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 thing 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] |
| 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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W.L. May 24, 1942

Dear Knute:

I have been waiting all this time to give you some news about the fate of some of my pictures because I know that you, being the very best friend that I have, will rejoice with me. Now the Whitney Museum has acquired my "Brooklyn Bridge." Last year they told me the people that you know,
Bass of the Modern Art Museum is moving and we hope for a cheerful event.

I owe the exhibition and everything connected with it to you, and you can be assured that this string will be my gratitude to you.

I would like to see you and your family one of these coming Sundays. Please let me a note as soon as possible. How

2

that the Whitney had no money to acquire anything - but the true confidential price was $2000 fixed by me. I could see no one.

This is the fact written on the back of the picture. The Buffal Museum has the "Factorias" and the black and white the black and white in consideration drawing + 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 harvest
together from a
long shot

M. A. I. Kluss
1733 64th St
Brooklyn

(New York)
and with

writing for few
times of yours
informing me when
to meet

cordially

Joseph Stella
From Joseph Stella
322. East 14th St.
New York
Still waiting for an answer.

M. A. Z. Kruse
1753 64th St.
Brooklyn (New York)
New York Jan. 17 1941

Dear [Name],

Your article is a real marvel, and I have no words to thank you with which we can
Dear Krute,

Yesterday, coming back from New Rochelle where I have been for over a month as guest of my brother Dr. John, I found your postcard. I am so glad to have heard from you. Before I left few evenings ago I tried to get in touch with you by phone, but I could not get...
to find you at home? Let me know as soon as you can. I am quite sure that everybody at home is well.

Give my best regards to Mrs. House and remember me to your son.

Hoping to hear from you soon.

2

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 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.

To his brother

Mr. and Mrs. A. Krute
54 Riverside Drive
New York
Tuesday morning

Dear Nurse,

You will be surprised at a little by

the news that I have moved again for

several reasons that I will relate to you

when I will see you.

I am now at

13 Charleston St.

and 6th Ave.

Just block down
Yours truly,

Joseph Fell

13 Charleston St.

From West Houston St.

My expedition will open at Knickerbocker's on the 27th of this month.

Let me hear from you soon.

My regards to everybody at home.
From Joseph Stella
13 Charleston St
New York
he has moved
Kniedler Esth
to 84th St.
27th

M. A. Z. Krase
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 me to both your brother and your fine sons. Hoping to hear soon from you. Cordially,

Josiah Stetler
72 MacDougal St.

W. J. Nov. 11 1941

Dear Knute,

I have been waiting all this time to have a final report from Mr. Petzoff of the Modler Gallery. I have brought to him the pastels and the tempera paintings required. And also some...
Mra. A.E. Krule
1753 64th St.
Brooklyn
(St. Louis)
10. 25 Oct. 23 1941

Dear Knut,

Last week I have written you a postal and so far no answer of yours has come. Now, the last time you were here I prayed you to let me know in few days the latest how things were proceeding with the Knodler 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.
Mr. A. Z. House
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. Krouse 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 Knodel's Gallery. About the success of shows, etc., "I have noticed that my work has been excluded from "American Art to Travel."" Do you know why? Positively I have been informed: The picture selected "American Landscape" was ordered in the Newark Museum, a picture that was exhibited in the French Salon "in America," has been found "too large in size. That is a lie, but they should have selected a smaller one." The correspondence partially social and partially quite angry is to a writer on art subjects.

David Schulson Autographs 11 East 68 Street New York NY 10021 (212) 517-8300
Letters of Stella are scarce. You have one letter from Mr. Salon and one letter of his from me. This is the remainder of the entire archive.

$3200 - ms
Wednesday April 23 1941

Dear Mike, I am sure that you have noticed that my work has been excluded from "American Art to travel in the South Refusing."

Do you know why? Positively I have been informed the picture selected "American Landscapes" known by the Jew Leclaire of Paris and used guards in the Newark Museum, picture that was heralded in Paris as "The best achievement ever attained in art achievement ever found in America" has been found a lie — But they large in size selected a small one. Let me have letter from you. Regards to you and Mrs. Hane Joseph Stella
M. A. F. K.urse
1753 64th St
Brooklyn
Ms. A. Z. Kurse
1753 64th St
Brooklyn, NY
N. Y. Aug. 27 1945

Dear Franz,

I am sorry that I was not here when you called. Why so just drop me a postcard telling me the day that you will come?

My regards to everybody.

Cardially,

Joseph Stella
72 MacDougal St.
72 MacDougall St.
11-9 July 29 1841

Dear Knute,

I have written you one week ago. No answer has come. I hope that this card will reach you. Let me know when you can come day you can come to my new studio at 72 MacDougall St. Regards to everybody at home. With my best wishes

Joseph Stella
M. H. E. Kruise
1753 64th St
Brooklyn, New York
N.Y. Sunday June 29 1941

Dear House, This coming week nearly the end of I am moving to another studio. So please come and get your portrait Wednesday way or Thursday morning the latest from 11 to 12 a.m. with my best wishes to you all. Joseph Stella
Mr. A. E. Kreis
1753 64th St.
Brooklyn
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 asks 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.
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
- **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:
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.
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 an 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):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 2</th>
<th>A.L.S. to Mr. Ludwig</th>
<th>Feb. 18, 1901</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>Biographical and content note</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>Typed content note</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>Typed biography</td>
<td>nd</td>
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<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>Typed list of works</td>
<td>nd</td>
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<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>Newspaper clipping</td>
<td>Jan. 1926</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>A.L.S. to Carl Hamilton</td>
<td>Jan. 17, 1926</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>Typed receipt</td>
<td>Feb. 17, 1926</td>
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<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>Typed receipt</td>
<td>Feb. 17, 1926</td>
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<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>T.L.S. to Carl Hamilton</td>
<td>Mar. 1, 1926</td>
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<tr>
<td>Box 7</td>
<td>Folder 2</td>
<td>T.L.S. to Carl</td>
<td>Mar. 12, 1926</td>
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<td>Box 7</td>
<td>Folder 2</td>
<td>Hamilton</td>
<td>Date</td>
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<td>Typed receipt</td>
<td>Mar. 15, 1926</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>Apr. 26, 1926</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>May 21, 1926</td>
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<td>T.L.S. to Carl Hamilton</td>
<td>May 22, 1926</td>
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<td>Typed receipt</td>
<td>May 22, 1926</td>
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<td></td>
<td>A.L.S. to Carl Hamilton</td>
<td>Jun. 3, 1926</td>
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<td>A.L.S. to Maurice Sterne</td>
<td>Jun. 3, 1926</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>Jun. 21, 1926</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>Sept. 15, 1926</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>Oct. 18, 1926</td>
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<td>Typed receipt</td>
<td>Jan. 31, 1927</td>
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<td>T.L.S. to Carl Hamilton</td>
<td>April 4, 1927</td>
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<td>T.L.S. to Maurice Sterne</td>
<td>Jul. 13, 1927</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>July 23, 1927</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>Aug. 28, 1927</td>
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<td></td>
<td>T.L.S. to Amalgamated Bank of New York</td>
<td>Oct. 19, 1927</td>
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<td></td>
<td></td>
<td>Typed receipt</td>
<td>Oct. 20, 1927</td>
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<tr>
<td></td>
<td></td>
<td>Typed confirmation of money transfer to Maurice Sterne</td>
<td>Oct. 27, 1927</td>
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<td></td>
<td>Telegram to Carl Hamilton</td>
<td>Oct. 28, 1927</td>
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<tr>
<td></td>
<td></td>
<td>Typed receipt</td>
<td>Nov. 3, 1927</td>
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<td></td>
<td></td>
<td>Telegram to Carl Hamilton</td>
<td>Nov. 21, 1927</td>
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<tr>
<td></td>
<td></td>
<td>Receipt for 5,000 dollars between Sterne and Hamilton</td>
<td>Dec. 27, 1927</td>
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<td>A.L.S. to Carl Hamilton</td>
<td>Jan. 12, 1928</td>
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<td>A.L.S. to Carl</td>
<td>Jan. 28, 1928</td>
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<tr>
<td>Box7</td>
<td>Folder2</td>
<td>A.L.S. to Carl Hamilton</td>
<td>Mar. 4, 1928</td>
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<tr>
<td>Box7</td>
<td>Folder2</td>
<td>A.L.S. to Carl Hamilton</td>
<td>Jun. 4, 1928</td>
</tr>
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<td>Box7</td>
<td>Folder2</td>
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I would only ask you not to show this to anyone.

I am taking along "The Offering," "Spring," and the large girl in blue which I wish to finish. You join this summer and will bring her back to London.

With kindest remembrances from myself and my wife.

Maurice Sterne

P.S. The drawings of Mrs. Marsh I selected from about 1500 drawings, and I consider these the best.

my address is 
Anticoli-Cornado 
161 West 54th St.

Carl Hamilton

I love best to reach

for several times in order

to say short lines or tell

with modesty and you

as I am coming back to

September. I presume

that you have come
to see your father.

I also ran to New York.
you. The drawings what? I love at Carl Wick Oil. Rare 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. Mrs. is a dear friend of mine.

and a wonderful dress.

Do aside from drawings I am sure you would greatly enjoy meeting her. Of course if you should happen to want a great many I want to make a special price $50 for the large ones and $30 for the small ones. This is less than half of what I have been getting for them.
August 28th 1927

My dear [Name],

I was very happy to hear that you have passed your exams with flying colors. Your parents must be proud of you.

I was glad to learn that you are gradually getting well. The obligations you have been weighing on you which I can imagine that you have been feeling it will all be written in the present and future. Your energies without this encumbrance of lying down anchor will be immense. Perhaps then, you will have more time for play. Don't forget, Italy is a lovely playground!

Italy is a lovely playground, and I still am a child. So we will play together! Don't let the family, I have been playing lately...
while occupied with the preliminaries for the monument such as building a cap as usual and carpentry and I played croquet and I was an excellent player of pictures. How that monk Charles) I will be able to do my sculpture without compounding for the smell of paint has always been a master to me. We often had violent quarrels and very vexatious, but it has always been exciting. Now suddenly I got married. It is a shame. I wish that fire is a shame. I wish there is a flame. I wish there is a flame. And look forward to the day when I will come back (for God's sake).
In my last letter I asked you to make a payment (if convenient) to the Amaquamated Bank 11 Union Square N. Y. In case you have not yet sent Feb. 20, I would rather you send me check to Adolph Lewison & Sons, 61 Broadway, asking them to credit the amount to my account.

My wife joins me in warmest greetings to you.

Faithfully yours,

**Marcelo String**

P.S. Could you please ask the restorers at 57th Street to send me the exact dimensions of the cape for trunk. These dimensions are very close for me. I want to make sure they are restoring for me what a lovely job they did with it. Thank you dear Carl for preserving that early work of mine.
Villa Stroili, Rome
Poco Pala del Popolo
Rome Jan. 12 1928

Dear Carl:
It was very sweet of you to write
me such a long sort letter, and I was pleased but surprised to see the
photograph of Grandpa and his grandson — you certainly do your
piece and — you must not have
and very young — But I suspect
that if I insisted upon tracing the
ancestors of your grand parents I
would find that some
at the bottom of it — love of
collecting — love of beauty —

Thank you heartily for
molding the fragment of breath
in Rembrandt. They arrived in
Montevideo. I also read your cable
now, dear Carl. I want
to speak about a rather painful
subject. The reason why I
have not spoken up very ap
it became it is painful — I
mean the Bali Temple deal.
That picture is not for sale
The owner will not part with it at any price — (The owner happens to be my wife!) — Of course you are surprised. It can be quite a story of its history about this mystery.

Chapter 1.

Two years ago when you told me that you intended to buy that picture from Scott & Jones, I wrote to my friends in that Regiment in February about it. At first they thought that the price was too low (after deducting commission only $950), a few weeks later they wrote that they were willing to take the $950 on condition that the picture is sold and paid for at once. I immediately wrote to Scott & Sons, asking them to settle the matter. I am not sure exactly what Scott & Sons wrote in reply, but as true enough, as I received another letter from Mrs. J. B. R. a sort of S. O. S. saying that she needs the money at once and would
I went to all my friends to promote the sale. I wrote again to Scutt & Doodes, but it was late in the summer and they could not do anything about it. I was able only to send for a few of my friends in Germany and I wanted to help them.

Chap. II

Just Christmas (1926) I received a most charming letter from him from Dori Bagman informing me that the crisis was over and with the crisis was over and that she was very happy not to have been forced to sell the Temple Tank, as this picture was one of the few things which remained to her of the past.

Chap. III

When I returned to America early February Scott Raught felt it would perhaps be wise if I withdrew my picture from his Gallery (since Benjamn was no longer there). When his wife saw The Temple Tank (for the first time) she became
...my enthusiasm and begged me to buy it for her. I told her that this was foolish—that in the first place she was B. P. and in the second place I was certainly not belove in longing any own picture. But I have seen her so determined. She reminded me that I still had 2000 left of the little money which she had inherited from her folks—that the money belonged to her and that she could do anything she wished with it. So much me send her back by money—she promptly bought the picture from Mr. J. B. P. for 2000. Mrs. J. B. P. wrote a charming little saying Fart as the picture would. To say pretty to my family, she also wrote to say pretty about telling it—There are the facts. I should love told you about the East going in New York, just as matters stood—but seeing that you were so keen about coming...
That painting, I think that love the heart to do so. Besides, I still do not give up hope of procuring that picture for you - that Vera.

Now I have made an agreement to one thing: to come to the stead to decide to sell the painting to you for that 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. Now is just for you and a pleasurable change is needed. But I hope it will not be while we are away from Italy. April and part of May we will be in Spain with our friends the Jeremias. I am very keen
January 17th, 1926

My dear Mr. Hamilton,

Thank you heartily for your Christmas greetings and your cheerful letter at this time. I hope you are feeling alright and may you fill the well both in the near and far future. I have been working hard on the models for the monuments and at each step the work taken on a satisfactory shape. It was a hard struggle, but fortunately I think it has been finished. Otherwise I should have been back in New York before Christmas. We are sailing on the Giulio on February 1st and I hope to have
In the name of being more again.

Shortly after my arrival, I looked forward with joy to be in New York again. For our stay in this primitive village was forced upon me, because of my work. For I had no idea how primitive love was in that place, especially in this place, where wolves love.

When I arrived, the door was actually open. It was not so far from one's door, it was not so terrible as it is in the far

But I found peace — I love the

experience of both, but do I know

Peacefully yours,

[Signature]
July 23rd, 1882

Dear Carl,

I was astonished to learn that you have been ill. I had fondly expected two days when I had intended to enjoy with all my friends as a parting salvo for all the legal and tedious red tape I had to attend to prior to my departure. When I got back to New York, I had a hurried call from Worcester, and all the fun I had expected with my friends vanished. When I got back to New York, there was just enough life left to go to the funeral and the eternal bonds of friendship seemed almost vanished. I am quite at a loss for what to do next week, and I am writing to you to ask that you send me a basket of fruit and flowers which you sent us a week ago. We are planning to take a trip to the luggage left over to take along on the train. Thank you for sending us flowers. There is nothing succeeding to write about everything went off on schedule, and the usual uncertainty crossing them.
an evening at the British Museum, and there we were fixed to
stay longer than necessary in sequestered
rooms and to some stupid clothes which I had ordered.
They are packed away until we fly back to
Paris where, Vava got her revenge by going
to buy clothes. She bought some beautiful,
lovely dresses. Then she came straight through to Rome,
and Antico, who I can be busy building and
Antico. When I am going to move, I leave a large enough studio for my museum and
a large enough studio for my museum and
it is to be wished that you may have
the room for you, a perfect place, a
beautiful Tuscan land, a good spot
and a beautiful Tuscan land, a good spot,
and a beautiful Tuscan land, a good spot,
and a beautiful Tuscan land, a good spot.
I am sure you would stay
in it, if we can have you.
I have been asked by the
director of the Rochester Art Gallery to
inform you that there is an exhibition there now. It is
"Treasures" and "The Offering."
Do I still live to love him, or should I have been sent in storage together with the other group belonging to you?

I have been rather well of the money and feel that I could use some. If convenient could you pay for one of the silencers and settle for the above fee? I would much appreciate it if you could do so—both only if it is not too difficult.

I am sending the Bank of New York, 11-15 Newman Square, the account to credit me with the amount.

I hope to receive your reply soon.

With affectionate regards

Charles Sterling

My wife sends greetings.
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. [Signature]

HFP/R
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. Fowle.
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.

Mr. Hamilton:

This gentleman called on the phone explaining that Mr. Smith was quite ill. 21
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 Rome,
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. Hare's. 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 Dame
  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.
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,

CWH. AH
835 BROADWAY

My dear Mr. Ludwig,

I called for my work at Claussen's to-day and thought it useless to have them stored away any longer, and was very much surprised to learn that five of my clothing and 1 black and white called grief in was that I was handed a package containing only two clothing 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...  

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 home to see drawings he mentions having the prices with varying depend 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 not be selling: "The Offering, Song, and the lady girl in the backdrop." The next of the letters is certainly better than earlier 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 next.

David Schulson Autographs 11 East 68 Street New York NY 10021 (212) 517-8300
Italy Honors Maurice Sterne, 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 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 Lewisohn 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.
Received of Cae W. Hamilton $5000.00
5000.00

For acct of Marnie Stone

12/27/1927

$5000.00

Adolph Lewisohn & Sons

Netty
Received at 40 Broad Street, New York

"VIA ITALCABLE"

WT CARL HAMILTON

H: 50 BROAD NYK

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

STERNE
Received at 40 Broad Street, New York

RN143C ANTICOLI CORRADO 20

LCD CARL HAMILTON 50 BROAD NYK,

SEE PAULA SEGAL 161 WEST 54 ABOUT PICTURES MANHATTAN
STOPACE 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
April 4th 1927.

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

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,

[Signature]
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 B. Bauer

MB/R
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,

[Signature]

for Scott & Fowles

MB/R
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 messenger 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.

Thank you for your courtesy,

Sincerely yours,

[Signature]
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 Breadcrumbs  
Giovanina  
Dance of the Elements - Bali

Still Life (Fruit on a Table)  
Girl Sleeping  
Anticolana

The following drawings -

Nude Child Seated, unframed  
Nude Child Seated (green)  
Unframed

Five large nude figures of men, unframed  
One large head, charcoal, unframed

One etching of an Indian, unframed  
One reclining figure of a woman, framed

One sleeping nude of a woman, framed

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,

[Signature]

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 checks 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.
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 Montcana 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,
MAURICE STERNE

Maurice Sterne was born in 1878 at Libau 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 glee 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.

Irresistibly 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.
October 27, 1927

MAURICE STERNE
ANTICOLI CORRADO
PROV DIROMA (ITALY)

CHECK THREETHOUSAND DOLLARS
CARL HAMILTON CREDITED ACCOUNT
OCTOBER TWENTIETH

AMALGABANK

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, 1828. 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
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."


