 2.08 | |

BOARDS OF HEALTH.—The first Board of Health was composed of Dr. William Clark and Dr. Edmund Stoughton Kimberly, in 1834. Its duties were specific, and its tenure of office brief. On June 19, 1835, the first permanent board was constituted, consisting of Messrs. Curtis, Sweet, Morris, Peck, King, Fullerton and Temple, to which board were, afterward, added Samuel Jackson, Hiram Hugunin and Alanson Sweet. No record is extant of any action by this board; and on May 9, 1837, Dr. John W. Eldridge, Alexander N. Fullerton and D. Cox were elected members of the Board of Health, and Dr. Daniel Brainard was appointed the health officer. Mayor William B. Ogden was, ex officio, president. On March 16, 1838, the board comprised Mayor Buckner S. Morris and Drs. J. W. Eldridge, John Brinkerhoff and Daniel Brainard, Dr. E. J. Kimberly being health officer. On March 18, 1839, the board consisted of Benjamin W. Raymond, mayor, Dr. Daniel Brainard, Stephen B. Gay and Josiah T. Betts. Dr. Charles Volney Dyer, elected health officer at the beginning of the year, resigned September 30. On December 26, 1839, Dr. E. S. Kimberly was elected his successor. On April 20, 1840, Alexander Loyd, mayor, George W. Merrill, Dr. John Brinkerhoff and William Jones composed the board, Dr. Kimberly still being health officer.

* Two hundred and ninety-nine deaths from small pox in the last three months of 1871. Inquests were held on one hundred and seventeen bodies resultant from the fire: Burns, ninety-six; falling walls, five; shock and suffocation, sixteen.

On March 9, 1841, Francis C. Sherman, mayor, William Jones, Henry Brown and Jeremiah Price were the board, and Dr. John W. Eldridge was health officer. On March 14, 1842, the board comprised Mayor Benjamin W. Raymond, William Jones, Henry Brown and Jeremiah Price. The city physician was Dr. William Bradshaw Egan, and Orson Smith was health officer and city marshal. On March 12, 1843, the board were Augustus Garrett, mayor, William Jones, Jeremiah Price and Walter L. Newberry. Henry Brown was elected, but declined. Orson Smith was health officer. On May 9, 1844, Augustus Garrett, mayor, Jeremiah Price, William H. Brown and A. Peck composed the board, J. M. Underwood having been elected, but declined the office. Orson Smith was still health officer. On April 4, 1845, the members of the board were Augustus Garrett, mayor, William H. Brown, Jeremiah Price and Dr. David Sheppard Smith. Dr. Philip Maxwell was city physician, and Philip Dean health officer. In 1846, John P. Chapin, mayor, Dr. Daniel Brainard, Jeremiah Price and H. Brown were the board, and Ambrose Burnam was health officer. In 1847, the board consisted of James Curtiss, mayor, Dr. E. S. Kimberly, Sutton Marsh and Dr. Stewart. On June 29, A. F. Bradley took the place of Dr. Kimberly, and Jared Barrett that of Mr. Marsh. J. F. Wait was health officer. In 1848, James H. Woodworth, mayor, Sutton Marsh, S. J. Sherwood and F. C. Hagerman constituted the board, and Ambrose Burnam was health officer. On January 24, Dr. Henry S. Huber was appointed city physician. In 1849, the board was composed of J. J. Woodworth, mayor, Flavel Moseley, William H. Brown and J. M. Underwood. Dr. Levi D. Boone was city physician, and Ambrose Burnam health officer. On June 4, Mr. Moseley resigned, and Thomas Church was elected to fill the vacancy. In 1850, James Curtiss, mayor, Flavel Moseley, William H. Brown and Samuel Hoard were the board, Dr. Levi D. Boone city physician, and Orson Smith, health officer. On March 7, 1851, C. P. Bradley was appointed health officer, and the first meeting of the board was held April 1, 1851, when it comprised Walter L. Newberry, acting mayor, William H. Brown, Samuel Hoard and Flavel Moseley. August 1, W. S. Gurnee, mayor, became a member. On April 17, 1852, the board comprised W. S. Gurnee, mayor, and Messrs. Dodge, Dyer, Brinkerhoff and Carpenter. Dr. A. B. Palmer was city physician, and C. P. Bradley health officer. On March 22, 1853, the board was composed of Charles M. Gray, mayor, J. C. Dodge, I. Speer, C. Follansbee and James Andrews. Dr. Brock. McVickar was city physician, and W. B. H. Gray health officer. In 1854, the board consisted of Isaac L. Milliken, mayor, John C. Dodge, H. Whitbeck, C. L. Harmon and Isaac Speer. Dr. Brock. McVickar was city physician, and W. W. Taylor health officer—George P. Hansen being appointed health officer on Mr. Taylor's resignation on July 24. On March 22, 1855, the board was constituted by Levi D. Boone, mayor, Dr. B. McVickar, Isaac Speer, H. Whitbeck and George W. Dole. Dr. Isaac Lynn was city physician, and George P. Hansen health officer. On April 2, 1856, the new board met. It was composed of Thomas Dyer, mayor, Isaac Speer, G. W. Dole, Frederick A. Bryan and Hugh Maher. Dr. Brock. McVickar was city physician, and George P. Hansen health officer. On April 2, 1857, the board met, the members being John Wentworth, mayor, George W. Dole, Isaac Speer, W. H. Brown, William Whitbeck, Casper Butz and ——— Cleveland. Dr. Gerhard Christian Paoli was city physician, and Ambrose Burnam health officer. In 1858, there appears to have been no board; Dr. Gerhard C.

catalogues amounted to \$1,942.99; and the total disbursements were \$1,123.55.

Encouraged by the success attending this exhibition, some of the artists and art connoisseurs formed an organization known as the Chicago Art Union, having for its object the encouragement of Fine Art in the West. The first exhibition of this society was given in the gallery of Mr. Hesler, at No. 113 Lake Street, and included works of Volk, Healy, Strong and Tracy. The



MASK OF LINCOLN.

exhibition was opened on December 5, 1859, and closed, on or about January 1, 1860, with a distribution of forty-seven specimens of paintings and statuary, valued at \$2,400, among the holders of eight hundred tickets.

One of the most noteworthy events connected with the history of art in this city, during the period covered by the present sketch, was the execution by L. W. Volk, of a bust of Abraham Lincoln, from a mask cast in plaster from the features of the original, shortly before his nomination for the presidency in 1860. This bust, on account of its fidelity and delicacy of execution, excited much interest not only in art circles but also in every grade of society throughout the land. The original was presented by Mr. Volk to the Crosby Opera House Art Association in 1866, and was exhibited at the Paris Exposition of the succeeding year.

No other Art Exposition worthy of mention occurred in Chicago until December, 1862, when L. W. Volk, sculptor, and John Antrobus, painter, opened a gallery in the brick building at the northeast corner of State and Washington streets. This building, formerly a private residence, was remodeled with special reference to the new use for which it was designed, and was then

known as the Art Building. This gallery was intended for the reception and free exhibition of specimens of the fine arts, by local and foreign artists of repute. The enterprise met with much favor; and while it afforded to artists a convenient method of bringing before the public works which they offered for sale, it was of great value as an educator of the public taste.

During the last week of October and the first week of November, 1863, the Ladies' Northwestern Fair for the benefit of the Sanitary Commission was held. One of the departments which attracted most attention from visitors was the Art Gallery, which was opened at McVicker's Theatre, under the management of the following committee: Mrs. J. S. Colt, of Milwaukee; Mrs. D. P. Livermore, of Chicago; Mrs. Doctor Carr, of Madison; and Miss Valeria Campbell, of Detroit. Leonard W. Volk was the manager of the gallery. Among the contributors from Chicago were W. L. Newberry, E. B. McCagg, U. H. Crosby, G. P. A. Healy, Dr. Rogers, Dr. Daniel Brainard, M. D. Ogden, W. B. Ogden, Bishops Whitehouse and Duggan, William Bross, George Stevens, L. W. Volk, Mark Skinner, H. C. Ford, Joseph Medill, Thomas Hoyne, S. H. Kerfoot, J. Y. Scammon and E. Peck. Three hundred and twenty-three works of art were catalogued, and a comparison with the Exhibition of 1859 shows a marked growth in culture and the refinements of civilized life. Not more than two of the owners of private galleries declined to loan some of their choicest works to the exhibition, and many artists exhibited some of the finest specimens of their work. The interest shown in this exhibition may be inferred from the fact that on one evening alone seven hundred tickets of admission (exclusive of season tickets) were taken at the doors; and during the first five days over seven thousand catalogues were sold, the profits from which sale alone were sufficient to defray all expenses of the exhibition.

A still finer art collection was exhibited at the Great Northwestern Sanitary Fair, in June, 1865. Local artists and art connoisseurs again offered the gems of their collections, and many choice works were obtained from abroad. The list of artists embraced one hundred and forty-seven names (mostly of Americans) who represented every school of art, and included many of the most eminent artists of the past and present centuries.

It was in 1866, however, that the real history of Art in Chicago began, with the inception of the Academy of Design. This organization secured its first impetus from a few professional artists, who desired to found an institution which should promote and foster taste for the fine arts, and encourage harmonious emulation among artists. Their first meetings were held in the Portland Block, late in the year 1866, and the first officers chosen were as follows: President, Sheldon J. Woodman; Vice-President, Charles Peck; Secretary, Walter Shir-law. A constitution and by-laws were adopted, in which the aims of the Academy and its scheme of government were set forth. Its support was to be derived from monthly dues paid by artists. Free schools were instituted for instruction in drawing from life and from antique models. It was early determined to give an exhibition of such works in painting and sculpture as could be collected from artists and private individuals, and the following announcement of the intentions of the society was made by circular to the public:

"The Chicago Academy of Design will give a literary, musical and dramatic festival at Crosby's Opera House on Friday

evening, May 3, 1867, and on Monday evening, May 13, will open, at its gallery in Jevne & Almi's building, the first semi-annual exhibition of the Academy."

About thirty-five members were enrolled at this time, including some of the first artists in the city. The reception at the Opera House was very successful,



ACADEMY OF DESIGN.

but in the ten days that intervened before the exhibition public interest had flagged and the result was a pecuniary loss. Discordant elements were found to exist from its inception, and this society soon found its grave. This first effort to establish an Academy of the Arts, however, was felt to be a decided step forward.

On November 18, 1867, a meeting of the principal artists in the city was held at Crosby's Opera House for the purpose of reorganizing the Academy upon a sure basis, founded upon principles broad and liberal, and incorporating features tending to elevate the character and condition of the arts of design. A revised constitution was adopted, and Leonard W. Volk was solicited to act as president, a position which he filled until 1878, with marked ability and harmonizing influence. "Life," "Antique" and "Rudimentary" drawing-schools were opened in Room 28, Opera House, in January, 1868. No salaries were paid, all labor, including tuition, being rendered gratuitously.

The monthly dues of one dollar from each artist member were soon found to be insufficient for the Academy's financial needs, and the administration issued a circular to the public announcing

"An artists' reception to be given in the Opera House on Friday evening, March 6, for the double purpose of raising a sufficient sum to enable the Academy to make accessions of art in the antique

school, and to warrant issuing invitations to the artists of the country, with a view of gathering together in this city a much larger and finer collection of art work for the annual exhibition in December."

The reception proved a brilliant affair. The Crosby Art Gallery and auditorium were rented, a large number of pictures were hung, the studios thrown open, and some classic art scenes of rare excellence given on the stage. The attendance was large, but the net profits footed up only \$450; scarcely enough to liquidate accumulated indebtedness. Gifts of \$500 from J. Young Scammon and \$100 from B. F. Culver, however, enabled the society to purchase the desired casts. On April 1, 1868, Conrad Diehl was employed to teach the schools at a salary of \$1,000. In ten months from the commencement of the schools, thirty-five pupils had been received, eight of whom were admitted to associate membership. The tuition was about ten dollars a month, no charges being made to members of the Academy. On November 5, of the same year, the first distribution of premiums among the pupils occurred, and the third annual exhibition was opened on December 18. At this exhibition the highest catalogue number was one hundred and eighteen; amount of sales of pictures, \$4,000, of which the academy received ten per cent.; sale of tickets to exhibition, \$850.

On March 16, 1869, an act of incorporation was secured through the efforts of E. B. McCagg, Charles Knickerbocker, the corresponding secretary, with the following artists included as incorporators: H. C. Ford, Charles Knickerbocker, S. E. Loring, Alvah Bradish, J. C. Cochrane, W. Cogswell, L. W. Volk, Conrad Diehl, J. F. Gookins, Louis Kurz, R. E. Moore, Theodore Pine, P. F. Reed, W. Shirlaw, G. P. A. Healy and Charles Peck.

At the annual meeting of the Academy on November 5 of the same year, the address of the president and the reports of the committee presented an encouraging view of the work accomplished and a favorable account of the society's condition.

Owing to a refusal of the use of the Opera House Art Gallery, no exhibition was given this season. This refusal, although at first depressing to members, was the means of stimulating a desire for independence, which bore fruit the following year, in leasing a new and beautiful marble-front building on Adams Street, between State and Dearborn.

A new feature was engrafted on the policy of the administration about this time, in the establishment of life-memberships and life-memberships in perpetuity, upon the payment of \$100, and \$500, respectively—a measure which, it was believed, would increase both the moral and material resources of the Academy; and the result justified the expectation.

On March 22, 1870, the new building was formally opened to the public by a reception given under the auspices of the Academy, the society having taken possession of its new quarters. The building had been erected expressly to meet the wants of the society by Jonathan Clark. It had a frontage on Adams Street was eighty feet, and its depth seventy-five feet. The material used in its construction was Cleveland stone. The lower story was occupied by stores and the four upper floors by the Academy. It contained two galleries, a hall and lecture room, large school rooms and sixteen commodious studios.

An event which excited no small interest in art circles, was the formation, in 1866, of the Crosby Opera House Art Association for the sale of the Opera House,

Cass, Minister in Paris, who also ordered Mr. Healy to paint himself and family. While there he, also, painted a portrait of Louis Philippe. In 1838, he painted the portrait of Mrs. Cass, which, in the exhibition at the Louvre, in the spring of 1840, obtained for him his first gold medal. He also, in that year, returned to London, and married Miss Louisa Phipp, and then went back to Paris to resume the sittings of Louis Philippe. His Majesty attended a ball given by General Cass in commemoration of Washington's birthday, and, while there, observed one of Mr. Healy's works, a full-length portrait of General Washington, copied from an engraving in the work written by Sparks. The king commissioned Mr. Healy to paint a whole-length portrait of Washington for his historical gallery at Versailles. In 1844, Louis Philippe commissioned Mr. Healy to make copies of the royal personages, from Elizabeth down to William IV, together with those of the most eminent statesmen. While executing these, he was instructed to proceed with all haste to paint the portraits of General Jackson and several of the presidents and statesmen of our country. He afterward returned to the United States, to make studies for his great picture of "Webster Replying to Hayne," the studies for and execution of which work occupied him seven years. His next important work was the representation of Franklin, Lee and Dean negotiating a treaty of alliance between France and the struggling colonies. This work obtained for him his second gold medal at the Universal Exhibition in Paris, in 1855, in which year Mr. Healy first came to Chicago. In this city he has become well known by the many portraits of eminent citizens he has painted.

MRS. MARIE ANTOINETTE KENNICOTT is one of the pioneer teachers of drawing and painting now living in Chicago, having taught in the Chicago Female Seminary, on Clark Street, as early as 1851. Mrs. Kennicott displayed talents as a child, which were encouraged by her mother, a woman of rare accomplishments, and a teacher in an academy at Auburn, N. Y. By her she was educated in drawing and water-color painting, and by her father in the higher branches of learning; so that, when her mother died, although Marie was but thirteen years of age, she was considered competent to take her place in the academy. Mrs. Kennicott's father, Allen Fiske, had formerly practiced law in New York City, where she was born, but being solicited by many of his former college classmates to open a school in Troy, to educate their young sons, he renounced his profession and entered upon his work at once. Later, he removed to Auburn, N. Y., where he became principal of the academy, and it was there, as his assistant, that his daughter became her mother's successor. She remained at Auburn two years, and afterward taught in the academies of Aurora and Skaneateles, and in the Troy Female Seminary. At the latter institution she made much progress in painting, also acquiring a fine musical education, and teaching vocal culture. Having lost her voice, through illness, Mrs. Kennicott again turned her attention to painting, and, after spending three years with relatives in Brooklyn, came to Chicago in 1851, when she opened the seminary, previously spoken of, which she conducted until 1854. During this year she was married to Dr. J. A. Kennicott, and went with him to reside at Kenwood. She resided there for a number of years, supervising the education of her three daughters, still keeping alive her early love for art. In 1870, she established a seminary at her own home, which she conducted for eight years. She went abroad, in 1878, with a class of young ladies, and also studied art, making a specialty of water-color painting. Since her return from Europe, Mrs. Kennicott has studied and taught continuously, spending her vacations in New York and Washington, where superior advantages are offered for her improvement, and where her paintings of fruit and flowers meet with a ready sale. Of Mrs. Kennicott's three daughters, one of them has adopted music as a profession, while the other two have, until recently, been associated with their mother in her studio. Mrs. Kennicott has, for three years, made a specialty of portraiture in pastel, crayon, and oil, having some years ago studied in oil under several proficient instructors, especially under William Morgan, of New York City, and in pastel under Professor Mounier, a French artist, as well as other artists.