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.
MAURICE STERNE

Anticolani

Resting at Bizarre

Temple Dane

Bizarre, Bali

Greeting the Sun

Marchelli

Girl in Piazza

Girl Asleep

The Large Still Life

The Dance of the Elements

The Girl Holding Fruit

The Young Girl Reclining

Nude - Male figure
Scott & Fowles
Dealers in High Class Paintings
607 Fifth Avenue,
(bet. 52nd & 53rd Streets)

New York, February 17th 1926.

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 1926.

SCOTT & FOWLES
PER F. Cornell
Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue,
(bet. 52nd & 53rd Streets)
New York, February 17th 1926

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.

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

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

Sent October 27th

PLEASE REMIT.

Kindly return this memo with your check. It will be stamped "paid" and mailed to you.
Receipt is hereby acknowledged of your mail deposit totalling $3,000 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)
New York, January 31st, 1927, 192

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 20th, 1927
SCOTT & FOWLES
PER J. Cornell
Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue,
(Bet. 52nd & 53rd Streets)
New York, March 15th 1926.

Cable Address: "Scoles" New York.

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"

$ 3,500.00

Received Payment,
March 15th, 1926
Scott & Fowles
Per T. Cornell.
Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue
(bet. 52nd & 53rd Streets)
New York, May 22nd, 1926.

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Item</th>
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<tr>
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<td>To a Painting by Sterne</td>
<td>$2,500.00</td>
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<td>&quot;Dance of the Elements&quot;</td>
<td></td>
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<td>To a Painting by Sterne</td>
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<td>&quot;Three Girls&quot;</td>
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<tr>
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<td>&quot;Nude Asleep&quot;</td>
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</table>

$6,400.00

Special Discount 1,400.00

$5,000.00

Credit by Cash received on account May 21st, 1926

$3,000.00
Villa Stroh - Terme
giardini 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 cars. The latter I found far more interesting! I wish I were in America, where everyone can afford a Ford - how they are very expensive. Have you seen the lovely new Carnegie Wing? Louise Maloney has sent me an American? That girl is certainly coming along.

I am working very hard and finding English well. But I will write.
be happy until I am back to any painting. But that is all nonsense — I do not remember being particularly happy then. I painted

into affectionate

Walter
Dec. 20 5' 1932

Dear Carl,

We are having a rather rough trip, but I doubt it will be worse.

I am glad that you were persistent and deliberate in your fruit. Had I been less persistent, we would not have seen you. Good mail on departure.

Very pleasant and I was glad to see you. Looking so well.
A Happy and Successful New Year to you.

Dear Carl

Thanks for your delicious candies - dates, etc. I am enjoying them - just what we like 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 fun to see you in the York before Con. to fail to get in touch with me either of the broken fingers or a note to the amalgamated B. W. labor leader. Square will reach me.

Love from us.

Chet, M. E.
Villa St. al-Dan
from Pala del Popolo
Rome July 15th 20

Dear Cal,

I am very sorry to have troubled you with my cables and letters. I cannot understand why I did not get a reply of my need of money last week. As you were so urgent, I want to know if you are usable, I shall be in Rome.

I am forced to interrupt the work on the monument for the next 3 months and as my next payment on the monument will only fall the other half, the delving for granite is finished. That is until November and I hope
already said of the money I received as first payment. I must have same money in order to carry on the business of working and living. So on care you love me already June 20, I would be very grateful if you would send me back in Rome the balance of $2000 due on this personal transaction as soon as you possibly can. I hope you can send my letters and to see that we may come this summer of seeing you this summer in Italy. Very faithfully yours, 

Manlio Simi
July 23rd, 1928

Dear Carl,

I write and cable to you... general tunes during the past two weeks and have been anxiously awaiting your reply. I inclose the telegram caused by your absence from New York. I am very sorry to tell you and am afraid that I am getting to be a bore. However, I have always found your immediate need of funds to be a most urgent one. This need is still painfully urgent, and I hope that if you have not already done so, you will cable some funds to 32, Lunt Street, Rome.

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 raising 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 left my 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.

My lovely sweet. In those two years of making love, has, if anything, helped my painting. I expect to stay here until October and by that time have to love quite a few more white pictures. But I shall have a hard time financially, for I can only collect any money on this monument until all sketches are finished. That I expect to accomplish by December 13th.

Please pardon any thinking you may have. You may remember that I never had done so before. If I do so now, it is because I feel not see anyone this way one - Faithfully

[Handwritten signature]
Villa Trevi - Rome
from Villa del Popolo
Rome June 4th 28

Dear Carl,

Your kind and warm message and your letter give me great pleasure. Write more often. Telegrams are not only more expensive but I prefer letters. Since I wrote to you several months ago I have been had a glorious time in France. Have you ever been there? The landscape of the Rhone Valley is glorious with a great range of hills, the most perfect in France, covered with vines. Delicate, exquisite wicker baskets cover the hillside. Green is everywhere. I have never seen a country where content and language are as one piece - a masterpiece.

Yours sincerely,
[Signature]
any - a little balance owing on
me - balanced - spending of course
I found just as fascinating
and admirable as I had expected
but immensely by a creative and
move me deeply -

But my great discovery was
Feyza! It is quite amazing to hear
in order to see the cantenary
with this at the Prado. not
what an amazing painter! Now on
3 Feyza his outline, the
medicien and the door -- at
his best he is second to none.

I am wondering how can
the movement in Florence
but I am now as stimulating
historically that I have decided
take off a few months this
summer for painting
What are your plans?
Can you at least manage to get away? If you come in July, don't forget us at All.

Tea - I am sure you would like it.

I must ask a favour of you when you are ready to play for the Suds (Vulks) band, which I have bought from Bourgeois; please make the payment directly to me instead of to Bourgeois. Your mention is to anyone but I will explain the reason when she will meet again. I will attend to the commission myself.

Love from us all myself.

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

David

Maurice Ewing
Villa Stohle Fern
from Porto El 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 look back at
your will you will find a most impor-
tant collection of my work.

I am not quite sure of
his picture which you saw in
his storage. If it is of a pot
with a hat with pink flowers
found about 22 years ago in
Paris, you can love it to the
amount seen offered B. 1000.

But if it is of a pot with no
a hat against a dark back-
ground (in green box), you
can't paint it because I love never
finished this canvas and have
always meant to destroy it.
I heard from Reinhardt that
The Latin bust has been sent
to London by Bourgeois for my
exhibition. I do not know if
you are dealing with Rein or
directly with Bourgeois. To
avoid misunderstanding, I would
appreciate it if you would make
his payment for this bust to
either Reinhardt or Bourgeois,
but directly to me (mean when
you are ready to pay)

Your line aged I calls various
Things through 2 dealers and
she always referred me to
the other - so I would like
to avoid this. After I love
collected in money I could easily obtain to the dealer's
commission.

I wonder if you still expect to come to England
next summer. I sincerely hope so. It would be such
pleasure to roam about together
in Italy, to be going to
Paris on April 1st. I expect
to meet the Jennisons in
Paris and make Madrid
our headquarters wherever
we shall tour through the
South. As I have never
been there, I am most anxious
about this trip. I fear
that you got some of
the Bruno Tangis. I trust

you! Bond is developing all the time and the scenery is really growing to be the best landscape scenery in America. I see that Mellewan again quoted me as one of Chirico's admirers. I was forced to put a stop to it by writing to Mellewan. My enthusiasm for Chirico grew and very rapidly — (in about 48 hours) — and I was entirely under the influence and slavish

My work on the instrument is progressing. The only trouble is that as I go on, the new relief is getting better all the time. This makes it worse. Many to be some of the others over and if they
I should keep on. I will never get through with the recommen...

d and I must get through so as to get back to my painting and I will love to paint as a compensation for all your anxious efforts!

I love a lonely grove of the "Barnstaple" here and you can love it as can your son should want another farm like any early sheepman.

Five years ago it sold for $1,000 and I had intended to sell it for $2,000. But, you can love it at the old price.

If you get my last letter, mix in a cup of coffee for me and if you see the plentiful new work of this holiday, Miss Muriel sends her love.
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. = Expres 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.

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 23.

L'État 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.)

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<th>MENTIONS DE SERVICE.</th>
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</table>

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

ROMA 31038 24 12 1010 = CARL HAMILTON AMEXCO =

CAN YOU LUNCH WITH US THURSDAY OR FRIDAY

REPLY HOTEL PONT ROYAL RUE DU BAC LOVE TO SEE YOU =

MAURICE =

PARIS 16 DEC. 1932

INCOMING OFFICE MAIL

Recev'd 12 Dec
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,

[Signature]

L:W
ALS
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,

[Signature]

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

SOLD TO Mr. Carl Hamilton
50 Broad Street
New York City.

<table>
<thead>
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<th>Date</th>
<th>Description</th>
<th>Quantity/Unit</th>
<th>Unit Price</th>
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<td>March 16</td>
<td>Four (4) Paintings by MAURICE STERNE</td>
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<tr>
<td></td>
<td>&quot;Francesca&quot;</td>
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<td></td>
<td>&quot;Sleeping Shepherdess&quot;</td>
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<td>&quot;Bazaar at Bali&quot;</td>
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<td></td>
<td>&quot;Stilllife&quot;</td>
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<td>1200.00</td>
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<td>June 30</td>
<td>5-2 light reflectors at $14.00 each</td>
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<td>1-3 light reflectors at $18.00 each</td>
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RESOLUTION AUTHORIZING THE DIRECTOR
of the Museum Patrons Association to
exercise his discretion in the pur-
chase of a painting.

Date 6/7 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 Sterne, 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

[Signatures]

President

[Signature]

1st Vice President

[Signature]

2nd Vice President

[Signature]

Secretary-Treasurer

[Signature]
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 bookplates 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):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 3</th>
<th>Postcard to editor of Scientific American</th>
<th>March 18, 1884</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 3</td>
<td>A.L.S. to Louis Eilshemius with postmarked envelope addressed to Eilshemius</td>
<td>March 30, 1939 ; [March 30, 1939]</td>
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<td>Box 7</td>
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<tr>
<td>Box 7</td>
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<td>A.L.S. to Louis Eilshemius with postmarked envelope addressed to Eilshemius</td>
<td>May 30, 1939 ; [May 20, 1939]</td>
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<tr>
<td>Box 7</td>
<td>Folder 3</td>
<td>A.L.S. to Louis Eilshemius</td>
<td>Jun. 30, 1939</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 3</td>
<td>A.L.S. to Alfred Stieglitz</td>
<td>March 19, 1945</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 3</td>
<td>A.L.S. to Katherine Towne</td>
<td>March 23, 1945</td>
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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)
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 Higdly
June 30/39

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. I know the meaning of actual pain — why does it seem necessary to endure it? — How frightfully 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

[Signature]
my dear lucelina & friend,

thank you for your morning greetings. 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 or rather if we are blessed with it. so the slow torture called living continues.

when the brooklyn museum has acquired an oleomargarine watercolor for $1,000!! what courage these institutions show nowadays! -

phenomenal. - grandioso.
You haven't the money as yet. It is safe undoubtedly. "Erit erie,
Thürwender in German poet once said. - It remains remains arg will ever be arg. - At least for
those who really feel. - That thought may be sentimental.
What if it is. - Well, at least the agony can't last forever.
My heartiest greetings to my friend.

Yours truly

[Signature]

The poem is beautiful.
An American Place
March 30/39

My dear friend and teacher,

You have left my letter. I have all yours. I am hardly seated. I never heard you like him. He said nothing to me of his visit. He will though some day. People are under much terrific pressure these times. It's a wonder anyone finds time to really look at a picture. Real ones I mean. Does anyone else? It's sensationalism and talk people want. gossip would run any mixture sensationalism. I some kind to talk about and what could happen to American
culture without grief. — Do you know? I'm the master, you see. — I feel particularly antiquated & stupid these days. It's not a time for old Josh. — Did you exhibit any work here? — The Place is very quiet. Sometimes Tumble-tea — so still & deserted.

In a way I like the absence of people. — It gives me a fuller chance to revel in a doleful state of being. — Wonderful. —

It is really too bad I may not walk stains for I'd really come to see you if I could. Damn the tedious journey — well master & friend. — Pardon this gray letter.

Sincerely,
Amis M. Ahlwein
Mahatma
118 E. 57
May 20 - 1933

My dear friend and master:

Your ears should be ringing. I so often talk of you... and I hear so much about you to the art dealers! - What a world -

Every man for himself - What chance has the innocent one got? - But may be the idea of innocence is an antiquated one, like the idea of honor and love, and art itself -

The gods I guess it's true that those gods love to take, giving I know I have long overstayed my time. - Why I really don't know -

I'm feel yourself desired - I could feel myself equally so. - Yes I could.
desperate daily. — Exit une

Fromenwell — or said a German
poet. — may be I wrote that before
but it bears repetition.

I haven't seen the new
museum of modern art. I really
go nowhere as little as you do.

Old folks at home! without
music. — I've had the violinist
who visited you tell me with
at home

Well as they be none too though.
just — none too kind. — why
should they be? — are we?

my Lord greetings old friend to
ever young master. —

Strangely
ever foolish
But somehow, for myself, I can not see
things that way. Being left to myself,
I do not feel deserted. People are,
as long long long. I am not long
with anything you want to have it.
To have it. To have. To have
alone. I don't want even fame
for exhibitions or sale. My dear
friend and master when is that book
about you to appear? I read the little.
Yes. But that book I do look forward to.

Coffee 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 and more
Berlin, March 1878.

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

You will thereby oblige,

Alfred Stieglitz.
An Editor of the "Scientific American"

261 Broadway, New York, N.Y.

U.S. of America

via Queenstown.
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.
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.
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.
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<tr>
<td>Box7</td>
<td>Folder 4</td>
<td>Newspaper clipping</td>
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<tr>
<td>Box7</td>
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<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Aug. 26, 1910 ; [Aug. 26, 1910]</td>
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<tr>
<td>Box7</td>
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<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Sept. 13, 1910 ; [Sept14, 1910]</td>
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<tr>
<td>Box7</td>
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<td>Order Form</td>
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<td>Sept. 16, 1910 ; [Sept 17, 1910]</td>
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<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
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<tr>
<td>Box7</td>
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<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Dec. 10, 1910 ; [Dec. 10, 1910]</td>
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<tr>
<td>Box7</td>
<td>Folder 4</td>
<td>Poem dedicated to Helen Keller with postmarked envelope addressed to Edwin Wiley</td>
<td>nd ; [Jan. 6, 1911]</td>
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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.
(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.
[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
Redding, Centre Ter., Aug. 26, 70

My dear fellow, God is truly good to send me in kind verses in the dark of the day (and I think true verses, you speak of). All this in psalms, with jot, letter, verse, phrase, more than psalmody, for both Blake & Chatterton are very dear to me. Not that one does not read better his "defeat, de base, qualities" (for who has not those?) but they are most adroitly invented. But supremely, because of their grandeur.

I use the word with all caution.

Blake was another Jacobin mixed with Uncle Angle; there are links in him as majesty as Milton. I think — as "inspired" —

Poor Chatterton (whose life by Chas. E. Russell I have lately been reading with new interest) - so essentially a money love, hence (though not in his little attic, dying, raving, in his "Spirit, Voice, Lure, there surrender to that state of English Philanthropism. It can in those very 'fools' (in fools), which his enemies exaggerated as in his particular struggle to get a hearing or a little food —

Do you even see B.O. Flower's magazine "The Arena" — "20th Century"? A few yrs ago I wrote some articles in his "Arena" on Shelby Reed (another "The Democracy of Art") on Richard Reed (another Chatterton — I think under the title "A Modern Shelley") and in "The Divine Forehead Mark" all along in the early half of this decade.
I want you to read this. I want you to thank God
who in his kindness has pleased to answer my praying
and who has directed me to one who will help
me. You will find a poem on "Rosseti" in
the book. You will also find a poem on "Rosseti" in
that may help our hearts to get together
closer.

Yes, dear Sue - I am troubled about the
poets of love. I should feel my speaking as
false if I did not know you to be the
one to whom you will more or less relates when we get together as
I see God is in the Jews.

I see you believe in the Jewish Union. You know myself
have a warm letter of introduction to him a little village
when I was thinking of going South just before you wrote.

He replied that he already knew my "work well" we take
interest in inquiry for me. I have heard nothing since the
may be preserved. I may have to go West to take
advantage that in a few days (perhaps tomorrow) to
straighten some business elsewhere there or may be able to stop
at Washington to see you in North Carolina. If I cannot find
the situation I want for "work in the climate of the
I need for my health. I must be very careful to keep
so on as I have before. Coming quickly to summer before the
not as God will. The only thing goes - "LEAF BEST," lovingly, always yours,

[Signature]
M. Edwin Wiley
Library of Congress
Washington D.C.
The first child of America may have
not only had Whiting's secret but also the
most powerful practical officer there
which he gave as generously to The Great
Ship. He, too, is Buzin and no other, and I'll
think of him as Buzin's ship.

I was at the dinner, or rather the
First of Christmas Day. Economics society
he said as clearly. I concluded he was a noble
man (I fall asleep). Stop. Stop. I am
delirious. I am not going to talk.

I get your word about "the intiata.", so
glad for you. I had just written it to you.

Your wife is lovely. She was so much
more wonderful. I ought not to say
that, but I am supposed to say

for me. My little home with their "writ" in the

Sun. I am greatly improved). Indeed, if some
few days ago, we ought to take

in the city. I think it was all the

[J. W. Dunn]
I do not know what the earth will be without
that early courage & hope that comes from ignorance
of sin, but tenderness of conscience. With love & beauty
betrayed fellow man by artificial inventions that trap the
blood & conscience of man, I feel it is the duty of the
poor, "the race," of "free society" to rise & rescue. He will rescue
if young people knew as much as old folks that the trials &
upsets & disappointments ahead-how many all must
be prepared to bear it, as a privilege, not a hardship-
if they were to bear the pressures on us to "profit" ahead
of "earn" (even to suffer). The learning is more than
the suffering. Interest the whole in it, "young?"

As with Ruskin, here is Dostoevsky,
all of them, in their faith, with the truth of "generalization;"
"they, without us" (to our kind of thing)
cannot be made perfect, so how can their contribution
to the redemption of man make "perfect" the humanity of man?
That the "amoral" calls for it from each age must be proof that such examples must be
in each age! If they seemed to "fail", neither
must we know they did not "fail!"

English public opinion has enormously
modified "good" in fact intellectually.

morally "unconventional?" The press of the people in England can be largely traced
to their "preachments" (Preachers of Practice!)
Ruskin, and Dostoevsky agree. the last moments
of his intellect to the uplift & elevation of his
people, especially to the workers & poor.
I regard all the "Meanings" throughout — in spite of the "proven" "3rd Mean" that may "solve" from it. But this "Mean" is there (Mathematics, Philosophically, Vetically, Ethically, Everyday). Hence I look upon "Life & Death" as "Moses" — not as distinctness or separation, but with "Soul & Body." (There is a terrestrial body or a celestial body, say of Paul.) "The Game itself is the degree of efficiency, complexity, completion or evolvingly, greater — that is all."

"in ever ascending series of lesser one.