JOHN H. DRURY, one of the oldest artists of Chicago, and a prominent landscape painter, was born June 30, 1816, in the District of Columbia. His father, Samuel Drury, was, for many years, a justice of the peace in high standing. After being educated in the district schools of his native place, he went into the dry-goods business, and, for several years thereafter, was in the Post-office Department at Washington. At an early age, he evinced strong artistic tastes, and was ever busy with his pencil and brush. His first regular lessons were taken under Thomas Doughty, at the time one of the best known landscape artists of the country. In 1856, Mr. Drury went to Europe. After visiting London, Munich, Rome, and most of the centers of art, he decided to remain at Paris and receive instructions at the hands of Thomas Couture, the eminent painter, whose pupil he was for

three years. He returned to New York and Washington, and, soon after the breaking out of the Civil War, removed to Chicago. His studio was the first opened in the Crosby Opera House. Afterward, Mr. Drury moved to the Academy of Design, and there some of his choicest treasures were destroyed in the great fire, the artist being at the time absent in Washington. Since that casualty, Mr. Drury has continued to work at his profession, being still inspired with the love and enthusiasm of his earlier years. His scenes of pastoral life, and views of the sublimity of the Rocky Mountains, are recognized as masterpieces of art. He confines himself, however, to no specialty, but does fine work in figure-painting and representative herds of cattle. Mr. Drury was married, in 1845, to Miss Mary C. Donelan, of Boston.

C. HIGHWOOD is one of the few artists in Chicago who have received a thorough European education, having spent all his early years in Munich, where, for twelve years, he was connected with the Royal Academy of Fine Arts, a portion of this period studying under Peter Cornelius, the historical painter of world-wide fame, and for a long time director of the Academy. In 1848, Mr. Highwood opened a studio in New York City, where he met with marked success. The first portrait which brought him into prominence was that of Henry Clay, painted from sittings in New York during 1850. The artist became acquainted with the statesman through William H. Seward. After the portrait was completed, he received a letter from Mr. Clay, speaking in the most flattering terms of the faithfulness of the work. This precious document was unfortunately burned. The portrait, which is still in Mr. Highwood's possession, represents the eloquent Kentuckian in a position of repose, with folded arms and hands, his head erect, and his whole attitude and expression one of intense interest, as if he were about to reply to some adversary with his brilliant rhetoric. In 1853, Mr. Highwood's studio, adjoining the Lafarge House, was destroyed by fire, after which, in company with other artists, he started on a tour of observation to gather material for his profession. For a number of years he continued his travels, exploring, in the course of his wanderings, nearly every State of the Union, from Maine to California. At the breaking out of the War he joined the 3d Michigan Cavalry as captain, but resigned in 1863 and came to Chicago, where he opened a studio in the Wood's Museum building, corner of Clark and Randolph streets. He afterward removed to Crosby's Opera House, his studio being the second one opened after that of John H. Drury. After the fire he visited New Orleans, and went to Europe in 1873, and returned to Chicago while the financial panic was at its height. Although he had collected about one hundred paintings from the richest galleries of Germany, his friends were doubtful of the feasibility of establishing a sale-gallery for foreign productions in the midst of such financial distress. But his venture was a success in every way, as Mr. Highwood disposed of some \$40,000 worth of paintings within the first few years. For four seasons he made European trips, and, in 1879, disposed of his entire collection. In the spring of 1883, he again permanently opened a studio, having been for the previous six years afflicted with a trouble of his eyes, which by proper treatment and this long season of rest were permanently cured. During the past few years he has, in addition to portrait-painting, devoted much time to landscape and figure painting. As he has been an extensive traveler, and has made sketches of the most notable scenery which he has witnessed, he has much material upon which to work. Mr. Highwood has, of late, been engaged on several pieces representing scenes of great beauty in Northern Michigan, and during the coming season is to start upon a tour through Arizona. Mrs. Highwood is a lady of discriminating and natural artistic tastes, and has herself a very fine collection of paintings.

FRANK M. PEBBLES, sometimes known as the "gubernatorial and judicial portrait painter," was born in Wyoming County, N. Y., October 16, 1830, being the son of Samuel and Mary J. (Warren) Pebbles. His father was a country merchant, and in 1840, removed with his family to Monroe, Wis. Six years later they settled in Waupun, where, when seventeen years of age, young Pebbles painted his first portrait under the instructions of Mr. Metcalf, having his father, half asleep, for his subject. After working some time in a desultory way, also attending school and assisting his father in his business, he determined upon portrait painting as his profession, and learning that Mr. Catlin, the nephew of George B. Catlin, the famous Indian painter, was at Beaver Dam, Wis., he determined to take lessons of him. He made arrangements to stay with Mr. Catlin six months, who agreed to give him instructions in portrait painting during that time. He was busily at work in painting houses and signs, and only made two portrait copies. At the breaking out of the War, he opened a shop for himself, then studied portrait painting for a few weeks with Mr. Metcalf, and with his brother, and then returned to the painting of signs and other ornamental work as an occupation, which "promised to have more money in it." Leaving his brother in charge of the business, in the spring of 1865, he left home, to look around. He reached

and three hundred valuable oil paintings. The Association announced the object of the sale to be the re-imbursement of Mr. Crosby for sacrifices made in the cause of art, and engravers and publishers co-operated with the artists in coming to his relief. Among the best known works of art enumerated on the list of premiums were Bierstadt's "Yosemite Valley," Cropsey's "An American Autumn," Schussel's "Washington Irving and his Friends," Hart's "Woods in Autumn," Gignoux's "Alpine Scenery," and Volk's original bust of Lincoln. The drawing occurred in October, 1866.

With the growth of the love for art, private collections in the city became more numerous and extensive. Originals by such masters as Rembrandt, Teniers, Couture and others were loaned by citizens of Chicago to the various exhibitions which have been described. Among the owners of large and valuable private collections during the period antecedent to the fire may be mentioned James Robb, U. H. Crosby, Bishop Whitehouse, George Stevens, J. Young Scammon and E. B. McCagg.

Art stores multiplied. Mr. Atkins opened a gallery for the exhibition and sale of paintings in Crosby's Opera House, which continued in successful operation until the time of the fire. Other dealers of prominence were Jevne & Almini, Hovey & Heffron, W. T. Noble & Co. and Martin O'Brien, the last named having in 1869, founded the Chicago Art Journal, the first Art serial ever published in the West.

LEONARD WELLS VOLK, whose name is so intimately connected with the progress of art in Chicago, was born at Willstown, Montgomery (now Hamilton) Co., N. Y., November 7, 1828. His mother belonged to the historical family of Anneke Jans Bogardus. At the age of sixteen, he began to learn the trade of a marble cutter from his father. From Massachusetts, he removed to Bethany, N. Y., from which place he went to Albion, and subsequently to Batavia, N. Y., where he established himself in business with his brother. Having become impressed with the advantages offered by St. Louis, Mr. Volk removed to that city. There he determined to carry into execution a project long before conceived—to abandon his trade and strive to attain success in art. Acting upon the new resolve, he opened a modest studio in St. Louis in 1849. His first work was the execution, from a daguerreotype, of Dr. J. K. Barlow, the father of his future wife. The story of Mr. Volk's attachment for and subsequent marriage to Miss Emily C. Barlow constitutes a veritable romance. Their acquaintance was formed while Leonard W. Volk was working at his trade in Bethany, N. Y. Dr. Barlow shortly thereafter removed to Quincy, Ill., and Miss Barlow was a not infrequent guest at the residence of her brother in St. Louis. It is perhaps, not too much to surmise that his affection exerted a potent influence in determining his choice of the profession of an artist, and we may readily believe that an ennobling love for a true woman was to him, in his early struggles, at once a solace, a stimulant and a safeguard. To become worthy of the woman he loved was his aim, and each success was to him doubly gratifying because he saw in it one new step toward the goal of his desires. Miss Barlow was among the visitors to the young sculptor's sanctum, and it may be imagined how her presence lighted up the little room and infused new courage into the lover's heart. During those early years in St. Louis, Mr. Volk studied faithfully and worked hard, nor was he compelled to wait many years for recognition. Among the productions of his chisel during that period was a copy of Hart's bust of Henry Clay, the first piece of marble sculpture completed west of the Mississippi. The bust was highly praised by the local press, and served to bring the artist prominently before the public. Mr. Volk subsequently disposed of it to admirers of the great Kentucky statesman in Louisville. Shortly thereafter, he was commissioned by the Catholic archbishop of the diocese to execute two figures for the Cathedral, and his faithful execution of the order gained for him high encomiums from the prelate. In 1852, his reputation having been established, he was married to Miss Barlow, and took up his residence at Galena, Ill. Here he was visited by Senator Stephen A. Douglas, a cousin of Mrs. Volk. Mr. Volk returned to St. Louis, but not meeting with the success for which he had hoped, established himself at Rock Island. There he was again visited by Senator Douglas, who offered to defray the expense of Mr. Volk's pursuing his studies at Rome. The offer was accepted, and, in September, 1855, Mr. Volk made his first visit to

Europe, leaving his wife and child with his mother, at Pittsfield, Mass. After spending some time in England and France, and having visited the galleries of Paris, and attended the first French International Exposition, he went to Rome. He devoted himself earnestly to the study of his profession for a year and a half, and there modeled his first statue "The boy Washington cutting down the cherry tree." From Rome, Mr. Volk went to Florence, whence, after a few months, he sailed for New York. In June, 1857, he arrived in Chicago, and opened a studio on Clark Street, opposite the Sherman House. From that time his public career has been almost identical with the history of art in Chicago. During the first year of his residence, he executed a life-size bust of Senator Douglas, which, with other works, made him immediately and favorably known throughout the Northwest. His connection with the various art exhibitions in this city has been already mentioned, as also his identification with the movement for the establishment of the Academy of Design, whose president he was during a period of eight and a half years. It would be useless to enumerate the works of Mr. Volk, as they are so well known to every citizen of Chicago. His bust of Douglas, his statue of the same statesman (executed for Governor Matteson), his mask of Lincoln, his bust of the late Daniel Brainard (now in possession of Rush Medical College) are familiar to every resident of the city. The mask of Lincoln by Mr. Volk is without doubt the most faithful portraiture of the features of the great National martyr ever executed, and has served as a model and guide for all who have since attempted to portray that rugged, homely, yet strong and pleasant face. At the outbreak of the Rebellion, Mr. Volk enlisted as a private in Colonel John Van Arnam's regiment, and drilled with that organization in the old Board-of-Trade building, but the seventy-five thousand troops called for by the Government having already responded, the regiment was disbanded. In December, 1868, Mr. Volk made his second visit to Rome; and in January, 1871, he visited Rome for the third time, being accompanied by his wife, daughter, and son, Stephen Arnold Douglas Volk. During his absence the great fire occurred, in which his losses were serious. It is worthy of remark that on his return in 1872, he ordered, at Geneva, the first shipment of Carrara marble (400 tons) ever made direct from Italy to Chicago. His losses in the conflagration only served to revive the energy of his youth, and his works since that date show no impairment of his genius or his faithful zeal. Among these may be mentioned his statues of Lincoln and Douglas (now in the State House at Springfield), his busts of Henry Keep and the late Zachariah Chandler, G. B. Armstrong, Gurdon S. Hubbard, Rev. Jeremiah Porter and Zuinglius Grover, president of Dearborn Seminary. The crowning effort of Mr. Volk's professional career is, beyond doubt, the superb monument over the tomb of Senator Douglas, which is one of the glories of Chicago. Mr. Volk was for several years secretary of the Douglas Monument Association, and the massive pile itself stands to-day not only as a tribute of a State's love and gratitude toward the eminent statesman, but as a monument of the genius and devotion of the artist. Mr. and Mrs. Volk have two children living, a daughter, Mrs. William B. Colt, and a son, Douglas Volk, who is an artist of rising fame in New York.

GEORGE P. A. HEALY was born in Boston, Mass., July 15, 1813, and is the eldest son of Captain William and Mary Healy. From his mother, Mr. Healy inherited a talent for painting, of which, however, he gave no indication until at the age of sixteen, when it was developed by drawing maps at school. Two years later he was presented to Thomas Sully, the great artist, who requested him to make a study of nature and copy a head by Stuart. When they were completed and shown to Mr. Sully, he, with his characteristic kindness, said: "By all means, Mr. Healy, make painting your profession." Seven years later, while on his way to England to paint a portrait of Queen Victoria, Mr. Sully chanced to look at a portrait of Audubon, painted by the young student, and he said, "Mr. Healy, you have no reason to regret having taken my advice." This encouraged Mr. Healy, and he took a studio; but he did not earn enough money to pay his first quarter's rent, and his landlord, Richard Tucker, ordered pictures made of his son John and son-in-law, John Henry Gray. These were exhibited at the Athenæum in 1832. The following spring he painted the portrait of Lieutenant Van Brunt of the navy, and through him he became acquainted with, and secured sittings from, Mrs. Harrison Gray Otis. He painted her portrait and hung it in the exhibition of that summer. She was a handsome woman, and made a beautiful portrait, which proved a valuable aid to the struggling artist. It enabled him to leave a considerable sum of money with his mother, and to go to Europe, with a thousand dollars in his pocket, in the spring of 1834. He spent two years in Paris, studying from the life and copying pictures in the Louvre. In the spring of 1836, he visited London for the first time, and painted, with great success, till the spring of 1838, when the American Minister, Andrew Stevenson, commissioned him to paint a portrait of Marshal Soult. The arrangements for the sittings were made through General

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Vonnoh, Robert
- **Inclusive Dates:** 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Robert Vonnoh (1858–1933) was an American Impressionist painter known for his portraits and landscapes. He traveled extensively between the American East Coast and France, more specifically the artists' colony Grez-sur-Loing.

Scope and Content Note:

A letter in which Vonnoh discusses art reviews and the "New York Art Bulletin."

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 7 | Folder 28 | A.L.S. to Florence Levy | April 30, 1904 |
|-------|-----------|-------------------------|----------------|

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SIXTY-SEVENTH STREET STUDIOS.
25 WEST 67TH STREET.

My.

4/30/04.

My dear Miss Leary:-

I enclose my
check for 2.00 for next season
"My Art Bulletin".

I would like to say that
I am pleased to know that
it is your intention to enlarge
its scope & I have particularly
felt the need of this in
reference to reviews of Expos
which have often been very
unjust as you have only
quoted one critic's review
of an Expo & at times the
critic's opinion or views were
to say the least of the kind
one might expect from a
tyro in a review sent out to
get matters, whether the
person really knows any-
thing about the subject or not.

you know the best of our cities are hardly more
than superficial & are not really profoundly
versed in art knowledge. opinion is one
thing & knowledge another & it is easy
enough for the professional to size up his
city once the critic attempts to ~~analyze~~
analyze intimately a pictures ethics as it
were. As we know the really intelligent
man & character forms his conclusions from
noting the many voices & then making between
the lines if not seeing the pictures. I wish
you all success

Sincerely yours

Robert Vornush

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Waldo, Samuel Lovett
- **Inclusive Dates:** 1843
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Samuel Lovett Waldo (1783-1861) was an American portrait painter.

Scope and Content Note:

A letter in which Waldo thanks him for his help in gaining a commission from the New Jersey Bar for the portrait of Gov. Williamson.

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 7 | Folder 29 | A.L.S. to Hon. P.D. Vroom | Aug. 5, 1843 |
|-------|-----------|---------------------------|--------------|

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New York Aug 5. 1843

Hon. P. D. Vroom
Trenton

Sir

Your esteemed favor of the 3rd is received and apprises me of the resolutions of the New Jersey Bar, to have the portrait of Gov. Williamson for their use, and that they have done me the favor to select me to execute the picture.

Orders of this kind are among the highest honors the humble portrait painter can aspire to, and this is exceedingly gratifying to me especially, as the subject and the agent are among the most distinguished of the time.

I shall therefore most cheerfully undertake to print the Portrait, and consult his convenience as to the time and place

Most respectfully
I am

Sir

Yours Obedt Servt
Sam^l L. Waldo

Waldo

Sam^r. L. Waldo -

Aug. 5.

Gen. Williamson's

Portrait



N. Y.

Boston

Gen. J. D. Hosmer



Post

[Handwritten flourish]

PAID

[Handwritten flourish]

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Walters, Thomas Ustick
- **Inclusive Dates:** 1837
- **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 Ustick Walters (1804–1887) was an American architect. He was the fourth architect of the Capitol, responsible for adding the North (Senate) and South (House) wings and the central dome that created the U.S. Capitol building's modern appearance. Walters was a founder and second president of the American Institute of Architects.

Scope and Content Note:

A letter in which Walters discusses the possibility of having his son sent home from school because of a scarlet fever epidemic.

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 7 | Folder 30 | A.L.S. to M.A. Bolwar | Feb. 9, 1837 |
|-------|-----------|-----------------------|--------------|

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Thurs Feb. 9. 1837

(M. A. Bolivar

Dear Sir,

Joseph has just informed me of the death of young Karelhurst of scarlet fever and of the prevalence of that disease in your School — I am not aware that he would be any safer at home than with you, but if you think that the most prudent course would be, to send him home until the scholars who are sick be restored to health, I wish you to do so.

Any course that you may think best to pursue, will meet my cordial approbation

Give my affectionate regards to Joseph and believe me to be with

assurances of the highest
Consideration

Your Obedt Servt
Thos. Wallis



Mr. A. Bolmar
West Chester
Pa.