To refer to the "Smiths" from Holmes in "The chambered nakedness," I see "or real Man" to the "shell" — but only the "shell" — perhaps only the "shell" of many "chambers."
"Inclusiveness and involved in each other, as are the "{}\text{Ethics of any "Shibre".}\text{ Esoteric or Exoteric sides of}\text{ philo}\text{.}

Idealism + Realism are twin as one, as "\text{Arbit}-\text{Arianism}". I do not suppose there might be two arms of the same body, or (if there be) separate "Soul + Body" by some crude

finite conception in Space + time, yet (but not the

fallacy consists in thinking of "finiteness" into the infinite,

I never see those "arms" amputated from "The Body"

but rather growing contemporaneously, irrespectively in the

Idea of "Body" in the Heavens of Equilibrium.

Rhythm involved in all Synthesis or Divine Expression,

just as the "solar" is involved in the "Eclipses", for it

only to sink back into it (but not separate from it) to be;


I think you will understand me if you see

throughout all my "Elate Beautiful" I have been so

strongly on this Principle of Universal Continuity, Unity,

Harmony.

Else in Nature - because I was so sorely

troubles at the short-sighted, unscholarly, selfish

(yet very pitiful + poignant) Separations,

crevices being brought into life as a tragedy by the "guillotine of man" today, yesterday,

now to think + clear [to my own position]

I can see the evolutionary processes of the "\text{egg} \\

\text{seed} \text{ of tree} = \text{tree} \text{ of seed} (as \text{nature})\text{,}
In the Conviction is past all Caution that Christ was absolutely right in saying the Father is one and that lowest God loved his Brother also. He that hath the Son hath not seen the Father! Which being understood means (I take it) God is actually present in such a manner in the Son's humanity to the Son, that the Son who cannot see the practical, cannot see the ideal, the who cannot see the ideal, cannot see the practical! For the completely inclusive, and inclusive of God Himself, His Christ-making, His Man-making, I can testify that most of my life I was most scientifically, most practically, most blood and 

Now I concede no essential stuff, no rise. For me, the Conviction is past all Caution that Christ was absolutely right in saying the Father is one and that lowest God loved his Brother also. He that hath the Son hath not seen the Father! Which being understood means (I take it) God is actually present in such a manner in the Son's humanity to the Son, that the Son who cannot see the practical, cannot see the ideal, the who cannot see the ideal, cannot see the practical! For the completely inclusive, and inclusive of God Himself, His Christ-making, His Man-making, I can testify that most of my life I was most scientifically, most practically, most blood and

Nor shall I explain better by referring to the "Mule and the Coccass" or "Carpenters" saying I see neither the mule who has no wings - or the eagle with no solid feet but only wings - I see "Pajamas" with excellent wings & feet for sister economy

And I think herein is the hope of the modern problem, scientifically & sociologically - to grow Substantial out of the same Seed - for they are truly balanced, every seed. It is one question, the right relationship or balance being out both functions - organic & mental or bodily Coordinated, harmonies, balance. This is in its sense to despiritualize Sister - but rather to make Spirit actual, more complete normal & efficient in free Self-expression & Revelations!
To quote Scripture: "Say not in thy heart: Who shall ascend into the Heaven?... (Psalms) or Who shall descend into the deeps to bring Christ up?... (Isaiah). For Cælestial Fire... even in the mouth of Heart!!!" (Fig. 1. Saul: from poet's Play, + Morn to Thee.)

I said: "Ye are God!! All Cosmos is in our own Heart!!!" And J. F. Mk. 4, verse 39.

...for you know a little book by R. L. called "Beside Still Waters" (Eccles. 6) he has written that I think you will like in it... On page 321 he says: "(Skeptical) He was... he was... he was... But that he thought of... That he thought that two tendencies are antagonistic... Rather he thought that the Idealist, which Art and Science and Ecclesiastics and the Doric Conquest of Sparta has used to the end (to encourage them to perform the necessary and faithful work of investigation for which the Idealists were unqualified!!)" Nor when I got there I laughed outright! He is an Englishman; it is like to the "class conscious" concept of the McDougal idea... to the pseudo "idealism" which had (in very proper) respect for the "class conscious" revolt of discontent of the Kantist.

From the two ingrained attitudes grew all sorts of strife and friction... which still persists... In the same strife and friction... Each sees his "half truth" to the utmost, single vision... Each fellow wants to be left in the... of course... Each fellow wants for the "healot"... "privileged families" and others fellow for "heathen"... And yet we exactly where the colored men is hid in the woodpile?... It is surprising how wide...
Mr. Edwin Wiley
Congress Library
Washington, D.C.
My dear Friend Dear, just got a letter of M. dehner, this star of deeply given it is making us the ear. I can believe easily its brother's "La face" it that a second it? Does it feel? Is he? I shan't boast of any ears. It is also nasal, as well. "Pling, tingle!" if we had played on much further.

My dear fellow, to the music, I am most admired myself at such news. It is hope hoping it will come to "localized presence. So go to "go to bed" specialist. I do "feel" believe in oil, applied externally if nothing). I am almost nothing. Have a broken leg in discharge? Then, I think I'll recommend quietness. I must write a lovely love latter. Spanish (what meaning has not reached). When you write to Sunday, act still. Ask the 3rd when you want me to introduce a poem in my letter.
though it might help the text to give a few more lines
that illustrate a few of the points I thought to make
prominent. Optical illustrations help the young mind to
much more fully than words sometimes. I find the
line of the electric telegraph cheap nowadays.

Yes, I stated not quite plainly my conclusion in the two
public letters. I am growing more and more determined to
see as I age. in your station nearer the goal. I have
after a long life struggle, to know now clearly what I believe
the ground of my beliefs. So may truly shaped thought be
I have never been very uncertain of the Prophet's
beliefs. Now growing in all hands toward the great task

of the Working Republican. I claim against race,
their time to shall the battle (Each local race fought its fight)
comes from worse more for the thing. Too mean policy of
"States" "party line" "performance on principle" are prac.

The whole gist of every position it must be "the history
laborer's struggles, enlarge the scope, to inspire the people" the
"Great Majority" of human being 200 000

marks of humanity in the great majority of human being, aware
of the right of the powerless and helpless in need of more elements of political and

expansion of education. The that long hand of the long

of great power, as the case may be, must they stand or fall.

By the same supreme or special test must they stand or fall.

all of every thing or form that stands this must be replaced. The
so-called petty or personal "interest" has any "right" or "claim" of the
the mighty "right" of the "ministerial" or local interests. And chance
the assassin of the people (the tattletale) dictating his dictum by the very
influence of "majority of the common people." The thing
in their cause fought against slavery. If the 3d

one made "mad" him when they had wanted to destroy them. The
had benefited that abolish Central Board of the army. It
is done for all days of permanence of the late by anyone
animal will have a final force more formidable. This contradiction
Peter the Great, George Washington, Caesar, Bigny, British, Sir Walter. How much more now "the Colossus" poor fellow, the incident of the 3d...
The following words are difficult to read due to the handwriting:

Dear Mr. Smith, I have been slow in replying to your letter of 28th November simply because of the 

[Handwritten text is difficult to read due to handwriting]

Best wishes, [Handwritten signature]

Oct. 28, 1870
I think we are surely coming to a point where general sketch of
Common Conscience. It is becoming not only more "natural," but more inherent.
Selfish, egotistical, self-rivalry, we must to do. Our highest privilege is
the privilege to serve each other. They will please a Harmony of Perfection,
we arrive.

These must I" Come a Great Victory! " Here, a Great Pardon!
Victory is on ourselves. No "Pardon" for each other!

I have no belief for a moment that "great, vast, great, great,"
"God is not the author of Sin..." but of Error..." Say God will..." it always,
man's vanity or selfishness (a if you will his evolutionary incompletion)
that has created injustices & confusion, class or social inequity.

I have just picked up an article little pamphlet in the Harper's
Group of Articles which lays down greatest & permanent value for the
most vital & Correct element in the Moral & Artistic attitude of
Nations... (United States...), say... that they are... "Summer Barden" &
"Nature himself" (United States...), say... that they are... "Summer Barden" &
Nations but their Members of the "Family"," not "filed" but "embraced"
more "masculine" assurance, "tend" to go with personal affection, but mutual
Genius... & "securely" (as a magic phrase),

now I take to Proverbs come true... have marked it need more secure,
"prophet" had the really intemporal... the stored magic of Initiates, "to the judge"
his answer "(specific representatives)... but in pure self-sufficiency, substitute...
"might" even the "disciplinarily" similar COPERS with other CATHOLIC... "He"
left his home & clean his letter from "not the upper hand... (well)" as well as they!

And so do we with all our... "society,"
Thus far... as to life "Tempers" (in corporal, "mean a..."
apple act...?"

And the "Sixth", "nine..."
It is of "bark..." & "the fire..."
when they left here, will not keep too indefinitely... (especially when..."
I close from..."
They need also... like us, the true "open conscience"
and their "true friend" that old friend that "worst change in the trees... a..."
with this" their old friends that "worst change in the trees... a..."
They are for our "good..." &... for this..."

"I will ever" from our "good..." &... for this..."
"true friend" that "worst change in the trees... a..."
"open conscience"
also often "take..."
"the..."
"true friend" that "worst change in the trees... a..."
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 Lecois's capital pencil study of the elder Coquelin as Mascarelle 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 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."

NEW AND NOTES OF THE WORLD.

At the new Katz Gallery an attractive group of pictures hung against a drapery which is so beautiful in color and texture that it is hard to imagine it being easily replaced. The arrangement is so well thought out and executed that it is a pleasure to look at and discard with the knowledge that we have enjoyed every moment of it.
Mr. Edwin Wiley
"Concord Library"
Washington, D.C.
My heart & conscience asks me that
the people most needy it is most needed
not to forget it, & that his Commercial
grasps on my life till this technically prevents my
referring them to you tenderly. So I think
that brief consideration of Principles... Nothing will
work in the end. Of the complete future
is not itself liberated from Romey, a partial
right by him. Perhaps this can be effected
if you write to R. for another copy of the
late design which of the integers two bears.
It clearly & firmly him for prompt attention to
his office & to the School at once graduating
charging & slow... Say also to him what you
sent to me is opinion of it, for it will have a
good effect on his rather slow communiation.
He is much disturbed by his father being
at & his school interest are juggling with the
important event & so my fears multiply.
in my books suffer, don't Ben come to you.
Yours always affly
[Signature]

Redding Camp
Sep 13 70

My Friend

How much I miss you!

But hope you arrived safely and
home happy & nice.

I have been a High Crag
in my life - may it lead to a
Rainbow.

May the dear ones have so
here also be all together. Hand
in it! It is certain that the
and in the rough world -
let us trust it. (Him - that
"Father That the Red" - I like better to
name - what cannot it be "name).
I feel some all things are not together the food to them who are called according to His Purpose. He alone can fully know their Purpose. I rejoice if you that in your spiritual insight, penetration of response (call it to the sense of your inner voice) gives you quite a close touch by Spirit in life, and helps to make you somehow conscious of my work, and of that of my great Teacher and friend. I have always felt somehow that my calling was more pressing to do the actual Truth. Good or Bad, that which makes evident (already there) in nature, or in St. John—then to call it from for more in fuller. So perhaps I was well in feeling that generosity that might make more complete the work of a more more that was actually before me? That much at least I began to long and long for others and for it has been the burden of my life, struggle the cause of all my joy and regret. "Forgotten" "regret" when rejected of men."

Well, dear fellow, you at least understand I am tenderly grateful that the Spirit moved to tell me so. It is one more proof of communication. Read over my little brochure, and I wrote in some simplicity, but not 3 years ago, when Brandt was delaying my luggage by his own distractions and sophisms.
Mr. Edna Wilson
Congressional Library
Washington D.C.
SE Mr. Brother Ed., your sweet wifey letters are here.

I found me slowly recovering from my excessive fatigue
from my western trip. But I have been getting
in my household affairs. I had not had the
advice to straighten up everything for winter,
before snow, so as to get better聲明 room for my
important work, or make things a little more easy.

I am hoping to do a little additional work on the house
before snow so as to get better statement for my own
comfort in the future. Little trips of real


If in the deep well refined (as the good book
calls it) one makes the appetites slow for more,
I want the back log burning slow & deep & warm.

The rock is always close up (when snowflake &
when the best & autumn "snow of the past") & winter

I think of the present to visit with & to reach out

In the darkness - not “darkness" only the vague

Uncertain shot my light of the flickering flames that
flame of love & constancy & faith of the joyful

all that is Best - than all the ages."

I am with you in this own sad time. He will

You know it can conceive it all - just as man...
I want you to tell that little wife of yours that "farmers" are a "special product" of our rocky plains.

I say "in England short" (from the hard rain "squeezed") geologically this short comes as adequately, I don't mean in that other "satisfactory" sense.

And again "Friel" (Christmas) is another specialty far.

As in spirit of all our reputed "harsh coldness" we play all the latter with affects of "holy meekness" internally we shall our vital warm at the cockle of our heart the piece whenever that blessed account arrives.

Now dear fellow, I want to say all try to get

I know well enough then I'll be glad else by him. I know we'll be done to him, I mean the others go over him.

But I do not know exactly in "nettle" for years. But I do not know exactly if he failed to yield up the flavor or "penny" since I had looked at thatCarlton or want to apply hardly and I do not know at that fortunate because of French Iniquities and all the other usual "Precious" Iniquities seems to wear it completely.

Don't remember how I took my whisky quite wrongly?

Have a penchant somewhat to my "Trento" that night! I have a penchant in those unique penetrating intense direct or simply organ.

Now as the wild word, nature is liable to destroy as others of the "Rest House" plumb of Chemical Cosmetics (48th) of the "Rest House" and Chemical Cosmetics (48th) of the "Rest House" plumb of Chemical Cosmetics (48th)
Mr. Edwin Wiley
Congr. Lib. Library
Washington DC
STIMSON, John Ward, American artist; b. Paterson, N.J., Dec. 16, 1650; d. June 13, 1930. He was graduated from Yale, 1872, and from Ecole 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.

[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
"Man must not merely learn first and then do, but must seek to learn by doing."

INTERLAKEN SCHOOL,
LA PORTE, INDIANA.

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:

<table>
<thead>
<tr>
<th>NAME</th>
<th>TOWN</th>
<th>STATE</th>
<th>How Interested</th>
</tr>
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</tbody>
</table>
To Mr. Edna Wiley

Carpenter Library

Washington, D.C.

For Mom
The Tamer of the Vale, Eve

(To Helen Keller—on her approaching womanhood)

Who does with but the Vale, Eve—

Material orb—the lens of sense—

She never lived—I am doomed to die

By her, our Earth's incompetence

The eagle hath born, so have we matched!

The owl, the falcon, and the fly.

No hen before her egg is hatched,

Hath known Per-Spicacity!

O Soul so wondrous in the Night!

Sweet girl, went here from Recluse, alone—

Where all is Vision—all is Light—

And owns no but God's Lamps of Love.

It no hast them cross the Rink's of Night

And break the bars of Mortal's prison—

Soared up o'ward in the Light

Beyond the Rink of mortal Vision!

Hath taught the World this vision grand!

The Vale, bright Eve, was never kind!

Eternally it shall expand

And carry all, it all mankind.

Pride in the towers from Thine own hear.

Pride, Justice, blind hath parted Eights

Base venom or Compleat things—

Though shaded Evelyn—then SFE37 RIGHT

Evelyn.
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):

<table>
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<tr>
<th>Box</th>
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<th>Description</th>
<th>Date</th>
</tr>
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<tr>
<td>7</td>
<td>5</td>
<td>A.L.S. to B.R. Keim</td>
<td>nd</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>A.L.S. to B.R. Keim</td>
<td>nd</td>
</tr>
</tbody>
</table>

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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:**

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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 6</th>
<th>A.L.S. to an unidentified man</th>
<th>Nov. 10, 1877</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>A.L.S. to an unidentified man</td>
<td>May 6, 1879</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A.L.S. to Miss Marianna Van Rensselaer</td>
<td>May 12, 1880</td>
</tr>
</tbody>
</table>
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Palazzo Barberini
Roma

May 6, 1879

Dear Sir,

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

Yours faithfully,

[Signature]
Dear Sir,

I am exceedingly obliged for the invitation to the Cavalier Club to the reception to our distinguished Poet the Bryant, and I am persuaded I shall have great pleasure in being present in that excellent company.

Yours sincerely,

W.W. Story

Nov. 10. 1877
Dear Mrs Van Rensselaer

With great pleasure

Yours faithfully

W. H. Story

Rome May 12 - 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:

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):

<table>
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<tr>
<th>Box 7</th>
<th>Folder 7</th>
<th>A.L.S. to J. Andrews</th>
<th>March 2, 1840</th>
</tr>
</thead>
</table>

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Philadelphia, March 2d, 1840.

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 Fifty 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.
J. Andrews Esq
1st Asst. 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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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.

*DO NOT REMOVE THIS PAGE FROM FOLDER*
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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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.

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<th>Date</th>
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</thead>
<tbody>
<tr>
<td>7</td>
<td>10</td>
<td>A.L.S. to Koccker</td>
<td>Oct. 16, 1848</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>Petition of Philadelphia Artists</td>
<td>Feb. 6, 1868</td>
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</table>

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Dear Suckor

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. They make no difficulty in obliging me.

Sincerely yours,

16th October 1845
Philadelphia Feb 6th 168

To the Hon. David McCunnagby

Dear Sir:

Hearing 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 Philadelphia, thankfully embracing the opportunity of your assistance, respectfully submit the following:

The necessity of the cultivation of the fine arts in every well ordered community, being already sufficiently established, the undersigned 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 percent, 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 distinctly disclaim all hostility to anything foreign, simply as such, confining their objections mainly to that
class 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 valuable 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 unworthy purpose, when they ask for such legislation as shall allow them the same opportunity with the better classes of foreign work, and protection from the worse; the only effectual method of accomplishing which, being, in their judgement, the imposition of a specific duty of fifty or more dollars upon every import of 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 class condemned, and at the
same time close the avenues to fraud by undervaluation. They would further ask for such an attentive reconsideration 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, consistent 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 appreciation 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, Your Obt. Servts
Richard N. Brodie
Ind. R. Scher
Edward D. Lewis
Thomas J. Ferrinone
W. V. Bensfield
Mr. Emberson
O. H. Kernochan
H. H. Smith
R. H. Tudor
H. H. McFarland
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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New York Dec. 14th

Dear Lambdin,

I hope last was duly received and that it will enclose you a check for five hundred and seventy-four dollars, which I trust will come acceptable to you.

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

Yours in haste, Jack.
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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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
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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Mrs. Edmund C. Tartell
New Castle
New Hampshire
United States of America
he appears. Mr. While has also
started after the other Victorine Selb,
Lemau, by this way of the Brussels
as their is the American Legation
in Liège where the Seine can be.
This afternoon I am going to change
my hotel in the Wouillemon, Rue
Boissy d'Anglas. How does that
strike you? The other poor fellow
who are painting cars their, also they
were pleased to see me because
my name is Taboril. Miss Edwa
of that name was living here at the
joint. It is only around the corner
from the Grillon, pronounced
Gryignon, where old Mr. While are
the place (what is left of them) people
hold truth. But gave me the two
little pieces of lace to give ti the

Thursday July 17:

nearest.