The W. Walker - Esq.
Chicago - Feb 9th 1854
Shirley 11th

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ward, John Quincy Adams
- **Inclusive Dates:** 1869-1894
- **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 Quincy Adams Ward was an American sculptor.

Scope and Content Note:

- 1) A letter in which Ward thanks Eliot for the honorary certificate of life membership to the Association. He is particularly interested in Mr. Barnard's explanation of the view of the Society respecting the influence of art in public schools.
- 2) A letter in which Keim outlines his work on a bronze statue, 16 feet high, weighing 7500 pounds, for the Society of the Army of the Cumberland.
- 3) A letter in which Ward courteously declines Isaacs' invitation to give a talk to the members of his sketch club.

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 7 | Folder 31 | A.L.S. to Samuel Eliot | March 5, 1869 |
| Box 7 | Folder 31 | A.L.S. to B.R. Keim | Jan. 11, 1880 |
| Box 7 | Folder 31 | A.L.S to Mr. Isaacs | April 27, 1894 |

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War Department
Office of the Chief Signal Officer.

Washington, D.C. Mch 13 1877

My Dr Kinn.

I enclose copies
of Dr Kinn's letter for
your use. Have not
given it to the President
Pres. He writes en-
couragingly & from his
long experience in Arctic
matters is an authority
on the subject.

Truly

Wm Brewster

President of the scheme of Polar Colonization

9 week 49¹¹-51-
Jan 11th/80

Dear Sir

Trusted Bureau Bros.

I am forward to me your
postal card of 6th inst. in which
you say you prefer to get
your "Information from first
sources" naturally therefore
they sent it - to the sculptor.
as the founders have no in-
formation except that pertaining
to their own work -
I very cheerfully ~~obey~~ ^{reply} your several questions

- 1 The material used for casting
was new metal.
- 2 Whole height of bronze statue
16 feet -
- 3 Weight - 7500 lbs
- 4 Contract - made with me in Feb.
1874 - without competition.
- 5 The newspapers of the date of
installing gave a better descrip-
- tion of the statue than 2
have

NEW YORK,

April 27th 1894

My Dear Mr. Leach

(Pardon me, please,

for neglecting to reply to your kind note asking if I would not give a little talk to the members of your "Sketch Club" on the evening of May the 5th next.

I shall be out of town on that date - so it will be impossible for me to accept your invitation - Some other time, if you should honor me with a similar request I would not object to giving a familiar little talk on some subject related to our art.

Very truly yours
Edward

Ward. J. 2. a.

161 Fifth Avenue N.Y.
March 5th /69

Samuel Eliot Esq.

Pres. American Social Scien. Assn.
Dear Sir

Your very kind
note in closing a certificate of life
membership was duly received

I thank you for the honor conferred
and it will always give me great
pleasure to assist in any manner
in the establishment of an idea
so necessary to the proper education
of our people

I was greatly interested in Mr
Barnard's explanation of the views
entertained by you Society respecting
the influence of Art in Public Schools

Very Truly,
Yours

J. A. Ward

J. L. A. Ward

5 March '69

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Robert Ware (1832-1915) was an American architect of the firm, Ware & Van Brunt and head of the first American School of Architecture at M.I.T.

Scope and Content Note:

A letter in which Ware tells Miss Sedgwick of how they might meet.

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 7 | Folder 32 | A.L.S. to Miss Sedgwick | nd |
|-------|-----------|-------------------------|----|

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Pomona School of Architecture
Col. V.

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

Concluded
2nd Education
May 1906 56 60-3
425

My dear wife Edwina.

I am afraid the
big thing must be soon
and your father's disas-
ter to our mother. But
I shall be glad to see
you under any circumstances, &
shall hope to show you
our prospect under fa-
vorable ones.

If you come by the
Broadway & Columbus

Arrive Caber & Shift
at 64th St, the Ameri-
can Avenue Turkey
will hand you to our
door. If then you ask
for me at the Superin-
tendent's office a boy
will come & fetch me,
& I will convey you to
Haramog's Hall, where I
sit in state, & we will
inspect the Library en
route.

Yours —————

W. P. Ware.

WARE

Yours truly
W. P. Ware

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Warren, Whitney
- **Inclusive Dates:** 1915-1929
- **Identification:**
- **Extent/Quantity:** 3 file folders
- **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:

Whitney Warren (1864-1943) was architect of the firm, Warren & Whetmore.

Scope and Content Note:

1-16) Letters, addressed to "mon ami", "M." or Mme" from a series of letters in which Warren praises many articles by Lapauze and to his wife, thanking them for their article on him in *Gaulois*. Letters are written in French.

17) Telegram to M. Petit Palais. Written in French.

18-23) Letters, addressed to "mon ami", "M." or Mme" from a series of letters in which Warren praises many articles by Lapauze and to his wife, thanking them for their article on him in *Gaulois*. Letters are written in French.

24) Letter inscribed "Mes Chers Amis" (presumably M. and MME. Henri Lapauze). Warren has been in Washington to determine the sentiment of the country regarding the ratification of a treaty between the Allies and "the Teuton," and the establishment of the League of Nations.

25) Letter to Glen Walton Blodgett for his autograph collection. "I too have the mania for collecting: inanimate and anonymous objets de vertu."

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):

| | | | |
|------|-----------|--------------------------------|----|
| Box7 | Folder 33 | A.L.S. to Lapauze and his wife | nd |
|------|-----------|--------------------------------|----|

| | | | |
|-------|-----------|--------------------------------|-------------------|
| Box 7 | Folder 33 | A.L.S. to Lapauze and his wife | nd |
| Box7 | Folder 33 | A.L.S. to Lapauze and his wife | nd |
| Box 7 | Folder 33 | A.L.S. to Lapauze and his wife | nd |
| Box7 | Folder 33 | A.L.S. to Lapauze and his wife | nd |
| Box 7 | Folder 33 | A.L.S. to Lapauze and his wife | nd |
| Box7 | Folder 33 | A.L.S. to Lapauze and his wife | nd |
| Box 7 | Folder 33 | A.L.S. to Lapauze and his wife | Dec. [nd]. |
| Box7 | Folder 34 | A.L.S. to Lapauze and his wife | March 6, 1915 |
| Box 7 | Folder 34 | A.L.S. to Lapauze and his wife | Jan. [?] 1916 |
| Box7 | Folder 34 | A.L.S. to Lapauze and his wife | May 30, 1916 |
| Box 7 | Folder 34 | A.L.S. to Lapauze and his wife | Jul. 17, 1916 |
| Box7 | Folder 34 | A.L.S. to Lapauze and his wife | November 21, 1916 |
| Box7 | Folder 34 | A.L.S. to Lapauze and his wife | Jan. 13, 1917 |
| Box 7 | Folder 34 | A.L.S. to Lapauze and his wife | Feb. 3, 1917 |
| Box7 | Folder 34 | A.L.S. to Lapauze and his wife | Feb. 28, 1917 |
| Box 7 | Folder 34 | A.L.S. to Lapauze and his wife | Jun. 15, 191[7?] |
| Box 7 | Folder 34 | A.L.S. to Lapauze and his wife | Jul. 18, 1918 |
| Box 7 | Folder 34 | A.L.S. to Lapauze and his wife | Sept. 25, 1919 |
| Box 7 | Folder 35 | A.L.S. to Lapauze and his wife | Jan. 17, 1920 |
| Box 7 | Folder 35 | A.L.S. to Lapauze and his wife | Aug. 21, 1920 |
| Box7 | Folder 35 | A.L.S. to Lapauze and his wife | Nov. 5, 1920. |
| Box 7 | Folder 35 | A.L.S. to Lapauze and his wife | Jan. 3, 1921 |

| | | | |
|-------|-----------|--------------------------------------|---------------|
| Box7 | Folder 35 | T.L.S. inscribed "Mes Chers Amis" | Jan. 5, 1920 |
| Box 7 | Folder 35 | A.L.S. to Glen Walton Blodgett | Jan. 21, 1929 |

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Tendi -

Cher Ami

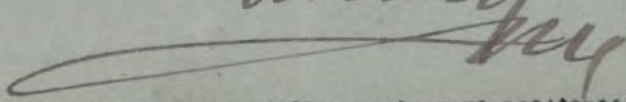
Enfin j'ai eu,
sans peur et je fais.

Bien des compliments à
Madame et à Mademoiselle

Un grand bonjour à vous
et à tous, ainsi que à vos amis

Je suis bien de vous et
bien reconnais

Whitey





Prometteur
Exposé à la Poste

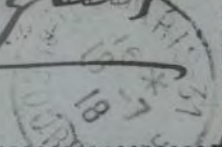


GRAND HOTEL
DU PALAIS D'ORSAY
PARIS

Mme en Lefauze

*Petit Palais des
Champs Elysées*

80



Waner

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NEW YORK SUN

26 January 1917

RHEIMS HIT BY 60,000 BOMBS

Whitney Warren Tells How
Great Cathedral Is Used
as Hostage.

SURE ALLIES WILL WIN

Architect Returns on Touraine
After Eight Months at
War Fronts.

Whitney Warren returned on La Touraine yesterday after an eight months' visit to France and Italy, where he visited Gen. Haig, Gen. Nivelle and Gen. Cadorna at their respective headquarters, inspected the Entente troops on the various fighting fronts in western Europe, and accumulated material for a supplementary report to the French Institute on the present condition of the Cathedral of Rheims.

This programme would imply enough activity to keep almost any man busy, but the celebrated architect who has been giving practically all of his time since the war began to aiding the French people and their allies, found leisure to assure the people of France and Italy in addresses and interviews that there are many millions of Americans who understand what the Allies are fighting for and who are longing for the complete defeat of Germany.

The material of his supplementary report on the condition of the Cathedral of Rheims was furnished to THE SUN by Mr. Warren last night.

Bombs Rain on Town.

"I have just returned," he said, "from Rheims, where I passed two days examining the cathedral, visiting it in detail, as well as the rest of the city. I have interviewed the inhabitants and consulted documents regarding the bombardments so as to supplement my report of September 25, 1914. The records show that since then 39,000 bombs have fallen on the town without taking into account those which fell in deserted or evacuated districts. As a total one may estimate that at least 60,000 bombs have fallen. Five hundred and forty-five civilians have been killed, of which eighty-six were children and 192 were women. Six hundred and fifty-two have been wounded.

"Every time the French have a success on some point of the front the enemy takes its revenge out of the hostage which Rheims represents, this without fear of reply, for to reply would mean the annihilation of all. After the retaking of Douaumont 1,260 shells were counted in honor of that event, and with those not marked 2,000 would be a low estimate. On this occasion the cathedral received as its part three shells of 150m. calibre, without counting those that fell on the vaults and which cannot be verified.

"On July 12 a shell of 210m. calibre pierced the vault of the south transept; otherwise, if one overlooks the demolished flying buttresses and surface wounds, the carcass of the cathedral, which is built like a fortress, has resisted nobly. But the three winters which have passed since the burning of the roof threaten absolutely to destroy the vaults which are thus without protection from the weather.

In Danger From Water.

"The water which has accumulated behind the high parapet which crowns the monument penetrates everywhere into the cathedral, as though through a sieve. How long the vaults can resist is a question. It is of prime necessity to guarantee them with a temporary roof of paper or a layer of cement, but the military authorities refuse any such attempt because if the enemy's aeroplanes were to see that work was going on they would concentrate their fire upon it; and thus the most perfect monument of mediæval French art finds itself in the terrible position of being destroyed either by the elements or by the enemy, should the slightest attempt be made to save its ruins. The Germans may thus boast of having destroyed one of the most marvellous monuments of man and to the glory of God.

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"It has been said that the cathedral has been used for an observatory. Mgr. the Cardinal Lucon, Bishop of Rheims, who honored me with two long interviews and who has lived in the shadow of the cathedral since his return from the conclave at Rome in September, 1914, says upon his honor that no observatory of any kind has existed since the suppression of a post of wireless telegraphy long before the Germans arrived before Rheims in the beginning. No artillery or any troops have ever been stationed in the neighborhood. Cardinal Lucon insists that there was no cause for the initial bombardment nor for those that followed.

"The cathedral has received as its quota 100 bombs and all the quarter that surrounds it is absolutely demolished. The modest property of the Cardinal has received as its share sixteen bombs, five of which have fallen upon the house itself. By a miracle the in-

mates have not been killed. Of all the heroes of the war there is none purer than this Prince of the Church, fearless without bitterness, faithful at his post, even as the commander of a dreadnought in action.

Simply a Hostage.

"The unhappiness of it is that this magnificent vessel is simply a hostage. Let the French make the slightest movement and a reprisal is immediately inflicted upon this helpless spiritual victim. Praise God! Eventually the barbarian will be driven back, leaving, alas, but vestiges. But the soul of these ruins is immortal and will for generations bear witness of the miserable mentality of those whom civilization is struggling against.

"And that," said Mr. Warren, with a grim smile, "is just about as neutral as I was when I delivered an address in Madrid on January 10, one which made the boches in Spain grit their teeth, but which was received very nicely by the Spanish press and people. How those Germans have toiled to win Spanish opinion and how humiliating has been their failure!"

Perhaps the most interesting period of Mr. Warren's most recent visit to Europe was his twenty-five days' stay on the Italian front, where he observed the marvellously skilled Italian army engineers, one or two of whom have been his close personal friends, blow the tops off mountains, string wire bridges across terrific chasms in the Dolomites and

Continued on Third Page.

perform prodigies of courage and science that have had little circulation in the war news.

"The world doesn't understand what these Italians are accomplishing," said Mr. Warren. "They are performing miracles. Men were never sent to fight in such terrible country. It used to be that armies fought to control mountain passes. The Italians are struggling, and successfully, to win mountain tops. And they are winning steadily day by day. They are fighting classical warfare.

"I had unexampled opportunities of studying the troops of the western Allies—the Italians among the mountains and the French and British in northern France—and if their national characteristics as fighting men may be epitomized I would say that the British are peerless for determination, the French for unquenchable enthusiasm, the Italians for intelligence.

Sure of Victory.

"In the course of an interesting talk with Gen. Cadorna, the Italian commander in chief, he expressed to me his pleasure in the loyal response that Italians in America made when their native land called them to the colors. He is a great soldier, Cadorna, and the news of the day will relate at no distant time his great triumph over the forces of Austria. Cadorna is getting there.

"Gen. Nivelle I visited at his headquarters. There is a man of dash, fire, initiative—the man for the grand, smashing drive that will surely be accomplished this summer. For Papa Joffre the French people feel vast affection and tremendous respect, but they recognize that Joffre has accomplished his work. He was the rock of France against which German legions dashed themselves to destruction—the grand old man who appeared to save his country. But Nivelle springs forward in a new era, an era of offensive. You ask me if he and Haig will break the German

ended that nobody argues about it. Every one sees that England is only beginning to fight—is just getting ready—and that Germany, quite realizing all this, is moving heaven and earth in the hope of finding some one who will help her let go."

Mr. Warren brought with him rather a remarkable collection of French and Italian war literature, some of which will assist him in the preparation of lectures which he is to give soon on French success in de-Germanizing the reconquered districts of Alsace and Lorraine.

Hotel Bristol
Paris



Monsieur

Lapierre

Petit Palais

Champs Elysees
Paris

à l'homme

Cher homme

Je vous remercie
vivement des N^{os}
de la Quinzième année
que vous m'avez envoyés
et je vous prie de
transmettre à Madame
Lefauze tous mes
regrets de ne pas
avoir pu être là hier
soir pour vous dire
au revoir

Sympathiquement
W. H. Webster



Rue de la



GRAND HOTEL
DU PALAIS D'ORSAY
PARIS



Thurin Lafauze
Petit Palais des Champs

S. L.

Mon cher ami -

J'ai compté sur
vous pour dîner le
Vendredi 8 heures Hotel
Crillon - je réunit la
Presse Américaine et de
mes amis Français -

C'est une soirée mais
quand même vous venez
Pas vrai

Votre Bien à vous
Whitney

J'espère que vous avez dit à
Madame combien j'étais touché de
sa lettre - C'est vous qui m'avez écrit, pas moi.

WARREN AND WETMORE
ARCHITECTS
16 East 47th Street
New York

Telephone 6800. Murray Hill
Cable — Warmore

Whitney Warren
Charles D. Wetmore

21 August 1920

Dear Madame Lefrange

I must write to congratulate
you and your good husband upon his
wonderful success in the re-organization of
the Petit Palais — I have read with joy
the wonderful ~~praise~~ ^{praise} ~~stung~~ ^{stung} in his name
over the event of the opening of the
Museum — What pleasure it must
be to you both after so much hard
work — Ah if he would only consent to
be at the head of the Beaux Arts something
great would happen!

In Trouchet's last letter
he tells me that you have not been
enjoying the best of health but I trust

that your yearly visit to the Father has
had a beneficial effect and that you are
quite yourself again -

Here, I am terrifically occupied!
How many buildings we are building I
am unable to say, but a great many - some
very large - it keeps me very busy, very!!
To add to it all d'Annunzio and the City
of Rome have appointed me their official
representative! I am taking my position
very seriously and feel convinced that we
will succeed and that Dalmatia and Rome
will be returned to Italy - of this I am
as convinced as I was in regard to
Alsace and Lorraine!

Kindly give my love to
"l'homme terrible" & "l'ami de Rome" comme
il n'y en a pas d'autre and believe me
most obediently and with deep affection
and reconnaissance your Servant
Whitney

WARREN AND WETMORE
ARCHITECTS

16 East 47th Street
New York

Telephone 6800. Murray Hill
Cable — Warmore

3 February 1907

Whitney Warren
Charles D. Wetmore

Dear Madame Lafarge

I have just received the article of the "Gaulois" which you devoted to me — Really, to thank you is quite impossible, anything that I might say would indeed be feeble — You said much that I only wish I might merit and which if people will only believe will give me power to do many things I would like to — Alas, no man is prophet in his own country — it is only when one is appreciated away from home that the family begin to attribute him certain quality! It is for that reason that what you have said of me is most precious! —
The voyage across the ocean was most

tiresome and interminable - Twelve days I
spent in bed reading with the result
that I arrived here in a sad state of
mental exhaustion! Trip de montagne terribly
tomorrow is the wedding of my daughter;
moment triste, grand d'air chéri's école!

Many, many messages to your good
husband, as I have said, to attempt to
thank you both for all you have done
for me would be an impertinence! I grand
vive! See le dir - merci!

Madame also sends many messages -
Believe me Madame & Anne

Yours devoted daughter
Whitney
Helen

WARREN AND WETMORE
ARCHITECTS
16 East 47th Street
New York

Telephone 6800 Murray Hill
Cable — Warmore

Whitney Warren
Charles D. Wetmore

28 June 1917

Mon cher ami :
 Vous êtes fatigué avec
 vos numéros sur l'Ancêtre, ramenez
 ou vous obtenez toutes les nouvelles, des nouvelles
 et renseignements du monde - et surtout de
 mon pays, car, grâce à vous, nous sommes
 encore beaucoup ! Quel malheur d'avoir
 un Wilson ! — nous avons encore quatre ou
 cinq mois à attendre avant qu'il ~~soit~~ ^{soit} ~~soit~~ ^{soit}
 satisfait — mon Dieu quelle misère — à vous
 mais à vous seul j'ai peur l'avouer, j'ai honte !
 à Madame je vous prie tous mes
 compliments ainsi que ses salutations les plus précieuses,
 et pour vous deux mes sentiments bien affectueux —
 Votre dévoué H. P.

A Trouchet une forte poignée de main!

Whitney

WARREN AND WETMORE
ARCHITECTS
16 East 47th Street
New York

Telephone 6800. Murray Hill
Cable - Warmore

Whitney Warren
Charles D. Wetmore

3 Janvier 1928

Bien cher ami :

Jene pense espérer
la tristesse qui m'a envahis, en lisant
ce matin la nouvelle navrante - je savais
que depuis longtemps Madame Lafuze se
plaignait de ne pas être tout à fait bien
portant, mais, grâce à son courage merveilleux,
je ne pouvais croire à une maladie vraiment
sérieuse - Elle était pour nous tous si
indulgente si patiente, avec une telle douceur.
Et de l'esprit comme on n'en trouve jamais -

I beg of you, my dear friend
to believe in my sincere and deep sympathy
for you in your distress and to always count
on me as one of your most faithful friends -
Affectionately, cher ami,

Whitney
Wetmore

La Touaine
13 Janvier 1917.

Comment vous dire combien je suis
touchée, cher ami, de toute la preuve
d'amitié que vous me témoignez —
prouvant vous êtes bien indulgent pour
moi ! et Madame Lafarge donc, j'ai
honte quand je pense au monument de
renouveau que je dois ériger dans son
honneur — Dominique Sylvaire vous rendra
compte de notre voyage — c'était intéressant
comme expérience et j'espère un petit peu
utile ! C'est le moment là bas de mener
une campagne active ^{là bas} contre les Boches, dans
la Presse — je suis convaincu qu'ils ne
résisteront pas trois mois ! Mais active,
pas timide !!

A bientôt cher ami — bien, bien des choses.
à Madame de son serviteur fidèle —
Vos très affectueux
Chitney

Je regrette n'avoir pas pu voir le Président
du Conseil — j'aurais pu lui dire mes
impressions de l'Espace et ma conviction
de l'importance de réaliser une campagne
significative là bas ! aussi que je suis
absolument à sa disposition aux Etats-Unis !!

WARREN AND WETMORE
ARCHITECTS
16 East 47th Street
New York

Telephone 6800 Murray Hill
Cable — Warmore — New York.

Whitney Warren
Charles D. Wetmore

Le 17 Janvier 1920

Bien cher ami.

Je vous envoie la réponse
de Wythe Williams à l'article de
Paul Rudenst Poin Ka Ka ! Sans doute
vous la trouvez un peu raide mais
pas plus que l'article cité étant
l'égard de Williams; aussi je vous prie
de la reproduire textuellement — Envoyez
moi un mot télégraphiquement accusant
reception et la date de publication —

Bien affectueux, cher ami

Whitney

Je confie ce mot à Thomas Bagues, un ami sûr.
L'article en question a paru dans "Le Sun" ici en
réponse à la traduction de l'article de Paul Coé traduit
publié par le même journal —



HÔTEL DE CRILLON
PARIS

PLACE DE LA CONCORDE

Dear Madame Lefauze.

Thank you so much
for your letter concerning
the articles the A.P.C. House
was able to send you for
les Femmes aux Combattants.

It is a great service
you render us in aiding
to distribute these articles
and I can assure you
that when we have
things which you need

it is a great privilege
to confide them to someone
who knows so well where
they are most needed -

With many messages
to your good husband

Believe

ever obediently

Your devoted

Whitney Barry

17 July 1918

PALAIS D'ORSAY

GRAND HÔTEL

de la Gare du Quai d'Orsay

• PARIS •

Adresse Télégraphique

PALAIORSAY

TÉLÉPHONE } 29.00
PARIS } SAXE } 29.01
29.02
29.03

BUFFET DE LA GARE D'ORSAY. 29.13

POUR TÉLÉPHONER DE LA PROVINCE
228 Inter



Paris, le 6 Mars 1915

Cher Mousin Lafauze -
Votre idée de l'album
est des plus jolies comme je vous
ai dit l'autre jour. Seulement je
vous en conjure laissez moi hors de
la partie - c'est mieux pour ce que
nous voulons faire croquer moi - c'est
bien mieux de ne mentionner aucune
nom - oublier toute personnalité -

Merci pour votre secretariat
espérons qu'il me rendra buvable
à la société

Yours truly and faithfully
Whiting Waring



PALAIS D'ORSAY

GRAND HOTEL

de la Gare du Quai d'Orsay

• PARIS •

Adresse Télégraphique

PALAIORSAY

TÉLÉPHONE - PARIS

SAXE { 29.00
29.01
29.02
29.03

BUFFET DE LA GARE D'ORSAY

29.13

POUR TÉLÉPHONER DE LA PROVINCE

228 Inter.

*Je suis désolé que
Paris, le
Madame souffre. J'espère
rien de sérieux*

Cher ami -

*Je n'ai aucun
besoin de votre
aimable soutien - il faut
que je sois tout à moi
même ! Voilà l'embarras*

Merci, merci

Bien à vous

Thibaut

AMERICAN STUDENTS' COMMITTEE OF THE ECOLE DES BEAUX-ARTS
(COMITÉ DES ÉTUDIANTS AMÉRICAINS DE L'ÉCOLE DES BEAUX-ARTS)

QUAI MALAQUAIS, PARIS

Palais d'Orsay.
Mardi.

Cher Madame Lafaye

Par malheur j'ai demandé
une permission pour Jeudi et Vendredi
pour visiter le champs de Bataille de
la Marne et je ne vois dans la
disposition de ne pouvoir accepter votre
si amiable invitation pour Vendredi !

J'en suis navré, tout simplement.
Comme vous êtes charmante de songer
à moi pour famille fête !

Votre serviteur obéissant

Whitney Warren

PALAIS D'ORSAY

GRAND HÔTEL

de la Gare du Quai d'Orsay

• PARIS •

Adresse Télégraphique

PALAIORSAY

TÉLÉPHONE } Saxe { 29.00
PARIS { 29.01
29.02
29.03

BUFFET DE LA GARE D'ORSAY. 29.13

POUR TÉLÉPHONER DE LA PROVINCE

228 Inter.



Paris, le Vendredi soir 191

Cher Monsieur Lafarge -
Je viens de recevoir
le Numéro de la Renaissance. Votre
article est magnifique, j'ai
qu'il fallait — il me semble
impossible de faire mieux —

Merci

Votre dévoué,

Whitney Warren

Il faut que votre secrétaire, qui a
un talent charmant, travaille d'une façon énergique
pendant tout le temps qui vous reste pour une
telle affaire — Je compte sur vous pour insister
et l'exécuter !!!

Vendredi.

Cher Ami

Tant de remerciements
pour l'Article sur
l'œuvre de Mlle d'Arles!
Vous êtes un ami, et
quel ami!!

Votre dévoué

Whitney
Rc

PALAIS D'ORSAY

GRAND HÔTEL

de la Gare du Quai d'Orsay

• PARIS •

Adresse Télégraphique

PALAIORSAY



| | | |
|-----------|------|-------|
| TÉLÉPHONE | SAXE | 29.00 |
| PARIS | | 29.01 |
| | | 29.02 |
| | | 29.03 |

BUFFET DE LA GARE D'ORSAY. 29.13

POUR TÉLÉPHONER DE LA PROVINCE
S'inter

Paris, le Friday 191
 Jean Madam Lafay

Thank you so much for the
 brochure of Mr. Church I shall
 read it attentively — Indeed many
 thanks

Ever obediently
 your servant

Arthur

à bord Lafayette.
saint de Samedi

Au revoir, mon cher ami à vous
et à votre chère dame - comment
vous sentez-vous pour toutes vos bontés
mon ami ? impossible, mais un de
ces jours en Amérique, espérons le, j'aime
me revenger !

J'ai vu Julien Scudred - il est
superbe : quand je pense qu'entre
nous, le diable et la mer perdue
il n'y avait que lui au mois de
Septembre il y a eu au ! Quelle
chaudelle on lui doit !! Quel monument !!

Il a été charmant pour moi et
il me semble être le seul que
comprends ce que je veux faire
l'importante et sa suppléance - Il
me promet de m'aider et je fais

pleins d'enthousiasme & de détermination !

Tout cela sera grâce à vous —

Et merci, et comment et

à bientôt j'espère —

Votre dévoué

Whitney —

PARIS

DE LA GARE DU QUAI D'ORSAY

GRAND HOTEL

PALAIS D'ORSAY

À Madame soyez sûre que j'ai
de toute mon admiration de toute
ma gratitude — N'oubliez
pas !!! —

Demandes

Mon Cher Ami :

Ne perdez pas
la lettre de d'Amey.
J'y tiens //

Affectueux

Thibaut

Amey

WARREN AND WETMORE
ARCHITECTS
16 East 47th Street
New York

Telephone 6800. Murray Hill
Cable — Warmore

5 Novembre 1920

Whitney Warren
Charles D. Wetmore

Chère Madame et Ami —

I am writing you
a word after the elections — I hope
France will recognize the gesture
of the American people and that
France will compliment us upon it —
You remember I always said que
un fond, nous étions des braves gens!
The elections were the quietest I
have ever witnessed and it is not
so much Harding that we elected, c'est
plus tôt Wilson qu'on a fichu à
la porte avec ses esclaves, juifs, et compagne.
France need have no fear as to our

future attitude; remember, your
friends, who started to fight for you
in 1914, are in power — but, great
tact must be used — we should
have a new Ambassador, en vici,
et non en fonctionnaire — Jussurand
will always be the same figure, as
amiable with Harding as he was
with Wilson — il nous faut autre chose —
un grand nom, un grand Français — il
y en a, bon Dieu! Do not forget
that Sweden counts for more in this
country than perhaps anywhere else —
it should be exploited!

Tardieu and Jussurand are at
the bottom of all your troubles with
this country — the first did not understand
anything about us and the other était

Sing John W. Luthomais - Ne pourrais on
WARREN AND WETMORE
ARCHITECTS pas le faire
16 East 47th Street
New York

Telephone 6800. Murray Hill
Cable - Warmore

Senateur et nous en débarrasser. J'ai
Whitney Warren
John Wetmore que non, et que nous allons le
voir revenir! Grand Dieu, chère amie,
je vous assure, pour vos amis qui
travaillent pour la France, c'est
le désespoir - Surtout donc quel champ
fertile ici à travailler - il faut que
l'ambassade de France soit la maison
française avec porte ouverte - car tout
le monde veut y pénétrer, justement,
pour aider! and with the present
occupant it has always been, of all
the Embassies, the hardest to enter -
There is also here in New York the Consul
Général Liebert, who is really ^{and} good -
J'ai fait mon possible de travailler d'amour

des gens - impossible - ils souffrent à
leur même ! Promote them, send
Jusserand to Spain, England, but give
us some one new - who is some body, who
has done something, who is genial and
breathable, un français de qualité !

Tell all this to l'Homme Terrible
(et Doux) and ask him to impress
notre Ami L. with the importance of
it — with the new administration coming
it we ought to be able to do great
things pour la France —

Trusting you are in the best of
health, both of you -

Believe me obediently and affectionately

Whitney

Tell all this to good friend Trousdale —



21 Novembre 1916
Chère -

Mon cher ami

Je trouve la note
et inclus que sans doute j'ai
oublié à régler - toutes mes
excuses _____ L'apport
au Petit Palais doit être
don plus dans ce moment, l'avis
de l'avis organisé, c'est utile
et bon de faire connaître
aux moules d'amis et que
ces cochons sont en train de
faire des trucs spirituels des
jours - Bien des compliments

25 Septembre 1919

Hôtel du Palais d'Orsay

Très cher ami

Partant très prochainement pour les Etats-Unis, je réunis quelques amis pour leur dire au revoir.

Voulez-vous me faire le plaisir de dîner avec moi lundi prochain le 29 Septembre à huit heures au Café de Paris ?

Votre dévoué,

Whitney

Pour ouvrir la carte, déchirer en suivant le pointillé.

La remise est gratuite. — Toute correspondance pneumatique déposée le soir avant la fermeture du bureau et portant la mention "Jour" n'est distribuée que le lendemain matin. Voir au verso.

PARIS

Champs-Élysées

Petit Palais

Monsieur Henri LAPAUZE



CARTE PNEUMATIQUE

RÉPUBLIQUE FRANÇAISE

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M
Demi à
Rue
L'inscription du nom et de l'adresse de l'expéditeur
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La carte qui ne remplirait pas ces conditions réglementaires serait assimilée à une lettre ordinaire et traitée comme telle.

Le service des correspondances pneumatiques de Paris est réservé à l'aide de lettres cyclistes spéciales :

1° A la plupart des villes ou localités du département de la Seine pour lesquelles il n'y a pas de bureau de poste (pour connaître la liste de ces villes, s'adresser au chef de bureau géographique des bureaux de poste);

2° Aux villes d'Enghien-les-Bains, de Sèvres et de Saint-Germain (Seine-et-Oise).

L'heure de la dernière levée des correspondances pneumatiques de ou pour les villes ou localités dont il s'agit diffère suivant la destination. Se renseigner à ce sujet aux bureaux de poste.

16 East 47th Street
New York

To Glen Watson Bloodlet. {SV

Dear Sir:

I too have the mania
for collecting: manuscripts and
anonymous objets de vertu! I
fear it is an incurable disease
and all one can do is to humor
it, which, on the part of those who collect
seems the gentle thing to do!

Believe me

Yours

Whitney Ware

January 21. 1929



à un grand ami de la France
à l'architecte américain, Membre de l'Institut, Whitney Warren
son très affectueux concitoyen, P. Dagnan-Bonnet - D.

Nov. 23 '16

RÉPUBLIQUE FRANÇAISE.

TÉLÉGRAMME

POSTES ET TÉLÉGRAPHES.

Indications de service.

N° _____

- LAPAUZE PÉTET PALAIS PARIS

Timbre
à date.

CONTROLÉ +

LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche
lorsqu'il est chargé de recouvrer une taxe.

À DÉCHIRER

DÉPÔT.

MENTIONS DE SERVICE.

ORIGINE.

, ROMA D 371 32 14 21 =

= AVONS DÉJEUN AVEC DARIA HIER SOMMES RAVIS DE L EXCELLENT
MOMENT QUE VOUS AVONS PASSÉ TOUS DEUX CHARMANTS PARTONS
CE SOIR SERONS PARIS SAMEDI AMITIÉS = WHILNEY ROBERT =

Cher Madame -

I enclose to you
a bill of 100 francs
from Madame Harjes for
the loge she occupied at
the Conference of the Renaissance.
Indeed with many thanks for
all your kindness and
that of l'homme terrible!

Believe me
obediently
votre serviteur

Antony Warr

Thursday -



GRAND HOTEL
DU PALAIS D'ORSAY
PARIS

*Madame Lafanze -
Petit Palais Amey/Heu*

Miss Clara Amis

NEW YORK, January 5th, 1920.

I have been here and in Washington for two weeks, busy informing myself as to the real sentiment of this country, and of the momentous problem which confronts us, in regard to the ratification of the treaty, namely, the struggle of the Senate to modify it so that it may become a common sense, practical, working document, upon which, not only the United States but the whole of the Allies may rely; for, be it not forgotten, the world of to-morrow, as it was of yesterday, will remain divided into two camps, that of the Allies who have fought for emancipation, and that of the Teuton with their accomplices seeking to impose their predominance over the entire world.