Today is the first really nice
day I have seen since arriving in
France. I went down the busy-
thing to find out from Mr. While
what Marshal Foch had to
say for himself. Old pop
While 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 call on
the canvass ready to paint them.
Descriptive summary:

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

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P. + Shel'thehne Candido Galli
Frosinoni
(Roma, Italia)
Mr. Clinton N. Rutan
1 Beaumont Place
Irvington 11 New Jersey

BY AIR MAIL
PAR AVION
PER VIA AEREA

Stati Uniti
USA
19/12/55

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 Gurlach & Bros., 11 East 57th Street, NY 21. 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 Mrs. Francis (if you wish) at 23rd St., they can show you what you like. About photographs you have to wait a little or I don't have any good ones (I have only awful ones). I'll let take my photo by some friend. One of these days, it you come to Europe — please do call on me. Write me before too. All good wishes to you.

Yours very sincerely,

P. H. Stetichew
TCHELITCHEN, 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. Tchelitchew." 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.
- **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 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.

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<tr>
<td>Box 7</td>
<td>15</td>
<td>A.L.S. to Captain [T.M. Hendricks]</td>
<td>April 8, 1862</td>
</tr>
<tr>
<td>Box 7</td>
<td>15</td>
<td>A.L.S. to “The Commanding Officer of the 5th Regiment, U.S. Artillery”</td>
<td>April 16, 1862</td>
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</tbody>
</table>
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2:30 P.M. all was quiet in front of General Nelson's Division, and he ordered a change to the position last occupied by the enemy. The 6th Ohio were then ordered as a support to my battery. The Battery was thrown to our front, discovering that the enemy had abandoned that position — seeing Fort W. Scott only protected and a battery in the woods about a half mile to our right delayed upon our Division. I opened fire on the battery with two Napoleon guns and instant that battery and one to its rear and nearer us opened — Having but few Cannons I called upon Col. Andrews of the 6th Ohio for a detail from his Regiment to man the guns — The men came forward and the Napoleon began to tell — Scott's battery was disabled by a shot tearing off the Centre Artillery Draught when the next recoil of the piece tore off the other two. Great excitement in the meantime with his section had advanced with Fort Nelson's skirmishers and he took these batterers in a second — They were soon silenced and I continued the enemys 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 soon Fort W. Scott while we rapidly advanced and drove the enemy before them and the day was ours — After ascertaining that the enemy had retreated, Capt. Styx 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 M'Caw's Division to which my battery was attached reached Savannah on Monday at 5 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 Holley, General M'Caw's Art. Art. Camp. The Battery was at the ground occupied by General Nelson's Division which at that time was barely forced 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 — At the earliest 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.
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 Hobdyson, General McCook's Aid de Camp, the battery was in 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.

At 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 M. Guenther who behaved with great coolness and bravery which he displayed on a former occasion in Western Virginia. I especially commend him to the favorable consideration of the highest authorities. Sergeants Davis, Egan, and Hanbeck, and Corporals Bowers and Lyman are especially commendable.

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 Lieutenants N. Smyser and 3rd Lieutenant Israel Ludlow, along the line of skirmishers where the fire was the most galling. It was compelled to this to gain the crest of the ridge to fire against 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 Infantery with us gave way before the storm of musket balls Canister, Shot and Shell, which was truly awful. Ludlow's section was immediately sent to the rear to protect the retreat of Lieut Smyser which was well done—One of Lieut Ludlow's Canister was left here. All the horses having been killed or wounded, but we recovered it later in the day. Delivered one of Lieut Smyser's pieces to the 5th N. H. A. under the other. We fired grape and fired shrapnel. The enemy charged us but were stopped 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 Brodie served the 5th piece of Napoleon alone. Sergt. McCloud, 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 Priv. John F. Carroll served at this piece until we relieved the enemies fire. I Sergt. of Infantry during us duty pursued at my request brought up ammunition. At 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 Marsh of Company E 24th Regt. O. V. I., 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 and 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 Napoleon's began to tell — Lieut. Snijders was disabled by a shot tearing off the Centre axle strap when the next recoil of the piece tore off the other two. Lieut. Greenthorne 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
He 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. Gunther's gallant conduct but cannot close my report without doing justice to my other gallant Officers, Assistant Surgeon Dallas Bache 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 unwavering in his devotion to the Sick and yesterday his conduct on the battle field crowned it all — 1st Lieut. Daniel H. Snypser 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. El. 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 repulsing the advance of the enemy. This section was commanded by 1st Lieutenant Francis L. Quannell, who behaved with great coolness and bravery, which he displayed on a former occasion in Westmorland, and I especially commend him to the favorable consideration of the highest authorities. Sergeant Davis, Egan, and Hanchoo, and Corporals Edwin and Leppick 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 respectfully by 1st Lieutenant J. H. Simmons and 2nd Lieutenant Israel Ledlow, 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 volleys of grape, 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. Ledlow’s section was immediately sent to the rear to protect the retreat of Lieut. Simmons, which was well done — One of Lieut. Ledlow’scauses was left here, all the horses having been killed or wounded, but we recovered it later in the day. I served one of Lieut. Simmons pieces [The 5th Napoleon] and the other. We fired volleys and fired volleys. The enemy charged us but were stopped by our discharge of Canister while Lieut. Greenhill and Ledlow on our left poured spherical case shot into them — we checked their advance and then, returning as they charged upon us, from the vigor of their fire, their charging and the impetuosity of their advance I judged they were reinforced each time. For a time Lieut. Simmons and Corporal Robinson served the 5th piece of Napoleon alone. Sergt. Mclnroy, Chief of the 6th piece behaved with great gallantry and devotion. Though wounded in the head by a musket ball, he gathered shot by his Captain till wounded in the leg and compelled to crawl off — Corporal Bridle and Pvt. John E. Carroll served on this piece until we silenced the enemy’s fire. A Sergt. of Infantry being as nearly 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. Pvt. John Marsh of Company E, 22nd Regt. Chev. having expended his Cartridges, threw down his musket and served as a Cannoneer 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
around us, not a man moved. Their gallant Commander Earl Col. Anderson forced himself a true Soldier, and had the enemy charged us again my Napoleon 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
2. Sergeant Richard Meekin
3. Sergeant James Reed
4. Corporal Robert Dunn
5. Private Alexander Allen
6. Private Frederick Guest
7. Private Daniel Cunningham
8. Private James Kiefy
9. Private John Ebenezer
10. Private Patrick Kelly
11. Private John A. Long
12. Private George Metzger
13. Private John Mahan

Wounded

Recapitulation

So
1. Killed
13. Wounded
12. Horses Killed
7. Wounded

Ammunition Expended

53 Solid Shot
19 Shells
65 Spherical Cases
29 Cannister

26 Shells (time fuse)
11 Percussion
11 Spherical Cases
23 Cannister

Caution: Carefully guard the pieces of the above. All should march to Mount Victory Camp 15th.

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

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

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 16th April, on the Field of Shiloh, occurs the following passage to wit: 

"The powerful reinforcements which the enemy had again received compelled me at 9 A.M. to again act for reinforcements. The General sent to my aid, Battery H 5th Artillery Regular Army commanded by Captain Terrill. This Battery was a host in itself. It consists of 4 32lb. Parrott Brass Guns, and two Parrott Guns. Its fire was terrific. It was handled superbly. Whereas Captain Terrill turned his Parrot Guns silence followed on the part of the enemy." 

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, were for themselves, on the 16th 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):

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<th>Box</th>
<th>Folder</th>
<th>Date</th>
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<tbody>
<tr>
<td>7</td>
<td>16</td>
<td>A.L.S. to Calvin</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 16</td>
<td>A.L.S. to Calvin Terry</td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 16</td>
<td>A.L.S. to Calvin Terry</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 16</td>
<td>Receipt to Edward King</td>
</tr>
</tbody>
</table>

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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 Mr. Keith rather than yourself, as you would not have written had she not given you the occasion.

From your remarks about the professor, I conclude you are not very well satisfied with the professor's appointment. 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 true sense of honor and many other traits which are necessary for one to profess, to qualify him to teach young men who expect to mingle with the more intelligent classes of society. Amongst all your professors there may be one or two, 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 minds which would be in your theological course. I am very sorry that you have decided to study in Erla, 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 day, any where where they have more able professors. The E. 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, besides, you are the same, and he ought to know. It will be good for me to try to dissuade you from going there again. You have made up your mind to do it. If 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, intemperate prejudice to form an opinion of a text without knowing the antecedents or the spirit in which it was written. The question is not one of opinion, but of chance, and I believe in no error that error of our ancestors in all things is traced by Christians from that
have the pleasure of coming here for a short time, to see my friends, and to improve my health.

I shall go back to portrait painting. I intend to do so, as the place is known to me. If I could make money, I would prefer it over any other occupation. Therefore, I shall cherish and follow the painting profession as much as possible. I shall not of course object to painting portraits occasionally, but rather choose to do so if it

is not necessary.

I have now given you a sketch of my present plans. I think further to know than I have ever attempted to say. And I might almost say that I have contemplated myself. The truth is, I seldom or never had definite plans to propose something to myself which I thought worth to pursue and keep it in motion. When I first talked of coming here, I was not prepared to proceed without some plan to guide me in my work. I was in a hurry and had to invent something to do it, but still to accomplish it, it had to be done. I had very little expectation of giving my attention to botany or painting, but kept it in mind as a possible object of study, which I determined if possible to pursue it. I think I shall do much better than before your arrival. Your kind nature and care have my love and gratitude, and I trust you will be happy in your offices.
My dear Calvin,

The last letter I wrote you was dated between the 17th and 23rd of March, sent by private conveyance, which I thought was safe and would go all right as direct to the post office. But I have since heard from my friend who took the letter that he was stopped unexpectedly, nearly a month in Paris. He did not reach till the 11th of July, so when you receive the letter it will be rather late from me. The last letter I wrote home was a long one to Mother, and Sarah, about the 20th of April, two or three weeks before that I wrote to you. I think I write at least three or four times which receive from home. I include you yourself of course. When I say home—do not think you can please me, or please me by sending for printing papers. You ought to consider better writing as a part of your studies and a very essential part of them. The more practice you have in it, the better. It is one of the main accomplishments which are quite neglected in all our schools and colleges. It is very unfortunate for us Americans that nearly all those national accomplishments which contribute largely to pleasure in social intercourse are not taught at identical parts of education. It is particularly the fault of the academies and colleges in the Western States, every one of which is packed up with that part of the education of the same kind. The consequence of that not one in a hundred percent of our educators would care then this learning to good account in influencing the world for lack of those finishings which are taking with everything and which surrounds a man of learning and genius with an ideal halo and commands the attention and reverence of all who know him. I know that a large portion of the reputation of the Eastern States, think but little of the

influence of refinement, a man of a man's talents and learned in his profession is enough, is very awkward and

ness will the invidious will to quote to authority for such learning.
been presented to his holiness. He requested me to write him a letter after I had done these two things. If these two things shall be presented to the pope till I am about to leave Rome, because I would be more proper. The thing I don’t know if I shall be at all. I have been there frequently, and have very little desire for a private interview. If my letter letter were to be sent this year or next, I would advise him to come to Rome. The month and a half would give him pleasure as long as he lives. If he should ever see them, I could not promise as much for their present visit. Don’t forget to write more your early.

May 31st I have kept this letter because it was unnecessary to send it sooner. I shall be sailed by the Steamer of the 1st of June. I will write a letter to Rome to state, hereby, shall you write a passage, unless you can read it to you wherever you may be. If you see Mr. Kirtland, remember me affectionately to him. I have written to them, tell Mr. Taylor that I have been in Paris from top to bottom, and that I have not got
Received Rome March 13th 1857 of Mr. Edward King twelve hundred & seventy five dollars for a painting executed by me representing an artist's dream including a frame for the same.

C. Terry
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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 17</th>
<th>A.L.S. to Stedman</th>
<th>March 7, 1861</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 17</td>
<td>A.L.S. to John Bohlen</td>
<td>Aug. 6, 1862</td>
</tr>
</tbody>
</table>

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Studei Building 89
Aug. 6th, 1862.

John P. Holley Esq.

Dear Sir,

I have your note of the 5th inst. Enclosing draft for $200. in favor of Mr. Clifford.

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

Respectfully yours,

S. A. Thompson
My Dear Oldman,

If you are thanking me for what you so kindly said of the pictures you have taken, I am grateful. I am particularly pleased with your good desert of the subject — both regarding it as a portrait of Old Adam, but also as a representative type of the Rocky Mountain Hunterman, as you admirably described him in your article. My modesty was trampled only at having been given so encomiums a building as the
Notice of the "Reception"
received punctually and
in return the young
Yours truly

[Signature]

Sculptor, 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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 18</th>
<th>A.L.S. to W.R. Benjamin</th>
<th>Jun. 14, 1891</th>
</tr>
</thead>
</table>

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East 23rd. Jan 14th 1891

Mr. 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 designed the money from the sale of these letters for a Pet Charity. That was some six years ago. She was offered 50£ for a pair of them. "Genl. Monteagle, Lord Stirling, Pat. Henry, Adm. Digby, Sir Guy Callerton." She means that the Lord Byron is genuine having been presented to the Grandfather in 1837 in Paris by one of the peers of Galapalm. She thinks that if they are worth anything, the collection would be worth £750, but I believe that if your offer were somewhat 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,

Wordsworth 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):

<table>
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<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>19</td>
<td>Contract for stable sale in Washington</td>
<td>Feb. 11, 1824</td>
</tr>
</tbody>
</table>

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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
and 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 Geo.
Johnson, v/w Negro, for one Dollar in hand paid, which the said Dixon
herely acknowledges to have received; and he hereby authorizes the said
Thornton to take possession of the said Stable whenever he pleases,
and to remove the same from the premises with all that appertains there
unto as soon as he, the said Thornton shall think proper.

In testimony whereof the parties aforesaid have hereunto

set their hands and sealed this eleventh Day of Febry. 1824.

William Thornton

William D. Elliott

Jacob & Dixon

Witness:

R.H. Tenwick

[Seal]
William Thornton

agreed with

Jacob Dixon

Received Feb 11th 1824 to be re-
corded, the
same day was re-
corded in Liber
W.B. No. 10 folio 355
one of the Land
Records for Wash-
ington County in
the District
of Columbia and
Examined by

A. Brinton
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.


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 Bird 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):**

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<th>Typed content note</th>
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<td>Description</td>
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<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>20</td>
<td>Mar. 6, 1804</td>
<td>A.L.S. to John Trumbull</td>
<td></td>
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<tr>
<td>20</td>
<td>Nov. 6, 1810</td>
<td>A.L.S. to John Trumbull</td>
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<td>20</td>
<td>Nov. 31, 1812</td>
<td>A.L.S. to John Trumbull</td>
<td></td>
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<tr>
<td>20</td>
<td>Feb. 1, 1817</td>
<td>Contract between John Trumbull and the Academy of Fine Arts</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Nov. 8, 1817</td>
<td>A.L. to “Directors of the Academy”</td>
<td></td>
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<tr>
<td>20</td>
<td>Sept. 28, 1818</td>
<td>Itemized Bill</td>
<td></td>
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<tr>
<td>20</td>
<td>Sept. 10, 1822</td>
<td>Print copy description of “Declaration of Independence”</td>
<td></td>
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<tr>
<td>28</td>
<td>Mar. 30, 1823</td>
<td>A.L.S. to John Trumbull</td>
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<td>20</td>
<td>Sept. 5, 1825</td>
<td>A.L.S. to John Trumbull</td>
<td></td>
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<tr>
<td>20</td>
<td>Oct. 28, 1825</td>
<td>A.L.S. to John Trumbull</td>
<td></td>
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<td>29</td>
<td>Dec. 1825</td>
<td>A.L.S. to John Trumbull</td>
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<tr>
<td>30</td>
<td>Apr. 25, 1833</td>
<td>A.L.S. to Benjamin Silliman</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>May 15, 1834</td>
<td>A.L.S. to John Trumbull</td>
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<tr>
<td>3</td>
<td>Oct. 29, 1834</td>
<td>A.L.S. to John Trumbull</td>
<td></td>
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<tr>
<td>20</td>
<td>ca. Nov. 1834</td>
<td>A.L.S. to Rebecca Smith Blodget</td>
<td></td>
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<tr>
<td>20</td>
<td>nd</td>
<td>Typed transcription of A.L.S. to Rebecca Smith Blodgett</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Jul. 23, 1838</td>
<td>A.L.S. to John Trumbull</td>
<td></td>
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</table>

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Mr. Chairman,

Before proceeding further, there are two circumstances connected with the interests of the Academy, which having come to my knowledge, I feel it my duty to mention here:—if the construction of the duties attached to the office of the President had not been considered as erroneous, I would not have been troubled with them.

When the apartments were arranged, the lower windows of the adjoining rooms were stopped to obtain space and light—the carpenters were not sufficiently careful in securing the frames, and these are now not. Let there be sash latches on the South front, and on the North sufficiently open to admit rain—of course to damage the walls, and the paintings and statues.

This important circumstance has been observed by me for nearly three weeks—alas! 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 Visitors.

I had not apprehended that I should either have given or received offence. 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 knew no such alteration. Mr. Chasman, but could enquire no further. But it is proper that I should put it in the power of the board 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 visited Mr. Calde & Mr. Keeper, when they would send the porters for the pictures which I am accused of stealing. They both answered that the Committee had not ready for them. You see gentlemen, that it is still a Lunber Room— and wishing to preserve your property I have continued to encourage my room with their

Mr. Dickeys as ought to be paid.
Dear Sir,

My friend from whose portrait forms one of the collection in your gallery, left by his will a splendid legacy to Harvard College, for an Alma Mater to be paid upon the decease of Mrs. 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 in other means of furnishing them than by copying that which is in your possession.

May 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 at this time, I should have come up to visit you to make the request in person, but in this weather I do not like to quit my nearest points 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,

38 Broadway

[Signature]
Carl Friendhall, New Haven, Conn.

Col. Dear sir:

The enclosed bill I shall forward to you as soon as possible.

Yours truly,

[Signature]

New Haven, May 15, 1815
It is two ages, dear John, but, since I say you literally two ages for those had children who have children as old as Rebecca Smith has when the front came you - yet I shall not suppose that you have forgotten one who admires your talents I loved your virtues I also will remember you as a friend and I will suppose it necessary to apologize for troubling you with a letter which may enable you to render me a more complete service - I wish to know when my little husband entered the army - where, under what name, 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 questions - yet sufficiently full & clear as to answer as a legal document - I believe he was at Ti.ondéeroga - because he used to tell me many strange tales all beginning "When I was at Ti.ondéeroga" so that when I was disposed to torment him - by it often happen that I used to tell some monstrous story headed "When I was at Ti.ondéeroga" - He was wounded through the left hand - I never saw any other wound - nor did I ever hear what commission he bore or who they - he was a brave soldier - but fortunately that will not be a subject of inquiry. May it to obtain something from Government had not - a liberal down in the Genl. Post Office I should never have asked for any
thing more—but they allowed me only 3.33 a year of 400 off appears so that I could but the hundred dollars a year to depend on— an orphan grandon to maintain—I shall write toDear Col. Bane for information— There is a fine fellow of the name of Thomas St. Perkins in Boston Is he Mr. Blodget nephew, and is it likely than he can give or obtain for me any information on the subject?—Do you ever come to Phila? If you do will you call on me? I long to see you once more—The 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 intelligence has their all—If that is gone—yet I am not a greater fool than I used to be, that I have come to the conclusion that we are not to judge of people 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—I do not know not whether to congratulate or console with myself on that subject for certainly I suffer many a pang to which the headless are wholly strangers—I while the other old women groan at my expenses
gad I sat in my Yankee daze laughing heartily in my lair—travelling over the wide field of retrospection wishing that my secret lip could inhale one drop from the fabled Stream of Lethe—for what is it to me the witch of Endor—V. R. That if I was once a young beauty—what to her exile then has been shaken that she once prided herself on a daughter portion of her father's genius? yet I have felt more rational lately—stupid as I look—I never rise late three or four—should you come to our city you will find me any afternoon at Mr. White's corner of 16th and George's street & D. How glad I should be to see you—if you will find it difficult to read my letter as I am unable to sit up & it is impossible to write tolerable or a pillion but I trust you will be able to learn to read that I am

Most affectionately

Your friend

Rebecca Blodgett

Direct simply to Mr. R. Blodgett
my Grandson goes daily to the post office

October 29th 1834
31 Oct

Col. John Trumbull
New York

[Seal]

[Handwritten note on the right side]

[Seal]
arrangement. The Situation of gallery would
seem ly give one gallery a great advantage and
we got it for an exhibition our choice has
now gone Mr. Stowe's institutions the location
of the picture could of course be perfectly at your
convenience — I can give you nothing
more going forward hitherto nothing to
your sending amongst us there

With much respect
Isaac A. Lewis

If we could get a copy of Napoleon crossing the Alps now exhibited
at the Philadelphia gallery that lounge for I am
of year it would be a good thing perhaps you
may see the Count on your way home to
can get a copy of the

its value to us of great may interfere with you
New York July 23rd 1838

Look Trumbull, 

dear Sir,

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 early in the morning. You are aware of the effort I made about to make at The Apollo, as I have transmitted to you my circular to Artists, and some subsequent notice of it. I have full confidence in the success of my project as The Artist, and the Public will be brought into constant in

because my Portrait Gallery and the great Print of Washington will lead me into all the Cities, where I can operate in various ways. I have the promise of nearly all the Artists of the Country to sustain me with their efforts. The Ladies have too promised to let the light of their countenance shine upon me, and
Colonel John Trumbull
New Haven
Connecticut
I know you have great confidence in your talent and influence. Now then Colonel, what can I do for you and what can I 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. However, if told me your orders will tell him anything for selling a set, but I can hardly think it wise. I should be glad to have the opportunity of selling all your work, 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 15th of October?
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 relative, Mrs. Bustin.

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

City Hotel
New York, June 8, 1829

Mrs. Gaines is induced from the badness of the day to return home her visit till tomorrow.
 Colonel Trumbull

No. 256 - Broadway
Dear Sir,

My journey to this place this morning was very agreeable to personal injury and attended with no accidents or circumstances more unexpected than the weather. The road, which I had accommodated to a very good one for the purpose of the great majority of the vehicles, was much improved, and we had proceeded thirty or forty miles before I thought my body would be in good shape to pursue my journey, and have the best company. I had forward to Albany, which I believe to be a much better place than New York, and I arrived there two days after this letter by express. I presume the performance for which I am aware of the person whom I am writing will prove no loss of time, for certainly from the distance of several persons with whom I have conversed, I have no very favorable expectations. Much is said of the wanton claims upon public liberality, and of the abuses so frequently practiced upon the unfortunate good nature of our much-injured countrymen. A portrait of Gen. Hamilton seems to be in favor of subscriptions. This place and turned out to be a well-informed city. The收费标准, author of The Triumph of Liberty, has been much in favor, and these few instances of imposition they have the fullest indulgence to mention as reasons for not encouraging the labors of an artist who still acknowledges the ornament of the country of his age.

The plan of the state is among the number of those who have "an anxious conjecture on the whole subject," I suppose, as I have not much knowledge of his pretensions to taste and liberality. I shall write a few lines as soon as I can form an opinion as to the probable result of my understanding. My subject to M. Hamilton is to bring to the attention of his countrymen.
May 1825

Col. John Trumbull

No. 108 Broadway

New York
Philadelphia Nov. 6 1800

Sir,

It would be doing injustice to your former friendship if I very reluctantly, in 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 the most eminent persons 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 so remarkably well received with great taste your former esteem.

I am sincerely your obliged friend,

Sophie Phillips
John Turnell Esquire

John Scott Esq.

C. B. Howard Junior
Tavistock Hotel 31 Nov. 1812

My dear Sir,

Since one good turn deserves another, I am under a positive obligation to you.

The repeated disappointments, and the various miseries to which I am subjected, render it of more than ordinary concern to me, to be as far as possible, correct, improve, and comprehend in my special office. Will you therefore, have the goodness to give me your views of the grounds of controversy between this country and that of our former ally, so degraded by their present Reprisals?

The right of Search - infringement - &c. &c. since they are deemed prominent points, will receive notice through your pen, &c. &c.

To these, I may perhaps add, every other, of whatever nature and gravity, that in your great understanding, you will deem
J. M. Randolph
1st Dec. 1812

And answer 3 Dec.

John Randolph Jr.
applicable and receivance importance to the Patriot in question. By in other words, What should be the basis, that you would consider just and humane, as a friend and Patrick—regarding yourselves, the esencial principles of Federalism, uncompromised with Demo-Federal still glowing with the spirit of very immortal Washington.

Your immediate reply to this information, an your liberating my 2nd post, will be gratefully received by your faithful friend.

J.M. Randolph

15 Dec.

Of yesterday, in the context you wrote— the disgrace 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 many two pictures both far from completing which must be finished before the 1st January, for the exhibition in Paris made—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 my sentiments by writing or conversation, could contribute anything toward preventing or retarding the Calamity which has taken place. I wrote and spoke freely. But now that this has actually commenced, I consider it as my duty, perhaps unfair to say, more than that I leave to those who have involved their country in difficulty, the task of reestablishing it.

Jame of Green back

33 Faghurst Apr. 23 Dec. 1812.
Dear Mr. ,

An explanation of the sale of the Picnic to keep is quite satisfactory.

I certainly understand of proposing as a scheme of you early painting one of the small caricatures I have often referred to you my approbation and indeed should with pleasure take two of those you mention in your letter, but I frankly confess (as I confidently trust to your own common sense in the observation) that I think them high and small pictures at 50 Rs each, though their merit is unquestionable. You can perfectly assure that this price which you say was that for painting such pictures, indeed, can succeed for pictures at any time afterwards, except in rare instances in the case of the old masters, remarkable individuals; your purchase of the pretty little pawky lady for a guinea is an example of the fact, which surely must have bought the excellent artist much money. Dr. Thomas, portrait of myself ever, spell painted and is, would certainly not be given for any one, perhaps even a member of the family dinners! Proposing it, the price of 50 Rs which I paid first, nor would Stewart's portrait, except in remarkable instances.
bring half his price with him. The case is obvious.

Regard for my came from me to an artist who has
had much experience as you.

Nonetheless, I am satisfied when we meet you.

I cannot differ much in opinion of this matter, and if
you will bring with you the portrait of Williams of Smith
which by taking them out of their fame can be bought in your
present mode, I will certainly test one if, perhaps both. If
I do not care for smallwood, but if you bring others
with you, you might have at Washington find some
one who would undertake it.

If I had not long known your esteemed friend
would not have thought it necessary to make the public
understand, which I am sure you will take the account
by one who is happy to style himself always,

Clemens F. Washington

Coln Cornwall
Philadelphia, Sept 5th 1823

Colonel Thumback

Since my return from N. 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 Earl

Thursday Morning Mr. Converse 10 o’clock
Friday Mr. Bulle — 7 part 5
Saturday Headsworth 12 o’clock

Le Vernor for the hand

Mr. Mount for Fine Cases — the

Parker for prints.

Burnham Steam boat

Bristol 23 M. S.

Mr. Bulle Tuesday 7:30. To the left will be 3 fitten.
Dear Madam,

I should not have supposed that your letter to me of Oct 23th. 1834, was written by an Old Woman, as you call yourself; but rather should have supposed the cheerful hand of a grand daughter—mediating reproaches again upon a foolish Old Woman. You are certainly mistaken. Should the still—time must have cured your blind.

I shall not, then, say any more memory box, but will endeavor to find the means of giving a satisfactory answer to your question respecting the Military Service of Mr. W. D. --- the son of 38 years renders the retrospective view very dear, and all the strongly am persuaded that I remember him at Ticonderoga an office in Col. Brown's Regiment of New Hampshire, yet seem to expect it, and have no knowledge of the date at which he entered the service, or when he quitted it.

Yours,
intimate acquaintance was in London & Philadelphia always understood that he was in the battle of Princeton of them wounded in the hand and that he there had the rank of Captaine.

J.H. Roberts was not & have any relation but one of his daughters. Mr. West was living a few years ago in Gay Street Baltimore near the Exchange.

The only mode of obtaining correct information that seems to me to be examining at Washington the returns of the Master General; if there have not finished in some of the files which have existed they must exist in the War Office. I can 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 expectations & sufferings of this vain life approach their end.

Not even Jackson money will be of any importance to us in heaven any currency in that land, where there we can almost to say we can be happy for evermore.
Just: The woman taken in Adultery. Second: Suffer little children to come unto me. Third: The knightage of St. Mark. Fourth: Peter the Great at Venice. Fifth: The Madam and children being a copy or alteration from Raphael. Sixth: The Paris Boulevard or Boulevard and Seventh: The Spagnoletto—and hath consented and agreed and with hereby covenant and grant, that the said American Academy of the Fine Arts and their successors shall and may haveJoseph 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: an 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 lives 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 lives become and henceforth forever remain the absolute property of the said American Academy of the Fine Arts and their successors: In the 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 unto to the said Sarah Trumbull his present wife (in case she shall survive him) after his decease during her natural life.
That, in case the American Academy of Fine Arts and its successors shall at their own expense renovate the said Paintings or Pictures, either the said parties or their successors shall be entitled to the same, at the rate of five per cent. on the whole amount of the said annual interest of which shall be at least equal to the annuity above granted or covenanted to be paid, and shall be subject to the same terms of continuance of the said annuity, keep the same in repair as aforesaid, and that said insurance, in case of loss, shall ensure, and the monies thence arising shall be applied to the use and benefit of the said parties or their successors in proportion to their respective interests and interests in the 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 say,

Said 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 the said John Trumbull or to the said Sarah his present wife for a longer time than inhereinbefore mentioned than 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. And if default shall be made in the payment of the said annuity and all other charges, claims and demands whatsoever of the said John Trumbull or his said wife or any legal representative of them or either of them, then 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, you the space of one whole year after any such yearly payment or installment shall have become due—
and payable according to the covenant and agreement herein before contained, then the said Painting or Picture, with such frames as belong to them, when delivered to the said American Academy of the Fine Arts as before mentioned shall be subject to good order and conditions natural decay and by fire only excepted, to the said John Trumbull his executors administrators or assigns, and he and they shall and may at any times after such default take and re-assume the possession of the same and have full and un-royal the same to his and his heirs own uses and behoof forever as if these presents had not been made and therefore are from henceforth, 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 hereinbefore 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 virtue of default of payment continued as aforesaid for one whole year from the day on which any half yearly payment or installments 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 freely covenant to and with the said John Trumbull his executors administrators assigns.
To the Office of the Mercantile Advertiser, Dr.

1818 Sept 28 To give Notice of Exhibition of Painting at 1...  
Oct 3 Exibition of Painting in... 1 50  
Nov 2 Declaration of Independence in... 1 50  
" 7 Exhibition of the Draft on Dumfries... 1 00  
Rev'd D. Davenport $5 00
Mercurial Adornment
Adorning, painting
Oct. 1818

$5.00

Q
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.
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.

*DO NOT REMOVE THIS PAGE FROM FOLDER*
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Trumbull, John

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.

Item Date:
Dec. 30, 1828

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

*DO NOT REMOVE THIS PAGE FROM FOLDER*
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. Gilmur is concerned with purchasing two miniatures by Trumbull of Williams and Smith for the seemingly outrageous sum of $50 each. Gilmur, 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.
A Fine Letter From John Trumbull to Charles Bird King


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,

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 intimáte 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):

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

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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. Childs I designated other recent contributions wherein you may find some desirable information for your magazine. 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 unacknowledged promises suggestive of union of facilities not likely to be found. Besides I regard biographical studying properly carried out, an social history I capable of being made harmonious and coherent. Sometime since your excellent publisher sent me the sheets of A H. to look over. I made suggestions as they came to my recast. Shame done to with...
come I shall now, as Mr. Croquist
braine this volume to Dr. Francis. And
then see it is return'd to you.
Moreover I doubt 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 after years ago,
two famous names of his magazine
quoted from P. 499, Spence's Cyclopaedia
Vol. 2. Further information might be
got from his widow through Dr. Richard
Kemp of this city, his physician.

James Fisher; if disposed to enlarge the
notice, there is alife of him of some
dramatic, tributes to his memory.

Arnold Thomas: within two years, alone
his name appeared in the leading British
Reviewers. He also Tom Browne's Schole
and by Richard Field.

Atomic — you praise his "Anecdotes", he
is the most interesting compiler
without giving credit to Thailand.
especially in the every American materials.

Atkinson, another author of this name, has lately appeared: his book
Victoria has been published by the
Harper's
Barley Samuel—author of "Forming of
Opinions," authentic data facts about
him obtained by Mr. Ripley—may be
found in the "Red American
Cyclopedia."

Bancroft, Geo.Francis, a different opinon of
opinion of the impartiality of
the historian, which does not
seem quite recognized in the

Extract
Bayard Eliza Justina, since deceased
The memoirs of Fulton, Cartier, Egerton
"Beckham, W. H. has issued published "Harps
"Life Thoughts" edited the Independent."
Bantam Jenny. There is a good
accounting here by John Ball in the
introduction to "Principles of Legislation"
Bowditch, H. See Private Memoir of his
son H. B. of Boston to whom after
Grants, the Life of the Reverend Thomas
Give a new aspect to her with
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 Pulaski, which you so kindly promised to send me. I have seen Drulard’s biography, however, I am extremely obliged to you for Confirming my impression that the individual then referred to is the same who fortified Washington.

Truly gratefully yours,

J.A. McD. Meikle

Philadelphia.
Tackerman à Mme Coguel

Comme vous l'aurez compris, j'ai suggesté à plusieurs de vos meilleurs amis de vous envoyer des exemplaires en échange contre du "Renaissance" ou m'a promis d'envoyer à l'adresse que vous avez indiquée de numéros de "Atlantic Monthly", "Our Young Folks", "Nation", "Independent", "Weekly Post". J'ai adressé la même requête aux "Weekly Tribune", Boston, Weekly Transcript et j'espère qu'ils seront envoyés. Si vous désirez d'autres échanges, écrivez-le moi de votre côté. Il est fait que je vous promis un échange soit correctement vérifié que la adresse soient bien écrite et je suis d'accord juste.

Essentiellement, il lui dit que tous de vous, avaient été heureux de l'entendre et il lui envoya le
Meilleure jeunesse de D. B. Weeks, D. Wulfs, et Schuyler ? Je demande s'il a fait un voyage. Envoie un exemplaire de votre journal ; pour savoir que vous été bien arrivé, je peux que vous devriez faire en rapport sur votre visite en Amérique.
The Horseman

Mrs. Anna Cora Ritchie
Face of Wm. F. Ritchie Esq.
Richmond, Va.
New York, Dec 17th. 1857

Dear Mr. Ritchie,

I must thank you without delay for your kind consideration of my letter of the 13th Aug [to all her friends] regarding the appearance of Mr. B's letter; it was written and published without my knowledge of the approbation I should have to the article, which 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 of the nobility of art-life are little understood in this country. Virginia included; for proof thereof acknowledged at receiving the model of government towards Trembliall, Wharncliffe [Penrose] to which would make a European name; as
to your good Governor — I don't doubt as I said before — his kindly intentions — but a man who could in a just and

drop describe the progress of making
London's statute as he did — can pretty
be said to know much about art. And
furthermore I continue to think that
when a great task is so completed
as to have some the highest praise
abroad & the creator thereof die
— after making every provision for the
completion of his task — common decency
requires a little consultation with on
consideration for his legal & equal
representatives — who instead of
before he married is married is
linked 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
living enough: he's a good fellow:
I believe it becomes serious about
him. But his style exasperating written
idea, have no relation with Crawford
— his comparatively large the in his art
of statues made by him would
from incongruous beside Patrick
Henry's of Crawford's — any person
practically versed in Art — will
acknowledge by this — his being employed
with C on the Capitol building
very different from corresponding
in his fame conception. As to
completing unfinished works — I
do not refer to a single statue
or figure because his simple
ability to carry out such a
thing of another, modelled or
half done; — but my reference
was to a composition such as
an historical painting or an
elaborate monument; — on such
works unity of design, reference
to the writer, plans of spirit
of the originator or a point
of duty, good sense, & justice
which in former words would
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 they help to make him greatly appreciated.

If you can find the "Criterion" a weekly N.Y. paper for Saty. March 22, you will also see what I have to say about the present Academy Exhibition.

I would send you a number of each of the above publications, but have none at hand. I suppose they are easily
to be found at Utica. Your intention but is any expense for time calling your attention from more important matters. We are having a very cold Spring— to me a most unusual, futile contrast to my winter, which is severe, was of very even temperature. I saw your daughter on Broadway for an afternoon, looking the picture of health and cheerful one. I trust Mr. Walter & his family are well. Remember me most kindly to them, also to Mr. Bray to Palmer when you see him.

Very truly yours,
T.R. Walker

H.T. Eichman
37 West 10th St.
New York, N.Y. Dec. 23, 1874

My dear Sir Coquale,

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," the "Our Young Folks," the "Nation," the "Independent," and the "Weekly Post" shall be sent to the address you gave me. I have also made a similar request for the "Weekly Tribes" of the "Boston Weekly Transcript." These shall also be sent. Should you desire any other American journal, I shall be happy to ask an
exchange for you; if you will let me know your wishes, meantime I wish to ask you to give directions to have your trunk forwarded to the offices of those which you receive and have promised shall be done. Care should be taken as to the correct address; I perhaps spoilage, but I do not know what the regulations are. I hope the leading Winter of London will be your Providence with a choice supply of American periodicals. I trust you had a comfortable voyage; that this will find you safe at home I hope. All your friends here remember your visit with the greatest pleasure, and I have no wish for success in your native work. The State of your health about the public attention, in the late after the Chicago fire of the election. Dr. Bellows, Mr. Schuyler, Mr. Wallace, I have expressed the greatest interest in your welfare. In connection with me by letters, please you to send me a copy of your letter to show you have arrived. I think you ought to write some account of your visit to America. With best wishes, remain yours truly,

Henry T. Scholzman.
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.
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- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
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):

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<tr>
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<th>Folder 22</th>
<th>T.L.S. to Florence Levy</th>
<th>Oct. 26, 1903</th>
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</thead>
</table>

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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,

[Signature]
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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- **Preferred Citation:** 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

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<tr>
<td>Box 7</td>
<td>Folder 23</td>
<td>Typed transcription of A.L.S. to John Trumbull</td>
<td>nd</td>
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</tbody>
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 Kingston P. B. Wind  April 13  1843

 Dear Sir,

 Felbert Stewart, the celebrated portrait painter, was born in Northingham in the county of Washington in the state of Ohio. We know the Parson of St. Paul's Church in the Warrenville county, now county of Washington P. B. in the records of the church says, "April 11th, 1752, being Palm Sunday, baptised at St. Paul, Newgate, a child named Felbert Stewart, son of Felbert." 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 time, and in page 67 you mention your first acquaintance with Mr. Stewart and in 245 again, then for your acquaintance with him I

knowledge of his genius must have been longer than any one ever lived capable of appreciating his talent and character.