Opinion in Europe as regards the attitude of the Senate has been disfigured, because, all information given out through the press there has been from the administration at Washington, who, in order to save its face has continually spread news putting its opponents in the wrong light and accusing them of party politics. Such men as Lodge and the majority of his followers are above suspicion, if one considers their records, as are the Democrats who have followed them. They represent honest and thinking Americans, that is, the vast majority of the population - through their honesty they have been forced into opposition - to have signed the treaty and covenant as presented would have been the forsaking of all their responsibilities as representatives of the

country and an act of pyrocrisy unbelievable. What Lodge is succeeding in doing is stupendous in its importance as regards the future - he has not only saved this country from becoming an autocracy but also the Entente from deluding itself with a sense of false security. A great debt of gratitude is due him, for he is the one man who has seen clearly and who has had the courage and patience to fight Wilson whose mentality is nothing short than that of a Prussian. Wilson has disfigured the American Nation and shown it with a mask. It should be remembered that he ran and won his second electoral campaign by uniting everything that was yellow and rotten in the country and by appealing to our lowest sentiments. His cry was, "I Kept you out of war", when he knew, as no one else could, for he possessed information no one else had, that war was inevitable, and now he would have us sign a covenant guaranteeing against all future wars when he knows that the next is as inevitable as this last one was.

The opinion of this country has been rapidly modifying, otherwise the treaty, impractical as it is, would have been ratified months ago, and we would have put out signature to another, "scrap of paper"? What has held the treaty up has been this steady change of public opinion, the average man knows that the treaty is impossible. Article X is the key of the whole controversy - As Senator Lodge said to me, "we are, all of us, ready to go if needed, we will never allow France to be crushed, only we wish to go of our own volition, but we will not be at the beck and call of a so-called League

of Nations." The League of Nations is looked upon as a document establishing the British Empire over the world guaranteed by the United States. Wilson has not been true to any one; for his personal aggrandizement, he would sacrifice not only Europe but American, and this is proved by the doubt he has wilfully cast upon the Senate, who represent the Country, when he says that they are not acting in good faith but as party dictates.

As regards the second treaty signed at Versailles, that of the Alliance between France, England and America, it was stipulated that it should have been presented to the Senate at the same time as the treaty and covenant. This Wilson did not do - had he done so, it would have been ratified immediately and the necessary guarantees thus secured to France, but he withheld it in the hope to coerce the Senate into accepting his League of Nations interwoven with the original treaty. This interweaving has been nefaste, and, as everybody knows, it was totally Wilson work.

The Senate cannot be blamed for not upholding what Wilson proposed to them for they were kept in absolute ignorance of what was going on at the Conference in Paris in spite of the fact that their assent was necessary to the final agreement and Wilson's pretense that all treaties should be "open covenants openly arrived at".

The public here knows that France and England are our bulwark, but also they know that Belgium and Italy form part of it and are at a loss why they were not included in the second treaty, and why, alone, France should be considered to be in danger. If the American people had been consulted, France would have had the strategic frontier which Wilson

refused her as would also have had Belgium and Italy. There is a feeling that France and England are playing a game of "bluff" as regards Italy by saying, "We can do nothing without Mr. Wilson," also the right of Italy to settle the Adriatic situation is conceded, the right to shape her own destiny. It must not be said that America has frustrated Italy in getting the fruits of her victory which are simply the guarantee of her own safety at the same time as that of her Allies.

There is absolutely no indication of a let up on Germany - Germany is as cordially hated as abroad, if not more so. There is also a strong feeling against Russia because of Bolshevism second only to the suspicion felt towards Germany.

An unfortunate point as regards the covenant is that the President proposed and insisted upon it. It was not wanted by our associates, and, therefore, we owe something to them. Wilson's attitude was impossible but unfortunately we cannot utterly divest ourselves of the responsibilities our representative assumed, we are under an obligation to Europe just as much as a private individual is should his chauffeur run over a man in the street. We had no real representatives at the conference, they were simply representatives of Wilson's; some of them had never taken an official oath of any kind and none were approved by the Senate.

Unhappily the Senate could do nothing to prevent their going to the conference, the constitution not providing for this eventuality, but none the less, once the treaty brought back, it was the Senate's bounden duty to investigate

and pass upon what the President and these personal representatives of the President had proposed and accepted. The President's attitude has been one of absolute determination that no control by Congress should be exercised over him. Wilson traded on the gratitude of the Allies for his own aggrandizement. He has manifested all the qualities familiar to a tyrant, he is suspicious and influenced only by bootlickers and sycophants of miserable quality. A point not to be lost sight of is that he sought and accepted responsibility in spite of every warning, that he made a mess, and that he is now attempting to pass it on to the Senate. The Senate is ready to ratify the Treaty, with its reservations, which simply means, our interpretation of the document, this to avoid future complications and controversies. If quick Peace is desired, pressure must be brought on the White House not on the Senate; it is up to Mr. Wilson, the Senate is ready.!!!

affectionately your obedient servant
Whitney

This is the truth, France ought to know and understand it! Please use anything it contains if it can be useful.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Alfred R. Waud (1828-1891) was an American illustrator, painter, and photographer.

Scope and Content Note:

- 1) Handwritten note on notebook paper detailing the content of Alfred Waud's form.
- 2) A printed form from the Provost Marshal General's Office made out for Alfred Waud to give him permission to travel to the front line during the Civil War.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--------------------------------|---------------|
| Box 7 | Folder 36 | Content note | nd |
| Box 7 | Folder 36 | A printed form for Alfred Waud | Dec. 16, 1864 |

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No. 2747

Provost Marshal General's Office,
ARMIES OPERATING AGAINST RICHMOND,

Fortress Monroe, Va.,

Dec. 16th 1864

The Beaver,

Alfred R. Ward.

has permission to pass from Fortress Monroe to

CITY POINT, VA.,

for the purpose of — Harper's Weekly

This Pass will expire

Dec. 16th 1864

By command of BRIG. GEN. M. R. PATRICK,

Provost Marshal General.

BY STEAMBOAT.

J. S. Ormrod
Capt. U. S. Infy. A. I. C.

NO 2727

Printed pass filled out ~~by~~ and signed by
the Captain of 2nd US Infantry, 16 Dec. 1864,
Fortress Monroe, VA. ^{for Alfred R. Ward} P. 8vo.

Provost Marshall General's Office, Armies operating Against ^{Richmond,}
"The bearer, Alfred R. Ward has permission
to pass from Fortress Monroe to City Point,
Va. for the purpose of Harper's Weekly.
This pass will expire Dec 16 1864 by
Command of Brig. Gen. M. A. Patrick,
Provost Marshall General."

Alfred R. Ward 1828 - 1891. Civil war &
western illustrator

After immigrating to the US in
1858 Ward almost immediately
became staff artist for Harper's
Weekly and during the Civil war
was one of the magazine's most
prolific artist-correspondents.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Way, Andrew John Henry
- **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:

Andrew John Henry Way (1826-1888) was an American still-life, portrait, and landscape painter.

Scope and Content Note:

A letter in which Way accepts Smith's invitation for Sunday dinner on behalf of Dr. A. George, H.I. Volck, and himself.

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 7 | Folder 37 | A.L.S. to W. Prescott Smith | nd |
|-------|-----------|-----------------------------|----|

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W Puscott Smith Esq
(My dear Sir
We)

accept your kind invitation
for Sunday next, and
will be happy to break
bread with you and the family
with you at 3 1/2 o'clock -
on behalf of Dr George

A J Volek
and yours truly
A. J. H. Way-



25-

Andrew J. Way

July 4
1826-1868

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Weber, Max
- **Inclusive Dates:** 1942
- **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:

Max Weber (1881-1961) is an American painter, printmaker, and sculptor.

Scope and Content Note:

Letter to Benjamin Krohn in which Max Weber thanks Mr. Krohn for a gift and tells him of an upcoming exhibition. 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 7 | Folder 38 | A.L.S. to Benjamin Krohn with postmarked envelope addressed to Benjamin Krohn. | Mar. 2, 1942 ; [Mar. 1, 1942] |
|-------|-----------|--|-------------------------------|

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March 2, 1942

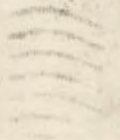
Dear Mr. Krohn:

I should have written sooner —
 then this to thank you for your kindness
 in sending me so lovely a gift, which I
 hardly deserve. However, the pipe is a
 splendid piece of workmanship, excellently
 shaped and finished. I think it will be
 my favorite of all the pipes I have.

I am going to have an exhibition
 at the Paul Rosenberg Galleries opening
 March 10, and as soon as I get things
 ready, and I am sure you know what
 that means — frames. I will write you
 at length. The beautiful pipe, will
 be my souvenir of our lovely visit
 to Chicago, and the many friends I
 met. I believe Mr. Mattinson is going
 to be in Chicago, so please remember
 me to him.

Sincerely yours
 Max Weber

MAX WEBER · 10 HARTLEY ROAD · GREAT NECK · LONG ISLAND · NEW YORK



LETTER FROM MAX WEBER
SAVE



Mr. Benjamin Krohn
154 East Superior St.
Chicago Ill

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Weinman, Adolf Alexander
- **Inclusive Dates:** 1910
- **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:

Adolf Alexander Weinman (1870-1952) was an American sculptor.

Scope and Content Note:

A letter in which Weinman states he will forward prints of the obverse and reverse of the American Institute of Architects medal.

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 7 | Folder 39 | A.L.S. to Florence Levy | Jan. 14, 1910 |
|-------|-----------|-------------------------|---------------|

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ADOLPH ALEXANDER WEINMAN
441 WEST 21ST STREET, NEW YORK CITY

January 14, 1910.

Miss Florence H. Levy
Editor, American and Architectural
New York City.

Dear Miss Levy:

Replying to your letter of
Jan. 13. permit me to say
that I have ordered a print
each of the obverse and reverse
of the American Institute of
Architects' medal and shall
be pleased to forward them to
you as soon as I receive them
from the photographer.

Appreciating your courtesy
I am

Very truly yours
Ad. Weinman

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Weir, John Ferguson
- **Inclusive Dates:** 1868-1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Ferguson Weir (1841-1926) was an American painter and teacher.

Scope and Content Note:

- 1) A letter in which Weir informs her that he will be sailing abroad on Dec. 2, and that Davies is interested in the professorship.
- 2) A letter in which Weir tells Stedman that he and his wife enjoyed "The Victorian Poets." Postmarked envelope included.
- 3) A letter from Weir to Norris Jr. for his autograph collection. Weir quotes Michelangelo and Keats on the subject of beauty.

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 7 | Folder 40 | A.L.S. to Mrs. A.R. [August Russell] Street | Nov. 23, 1868 |
| Box 7 | Folder 40 | A.L.S. to Edmund Clarence Stedman with postmarked envelope addressed | Nov. 15, 1875 ; [Nov. 16, 1875] |

| | | | |
|-------|-----------|----------------------------------|---------------|
| | | to Clarence Stedman | |
| Box 7 | Folder 40 | A.L.S. to Howes Norris Junior | Mar. 21, 1896 |

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532



E. C. Stedman.

18 Lafayette Place
New York.

of your style. it is good workman-
ship. It has always seemed to
me a deficiency in our liter-
ature that Art and Letters
were too separate and distinct.
the professions - I mean. The
influence of one upon the other
as the value of this is recognized
fully among the French. But with
us there is little or nothing of
this perceptible. But I must
not bore you - you can well let
me think about these things.
I send you note to Knapp. I
he says he would like to see your
book. address Cyrus
Yale College - 2. &

Inclosure with this must be
College Catalogue as per inc.

Many joins me in kindest
regards Mrs. Stedman

Truly yours

Jos. T. Davis

I will hope to see you at the next
coming meeting.

750 632
Yale College. New Haven.

Nov 15: 1875

My dear Stedman.

You must excuse this
long delay in answering your
welcome and friendly note of -
I am ashamed to look at the
date. I have written you
a thousand notes subjectively
but now I have a chance to
put the things down. One cause
of my neglect was the hope
of getting down
to the last century meeting.
Your letter ~~gave~~ me a surprise
as it reached me just as
my wife & I were coming.
Placing a letter to you just

To say how much we enjoyed
the 'Victorian Poets'.

The tone and calumny of the
criticism pleased me greatly,
and there ^{was} some admirable
discriminations of a profound
and subtle character that I
marked for use. Other things
too, in the analysis of my position
that seemed to rob me of
property in my own credit.
time, which nevertheless you
know pleases the thoughtful
immensely.

I could not go the whole
length with you in your ad-

miration of Landor. In
fact I suppose there is no
half way with him. either
he is liked or disliked.

But then I may be classed among
the minorities. I only like
the things that really impress me.
excuse the manner of the back-bone
as though to the finger-tips.

Indeed it must be a great
gratification to have so much
of your true self securely ex-
posed - to feel 'this miracle
has might' that in black
ink you have may still shine
bright. A painter toils out,
with elaborate processes, to a
single result which may turn
up as set my force. It is
like topping off a limb - he
knows he has only a few such
appendages to his body. as to
annihilate one, is a calamity
that only needs three repetitions
to annihilate self.

I like 'The Artist' in your Standard
I mean the form at present.

Mar. 21, 1896.

THE AUTOGRAPH COLLECTION OF
HOWES NORRIS, JR.

Michael Angelo said that
"Beauty is the purgation of
superfluities" which is
contrary to the popular notion
that beauty may be divorced
from truth, and still be beautiful,
or that beauty is an added
quality not dependent upon
strict economy in art.

Keats said:- "Beauty is
truth, truth beauty;

This is all we know on
earth, and all we need
to know"

Very truly yours
Geo F. Norris

New York. Nov 23rd 1868

Mrs A. R. Straub

My dear Madam.

I purpose very soon sailing for Europe, and thought it best proper that I should notify you of the fact. We sail in the "Russia" Dec 2nd And when I have learned what my address will be, I will send it to Mr. Jocelyn.

If there should be any result to your plan of getting the Professorship that you would desire to notify me of. I presume my being abroad would not interfere with such communication.

Prof. Davies, whom I met a few
days since, asked me to refer
you to him, and also said he would
write to you on the subject.

I remain, Madam

Your most obed^t serv^t
John F. Rice.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Weir, Julian Alden
- **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:

Julian Alden Weir (1852-1919) was an American painter and printmaker.

Scope and Content Note:

A letter 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 7 | Folder 41 | A.L.S. to Howes Norris Jr. | Mar. 6, 1912 |
|-------|-----------|----------------------------|--------------|

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Mar. 6. 1912.

THE AUTOGRAPH COLLECTION OF

HOWES NORRIS, JR.

The Artists like the Seers
of old, have always been
lovers of nature, -
Impressionism in Art
embodies the finest phase
/ H. W. Norris

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Weir, Robert Walter
- **Inclusive Dates:** 1856
- **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 Walter Weir (1803-1889) was an American painter, illustrator, and teacher.

Scope and Content Note:

A letter in which Weir declines an invitation “to see your treasures of art, and to meet the artists who will be gathered at your house.”

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 7 | Folder 42 | A.L.S to Reverend E. L. Magoon | Feb. 22, 1856 |
|-------|-----------|-----------------------------------|---------------|

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West Point Feb. 22nd
1856

Rev. E. L. Magoon.

My dear Sir,

Your very kind
invitation has just reached
me. It will give me
much pleasure to visit
you on the evening that
you name, - to see your
treasures of art, and to
meet the artists who will
be gathered at your house;
but my engagements just now
are of such a nature as to

Ans 117
- 2nd

Robert W.
Weir
Amer Painter
Sent

9 -

make an absence even of a
day most inconvenient & still,
if I can manage to do so,
it will give me much pleasure.

Yours very sincerely

Robt. W. Weir

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – West, Benjamin
- **Inclusive Dates:** 1807, 1817
- **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:

Benjamin West (1738-1820) was an American painter and draftsman who was active in Great Britain.

Scope and Content Note:

- 1) Typed content note detailing the life and correspondence of Benjamin West.
- 2) Autograph Memorandum in the hand of H. Harris recording receipt from the West of two pictures, signed by West.
- 3) A letter to Thomas Sully concerning the delay of the arrival his "Christ in the Temple" at the Pennsylvania Hospital.
- 4) Letter to Samuel Coates, President of the Pennsylvania Hospital, explaining, as he had to Sully, the reason for the delay in the arrival of his painting. He later comments on the inappropriateness of the Gothic style for the building that will contain 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 7 | Folder 43 | Typed content note | nd |
| Box 7 | Folder 43 | Autographed Memorandum | Jul. 13, 1807 |
| Box 7 | Folder 43 | A.L.S. to Thomas Sully | Feb. 28, 1817 |
| Oversize Box 1 | Item 31 | A.L.S. to Samuel | Mar. 2, 1817 |

| | | | |
|--|--|--------|--|
| | | Coates | |
|--|--|--------|--|

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From Benjamin W. C. C.
To Thomas Luley dated
Feb 28. 1817

Handed to me by Busby

London Feb^y 28th 1817

My Dear Sir

The Bearer of this letter Mr. Busby, will have the pleasure to present it to you - he visits Philadelphia, New York and Boston as well as other places in the United States. He is an artist by Profession in Architecture, and I could not permit him to visit Philadelphia without his being known to you as my friend.

I have to thank you the interesting letter you wrote to me in the same on which ^{that of} Mr. C. wrote to me, was written, respecting the New Room prepared to receive my Picture of Christ in the Temple: it gave me much pleasure to find your approval of the light, for shewing the Picture to advantage. Before you receive this letter, I do suppose you will see or hear from Mr. Coates respecting the Picture not having arrived at the Hospital as expected by the ship Elector: and I hope you understood the cause which if not, this will explain. viz. Finding by your letter and that from Mr. Coates - The Room was nearly finished - Determined me to prepare two other Picture which ^{were} on my mind to paint as accompanying Pictures when the Room was ready to receive them, and

which ~~when~~ finished, and put in harmony which ^{you know} must
be done when together under my Pencil - I shall forward
them to Philadelphia by, and under the care of M^r Sargent's
return to that city early in next summer - when I must
request your friendship to see them put properly together
and in their places: and I have written a letter to M^r Coates
by the ship Elletts explanatory of the whole business.