I am now writing the history of the church, in Newgate, as shall give a history of biography of Stewart. I have a letter now before me from the daughter of the late Mr. Stewart, in which she says, "If your father name is not to pass into oblivion, we should certainly feel grateful to have some sketch of him from the pen of a Mason, as it has been my misfortune to be-handled down to posterity by bad

memories. Dunsnap, being in material, is the best of his biographers. 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 a lance Tremble, who was one of my father's intimate friends. I asked him what he thought of Dunsnap's account of him, if he should have identified by that. No, said the Colonel, your father was a gentleman, not the part he has represented. But this is not the worst, he has one instance made him.
dentist, where of all things was certainly the most urgent. He was a man
but little skilled in fraud, the difficulty with him was, depending on the
virtue of his fellow men, but for this though the might have been in others.
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 De Witt-house, we all know him to be so truly unkind
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 intercession
in which he was held by those with whom he associated. The sentence
I feel all the difference in the world to give you the information you
desire but my means are limited as most of our relations are dead and
who all the elder branches of our immediate family. My Mother is young, but
grows advance and I find of late she is in the circumstance to talk
of days gone by." The family now live at New York and have the whole
of the latter mentioned paint to portrait for the support of the family and
I believe the younger sister also the - She is, however, I should comnu-
icate with you, obtain what information you will be so kind
as to furnish respecting the character i eminence of my Father as a pro-
trait or historical painter — If you would give to the 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 an
family who dearly love 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 while we 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 we very science ought to feel solicitor, that their atmo-
sphere and their memory are preserved from oblivion.

I have lately published a work entitled "The Memoirs of the Wholde-
April 13, 1843 Wilkins wrote—enquires in behalf of a daughter of Gilbert Stewart the painter—just by this letter was never arriv'd.
"Hand Bar" I wish I knew given the life of the late General James Mitchell in 1869 of the Revolution whom you probably knew. I will send you a copy of the first biography. I am now engaged in writing the history of the Newgatefield 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 Stewart.

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

I have the honor to be,

Your obedient servant,

William White

Colonel Trumbull

New Haven,

At
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 article.
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):

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>24</td>
<td>Receipt from “Academy of Arts”</td>
<td>Jun. 28, 1820</td>
</tr>
<tr>
<td>Box 7</td>
<td>24</td>
<td>A.L.S. to Charles Lanman</td>
<td>Dec. 8, 1847</td>
</tr>
<tr>
<td>Box 7</td>
<td>24</td>
<td>Receipt for Nicholas Elmsdorf</td>
<td>March 22, 1851</td>
</tr>
</tbody>
</table>

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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.
Dear Sir,

I have called a couple of times to see without being fortunate as to find you in. I should like to see you and to have the long article I gave you sent. I don't wish to lose or have been my lot with many others. you will meet me at my exhibition room about 5 o'clock almost every day as I can be there at any hour you will appoint.

Truly yours,

Vanderlyn

Wednesday 8th Decem
Received from Mr. Nicholas Elminof, through the hands of Mr. C.H. Van Gaasbeck, 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 22/57

[Signature]
New York June 28, 1820. Received from the Academy of Arts a gilt frame belonging to the Rotunda. In Vanderlyn.

N.Y. This frame was made for the painting of Mrs. Mc. Cray &c. &c. paid for by Mr. Vanderlyn.
Mr. Vanderlyn's receipt for a gift from
June 1820

for a frame
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):

<table>
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<th>Box 7</th>
<th>Folder 25</th>
<th>A.L.S. to Florence Levy</th>
<th>Sept. 30, 1899</th>
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Mr John La Farge
51 3r 10

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 in a few weeks, and its principal feature is a diary containing dates for sending works to the various annuals with their opening and closing; annual and monthly meetings of the more important art societies; reports of museums; this together with the 1898 volume containing directories of painters, sculptors, and 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
My dear Mr. Levy,

the information you request will be forwarded to you before the 6th by Dr. Tappan, as I have not by me here yet, unless you want

with regard to the substitute you wished for in the Society, I can give no different reply than that contained in my last letter to you. Although it may seem that the balls could not be separated again before the board of the stables favored it so far intimate, but I shall not be in N. Y. to attend board meetings for a few weeks, but another would have to be adopted by someone else.

with great respect,

[Signature]

Dec. 3rd 74

[Handwritten address]
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 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):

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<tr>
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<th>Folder 26</th>
<th>A.L.S. to “My dear little sweetheart”</th>
<th>December 7, 1880</th>
</tr>
</thead>
</table>

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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 Patrick 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

Balt<e> Dec 3 1880
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
- **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

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<th>Box</th>
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<tbody>
<tr>
<td>7</td>
<td>27</td>
<td>Content pages</td>
<td>nd</td>
</tr>
<tr>
<td>7</td>
<td>27</td>
<td>Statement of purpose for Art Exposition in Chicago</td>
<td>March 19, 1859</td>
</tr>
</tbody>
</table>

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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. J. D. Johnson Paid $10.
McMinn paid 10.
W. Burch paid 10.
I. R. Ramsey paid 10.
E. W. Caffey paid 10.
J. T. Carson paid 10.
J. T. Humphreys paid 10.
W. H. Newberry paid 10.
Ship White paid 10.
E. P. Raper paid 10.
J. H. Magie paid 10.
W. B. Smith paid 10.
Paid M. D. O. 10.

$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 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 on Art Matters.

A punctual attendance is requested.

W. L. Newbery
Mark Skinner
Haines N. Magie
E. B. McCagg
William Barry
J. B. Barnes
J. P. Kipp
Dahl Brainard
Leonard W. Polke
Sculpture - A. J. Shee
ART AND ARCHITECTURE.

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 be 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. Colliis, and Daniel F. Bigelow.

To such men as E. B. McCagg, Horace White, J. V. Scammon, S. H. Kertogt, U. H. Crosby, Daniel Brainard, Walter L. Newberry, B. E. 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...
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:

<table>
<thead>
<tr>
<th>Year</th>
<th>Reported mortality</th>
<th>Estimated actual mortality</th>
<th>Population</th>
<th>Deaths from epidemics and prevalent diseases</th>
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<tbody>
<tr>
<td>1833</td>
<td>120</td>
<td>141</td>
<td>7,580</td>
<td>4.86</td>
</tr>
<tr>
<td>1834</td>
<td>36</td>
<td>355</td>
<td>10,170</td>
<td>3.39</td>
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<tr>
<td>1835</td>
<td>317</td>
<td>344</td>
<td>12,080</td>
<td>3.18</td>
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<td>1836</td>
<td>350</td>
<td>394</td>
<td>14,160</td>
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<td>520</td>
<td>572</td>
<td>16,857</td>
<td>3.39</td>
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<td>1838</td>
<td>458</td>
<td>653</td>
<td>20,087</td>
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<tr>
<td>1839</td>
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<td>1,703</td>
<td>23,017</td>
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</tbody>
</table>

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. John Egan, and Orson Smith was the 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. Wall 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 Hoare 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 Hoare and Flavel Moseley. August 1, W. S. Gurnee, mayor, became a member. On April 17, 1852, the board comprised W. G. W. 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. Miliken, 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 Mahler. Dr. Brock McVickar was city physician, and George P. Hansen health officer. In 1857, the members being John Wentworth, mayor, George W. Dole, Isaac Speer, W. H. Brown, William Whitbeck, Casper Buxa 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 $1,042.99; and the total disbursements were $1,183.55.

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

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 otherwise could not have shown, 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 McCricker's Theatre, under the management of the following committee: Mrs. J. S. Colt, of Milwaukee; Mrs. D. P. Livermore, of Chicago; Dr. 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 their 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 Shirlaw. 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 models 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
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, 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 studio doors 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 $400 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, E. S. Loring, Al- vah Bradish, J. C. Cochran, W. Cogswell, L. W. Volk, Conrad Diehl, J. F. Cook, Louis Kurz, 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 engraved 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 ball 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. While here he, and obtained a portrait done by Philippe. In 1838, he painted the portrait of Mrs. Cass, which, in the exhibition at the Louvre, in the spring of 1839, obtained for him the highest prices. His most brilliant successes were in 1840 and 1841, when he was invited to the United States, and married Miss Louisa Phipps, and then went back to Paris to resume the sittings of Louis Philippe. His Majesty attended a ball given by General Jackson, who was entertaining Philippe and others, and 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 make 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. His work obtained for him the Universal Exhibition in Paris, in 1845, 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.

Mme. ANTOINETTE KENNISOTT 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 1850. Mrs. Kennisott displayed talents as a child, with which she was 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 head her classes in the academy. Mrs. Kennisott'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 daughters, 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. Kennisott again turned her attention to painting, and, after spending three years with relatives in Brooklyn, came to Chicago in 1857, when she opened the seminary, previously spoken of, which she conducted until 1854. During this time she was married to Dr. J. A. Kennisott, who frequently resided 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 taste for art. After 1879, 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, 1882, Mrs. Kennisott has continued to travel and study 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. Kennisott'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. Kennisott 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 Mason, of Old 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. At an early age, he evidenced a strong inclination towards the liberal arts, and by eleven years old was a proficient penman 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 1835, Mr. Drury went to London, Munich, Rome, and most of the centers of art, he decided to remain at Paris and receive instructs at the hands of Thomas Couture, the eminent painter, whose pupil he was for three years. He returned to New York and Washington, and, from 1838 to the close of the Civil War, resided in the latter city. 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 works were exhibited, and were all sold. He was at that time being at the time absent in Washington. Since that time, Mr. Drury has continued to work at his profession, being still inspired with that love and enthusiasm of the profession and the attraction of Washington life, and views of the sublime of the Rocky Mountains, he is recognized as a masterpieces of art. He confines himself, however, to no specialty, but does fine work in figure-painting and representational works of cattle. Mr. Drury was married, in 1845, to Miss Mary G. Donovan, of Boston.

C. HUGHWOOD 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 worldwide fame, and for a long time director of the Academy. In 1848, Mr. High- wood 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 sitings in New York during 1850. The artist became acquainted with the statesman through his former pupil, eccentric and playful. After the picture was accepted, 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 able statesman in his usual roque, 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 24th Illinois Cavalry as captain, but resigned in 1865 and came to Chicago, where he opened a studio in the Wood's Museum building, corner Clark and Randolph streets. Some time after the opening of the Opera House, it's residence 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 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, and has made studies of some 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. The coming season is to start upon a tour through Arizona. Mrs. High- wood 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 Bourbon County, N. Y., October 16, 1839, being the son of Samuel and Mary J. [Warren] Pebbles. His father was a country merchant, and in 1849, removed with his family to Monroe, Wis. Six years later they settled in Wapum, where, when seventeen years of age, he 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 of New York, was 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 badly at work in portrait painting and drawing houses and signs, and very busy with his business and other matters, and was not able to continue for the breaking out of the War, he opened a shop for himself, then studied portrait painting for a few weeks with Mr. Metcalf, and then returned to Europe. After which he taught art, and other ornamental work as an occupation, which "promised to have more money in it." Leaving his brother in business with him, he went to 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 Volck's original bust of Thomas Jefferson, which could not be sold until the time of the fire. Other dealers of prominence were Jesew & Almini, Hovey & Heffron, W. T. Noble & Co. and Martin O'Brien, the last named having in 1849, founded the Chicago Art Journal, the first Art annual ever published in the West.

LEONARD WELLS VOLK, whose name is so intimately connected with the progress of art in Chicago, was born at Winona, Montgomery (now Hamilton) Co., N. Y., on 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 tanner, from which he went to Alton, 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 was in this house that she first received a love which, with the 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 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 which he executed, and 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 and son-in-law, John Henry Gray. These were exhibited at the Athenaum in 1832. The following spring he painted the portrait of Lillian Van Bruyt 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 year. The same year he was a handkerchief of flowers and made an excellent equestrian 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 his uncle and cousin, 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. In the spring of 1838, while in America, his uncle, General LeRoy Wilson Healy, on whose behalf Mr. Robert A. Healy, 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:**
  

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):

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<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<td>7</td>
<td>28</td>
<td>A.L.S. to Florence Levy</td>
<td>April 30, 1904</td>
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SIXTY-SEVENTH STREET STUDIOS.
25 WEST 67TH STREET.

4/30/04.

Henry, Miss Levy:

I enclose my check for 2.00 to cover back number "My Beef Bulletin."

I wish to say that I am pleased to know that it is your intention to enter in your & I hope particularly felt the need of this in reference to reviewing "S ___" which have often been very amusing as you have only quoted one of the reviews of "in S ___ y et I know the other opinions are more to my taste of the kind one might expect from a type of music such as to get matters, whether it person really knows something about the music one.
you know the best of our critics are kind of men
then superficial and not really penetrating
reason is not knowledge. Opinion is one
thing and knowledge another. It is easy
enough for the professional to size up his
critic when the critic attempts to analyze
and judge intimately a picture either as a
work. As we know the really intelligent
must能看出他的end分析 from
making the many reviews. Pondering between
the two if not seeing the picture. Which
you all succeed.

Sincerely yours

Rothschild
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):

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<tr>
<th>Box 7</th>
<th>Folder 29</th>
<th>A.L.S. to Hon. P.D. Vroom</th>
<th>Aug. 5, 1843</th>
</tr>
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New York Aug 5, 1843

To,

Hon. R. D. Voorus
Brenton

In your esteemed favor of the 3rd is received and approved one of the resolutions of the New Jersey Bar, to have the portrait of your 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 ascribe to, and this is exceedingly gratifying to me especially, as the subject and the artist are among the most distinguished of their time. I shall therefore most cheerfully sit undisturbed to paint the portrait, and consult his convenience as to the time and place.

Most respectfully,

Your obedient servant,

Sam’l Wilde

[Signature]
Sam. L. Waldo
Aug. 5
G. Williamson
Portrait

[Stamp]

Dr.

[Signature]

[Stamp]

PAID

[Signature]
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
- **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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 30</th>
<th>A.L.S. to M.A. Bolwar</th>
<th>Feb. 9, 1837</th>
</tr>
</thead>
</table>

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Thriade Feb. 9, 1837

[Signature]

Dear Sir,

Joseph has just informed me of the death of young Hazelhurst 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.

Yours Ob. Ser.

[Signature]
Mr. A. Bolivar
West Chester
Pa.
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
- **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.

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<tbody>
<tr>
<td>Box 7</td>
<td>Folder 31</td>
<td>A.L.S. to Samuel Eliot</td>
<td>March 5, 1869</td>
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<tr>
<td>Box 7</td>
<td>Folder 31</td>
<td>A.L.S. to B.R. Keim</td>
<td>Jan. 11, 1880</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 31</td>
<td>A.L.S to Mr. Isaacs</td>
<td>April 27, 1894</td>
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</table>

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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.
My Dr. Rensin,

Landon C. Rensin
Dr. Rensin tells me you came here not from St. Lawrence but from New York. He writes European company, & have this long exchange of letters with me. Ask them how are you.

Your friend,

[Signature]

[Note in blue ink at bottom]: Provider of the scheme of polar colonization.
My dear Mr. Jones,

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

Inform me with a similar request,

I would not object to giving a familiar little talk on some subject related to our arts.

Yours truly,

Edward
161 Fifth Avenue N.Y.
March 5th 1869

Samuel Eliot

Dear Sir,

Your very kind note in closing a subscription for membership was duly received.

I thank you for the box of seed and it will always give me great pleasure to receive 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 various customs by your society regarding the influence of Art in public schools.

Very truly,

[Signature]

[Addressee]
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

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<th>A.L.S. to Miss Sedgwick</th>
<th>nd</th>
</tr>
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</table>

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Every Aunt's Thanksgiving.

... I am afraid the big rain made the room look ugly, putting its colors to our window. Now shall we need to store your uncle's rainy shoes, so should help to clean your car, perhaps under favorable winds.

If you come by the Broadway & Columbus
Armee Colonel & Staff
ar 64 & 87, the Auswill
dain Avenue Turkey
will hand you to ann
over. I then you ask
for me at the Depart-
tant's office or by
will come to Justice
will carry you to
Hamann's Hall, where I
will in State, a man will
instruct the children on

Best,

[Signature]

[Written in ink: Ward]
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

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<th>A.L.S. to Lapauze and his wife</th>
<th>nd</th>
</tr>
</thead>
</table>

600 Museum Way      Bentonville, Arkansas 72712      T  479.418.5700      F  479.418.5701      CrystalBridges.org
<table>
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</tr>
<tr>
<td>Box7</td>
<td>Folder 33</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Dec. [nd].</td>
</tr>
<tr>
<td>Box7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
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</tr>
<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. [?] 1916</td>
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<tr>
<td>Box7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>May 30, 1916</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jul. 17, 1916</td>
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<tr>
<td>Box7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>November 21, 1916</td>
</tr>
<tr>
<td>Box7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. 13, 1917</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Feb. 3, 1917</td>
</tr>
<tr>
<td>Box7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Feb. 28, 1917</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jun. 15, 191[?]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jul. 18, 1918</td>
</tr>
<tr>
<td>Box 7</td>
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<td>A.L.S. to Lapauze and his wife</td>
<td>Sept. 25, 1919</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. 17, 1920</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Aug. 21, 1920</td>
</tr>
<tr>
<td>Box7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Nov. 5, 1920.</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. 3, 1921</td>
</tr>
<tr>
<td>Box</td>
<td>Folder</td>
<td>Description</td>
<td>Date</td>
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<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>T.L.S. inscribed “Mes Chers Amis”</td>
<td>Jan. 5, 1920</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Glen Walton Blodgett</td>
<td>Jan. 21, 1929</td>
</tr>
</tbody>
</table>

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Dimanche -

Mon ami,

Enfin j'ai vu M. *[illegible]* et j'ai fait bien des compliments à Madame et à Madame le Père, grand garçon les corps et le cœur, avec des amis.

Sorti bien d'ouvert et bien recouvrant.

Villepain
GRAND HOTEL
DU PALAIS D'ORSAY
PARIS

Petit Palais des

teurs

Champs-Élysées
NEW YORK Sun
28 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 the Touraine yesterday after an eight-month trip to France and Belgium, where he visited Gen. Haig, Gen. Foch and Gen. Pershing, and saw the services of the British and American armed forces. He visited the Cathedral of St. Vitus and the front line, and the little village which served as a supplementary report to the French officials of the present condition of the Cathedral of Rheims.

The Cathedral would make brilliant activity on any mass-bomb attack, and the Allied officials who have been giving practically all of their time and energy to the British and the French, have understood the Allied and their allies, found means to ensure the safety of the French and Foch and their allies. On our own part, we are the many millions of Americans who are the leaders of the United States and the complete Allied conflict.

The Washington agreement on a report of the condition of the Cathedral of Rheims has been found successful by the Allies on the last night.

Rheims Rain on Touraine.

"I have just returned," he said, "from the Trip to France, where I endeavored to obtain a report on the condition of the cathedral, visiting it in its entirety, and finding that the structure is now in a condition in which it can be used for any purpose. The report I have made to the French officials is the result of my own knowledge of the structure and of the condition of the Allies, and of the Allied officials, who have been giving practically all of their time and energy to the British and the French, have understood the Allied and their allies, found means to ensure the safety of the French and Foch and their allies. On our own part, we are the many millions of Americans who are the leaders of the United States and the complete Allied conflict.

"Every time the French have a new report of the condition of the cathedral, they take it to the extreme of time and energy, and the condition of the cathedral is now in a condition in which it can be used for any purpose. The report I have made to the French officials is the result of my own knowledge of the structure and of the condition of the Allies, and of the Allied officials, who have been giving practically all of their time and energy to the British and the French, have understood the Allied and their allies, found means to ensure the safety of the French and Foch and their allies. On our own part, we are the many millions of Americans who are the leaders of the United States and the complete Allied conflict.

"In Danger From Water.

"The water which has accumulated be-
horse of the war there is none that is so closely followed by the people as Mr. Warren. He is the same old man, faithful at his post, even as the press engaged in defence of its principles.

Simply a Guestage.

The unhappiness of it is that his management will not allow him to stay. Let the French make the slightest noted and a report is distributed that the President Godet will be driven back, leaving, also, but victorious. But the news of the French victory is immortal and will for generations be witness of the valor and endurance of those whom civilization is strangling.

Mr. Warren was at a hotel a few days ago, and said of the news, "It shows the French." He said it was his last visit to Paris. In the hotel where he was residing, he met two old friends, one of whom was an Italian. He said, "It is true that the Italians are not the best soldiers in the world, but they are brave and determined. They are fighting for their country." He was considering the possibility of joining the French army to fight for Italy.

Sees of Victory.

"In the course of an interesting talk with Gen. Cadorna, the Italian commander in chief, he expressed his enthusiasm over the Italian army. He said that the Italian army is the finest in the world. He is a great soldier, Cadorna, and the climate of the country is ideal for it. He has made a great contribution to the Italian army."

He was asked if he had any plans for the future. "No, I have no plans for the future. I am content to see the war through. I am sure that the French will win."
Hotel Bristol
Paris

Mme

Lapayre
Petit Palais, Champ. Elys.
Cher monsieur,

Je viens vous renseigner fermement des Noy de la goup avec ame pour n'avoir ni accouché et je vous prie de transmettre à M. Fadat l'esperance que mes répits de ne pas l'avoir pu être l'ami qui le dirai

Sympathie.

M. F. Webster
Petit Palais des Champs-Élysées
3-5
90300 PARIS
Mon cher ami,


C'est une curée mais grand moins vous vendez.

Par has

Voir Bim div ou

Whittington

J'espère que vous avez dit qu'ils vinrent combien j'étais troublé de sa lettre. C'est venu qu'il m'ennuie, pas moi.
21 August 1930

Dear Madame Lajaurie,

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 pièce stée in his name - the wonderful pièce stée in his name over the event of the opening of the Museum — what pleasure it must have been for both of you to watch hard work — if he would only consent to work — if he would only consent to work — if he could lead of the Beaux Arts something 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
If these have affronted me their official
representatives! I am taking my position
very seriously and feel convinced that we
will succeed and that Dalmatia and Trieste
will be returned to Italy — of this, I am
as convinced as I was in regard to
Alsace and Lorraine —

Kindly give any love to

Il monstre terrible et l'ami d'home comme
il est en apesanteur and believe me

and reconvennum with Serudenti

Whitney
February 19, 1907

Dear Madame LaFarge,

I have just received the article of the "Gaulois" which you devoted to thank you is quite impossible anything that I might say would indeed the feeling you said much that I only wish I might merit and which I only wish of people will only believe will give me power to do many things I would like to - alas we need in judgment in his own country - it is only when one is appreciated away from home that the family begins to attribute him certain qualities. It is for that reason, that what you have said of me is most precious!

The voyage across the ocean was most
Twelve days I spent in bed reading with the result that I arrived here in a sad state of mental exhaustion! Trip to mountains incredible.

Tomorrow is the wedding of my daughter! moment土耳其 quarter concert cheri's circle!

Many, many messages to you, dear husband, as I have said. To attempt to thank you both for all you have done for me would be an impertinence, I feel.

Maman also sends many messages.

Believe. Cher, l'amour. Dearest

Your devoted sincerely

Whitney
Cher ami :


J'en suis désolé. Je vous prie de bien vouloir transmettre mes salutations les plus sincères et j'en vous dois nos sentiments bien affectueux.

Joan d'or

Whitney

A Trouuld, me fait joindre demain !
Bien cher ami:

Jene pense espérons

la tristesse qui m'a envahi en lisant

ce matin la nouvelle nouvelle - je savais

que depuis longtemps Madame Lefauze se

plaignait de sa jambe bien tout à fait bien

portant, voire, grâce à son courage marquant

je ne pouvais croire à une maladie vraiment

j'en étais pour vous tous si

dernière - Elle était pour nous tous si

indulgent si patiente, avec une telle douceur

et de l'esprit comme on n'en trouve jamais -

Je vous demande, mon cher ami,

de croire en ma santé et de m'envoyer

pour vous en votre absence et de toujours, pour

me comme le plus de vous nos meilleurs amis.

Affection, cher ami

Whitney
La Tournaisi
13 janvier 1917

Comment vous dire combien je suis troublé, cher ami, de toute la fausse d'amitié que vous me transmetz - Français - vous êtes bien indulgent pour moi! Et Madame Lafarge dont j'ai envi! Donnez Sylvaine vos réunions - Donnez-leur - c'est important. de notre voyage - c'était intéressant comme exposition et j'espère un petit peu utile! C'est le moment les beaux de mener la boîte contre les Rochers, dans la Presse - je suis convaincu qu'il me résisterait pas trop avant! Mais action pas timidé!

A bientôt cher ami - bien bien des choses et naissance de son second fils.

Vos trés affec... Chelency
Je regrette vivement de ne pouvoir faire cette proposition à Monsieur le Président des Comités, j'aurai eu le bien de lui dire une impression de l'Espagne et une conviction de l'importance de créer une conférence signée la bourse. Aussi, que je suis absolument à sa disposition aussi bien lui.
Bien cher ami,

J'ose avoir la réponse de Wythe Williams à l'article de Paul Routard Pain Ka Na ! Sans doute vous la trouverez un peu raide, mais pas plus que l'article cité étant pour l'usage de Williams, aussi je vous prie de la reproduire tout entière. Envoyez-moi un cours téléphonique accrédit de la réception de la date de publication.

Zwei effektuell, cher ami,

Whitney

Je confie ce mot à Kovacs, Bagner, un ami sûr. L'article en question a paraît dans "La Sana" ici en réponse à la traduction de l'article de Painlevé traduit publié par le même journal.
Dear Madame Lejeune,

Thank you so much for your letter concerning the article. The A.R.C. Home 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 sincerely,

Whitney Barbee

17 July 1916
Paris le 6 Mars 1915

Cher M. Monnier Lapayre,

Votre idée de l’album est des plus justes comme je vous ai dit l’autre jour. Béland et je
nous en conjurer laissez moi hors de

la fête, c’est aussi pour ce que

nous voulons faire croire que

bien qu’elle de ne nous

non-doubles toutes personnalités

Muri pour votre secrétariat,

espérons qu’il en rendra

à la société

D. W. W.
Je suis désolé que
Madame souffre
rien de sérieux.

Cher ami,

Je vous demande par honneur de votre
ami-able secours, il faut
que je sache tout à la 
 même Voici l'embarras

merci, merci

Bis à vous

Thérèse Hamon
Chéri Madame Zapruder,

Par malheur j’ai demandé une permission pour jeudi et vendredi pour visiter le champ de Bataille de la Manche et je me vois dans la déviation de ne pouvoir accepter votre si amicale invitation pour vendredi ! Je suis navré, tout en acceptant comme vous êtes charmant de songer à moi pour samedi festif !

Votre serviteur obéissant

[Signature]
Cher Monsieur Lagrange,

Je viens de recevoir votre numéro de la Revue municipale. Votre article est magnifique, justi de qu'il fallait que je me rende, impossible de faire mieux. Hier,

Votre bien dévoué,

[Signature]

Il faut que votre secrétariat qui a un talent chambouillé travaille d'un façon énergique pendant tous le temps qu'on restera fermé de l'affaire. Je compte sur vous pour réussir et l'exciter !!
Vendredi.

Cher Ann,

J'aurai du remettre
pour l'article sur
l'ombre de l'âme d'Allah.
Voulez-vous en avoir?

Que veux-tu!!

Viez de moi.

[Signature]
Dear Madame Lagrange,

Thank you so much for the brochure of the Church. I shall read it attentively — indeed, many thanks.

Yours obediently,

[Signature]
à bord d'Algerien

maître de sancti

Aucun sourcil, deux amis à sous
et à voir chambert dans... comment
vous amener par toutes vos bottes
cruel envie ? impossible, mais en de
ces jours en Ancypres, espaces et jalous
ma retraite

j'ai vu salami: succulents, il est
superbe : quand je pense qu'entre
nous, le diable et le cœur profonde,
il n'y avait que lui au mois de
Septembre il y a eu au 1 Prille,
chandelle en lui dont ! jal au moment !

Il a été chambert pour eux et
il me semble être le seul que
comprenant ce que je voulais faire
l'importance et sa supériorité. Il
m'a permis de me aider et je vous
pleins d'enthousiasme & détermination !
Tout cela est pour vous &
Savoir, il commence &
à tout tôt à l'esprit -
Vos dévoirs.

PARIS
DE LA GARE DU QUAI D'ORSEAY
GRAND HOTEL
PALAIS D'ORSAY

A tous, soyez avec exaltation
de tout, mon admiration de tout
ma gratitude.

par III
D'aucuns,

Cher Ami :

Je ne puis pas

la lettre de de Comery.

J'en tire:

Affiché!

D'aucuns.
5 November 1920

Chère Madame de Gise,

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 vous êtes des bases forts, je vous reconnais des bases forts! The elections were the quietest I have ever witnessed and it is not so much Harding that we elected, but after all Wilson qui ou a fait un excellent binôme as responsibilities, Jews as compañeros, etc.

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 he used—he should have a new Ambassador, im fond de vous, mon cher, Jusserand will always be the same figure, as amiable with Harding as he was with Wilson—it would sound better in grand nom, mon grand Français...—I do not forget that Sardinism counts for more in this country than perhaps anywhere else—
it should be exploited!—Tardieu and Jusserand are at the bottom of all your troubles with this country—the first did not understand anything about us and the other...
Switzerland for the moment. I'm forewarned, I can't do it.

Senateur. It's our turn debarasser. J'ai

ras le faire pour que non et que nous allons le

revenir. Grand dieu, chère amie,

je vous assure, jour après année, qui

pour aider travaille pour la France, et set

le dépeigner. Souvenez donc quiet chang

pouvoir, ni à travailler, il faut que

l'ambassade de France soit la marine

française avec... j'y penserai, justement.

Ce monde ne m'y rendra jamais, 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 Council.

Général Liebert, who is really no good.

J'ai fait mon possible de travailler, d'aimer.
Tell all this to l'Homme Triste (et Doux) and ask him to express it — with the new administration coming in, we ought to be able to do great things for la France.

Trusting you are in the best of health, both of you.

Believe me ever sincerely and affectionately,

Whitney
21 Novembre 1911

Cher ami,

Je trouve la note en question que vous m'avez fait connaître et qui a été publiée à propos de tous les ennemis.

L'infirmité au Petit Palais dont j'ai entendu parler dans ce moment, ayant l'année dernière c'est-à-dire

et bon de faire comprendre aux nourrices, a été en train de faire des travaux gracieuseté des

Voici bien des complaisance.
25 Septembre 1919
Hôtel du Palais d'Orsay

Très cher ami

Partant très prochainement pour les États-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,

[Signature]
AVIS

AFFRANCISSEMENT DES CARTES PNEUMATIQUES :

Jusqu'à 7 gr. .................. 0 fr. 40 c.
Au delà et jusqu'à 15 gr. .......... 0 fr. 65 c. Compléter l'affranchissement
Au delà et jusqu'à 30 gr. (poids maximum) 1 fr. 25 c. à l'aide de timbres-poste.

La carte pneumatique ne doit contenir qu'un corps dur, ni valeur, ni porteur, ni objet dont le transport par la poste est interdit ; elle doit rester assez flexible pour pouvoir être facilement pliée en vue de son insertion dans les boîtes des trains pneumatiques.

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 conduit à l'aide de vélos pneumatiques spéciaux :

1° A la plupart des villes ou localités du département de la Seine pourvues d'un bureau de poste (pour connaître la liste de ces villes, s'adresser au chef de l'agence postale de bureau de poste) ;

2° Aux villes d'Enghien-les-Bains, de Sèvres et de Saint-Cloud (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.
To Slim Warton Blackett, Esq.

Dear Sir:

I too have the mania for collecting: mammaths and anonymous objects of vertu! I fear it is an incurable disease and all one can do is to humour in which, on the part of those whom it seems the fairest thing to do!

Believe me,

[Signature]

January 21, 1929
à un grand ami de la France
à l'architecte américain, membre de l'Institut Whitney Warren
contre affectation confiée, par Dagnaud - B.
Nov 1916
Indications de service.

- LAPAUZE PÉTET PALAIS PARIS

Contrôle+

LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe.

A DÉCHIRER

Mentions de service.

= 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 =
Chère Mademoiselle,

Je vous envoie un billet de 100 francs de Madame Harjès pour le loge qu'elle occupait à la Conference des Romaniens. En effet, avec mes remerciements pour toutes vos gentillesse.

Bélievez-moi,

Obémiss.

M.ney

Thursday
GRAND HOTEL
DU PALAIS D'ORSAY
PARIS

Madame LaFarge -
Petit Palais pour

[Signature]
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 pyprocrisy 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 devest 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 representa-
tives 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 compli-
cations 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.!!

affectually
Your obedient servant

Whitney W.

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):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 36</th>
<th>Content note</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>A printed form for Alfred Waud</td>
<td>Dec. 16, 1864</td>
</tr>
</tbody>
</table>

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Provost Marshal General's Office,  
ARMIES OPERATING AGAINST RICHMOND,  
Fortress Monroe, Va., Dec. 11th, 1864

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. 11th, 1864

By command of BRIG. GEN. M. R. PATRICK,  
Provost Marshal General.

BY STEAMBOAT.

McGraw & Wruosc, Printers & Stereotypers, Washington, D.C.
No 2727

Passed and filled out, and signed by
the Captains of 2nd US Infantry Dec 16, 1864,
Fortress Monroe, Va. for Alfred R Ward

Provost Marshall General's Office, Armies operating against
Richmond

"The bearer, Alfred R Ward has permission
to pass from Fortress Monroe to City Point,
for the purpose of Harper's Weekly.
This pass will expire Dec 16, 1864. By
Command of Brig. Gen. M. 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 magazines 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.
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- **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 Prescott Smith Esq

My dear Sir

We accept your kind invitation
for Sunday next and
will be happy to break
bread with the Sabbath
with you at 3/2 O’clock.

On behalf of Mr. George
Mr. Ules
and yours truly
Mr. K.H. May.
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):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 38</th>
<th>A.L.S. to Benjamin Krohn with postmarked envelope addressed to Benjamin Krohn.</th>
<th>Mar. 2, 1942 ; [Mar. 1, 1942]</th>
</tr>
</thead>
</table>

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March 2, 1942

Dear Mr. Krebin:

I should have written sooner 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 Mrs. Metzmann is going to Chicago, so please remember me to her. Sincerely yours,

Max Weber
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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January 14, 1910

Dear Mr. Levy,

Replying to your letter of Jan. 13, permit me to say that I have ordered a print each of the above and seven of the American Institute of Architects' medallion and shall be pleased to forward them to you as soon as I receive them from the photographer.

Appreciating your courtesy,

Very truly yours,

Adolph Alexander 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.

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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 40</th>
<th>A.L.S. to Mrs. A.R. [Aug.us Russell] Street</th>
<th>Nov. 23, 1868</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 40</td>
<td>A.L.S. to Edmund Clarence Stedman with postmarked envelope addressed</td>
<td>Nov. 15, 1875 ; [Nov. 16, 1875]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 40</td>
<td>A.L.S. to Howes Norris Junior</td>
<td>Mar. 21, 1896</td>
</tr>
</tbody>
</table>

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E. C. Stayman.
18 Lafayette Place
New York.
of your style. It is hard work. It has always seemed to me a deficiency in our literature that art and letters were to separate and stand as the professions. American. The influence of one upon the other at the value. This is recognized fully by the French. But will we have in little or nothing of the same principle. But don't feel free to you on not taking the thing. I read your book to the library. I hope to meet like you this year. Let me write you a letter. Yule College I. G. W.

Sendon mile. This made a College Catalogue. I will send Mary join me in Kn. Legate Jo. S. Easton

Truly yours

J. H. Beier

I will hope to be 70 at the world's centennial.
It may be of much we enjoy
The 'Victorian' Art.
The true and calumnies of the
criticism please me greatly
as there some admirable
discrimination of a profound
as subtle character that I
started for one. Then this
too, in the analysis of expression
that seemed to set me of
property in my own works,
time, which nevertheless go
know pleasures the Rightful
immensely.
I could not go the whole
length with you in your as
criticism of Sandow is
Jack. I suppose there is no
half way with him, either
he is like to or unlike.

But then I may be claim to
my ministrations. I only like
the things that really impress me
enable the means of the back bone
as tongue to the fingers lips.

Indeed it must be a great
gratification to have so much
of your true self sincerely ex.
pressed to fulfill this miracle
than might is that in blank
seek you love may still them
right. A painter tries to
with elaboration processes to a
single result which may him
up as for my prize - it is
like hopping off a limb to
knew he has only a few such
appendages to his body, as to
annihilate one is a calamity
that only must three repetitions
to annihilate self.
I like the artist in your sketch.
I mean the form at framework.
Michael Angelo said that
"Beauty is the perfection of
superfluitie", which is
Contrary to the popular notion
that beauty may be divorced
from Truth, and still be beautiful
so 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,

[Signature]
Newport, Nov 23rd, 1868

Mrs A. R. Streel

My dear Madam,

I propose very soon sailing for Europe, and thought it but proper that I should notify you of the fact. We sail in the "Russia" the 2nd and when I have learned what your address will be, I will send it to Mr. Jacobson.