It often affords me great delight in hearing of you by
those from America who visit this ^{country} that your Portraits
are highly spoken off in high favours, which I hope is the
fact, and that you ^{may be} fully employed, is the sincere wish
of My Dear Sir

Yours very sincere friend, and much

Obliged
Benjⁿ West

Mr. T. Sally }

Artist

Memorandum Recd of B. West Esq^r -
two Pictures on Sale or return Vig -

| | |
|-----------------------|------------------------------|
| A. Magdalen by Titian | } - L - - - 2 600 - - - 0 |
| A. Lucretia by Guido | |

10007 I paid M^r. West
July 13 in part this day - £300 -

A. Harris

Benjⁿ. West

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: West, Benjamin


Letter to Samuel Coates, President of the Pennsylvania Hospital, explaining, as he had to Sully, the reason for the delay in the arrival of his painting. He later comments on the inappropriateness of the Gothic style for the building that will contain his paintings.

Item Date:

Mar. 2, 1817

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

DO NOT REMOVE THIS PAGE FROM FOLDER



WEST (Benjamin, 1738-1820, historical painter). Memorandum, in the hand of H. Harris, recording the receipt from West of 'two Pictures on sale or return', viz. 'A Magdalen by Titian' and 'A Lucretia by Guido', total value £600; also noting that 'July 13, 1807: I paid Mr. West in part this day £300'. Signed by Harris, and also SIGNED BY BENJAMIN WEST. 1 page 4to. [n.p.], 1807.

Although born in America, West spent most of his life in England, where he became a founder member of the Royal Academy and afterwards its president. He was historical painter to George III.

'West had a reputation not only as a painter, but also as a knowledgeable connoisseur, who was instrumental in shaping several important collections, and who had accumulated a considerable collection of his own' (Von Erffa & Staley).

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – West, Raphael Lamarr
- **Inclusive Dates:** 1819, 1835
- **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:

Raphael Lamarr West (1769-1850) was a British painter and printmaker. West was the eldest son of Benjamin West and painted scenes of the theater and scenes from Shakespeare.

Scope and Content Note:

1) A letter in which West accepts an invitation to celebrate St. Aubyn's father's birthday.
2) A letter to Col. Childes in which Raphael West had offered "Death on a Pale Horse" (1796) and fifty smaller pictures to the Pennsylvania Academy of Fine Arts for 15,000 pounds, and in 1826 he had offered to the Speaker of the House of Representatives no fewer than 150 pictures, including "Death on a Pale Horse," for 40,000 pounds. Neither offer was accepted. The picture, West's masterpiece, is now at the Detroit Institute of 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):

| | | | |
|-------|-----------|----------------------------------|---------------|
| Box 7 | Folder 44 | A.L.S. to St. Aubyn | May 8, 1819 |
| Box 7 | Folder 44 | A.L.S. to Col. Cephas G. Childes | Dec. 16, 1835 |

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N-1908-25
65

Colo. G. Childes London December 16th 1835

Dear Sir

Your Original & duplicate of the 7th,
& also of the 14th, I have all beautifully recd.; the former
enclosing a letter of Credit upon Messrs Wildes & Co in my favor
for a sum not to exceed £1500 to be appropriated to the
purchase of West's Picture of Death upon the Pale Horse.
I have the satisfaction to inform you that I have succeeded in
the purchase of the Picture, frame, and Sketcher, for the least
sum I anticipated, and have annexed Mr West's Bill Receipt
(a duplicate one, as I of course keep the Stamped receipt for my
own security, against any claim for return or his Successors).
I fear the frame & Sketcher are not so valuable as I had supposed
and shall be governed by the freight, as to sending them or not,
but if I conclude not to send them, they will be kept subject
to your Orders until I can hear your pleasure regarding
them. I was satisfied myself that I had correctly reported the
state of the Picture, in my former letter, but before parting with so
large a sum of money I drew upon my friend Leslie's kindness to
go and examine it, and this caused several shillings expense,
in employing a glass Coach to carry him back, a distance of several

R. L. West - London
1835

Colo. G. Childes



Philadelphia
per Packet
20 Dec



Several Miles, it being at the Pantheon. He considers it in
very excellent preservation, there being but two slight spots
where the paint is rubbed, & these a common sign Painters
could correct. The Picture is rolled upon a frame, with the
face inwards, and guarded by paper from rubbing; it
is then covered with canvas & packed in a box so as not to touch
anywhere, & secured in its place by wedges on each end, the
Centre of which wedges on each end, must be pulled out by
the hand when you wish to unpack, and then when they are
out, the whole must be lifted up bodily until it is removed
from the box. pray see that these instructions are exactly attended
to. There is some danger from Salt Water, and a fair care
being out of the question, I have concluded to cover the
base, with a Tar-pauling, and shall engage that it shall not
stand against the deck (It will go between decks of course)
Mr West promises me some Papers of explanation of the subject
which if sent in time shall be forwarded. At present I have
advanced the Money, as Mr West is no man of business, and
would talk of nothing but Cash in the whole Negotiation, I
shall however draw upon Messrs W & L at 4 Months
as soon as I ascertain the exact Amount due, and
forward an Invoice to you by the Hannibal which takes
the Picture. write you again in a few days I am
Dear Sir truly Yours
Joshua B. Bacon

Duplicate

£1200.0.0

London December 15/1835

Recd from Mr Joshua B. Bacon the sum of
Twelve hundred Pounds being in full for
The Picture of Death upon the Pale Horse,
Painted by the late President West, and the Stretcher
& Frame belonging thereto.

Raphael L. West

Mr Joshua B. Bacon to Raphael L. West...
1835
Dec 15 For the Painting of Death upon
The Pale Horse, by the late
President West, including the
Stretcher of frame. £1200.0.0
London Dec 15/1835 Settled after receipt above
Raphael L. West

417.th

1819

Newman St May 8th

My Dear St. Aubyn -

I have great pleasure
in accepting your invitation for
the ^{20th} twentieth of this month
particularly as it is to commemorate
the birth day of your father where
health I shall have much
satisfaction in drinking on such
an occasion - & that you ^{have} brought
me into such a meeting -

Believe me is most grateful
to your Very sincere old friend
Raphael West -

In an hour I am off Mr Staines }
rd

Sir John (father) Lord 11th Shilburn
Port. by Raynolds

Son of Benj. West, see Dunlop, V. II, p. 104.
Raphael West, 1769-1850 see Sir John
St. Aubyn (1718-1839) patron of the Epic

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Whetstone, John
- **Inclusive Dates:** 1841
- **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:

Whetstone (1837-1841) was an American portrait sculptor.

Scope and Content Note:

- 1) Biographical note detailing the birth and death date of Lewis J. Cist
- 2) A letter in which Whetstone informs Cist that it is his duty to read an original composition at the next regular meeting of the Academy. Together with three lengthy contemporary newspaper clippings regarding Whetstone, titled "Our Artists at Home" (1884), "Cincinnati Genius," and "Cincinnati Artists," mounted on a folded sheet with the letter.

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 7 | Folder 45 | Biographical note | nd |
| Box 7 | Folder 45 | A.L.S. to Mr. Lewis J. Cist with included newspaper clippings | Jan. 26, 1841 |

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

Our Artists at Home.

It is perfectly natural that Cincinnatians, so justly proud of the fame of their countrymen artists abroad, should indulge in panegyric on the names of POWERS, CLEVINGER, KELLOGG, and others who have temporarily ostracised themselves, that they may drink in inspiration at the fountain-heads of Art. But to do this, they need not necessarily overlook the achievements and neglect the merits of their Artists at Home. Yet this, with all the pride they feel in their city as the birth-place and nursing-mother of Genius, they are in danger of doing. Amid the deserved praise lavished daily and hourly upon POWERS, and amid all the sorrow and sympathy produced by the melancholy and early death of CLEVINGER, who says a word of or for the artists that remain among us? If such word is spoken, it does not reach our ears. And yet we have with us at this time, studying and toiling in obscurity, unknown comparatively and uncheered, men whose names may be uttered any day in company with that of any artist that Cincinnati has yet sent abroad—men whom POWERS, were he here, would gladly take by the hand, and press to his bosom as *brothers*: younger in years, and less in merit, it is true, but still as *brothers*.

After this introduction, many will doubtless be surprised to find presented to their eyes, a name so little known as that of WHETSTONE: but JOHN L. WHETSTONE, we take pleasure in telling them, few as there are among us who are aware of the fact has accomplished works that entitle his name to be just so presented. Mr. W. is now, we believe, twenty-three years old. From the age of sixteen, he has been studying in secret, and in secret working, during the intervals of leisure afforded by other pursuits. At one time indeed, before his twentieth year, he fitted him up a studio, spread upon his table such treatises upon Art as he could obtain, surrounded himself by casts from the Antique, laid earnest hold of Anatomy, procured the requisite materials for modeling, and in his excited imagination beheld himself a SCULPTOR. And that imagination supplied all that he wanted, in addition to what he had, but one thing. That thing, however, was *bread*; and as his dreams of the Ideal could not furnish this, like a true man, which he is, he shut up his books, turned his back upon his antiques, closed his studio, and went forth to grapple with that which could. First as a locksmith, and then as a machinist, ingenious in both pursuits, he has passed the time since, giving his leisure to that which is his passion, and his promise for the future.

At such intervals, he has done a good deal of modeling in clay, from nature and from ancient statuary. His business engagements, however, have left him time to *complete* but few things. Among what he has completed, or nearly so, have been busts of the venerable JOHN CRAIG, formerly President of the Ohio Mechanics' Institute, Dr. JAMES LAKEY, of this city, and J. P. FRANKENSTEIN, the painter: all three works of merit. Only the last piece named, is now in existence—the others having been injured through unavoidable neglect, before entirely finished in all their parts, and subsequently destroyed. Of the bust of FRANKENSTEIN, Mr. WHETSTONE has taken a cast, which may be seen at the Studio of that artist, on West Third Street. This piece was executed the past summer, at odd hours, and is Mr. W.'s latest work. It is a striking likeness, a beautiful piece of modeling, and speaks of a future, that under favorable circumstances, will be one of honorable renown. Every thing about it is clear, distinct, and artist-like. In the minutest details, nothing seems to have been neglected. To all the features of the original, justice has been done; and the entire work is marked, in all its parts, by that beautiful harmony which is an unfailing index of genius.

One of Mr. W.'s earliest works was an ideal head of Socrates. This we never saw, and it is not now in existence. From those who did see it, we understand that it was a production of decided merit.

Mr. WHETSTONE must go on—nay, *will*, we are convinced, in spite of all obstacles. The very energy that sustained his spirits, when he was driven from his Studio, partly by necessity, and partly through the admonitions of a parental wisdom that saw little beyond toil and suffering in the artist-life he had chosen, will sustain him still, through many a day of want and neglect, should these be his portion, and eventually carry him back to that Studio, and to the pursuit in which he has at all times longed to re-engage. But Mr. W.'s pecuniary condition, we take great pleasure in saying, will in all probability be such, in a few years, as to admit of the free indulgence of his tastes, and the exertion of his talents in the department of Art to which they tend. We learn, not from Mr. W. himself, but from a friend of his, that he has just perfected a labor-saving machine in an important branch of his present business, that will most likely yield him a handsome and regular income. In his case, the *poetical* and the *practical* seem to be shaking hands in right good fellowship.

In the room of FRANKENSTEIN, to which we have referred, are also a couple of Paintings, the latest from the pencil of that artist, about which, as well as of their author, we shall have something to say hereafter.

Cincinnati Jan 26, 1841.

Sir — You will please take notice that it becomes your duty to read an original composition at the next regular meeting of the Academy on Wednesday evening Feb. 3, 1841. in conformity with the 9th By Law—

John Whetstone
Secretary

Mr. L. J. Crist.

CINCINNATI GENIUS.—Cincinnati seems to have more of the material from which sculptors are made, than any other part of the country, and a new candidate for statuary fame is quarried about every year. In addition to Power, Clevenger and others, the newspapers now speak of a young man named Whetstone, who has recently exhibited genius equal if not superior to either of them.

Lewis J. Cast — (1818-1885)
bank clerk, 1st frst in
Cincinnati, later in St. Louis.

Charles Hamilton — Hobbes.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Whistler, James McNeil
- **Inclusive Dates:** 1899
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

James McNeil Whistler (1834-1903) was an American painter and printmaker, active in England and France. He developed from the Realism of Courbet and Manet to become one of the leading members of The Aesthetic Movement and an exponent of Japonisme. He is best known for his work "Arrangement in Grey and Black No 1: Portrait of the Artist's Mother" (1871), and his subsequent portraits using simple tonal colors. In 1877, his work "Nocture in Black and Gold: the Falling Rocket," caused a sensation for its blatant abstract qualities that shocked art critics.

Scope and Content Note:

- 1) Content note detailing the life of Whistler and the extent of his correspondence.
- 2) Folder sheath from "Maggs Brothers" book and print company
- 3) A letter to a Mr. Blott mentioning a court case and a scheduled meeting between Blott and Whistler.
- 4) Typed transcription of Whistler's letter to Blott.
- 5) A letter to Mrs. Anderson discussing his work in her possession.

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 7 | Folder 46 | Content note | nd |
| Box 7 | Folder 46 | Folder sheath | nd |

| | | | |
|-------|-----------|--|--------------|
| Box 7 | Folder 46 | A.L.S. to Mr. Blott | nd |
| Box 7 | Folder 46 | Typed transcription of A.L.S. to Mr. Blott | nd |
| Box 7 | Folder 46 | A.L.S. to Mrs. Anderson | Jan. 4, 1899 |

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recd 1878

Dear Mr. Bott - I am shocked to hear from
Mr. Watts that he has received notice from your
lawyers that they are proceeding with the case -

This after your assurance that you intended
to treat with me in a friendly spirit is astounding.
Surely the lawyer must be doing this without
your instructions.

I have been expecting a visit from you
as you wrote to say that you were coming -

Will you come on Monday at 2 o'clock - or half
past one and let us arrange the matter as I proposed

I have seen Howell who assured me you had
settled with him about a picture -

But in every case you know that he is now coming
into the money for his house and this liability of
his will be paid off the first thing -

Pray therefore stop the lawyers immediately -

96. Chicago Walk - Indiana
May 31.

Very sincerely Yours -

- John A. White

The "petite Savois", I know. But what other?

In all cases of frames for lithographs, etc. the
frames are not included in the price of the lithographs.

But etchings have you in stock?

With best wishes for the season

Wm. W. W. W.

110. Rue de Bae -

Jan. 4. 1899.

Dear Mr. Anderson

I did not at all

know that you have a proof of the "litho-lint" of
Mr. Thomas. It is a rather large upright picture,
a sort of "wash" looking lithograph, very soft, and
something like a water colour drawing.

Of course in any case you can only have one proof,
which I fancy had better be kept for the present -

Certainly four guineas is scarcely an inducement - until other
can be found. How did Mr. Belton come to make out
that cheque? - You may write and say that the Directors
find upon looking into the matter that they are not prepared to
part with this party until they have consulted with Mr. Whistler as
to the possibility of others being further coming. They believe
if it be the unique proof, it is intended for the Paint Room of the
Museum in Dresden. /

Now I want you to write to Mr. Alfred Chapman
of Liverpool. Through how you are to obtain his address
without exciting suspicion I don't know - (I mean from the
picture dealers - for they know - but you must not try).


Well - You will write and say that the Directors ~~have~~
wish to know if he be willing to part with his "Snow Nocturne"
by Whistler - and his "Bognor" nocturne -

In which case will he submit his price for their consideration?
Also has he other Whistlers? -

Mr. Alfred Chapman was connected with a great
engineering establishment in Liverpool. Messrs. Fowler &
something if I remember. He lives in some neighbourhood
of the town, in a house called "the Dingle" -

Mr. James Chapman, his brother, had at one time an office
in Austin Friars. Perhaps Mr. Webb might find out through
him? -

/ What pictures have you now on the easel?



WHISTLER, JAMES A. MCNEILL. Good ALS, 2pp., 8vo, 110 Rue du Bar, Jan. 4, 1899. To Mrs. Anderson, a gallery owner or perhaps his representative, discussing his work in her possession: "I did not at all know that you have a proof of the 'Lithotint' of the Thames. Is it a rather large *upright* picture?, a sort of 'wash' looking lithograph, very *soft*, and something like a water colour drawing? Of course in any case you can only have *one* proof, which I fancy had better be kept for the present. Certainly four guineas is scarcely an inducement - until others can be found You may write and say that the Directors find upon looking into the matter that they are not prepared to part with this proof until they have consulted with Mr. Whistler as to the possibility of others being possibly coming it is intended for the Print-Room of the Museum in Dresden. Now I want you to write to Mr. Alfred Chapman of Liverpool - though how you are to obtain his address without arousing his suspicion I don't know Well, you will write and say that the Directors wish to know if he be willing to part with his 'Snow Nocturne' by Whistler - and his 'Bognor' nocturne. In which case will he submit his prices for their consideration? Also has he other Whistlers? Mr. Chapman was connected with a great engineering establishment in Liverpool What pictures have you now on the easel? The '*petite Sousis*'[?], I know, but what others? In all cases of frames for lithographs, etc. the frames are *not included* in the price of the lithographs. What etchings do you have in stock?" Faded and a little stained; weak at folds (small split along center). In good condition.

£

Autograph

all

OF

Whistler (James M^{rs} Neal)

opp 8ⁿ

Born 1834

Died 1903

MAGGS BROTHERS,

RARE BOOKS, PRINTS AND AUTOGRAPHS,

109, Strand, London, W.C.

ENGLAND.

X

29³

Dear Mr Blott -

I am shocked to hear from Mr Watts^[4] that he has received notice from your lawyers that they are proceeding with the case - This after your assurance that you intend to treat with me in a friendly spirit is astound[ing -] Surely the lawyer must be doing this without your instructions -

I have been expecting a visit from you as you wrote^[5] to say that you were coming -

[p. 2] Will you come on Monday at 2 o'clock - or half past one and let us arrange the matter as I proposed

I have seen Howell^[6] who assured me you had settled with him about a picture -

But in every case you know that he is now coming into the money for his house and this liability of his will be paid off the first thing -

Pray therefor[e] stop the lawyers immediately -

Very sincerely Yours -

J A McN. Whistler.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – White, Edwin
- **Inclusive Dates:** 1856, 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.
- **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:

Edwin White (1817-77) was an American genre, historical, and portrait painter.

Scope and Content Note:

1) A letter to Mr. Holly in which White writes he would like to withdraw \$100 plus interest from the Salisbury Savings Society. He has just finished his picture of the "Signing of the Compact in the Cabin of the May Flower," which has already been purchased and soon will be engraved.

2) A letter to Charles Lanman in which White writes he has not only been occupied with painting but with going out at night. He complains that his models have been giving him trouble. He describes a visit to Mr. Hart's studio, citing the progress of Durand's and Kensett's work.

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 7 | Folder 47 | A.L.S. to Mr. Holly | Mar. 31, 1856 |
| Box 7 | Folder 47 | A.L.S. to Mr. Charles Lanman | Mar. 20, 1857 |

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

1877-1878 2 pieces

N. Y. University March 20th 57.

Dear Mr. Loomis.

When I left you it was my intention to have written before, and when I think of your kind attention and politeness it implies almost unpardonable neglect on my part not to have done so, but you will, I am sure forgive me when I tell you how much I have been occupied not only painting through the day but going out sketching almost every night. All of which is pleasant and agreeable enough but quite too much for a painter, and I am now looking forward to the time, which is not far distant, when I shall be in a measure released. We shall probably leave for Paris about May 15th. My picture of "The First Thanksgiving" which has occupied most of my time since my return is well advanced and hope that in ten days or two weeks it will be finished. Models give me so

much trouble and inconvenience that
I do not advance as fast as I otherwise
should. Three days ago I engaged one for
yesterday morning. It past 8 o'clock came the
time appointed, and no model, waited
through the morning, no model, and no more
to day. I have sent by express for another
and hope to meet with better success
for Monday.

I have run most of the artists in
my room, and among them those
whose names you gave me with the
exception of Coleman, who lives in
Brooklyn, so far away that I have not
had the time to call on him. Most of
them think favorably of the plan of your
book, and ^{are} disposed to make such contribu-
tions as you have requested. I was at
Mr. Hart's studio this morning. He wished
me to say that he should write and send
you a sketch as soon as he could find
the time and decide upon what was best

that he should send.

What are you doing in the way of art?
We can hardly imagine a more delightful
situation in life than yours, for an artist
or author, with material all about you, with
none of the annoyances which the figure painter
must necessarily be subjected to. How is the
Exhibition at Washington succeeding? I have
written for them some days since, but have
heard nothing from them since I left. It was
unfortunate I think that, owing to the difficulty
of collecting the pictures the exhibition was
deferred so late in the season. Still I hope
it will meet with success. Our own Artists
are making a great effort for the coming
exhibition and I have no doubt will open
a better collection of pictures than they have
done for years before. Mr. Inman is finishing
a large and beautiful picture, from one
of his last summer's sketches. Kensell has
just finished one of his finest pictures,
and is now engaged on another of some

sign from ~~an~~ ~~other~~ a sketch made
at ~~Leicester~~. Church is painting a very
long picture of Niagara Falls which promises
to be fine. Huntington has just finished a
fine portrait of one of our distinguished
men. Hart is just finishing a fine ^{new} sunny
Landscape with other little sketches. Hubbard
has just finished a sweet little sun set.
Shattuck is painting several small pictures
which promise well. I had a call yesterday
from a young artist by the name of Hill,
a most unsophisticated youth in appearance
but if he fulfills the promise of a little sketch
which he showed me which he had studied
from Nature, he will soon be one of them. It
was a perfect little gem.

Please present my kind regards to Mrs
Lanman, and ~~don't~~ ~~forget~~ ~~to~~ ~~write~~ ~~me~~
also to me and Mrs Longal if you see
them. And believe me to be
Yours truly
Edwin White

Camein White
New York
Decr 1836

Had finished his picture of
the "Compact in the May-
flower. &c,

Studio. 70 9. Broadway
New York March 31st/56

Mr Holley
Dear Sir

I deposited in the
Salisbury Savings Society August 1st
1849 - \$100, I would like now to
withdraw it with the interest. I see by
the book four months notice is required.
But this sum being so small. it may
not in this instance be necessary. would
you be so kind as to make the
inquiring for me?

Are you not coming to New York
soon? if you should I shall be happy to
see you at the Studio. I have just finished
my picture of the Signing of the Compact
in the Cabin of the May Flower. it has
been purchased and will be engraved

so that I shall be obliged to send it
away the latter part of April

Mrs White is well and joins
me in remembrance to you and your
family

Very Respectfully
Yours

Edwin White

Painted the
Portraits of my
mother and of
"my children
etc. etc.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – White, Richard Grant
- **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:

Richard Grant White (1827-1908) was a professor of Fine Arts at Harvard.

Scope and Content Note:

A letter to Charles E. Norton in which White praises Norton's father's book. He makes some inquiries about the former owners of Norton's sketches by Washington Allston.

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 7 | Folder 48 | A.L.S to Charles E. Norton | Jun. 6, 1855 |
|-------|-----------|----------------------------|--------------|

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see
Allston sketches, when I heard
that you were at the South. I
learned only, however, that Mr
Massiglia was a man of taste,
Knowledge & experience, & - most
important to you - a man who
could be relied upon, although
he was a picture dealer. He bought
at English sales, & twice or thrice
visited England in the way of
business. He was quite old when he
died. Of Mr Miller I could discover
nothing.

Will you present my compliments
to Mrs Norton & your sisters & beg
them to excuse me for presenting any
thing to them at the far end of
such a letter as this. I am sure
that they will believe they do not dwell
at the far end of my memory.
Very truly yours

Rich. Grant White

173 East Thirteenth St
New York. June 6th 1855

My dear Sir

I must acknowledge, how-
ever hastily, the receipt of the beautiful
edition of your father's important
work. As yet I have but looked at
it, not into it. I need hardly tell
you that it is the most beautiful
& sumptuous book ever published in
this country & one of the finest spe-
cimens of the invention of The Devil
& Dr Faustus which that infernal
machine, the Press, has produced
anywhere. I put a good face
on the matter, but the truth is,
I am dying of envy. My book
was good for America, in spite

Charles E. Norton Esq.

of how murderous proof
reading; but now — Schabod!

Schabod! How did you do it?

Did you make two Charles Eliot
Norton, one to attend to his business
& be happy at Shady Hill, & the
other to stand, sword in hand, over
compositors, proofreaders, foreman,
& pressmen? Or was there a special
dispensation of Providence in your
favor? The tint & texture of your
paper, the proportion of your page,
& your press work are unimpeachable,
& your title page is a miracle.

I shall have the pleasure of looking
into the book carefully pretty soon,
for I know something about the Gospels,
although as to scholarship, I put

about all the Latin I can understand
into my dedication, & all the Greek
I can remember upon my title page.

— I do however recollect ΑΓΙΩΤΟΝ
ΜΕΥ ὄσος because I scoffed at the senti-
ment, I suppose, & ΓΡΟΒΙ. ΣΕΑΥΤΟΝ,
doubtless from the difficulty. I have
found in practicing the precept.

Seriously however in one respect
I am like Shakespeare; — I have
small Latin & less Greek. — My
college acquisitions having been
allowed to rust away into uselessness
as far as regards the capacity
to judge ^{critically} of such a work as you
have sent me.

I was about to write to you that
I had made some inquiries touching
the former professor of your

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – White, Stanford
- **Inclusive Dates:** 1894
- **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:

Stanford White (1853-1906) was and American architect in the firm of McKim, Mead, and White.

Scope and Content Note:

Typed letter to Frederick MacMonnies stating, "I suppose you have heard the rumpus about St. Gaudens little nude on the medal for the Columbian Show, and how it also has spread itself to your design for the eagle." Speaks of "the complete and absolute idiocy of the Naval Board."

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 7 | Folder 49 | T.L.S to [Frederick] MacMonnies | Apr. 30, 1894 |
|-------|-----------|---------------------------------|---------------|

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McKIM, MEAD & WHITE,
NO. 1 WEST 20TH STREET,
NEW YORK.

30th April 1894.

My dear MacMonnies :

I suppose you have heard of the rumpus about St. Gaudens little nude boy on the medal for the Columbian Show, and how it also has spread itself to your design for the eagle.

As far as the eagle goes, there seems to be two obstacles in the way, first, the complete and absolute idiocy of the Naval Board, and second, there is some difficulty in getting the appropriation. I enclose you a letter from the Ass't Sec'y of the Navy Department. I am sorry to have bothered you in the matter, but we are all working in a good cause.

Have just got your cable about Grandin. I have ordered the scaffolds put up at once.

Attn
John R. White

F. W. MacMonnies, Esq.,

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Whitney, Thomas
- **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:

Biographical information not available

Scope and Content Note:

Letter to Mrs. Malin discussing various things including religion.

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 7 | Folder 50 | A.L.S to Mrs. Malin | Feb. 21, nd |
|-------|-----------|---------------------|-------------|

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92 Feb. Vassar at.

Monday

Feb. 21.

My dear Mrs. Watson

We - Miss
Manning & I - shall
find our pleasure in
looking in upon you
some way before long
according to your gracious
invitation. We are
not able to accept
for the cause of
Mrs. Perkins's & letters

which we are told
are very interesting.

Religious Themes will
never lose their hold upon
us - however we change
& it will be good to
know what another
enlightened soul strains
has to say upon them.

Always yours truly
Anne Perkins

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Whittredge, Worthington
- **Inclusive Dates:** 1868, 1869
- **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:

Worthington Whittredge (1820-1910) was an American painter.

Scope and Content Note:

- 1) Letter to Samuel H. Coale in which Whittredge states that he has no pictures of the requested size for sale. Whittredge lists prices and discusses frames and discusses his summer in the Catskills.
- 2) Letter to Samuel H. Coale in which Whittredge complains about the high rates of packing and shipping a picture, and requests reimbursement.

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 7 | Folder 51 | A.L.S to Samuel H. Coale | Nov. 17, 1868 |
| Box 7 | Folder 51 | A.L.S to Samuel H. Coale | Oct. 8, 1869 |

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

Studio Building 57. W. 102nd St.
New York Nov 17. 1878

Dear Sir

Owing to my absence
from town. I did not receive
your note until yesterday

I have no pictures at
this moment for sale of the
size you speak of, but would be
glad to paint what you desire
to order. My prices are say
\$100. for a 9x12 inches.
\$150. to \$175. for a 12x14 or
12x16. without frame. I
prefer to furnish frames for my
pictures, but give them at the same
prices, choosing the best quality
of work, but getting nothing
unusual in style.

I have been absent all summer
in the Catskills and vicinity
making studies, and am just
commencing some new things, and

if you want any thing of the
forest scenery of the Catskills,
especially of autumn, or
something more pastoral with
cattle and summer landscape
I do not know that you could
possibly want or a better time. I
have also a great many things which
I made out on the Plains and
on the Rocky Mountains, two years
ago, which I have never used. if
you prefer I should point
knowing of that sort. but I
could not give you any much
more definite idea of what I
should like to point than this.

I could send you a little picture
of the size you speak of so that you
could get it for Christmas. but
not before.

Truly yours.

W. W. Whitridge

Saml H. Cook Esq.

P.S. In giving the above sizes
I mean more particularly, that
number of square inches or
thereabouts. It often happens that
a particular subject which I want
to paint does not suit a given
form and I frequently make
my pictures quite long or high in
proportion as the case may be.
but of course wfor as possible
would point a certain shape if
desired.

W. W.

arriving it and by that time
I shall be in St Louis on
my way back this week. with
varnish put in hand, like the
old Connecticut Clock tinker
who after they had sold their
wares, used to make ^{tours} ~~tours~~ around
to mend them up now and then
my way.

Northington

NORTHINGTON WHITTREDGE

1820-1918

Ann Pauls

400
Dungmans Ferry Pike Co. Pa.
Oct 8 - 1869

Mr Coale

Dear Sir

Yours of the 29
of Sept did ^{not} reach me until this
morning, owing to the flood, and the
detention of the Mail. Your previous
note to the St. L. Agent of the R. Co.
was presented by my packer, together
with a note from myself, who ~~states~~
that "the Agent said he could do
nothing about it now." As soon as
I return to the city, which will be in
about a fortnight. I will see him
myself, and perhaps can make
some arrangement about getting the
picture back, if not free, at least
on better terms. I am perfectly
surprised at the bill of freight. It is
more than twice as much as I

supposed it would be. If I
had thought the freight would
be more than \$15. or \$20

I certainly should not have sent
the picture. The packing will be
\$15 or \$20 additional, and all
told, the expenses are entirely too
much, for the advantage the
picture can be to your Fair. I did
not think to enquire about the cost
of transportation, and really know
but little about such things.

Different associations at a distance
are in the habit of ~~receiving~~ for our
pictures for exhibition, employing
an agent, generally a fruiter in
New York to go to the studios, get the
pictures packed. Then send them
off, while they pay expenses of all
kind back and forth and even
repair frames when damaged. So
that this is really the first time I

have undertaken to send away
my my pictures for exhibition.
Of course I knew that you had
not made any such arrangements
and expected to pay a portion of
these expenses ^{myself} and that the
Fair would pay the rest. I hope you
are not really incurring these
expenses on your own account
But I must request you to settle
the matter for the present and
when the fair is over, and I get
back to the city we will settle
up the ~~matter~~ and see about
getting the picture back.

My mother writing me that he
sent the small picture as I
directed. My chief fear about it
is that it will be dried in, and
ruined somewhat. but you must
wait awhile, a year or two before

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Wiggins, Carleton
- **Inclusive Dates:** 1893, 1925
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **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:

Carleton Wiggins (1848-1932) was an American painter.

Scope and Content Note:

- 1) A letter to Jonathan Scott Hartley stating that he will be more than glad to send in a friend's name.
- 2) A letter to Glen Walton Blodgett 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 7 | Folder 52 | A.L.S. to Jonathan Scott Hartley | Apr. 25, 1893 |
| Box7 | Folder 52 | A.L.S. to Glen Walton Blodgett | Jun. 28, 1925 |

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S. 2 E. 27th St. N. Y.

April 25. - '93.

Dear Hartley

I shall be glad
to send in George's
name on my list
for associates -

Yours truly

Carleton Wiggins

"RIVERWOOD"

OLD LYME, CONN.

June 28th 1925

Mr Gen Walter Blood, Jr.

My dear Sir

I have read your note
requesting my Cartograph. and
am sending you a snapshot
of one of my pictures signed.
I have no other such as you
request ready at hand.

You speak of the picture
of mine at the Art Institute
Would you mind telling me
what the picture is? I have
no record of it here and
am intimated to know what
picture it is.

Very Sincerely Yours
Carleton Wiggins

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Wiles, Irving Ramsey
- **Inclusive Dates:** 1900, 1932
- **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:

Irving Ramsay Wiles (1861-1948) was an American painter and illustrator.

Scope and Content Note:

1) A letter to Florence N. Levy, editor of the American Art Annual, in which Wiles refers her to Mr. L.T. Shaw of the Grand Union Hotel for permission to publish the "Yellow Rose."

2) A letter to an unidentified person in which Wiles he would have been interested in the Blum drawing a year ago, "but now, we are all hard up and can't buy a thing." He has donated the model sloop that he had bought to the Marine Museum.

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 7 | Folder 53 | A.L.S. to Florence N. Levy | Sept. 22, 1900 |
| Box 7 | Folder 53 | A.L.S. to an unidentified person | Jun. 19, 1932 |

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

John R. Miles
H A

A year or so
ago I would have been
much interested in your
Blum drawing but now,
we are all haph up and
can't buy a thing -

I will send your letter
to a friend who may
be interested but I'm
afraid he is in "the same
boat" too -

The model
sloop that I bought from
you I gave last year to
the Marine Museum of
the City of New York, in Peter

New building at 5th Ave,
and 103^d Street -

You might like to see it -
There -

Very Truly Yours

Henry Wiles

June 15. 1937

Pecnic, Long Island.
Sep 22nd 1890

Miss Florence V. Levy.

Dear Madam —

I have
just returned from
a sailing trip and find
your letter awaiting me.

I shall have to refer
you to Mr. S. J. Phares
of the Grand Union Hotel
for permission to reproduce
the "Yellow Rose". I have
no doubt he will
grant it. The only
photos I possess of the

picture are not with
me now. Kindly Mr.
Shaw may loan you
one of the copy Prints.

Thanking you I am
Very Truly, Yours

Living R. Wiles

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Withers, Frederick Clarke
- **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:

Frederick Clarke Withers (1828-1901) was an American architect.

Scope and Content Note:

- 1) Newspaper article detailing the life of Frederick Withers.
- 2) A letter in which Withers is flattered that their society has elected him as an honorary member and will send some lithographs of his work.

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 7 | Folder 54 | A.L.S. to Ben W. Austin | Jun. 17, 1891 |
|-------|-----------|-------------------------|---------------|

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WITHERS & DICKSON,

ARCHITECTS,

54 Bible House, Astor Place,

NEW YORK, *14th June 1894.*

FREDERICK C. WITHERS.

WALTER DICKSON.

Ben. W. Austin Esq

*Secretary. Trinity Historical Society
Dallas Texas -*

Dear Sir -

*I must apologise for not
answering your polite letter of March 22nd
informing me of my election as honorary member
of your society, but press of business has prevented me.*

*I feel very much flattered
that you should have honoured me in such a
way, but I am at a loss to understand what
I possibly could have done to merit such
distinction.*

You ask for my Photograph

WITHERS, Frederick Clarke, architect, b. in Shepton Mallet, Somersetshire, England, 4 Feb., 1828. He was educated in King Edward's school in Sherborne, Dorsetshire, and then devoted himself to the study of architecture. Mr. Withers early came to this country and established for



himself a high reputation for his designs of churches. Among these are St. Luke's, Matteawan, N. Y.; the 1st Presbyterian, Newburg, N. Y.; St. Thomas's, Hanover, N. H.; the Church of the Advent, Louisville, Ky.; St. Luke's, Altoona, Pa.; and Calvary, Summit, N. J. Of other buildings, the Hudson river state hospital for the insane at Poughkeepsie, N. Y.; and the buildings of the Columbia institution for deaf and dumb at Washington, D. C., are from his plans. The Jefferson market court-house and prison in New York, designed in the Italian Gothic style, is the only public building where that style has been introduced, and ranks as one of the best pieces of architectural designing in that city. He also designed and had charge of the erection of the altar and reredos in Trinity church, New York city, in honor of William B. Astor. This memorial, carved in Caen stone, occupies nearly the entire width of the chancel, and is about twenty feet high. The altar, of white marble, is eleven feet long, and is divided into panels, in the central one of which is a Maltese cross in mosaic set with cameos, on which are cut the symbols of the evangelists. In beauty of design and delicacy of carving this reredos is among the best works of its character on the American continent. (See illustration.) During 1861-'2 Mr. Withers served as an officer in the New York volunteer engineers, and he has published "Church Architecture" (New York, 1873).

RITCH, John Warren, architect, b. in Putnam county, N. Y., 22 June, 1822. He came to New York in 1831, and, after spending eleven years in the office of William Hurry, the architect, he estab-

lished himself in 1846 in the practice of his profession in New York city, where he has since continued. Among his important works in New York city are the Bank of commerce, the Union dime savings bank, the buildings of the American express company and the Merchants' despatch company, St. Luke's hospital, the State emigrant hospital, the Nursery and child's hospital, and the artificial islands and Quarantine hospital in the lower bay. He also designed and erected the bridge that crossed Broadway at Fulton street from 1867 till its removal two years later. During 1847-'8 he edited the "American Architect."

but this, I think, could hardly interest you.
I will however send you some lithographs
of a few of my works, if you would care
to have them—

Very respectfully yours
Frederick Clarke Withers.
—F—

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Wood, Thomas Waterman
- **Inclusive Dates:** 1898
- **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:

Wood (1823-1903) was an American genre and portrait painter.

Scope and Content Note:

Letter to Florence Levy, editor of the American Art Annual. He refers her to the secretaries of the Artist's Fund Society and the Artists Aid Society and confesses his uncertainty as to whether he would be able to attend sessions of the Congress of Public 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 7 | Folder 55 | A.L.S. to Florence Levy | Sept. 19, 1898 |
|-------|-----------|-------------------------|----------------|

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Sept 19th - 1898.

Miss Florence R. Levy,
Dear Madam;

The Secretary of the Artists' Fund Society is Mr. George H. Surrall 51 West 10th St who can give you all the information you desire - The Secretary of the Artists' Aid Society, of which I have the honor to be President, is Mr. J. C. Nicoll also of 51 West 10th St, who can give you the facts you wish better than I can.

As for the Congress of Public Art at Brussels, it is not certain that I shall be able to attend its sessions -

Very truly yours,

Thomas H. Wood -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Woodville, Richard Caton
- **Inclusive Dates:** 1850
- **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:

Richard Caton Woodville Jr. (1856-1927) was an English painter and illustrator. He was a popular illustrator for the Illustrated London News. His father was Richard Caton Woodville Sr., an American artist who spent most of his career in Europe.

Scope and Content Note:

- 1) A letter to the editor of "The Minster" expressing Woodville's views on war and art. Judging from the manner in which the letter is punched with three holes at the top, with edits in blue pencil omitting large portions of the text, it appears that this letter was published by "The Minster."
- 2) Highly finished pen and ink drawing of a maiden mourning the death of a knight, who lies before her in full armor in the grass, dated and inscribed: "Miss Arnold from her friend RCW."

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 7 | Folder 56 | A.L.S. to the editor of "The Minster" | nd |
| Box 7 | Folder 56 | Drawing | Jun. 28, 1850 |

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To the Editor of the Minister.

Dear Sir, I reply to your letter respecting my view of the immediate future of the British Empire about which "public feeling is vibrant with patriotism & conjecture" let me assure you that I will yield to none as regards the staunchness of my patriotism or the trustless measure of my conjecture. At your "Symposium" of great minds I desire to especially to drink glasses with my compatriots to health of the folk of war who occasionally touchraps us a little Kingdom of our own full of "objection" when the "screw" is big enough I succeed sometimes in agreeing with Horace that "Dulce et decorum est pro patria mori". Enough for my patriotism but when you mention the word "conjecture" you raise the curtain to unveil a panorama of formless possibilities for which I thank you. While King Preemuch is twirling his umbrella in our faces in Lohanta, while Russia is looking "nasty" at our occupation of the Chital district albeit he is putting out his paw towards Manchuria, while a buffer state only separates Great England & France in Indo-China which latter country is about to demonstrate the uselessness of navies by steering a vessel under water round the Isle of Wight while the Sick Man of

Constantinople seems intent on being eaten up by the
 Great Powers, there is ample hope for us poor devils
 who would the permit think that we may have oppor-
 tunities of dipping it in human gore.

But war ~~is~~ is not always waged as it should be
 In my mind, it is ^{not} conducted from a satisfactory
~~artistic~~ artistic stand point while many of its
 traditions are being lost sight of. Firstly why should
 not a battle painter hold responsible post at the
 War Office. Let it be a postulate besides that no
 council of war should form a quorum without
 a distinguished War artist being a member of the
 same & that no campaign ~~should~~ should be under-
 taken without his approval having been first obtained
 on certain points. For instance ~~that~~ every battle
 field should be chosen for its picturesque qualities
 & its capacity to give ^{proper} foreground middle-
 distance & horizon. Colour ~~effect~~ effect ^{too} is a
 most important ^{matter} & the artist should certainly be
 deferred to in the formation of brigades
 & army corps so that there should be nothing
 warring against ^{artistic} good taste in the scheme
 of colour.

Then let us retain those captivating ladies - the
 daughters of the Regiment - the oivandieres
 whose gay uniforms inspiring laboured keep
 to cheer the wounded & whose personalities
~~have made~~ are now alas only seen in some
 of our bachelors & at Fancy Dressballs Let
 us also continue to use old fashioned gunpowder
 for I wish to triumph against cordite & such like
 novelties which deprive us of some of our finest
 effects & ~~rob~~ ^{rob} ~~us~~ ^{us} of the careful aid
 of smoke in filling up ^{doubtful} corners & the invaluable
 covering of mistakes

This is not too much to ask, I think
 should die in the red & sanctity of artistic
 surroundings. As we have chosen to live so
 let us end our days. Besides we are artists
 paint we hope for posterity, then help us, Sir,
 to have our battles locally arranged that
 we may do justice to the subject. ^{to} ~~some~~ ^{smaller}

R.C.W.



XK
302

①



Miss Arnold
from her friend
June 28th 1850. R.C.W.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Wright, James Henry
- **Inclusive Dates:** 1868
- **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 Henry Wright (1813-1883) was an American portrait, marine, still life, and landscape painter.

Scope and Content Note:

A letter from Wright thanking Lossing for consenting to sit for his portrait. He will exhibit it, present it to his family, and "consider myself amply repaid for my labour."

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 7 | Folder 57 | A.L.S. to B[enson] J. Lossing | Oct. 24, 1868 |
|-------|-----------|-------------------------------|---------------|

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Pokupsie Oct 24 '68
B J Lossing Esq
Dear Sir

Before leaving Pokupsie permit
me to thank you for consenting
to sit for your portrait

I hope you will not object, after
it is finished, to allow me to exhibit
it. After which I will present it
to your family, and consider
myself amply repaid for my
labour

Yours Very Respectfully
J H Wright

AMER. PAPER LOSSING

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Wyant, Alexander
- **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:

Alexander Wyant (1836-1892) was an American painter and artist.

Scope and Content Note:

A letter to Miss Coy giving her advice on how to improve her artistic abilities.

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 7 | Folder 58 | A.L.S. to Miss Coy | Jan. 22, nd |
|-------|-----------|--------------------|-------------|

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New York 22nd Jan

Dear Miss Conway

You ask my advice. You want to come & study landscape painting. You live amongst beautiful scenery, or near it. I would advise you, learning from your letter how much interest you have in it, to come to the city & as intefatigably as possible, devote yourself to drawing two hours every day -

two hours a day to going to the different galleries.

& that is ^{so much} ~~not~~ for the sake of ~~learning~~ ^{admirng} as to see how they get their effects; how much light how much dark & so on,

Then paint all the other hours at your disposal.

If you can get room that you can use for sleeping in, which is sufficiently commodious for you to paint it, you can get on very reasonably, perhaps you can get boarded in the same house, & that would make it still cheaper.

You can, if you follow my advice concerning the way to divide your time, get on just as well as though you went through a school.

I'll give you something to copy if you like, & after a while you can find out some new friend or several of them, who will give you good advice.

Who was it who first told you of me?

I hope to hear that you are coming soon
Yours truly

A. H. W. Gant

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Wyeth, Andrew
- **Inclusive Dates:** 1966
- **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:

Andrew Wyeth (1917-2009) was an American painter.

Scope and Content Note:

Letter concerning Emilie's previous letters sent of Aug. 3rd. "My feelings about your two boys is that they should be allowed to just paint..." Postmarked envelope include.

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 7 | Folder 59 | A.L.S. to Emile Bex | Aug. 11, 1966 ; [Aug. 12, 1966] |
|-------|-----------|---------------------|------------------------------------|

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Aug. 11, 1966

ANDREW WYETH
CUSHING ROAD
THOMASTON, MAINE

Dear Mr. Gay:

Concerning your letter
of August 3rd.

My feelings about
your two boys is
that they should be
allowed to just paint
and when they reach the

ANDREW WYETH
CUSHING ROAD
THOMASTON, MAINE

age of fifteen and
they are still interested
in painting there you
should send them to a good
art class —

Sincerely yours —

Andrew Wyeth



Emile J. Gex Jr -
620 Stovall Ave
Pineyview
Mississippi

CUSHING ROAD
THOMASTON, MAINE

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Young, Art
- **Inclusive Dates:** 1934
- **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:

Art Young (1866-1943) was an American illustrator and author.

Scope and Content Note:

- 1) Letter to Allen in which Young praises Allen's address to the church people and asks him to send the Dyson book.
- 2) Enclosed note that Young neglected to include in his previous letter with the circulars for his books.

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):

| | | | |
|-------|-----------|-----------------|-------------|
| Box7 | Folder 60 | A.L.S. to Allen | May 4, 1934 |
| Box 7 | Folder 60 | Enclosed note | nd |

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Just found
enclosed letter
which I intended
to send with
stamps enclosed
yesterday.

Am quite sure
I sent the stamps
with circulars,
about my books
and neglected
to enclose this
letter - all goes
to prove that a
chaotic world
makes chaotic
brains.

Y.

Address No 1 Terrace Place Danbury

JOHN HARRIS, PRESIDENT

A.O. HAYWARD, SECRETARY

"BEST FOOD IN NEW ENGLAND."



2K 100 02
Hotel Green

EUROPEAN PLAN

150 ROOMS

100 WITH BATH

DANBURY, CONN.,

May 4 1934

James Allen

Dear Allen:

It was fortunate for me
that I heard your address to
the church people and I
enjoyed the talk with you
here at the hotel.

Please send the Dyson book
parcel post ~~U.S.~~. enclose stamps

Some day, some way, I'll
reciprocate.

Thanking you

Yours Art Young

Art Young
and Artist

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Zimmerman, Eugene
- **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:

Eugene Zimmerman (1862-1935) was an American cartoonist, who was born in Switzerland.

Scope and Content Note:

A letter from Zimmerman stating he would like to make a sketch for Clements, but he is "pretty well occupied." On the return envelope he has sketched a man seated at an easel pointing to the return address. "If this does not meet your requirements, let me know, and I shall try and squeeze out something else." Postmarked envelope with sketch 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 7 | Folder 61 | A.L.S. to Opha R. Clements with postmarked envelope included | Apr. 24, 1897 ; [Apr. 26, 1897] |
|-------|-----------|--|---------------------------------|

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2K
100

ZIM.

"JUDGE."

HORSEHEADS, N. Y.

Saturday -
Apr 24th 93

Opheo R Clements Esq
My Dear Sir

I would like
to be able to make
a sketch for you
but I am called
to my and others =
will are pretty
well occupied. If
this does not meet
your requirements
let me know and
I shall try and squeeze

ZIM.

"JUDGE."

HORSEHEADS, N. Y.

out something Else
for you - At present
however I beg your
forgiveness -

and trust to

remain yours
my truly

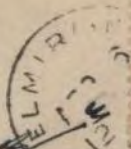
ZIM.
Judge NY

Eugene Zimmerman

Ophe R. CLEMENTS

Return to JOHN R. CLEMENTS,
Lock Box 674, BINGHAMTON, N.Y.

If not delivered within 5 days.



PLEASE
RETURN
TO.



BINGHAMTON, N.Y.
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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 – Zogbaum, Rufus Fairchild
- **Inclusive Dates:** 1894, 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:

Rufus Fairchild Zogbaum (1849-1925) was an American illustrator and artist.

Scope and Content Note:

- 1.) Letter to Howes Norris, Jr. for his autograph collection.
- 2.) Letter to Periton Maxwell stating that Zogbaum is surprised at the rejection of his manuscript, which he had written for the "Metropolitan" at the suggestion of Mr. Russell.

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 7 | Folder 62 | A.L.S. to Howes Norris, Jr. | Mar. 10, 1884 |
| Box 7 | Folder 62 | A.L.S. to Periton Maxwell | Jun. 1, 1904 |

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BOSTON ATHLETIC ASSOCIATION
EXETER STREET.

New York, March 10th
194

Dear Sir,

I take pleasure
in sending you my
autograph as you request.
Here it is

Very Truly Yours
Rufus Fairchild Fogbman

Mr Howard Morris, jr
Boston Maps

130

CENTURY CLUB
NEW YORK

June 1st 1904

Dear Mr Maxwell,

I have your letter
of yesterday.

I appreciate the kindly feeling
that prompted you, nevertheless
I regret that I was not informed,
at the time of the return of
my manuscript, of the real
reason for your action.

Believe me, I am the last person
in the world to insist upon the
acceptance of any work of mine
which may not be ^{looked upon} ~~considered~~ as
satisfactory, but considering the
circumstance of my conversation
with Mr Russell, my explanation

of the nature of the story and
his expressed wish that I write
it for the "Metropolitan", I may
be pardoned a feeling of regretful
surprise at its total and summary
rejection.

Sincerely Yours,
R. P. Fogbaum

Periton Maxwell, Esq

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Zorach (1887-1966) was an American sculptor, painter, and lithographer, born in Lithuania.

Scope and Content Note:

A letter thanking Kruse for sending Zorach the "Art Page" of the Brooklyn Eagle. Zorach recalls the "old days at the National Academy School," and also mentions a book by Paul Wingert and an exhibition he refers to as the "Dahlous Show."

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 7 | Folder 63 | A.L.S. to Kruse with postmarked envelope addressed to A. Z. Kruse | nd; [Mar. 22, 1943] |
|-------|-----------|---|---------------------|

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276/Hicks St.
Brooklyn N.Y.

Arthur Kruger.

Thanks very much for sending me a copy of the last page of the Brooklyn Eagle. I appreciate your article very much not only for the fine things you wrote but for old times sake. As any time I see you around 57th Street + we stop for a chat it always brings back the old days at the National Academy School to me. I very glad you mentioned the book by Paul Widgert as the publisher seems to completely have forgotten it. I understand this is usually the case with publishers - I do hope you will drop in to my study sometime in the near future.

Try & get in to see Dahlov's show. I'm sure it will interest you. You will see paintings that haven't been injected with Academic or Moderate school poison - but pure intuitive expression. I hope to see you soon.
Bell Zorach