If there should be any result from plan of selling the partnership, that you would desire to notify me of, I presume any being abroad would not interfere with such communication.
Dr. Davis 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, Sir,

Your most obedient servant,

John F. Crear.
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:**

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):

<table>
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<tr>
<th>Box 7</th>
<th>Folder 41</th>
<th>A.L.S. to Howes Norris Jr.</th>
<th>Mar. 6, 1912</th>
</tr>
</thead>
</table>

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The Artist like the Seen
of Oct, have always been
traces of nature,
imprescription in arts
embodied in finest phrase.

Helen West
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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 42</th>
<th>A.L.S to Reverend E. L. Magoon</th>
<th>Feb. 22, 1856</th>
</tr>
</thead>
</table>

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West Point, Feb. 22, 1856

My dear Sir,

Your very kind invitation has just reached me. It will give me much pleasure to visit you on the occasion of the return of your treasures of art, and to meet the artists who will be present at your house; but my engagements prevent me from such a visit or to
make an effort even if a day more inconvenient still, if I can manage to do so, it will give me much pleasure.

Yours very sincerely

[Signature]
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):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 43</th>
<th>Typed content note</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 43</td>
<td>Autographed Memorandum</td>
<td>Jul. 13, 1807</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 43</td>
<td>A.L.S. to Thomas Sully</td>
<td>Feb. 28, 1817</td>
</tr>
<tr>
<td>Oversize Box 1</td>
<td>Item 31</td>
<td>A.L.S. to Samuel</td>
<td>Mar. 2, 1817</td>
</tr>
</tbody>
</table>
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From Benjamin West
To Thomas Ulysses Dault
Jul 28, 1817

London Feb 28 1817

My dear Sir,

The bearer of this letter Mr. Barby 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 should 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 last December, on the same occasion. Mr. White to me, was written, purporting the new Room proposed to receive my Picture of Christ in the Temple: it gave me much pleasure to find your approval of the light for showing the Picture to advantage. Before you receive this letter, I do suppose you will see or hear from Mr. White respecting the Picture not having arrived at the Hospital as expected by the ship father; and I hope you understand the cause which, if not this will explain. Very

Finding by your letter and that from Mr. White the Room was nearly finished - determined me to prepare two other pictures which, on my mind to paint as accompanying pictures, when once the Room was ready to receive them, and
which were finished, and put in harmony which must be done when together under my pencil - I shall forward them to Philadelphia by one under the care of M. Sergent's return to this 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 Mr. Sergeant by the ship Electrophi the first part of the whole business.

It often afford me great delight in hearing of you by those from America who visit this island that your portrait are highly spoken of in high favour, which I hope is the fact and that you are fully employed, is the sincere wish of Your very sincere friend and much obliged

Benj. West

Wm. Sully
Memorandum re: Lord B. West Esq.
two pictures on sale or return viz:
A Magdalen by Titian £2 0 0
A Lucretia by Guido £6 0 0
1907 I paid Mr. West £300
July 13 in part this day

Harris

Benj. West
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.
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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 44</th>
<th>A.L.S. to St. Aubyn</th>
<th>May 8, 1819</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 44</td>
<td>A.L.S. to Col. Cephas G. Childes</td>
<td>Dec. 16, 1835</td>
</tr>
</tbody>
</table>
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Rob't. G. Shields  London December 10 1835

Dear Sir,

Your Original & duplicate of the 75, 1st & 3rd of the Wb. Bills have all been duly received; the former enclosing a letter of Credit for 8000d. West India money, to be appropriated to the purchase of Worth Pictures of Dealing for the Pole Store.

Shall the satisfaction to engage me that I have succeeded in the purchase of the Pictures, one and Sketches for the last sum I anticipated, and have covered Wb. Bills through (a duplicate & as if secured from the loaded receipts of my own security) against any claim upon them other than yours. I fear the framing & sketches are not so valuable as I had supposed and shall be governed by the same as to sending them over, but if I conclude best to send them, they and be kept subject to your Orders until I can bring me pleasure regarding them. I was satisfied myself that真是 Correctly reported the state of the Picture, as my former letter, but by reason of the large amount of money in the hands of my friend, I was fearful to go and examine, and that the cause several hilly expanses, thereby playing a safe cock to carry my head, a distance of
Newman 1st May 8

My Dear St. Austyn -

I have great pleasure in accepting your invitation for the twenty-first of this month, particularly as it is to commemorate the birth day of your father when health I shall have much satisfaction in drinking on such an occasion - I trust you through one into such a meeting.

Believe me in most grateful to your Very Bremont Friend

Raphael West

In an hour Dum [Mr. Staines]
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.
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- **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):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 45</th>
<th>Biographical note</th>
<th>Jan. 26, 1841</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 45</td>
<td>A.L.S. to Mr. Lewis J. Cist with included newspaper clippings</td>
<td></td>
</tr>
</tbody>
</table>

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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.
At each interval, he has done a good deal of modeling in clay, from nature and from ancient statuary. His business engagements, however, have left him little time to complete but few things. Among what he has completed, or nearly so, have been busts of the venerable John C.credit, formerly President of the Ohio Mechanics' Institute, Dr. James Lane, of this city, and J. P. Frink. The last, the painter, all three works of merit. Only the last piece remains in a state of 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. Waters has taken a cast, which may be seen at the Studio of that artist, on West Third Street. This piece was executed just in the summer, at odd hours, and in 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 artistic. 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 modeled, in all its parts, by that beautiful harmony which is an unifying 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. Waters must go on—say, we are convinced, in spite of all obstacles. The very energy that sustained his spirits, which he derived from his Studio, partly by necessity, and partly through the admonitions of a parental wisdom that saw little beyond soil and suffering in the artist's life, he had chosen, will sustain him still through many a day of wear and neglect, should these be his portion, and eventually carry him back to that Studio, to the pursuit in which he has all his time to devote to it. 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 aloor-sitting statue, 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 allying 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.
Lewis J. Cast — (1818–1885)

banc de Mem, 15th fest —

Cincinnati, came to 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.
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- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
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):

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<th>Description</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>7</td>
<td>46</td>
<td>Content note</td>
<td>nd</td>
</tr>
<tr>
<td>7</td>
<td>46</td>
<td>Folder sheath</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 46</td>
<td>A.L.S. to Mr. Blott</td>
<td>nd</td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>--------------------</td>
<td>----</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 46</td>
<td>Typed transcription of A.L.S. to Mr. Blott</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 46</td>
<td>A.L.S. to Mrs. Anderson</td>
<td>Jan. 4, 1899</td>
</tr>
</tbody>
</table>

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Dear Mr. B---h, I am shocked to hear from
Mr. W---ts 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 astonishing.
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? - and let us arrange the matter as I proposed.

I have been troubled - as 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 inability of his will be paid off the first thing -

Pray Thornton stop the lawyers immediately.

96 Cheyne Walk Chelsea

Very sincerely yours -

James A. White

Mary 31
The "petite souvenir" I know, but what other?

In all cases of frames for lithographs etc., the frames are not included in the price of the lithographs.

What etchings have you in stock?

With best wishes for the coming New Year.

[Signature]

110, Rue de Bar
Jan. 4, 1879.

Dear Mrs. Anderson, I did not at all know that you have a proof of The Lithograph of Mr. Thackeray. Is it a rather large upright picture, a sort of wash looking lithograph, very light, and something like a water color drawing?

Of course in any case you can only have one proof, which I fancy had better be kept for the present.
Certain if some genius is seeking an instrument—while other

Can be found. How did Mr. Redlin come to make our

And a city? Can many write and say that the Directors

Paid upon looking into the matter. They are not prepared to

Part with the proof until they have consulted with Mr. White, as

The possibility of there being found anything. They believe

If it is the unique proof, it is intended for The Point Room of

Museum in Dresden.

Now I want you to write to Mr. Alfred Chapman

Of Liverpool. I trust that you can obtain his address

Without causing suspicion. I don't know—(I come from

Picture Dealers for they know—but you must not say).

Well, you will write and say that the Directors

Wish to know if he is willing to part with his “Snow Nocturne”

By Whistler and his “Bozhoor” nocturnes

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 picture have you now on the case?
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

£

OF

Whittier (James 1807-1903)

Born 1814 Died 1903

MAGGS BROTHERS,
RARE BOOKS, PRINTS AND AUTOGRAPHS,
109, Strand, London, W.C.
ENGLAND.
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.
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:**

**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):**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>47</td>
<td>A.L.S. to Mr. Holly</td>
<td>Mar. 31, 1856</td>
</tr>
<tr>
<td>Box 7</td>
<td>47</td>
<td>A.L.S. to Mr. Charles Lanman</td>
<td>Mar. 20, 1857</td>
</tr>
</tbody>
</table>

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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.
Dear Mr. Leesman,

When I left you it was my intention to have written before, and when I thought of your kind attention and politeness it implied 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 though the day but going out somewhere 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 allowed to take probably leave for Paris about May 15th. My picture of 'The first snow' which has occupied most of my time since May when it is well advanced and hope that in ten days or two weeks it will be finished. Models you are so
much trouble and inconveniences to find that
I do not advance as fast as I otherwise
should. Three days ago I engaged one for
yesterday morning, at half past eleven to-
time appointed; and no model waited.
Through the morning, no model, and no man
to-day, I have sent by Miss for another
and hope to meet with better успех
for Monday.

I have seen most of the artists this
morning, and among them those
who came in the same with the
reception of Coleman, who lives in
Brooklyn, so far away that I have not
had the time to call on him. Making
them think personally of the plan of your
work and disposed to make such contrib-
utions as you have suggested. I was at
Mr. Hush’s Studio this morning, he wished
me to say that he should wish 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?
One can hardly imagine a more delightful
situation in life than yours, for an artist
or anybody, with material all about you, with
some of the annoyances which the figure-paint-
must necessarily be subjected to, how is the
Exhibition at Washington proceeding? I have
written for Miss two days since, but have
heard nothing from her since. It was
unfortunately I think that, owing to the difficulty
of collecting the pictures the Exhibition was
delayed 12 days in the reason will 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 give
a large collection of pictures that they have
done for years before. Mr. Durrell is finishing
a large and beautiful picture from one
of his last humorous sketches. Kendall has
just finished one of his finest pictures,
and is now engaged in another of some
ing from a sketch made at Nevada. 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 large
landscape with other little sketches. Albright
has just finished a small little sun set.
Shedlock 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 no exception
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 Mr.
Sumner, and Mr. Forr. commends me
to you and wishes you to
know. And believe me to
your loving friend,

Edwin White
Genuine White
New York
Since 1834
and finished his picture of
the Compact in the May
flowers, No.

Studio. 709, Broadway
New York. March 28th, 1856

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 enable 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 Mary 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,

John

Edward White

P.S. In the

requests 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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 48</th>
<th>A.L.S to Charles E. Norton</th>
<th>Jun. 6, 1855</th>
</tr>
</thead>
</table>

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Allston sketches, when I heard that you were at the South. I learned only, however, that Mr. Mansiglia was a man of taste, knowledge, and experience, and most important to you—a man who could be relied upon, although he was a picture dealer. He bought at English sales, and 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 and your sisters, and beg them to excuse me for presenting anything to them at the first 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, Richard Grant White

My dear Sir, I must acknowledge, however 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 and sumptuous book ever published in this country, and one of the finest specimens of the invention of The Devil, 2. Dr. Franjus which that internal 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.
I bow my knees in penitence, but now—Ichabod!

Ichabod! How did you do it?

Did you make two Charles Eliots
Notors one to attend to his business
V to be happy at Shady Hill, & the
Other to stand sword in hand, over
Compositor, Proof-reader, 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 scholarships, 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 Agitor
her sobri, because I scuffled at the senti-
ments, I suppose, & Groto ceantor,
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 requirements having been
allowed to rust away into uselessness
as far as regards the capacity
to judge 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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 49</th>
<th>T.L.S to [Frederick] MacMonnies</th>
<th>Apr. 30, 1894</th>
</tr>
</thead>
</table>

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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.

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:**

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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Feb. 21.

My dear Mrs. Mead,

Mrs. Mead and I shall find it a pleasure to entertain you some day before long, having your gracious invitation. I am not able to accept for the sake of Mr. Mathews, the lecture.

which we are told

are very interesting.

Religious themes will

never lose their hold upon

me, however the change

of it since the great 

know what another

intelligent soul admires

has no hold upon them.

Always yours truly,

Mrs. Mead.
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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 51</th>
<th>A.L.S to Samuel H. Coale</th>
<th>Nov. 17, 1868</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 51</td>
<td>A.L.S to Samuel H. Coale</td>
<td>Oct. 8, 1869</td>
</tr>
</tbody>
</table>

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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 54, W. 10th St.
New York Nov 17, 1878

Dear Sir,

Owing long 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 9 x 12 inches, $150. to $175. for a 12 x 14 or 12 x 16, without frame. I
can furnish frames, for my pictures, but give them of the best quality
prices, choosing the best quality of work, but getting nothing unusual in style.

I have been absent all summer
in the Catskills and recently
making studies and am just
commencing some new things, and
If you want anything of the
forest scenery of the West
especially of Autumn, or
something more pastoral with
Cottage and Summer landscape
I do not know that you could
off my own of a better time. I
have also a great many Things which
I made out on the Plains and
in the Rocky Mountains, two years
ago, which I have never used if
I proper I should point
true things 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 asked of so that you
would get it for Christmas but
not before.

Yours truly,

Whitmore

Mark H. Colton Etc.
Mr. Whittredge,

I should be in St. Louis on my way back this week, with many other friends in hand, like the old Connecticut Clock Maker who often they had now. Their boss used to make their accounts to render them up now and then.

[Signature]

WORTHINGTON WHITTREDGE

Druggist, Ferry Pike Co., Pa.

Oct. 8, 1869

We Coale

Learkin

[Handwritten note]

[Signature]

Mr. Whittredge,

I was not able to reach me until this morning, owing to the flood, and the destruction of the Mill. Your friendly note to the A. G. Agent of the D. & Co. was presented by my partner together with a note from myself, who writes that "The Agent said he came to 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 patent back, if not, of course, at least on better terms. I am perfectly satisfied with the bill of purchase. It is more than twice as much as 5
I have undertaken to send away my picture for exhibition. Of course I knew that you had made any such arrangement and expected to pay a portion of the expenses. I am sure that Fair will pay the rest. I hope you are not really uncertain. Their expenses are quite our account. But I must request you to settle the balance for the present, and when this work is over, as I get back to the city we will settle up your balance and see about getting the picture back.

My father writing me that he sent the small picture as I directed. My chief fear about it is that it will be dried in, and need retouching, but you must wait awhile, a year or two before

I certainly should not have sent the picture. The packing will be $15 or $20 additional, and are told that expenses are entirely too much, for the advantage the picture has to your Fair. I did not think to inquire about the cost of transatlantic, and really knew that little about such things.

Different associations at a distance are in the habit of sending for our pictures for exhibitions, employing an agent generally a financier in New York to go to the Studios and get the pictures back. Then send them off while they pay expenses of all kinds back and forth as their expenses, where damaged, so that this is really the first time &
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Wiggins, Carleton
- **Inclusive Dates:** 1893, 1925
- **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):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 52</th>
<th>A.L.S. to Jonathan Scott Hartley</th>
<th>Apr. 25, 1893</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box7</td>
<td>Folder 52</td>
<td>A.L.S. to Glen Walton Blodgett</td>
<td>Jun. 28, 1925</td>
</tr>
</tbody>
</table>

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Aug 25. '33

Dear Hartley,

I shall be glad to send in Gergut's name on my list for associas--

Yours truly,

[Signature]
June 28th, 1925

Mr. Ken Walter Bloch St.

My dear sir,

I have read your note begging my autograph and am sending you a snapshot of one of my pictures signed.

I have no other such as you request ready at hand.

The picture 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 interested to know that picture it is.

Very sincerely yours,

Cecil 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.
A year or so ago I wrote you because I was much interested in your Blum drawing, but now, as we are all tied up and can't buy a thing, I will send your letter to a friend who may be interested. I am afraid I am in the same boat too. The model soap that I bought from you I gave last year to The Marine Museum, The City of New York, in July.
New building at 5-7 Cee, and 103 1/2 Street.

I'm much like to see it there.

May Frank Z

Living Miles

June 19, 1837
Peoria, Long Island.
Dec 22, 1880

Mr. Florence N. Levy,
Dear Madam —

I have just returned from a riding trip and find your letter awaiting me.

I shall have to rejoin you to Mrs. S. J. Shaw of the Grand Union Hotel for Washington to represent the "Yellow Rose". There
our dearest will grant it. The only
photo I have to the
picture are not suit
me now. Permit Me.
I have very scarce for
me of the looking prints.
Theremaking you I am
My Truly,

Mary 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
- **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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WALTER DICKSON,
ARCHITECTS,
54 Bible House, Astor Place,
New York, 1844.

Dear Sir,

I am informed you made a letter of march 22 to

instructing you please let me know if

you have any knowledge of such a letter. I

shall be pleased to give you any information in my power.

Your truly,

REML. W. M. RICHARDSON

Trinity Historical Society
Ralph Young

WILLIAM F. DICKSON,
ARCHITECT.

RITCH, John Warren, architect, in Putnam County, N. Y., 1844.  He came to New York in 1842 and, after spending eleven years in the office of William H. Wister, he established himself in New York, where he has since continued. Among his important works in New York are the Bank of Commerce, the Union Fire Insurance Company and the Merchants' Exchange Bank. His most important building is the Union Fire Insurance Company, which he designed and built in 1847. It is a beautiful example of the Greek Revival style, and is about 100 feet long and 40 feet wide. The interior is well lighted by large windows, and the rooms are arranged in a regular manner. The building is now occupied by various business concerns, and is a fine example of the style of architecture which was popular in the early 19th century.

In 1847-1848 he edited the "American Architect," a quarterly publication devoted to architectural matters. In 1849 he established the "American Architect and Builder," which he edited for several years and which became one of the leading journals of architecture in the United States. He also published "Ritch's Architecture," "Ritch's Building," and "Ritch's Architecture and Building," which were widely read and extensively used by architects and builders.

Ritch's most important work was the design of the Trinity Church in New York, which he completed in 1847. This church is a fine example of the Greek Revival style and is one of the best-known and most admired buildings in the United States. The design of the church was based on a study of ancient Greek temples, and the proportions and details of the building are closely modeled after those of the Parthenon. The exterior of the church is of red sandstone and the interior is of white marble. The church is now considered one of the finest examples of 19th-century architecture in the United States.

In addition to his work as an architect and editor, Ritch also wrote extensively on architectural subjects. He was a member of the American Institute of Architects and was an active participant in the professional life of his time.

Ritch also had a great interest in the history of architecture and was a collector of architectural books and prints. He was a founder of the Architectural Institute of America and was one of its first officers.

Ritch died in New York City on July 3, 1860.
but this, I think, comes hardly without you.

I have however sent you some lithographs of a few of my works, if you would care to have them.

Very respectfully yours,

Frederick Clarke Withers.
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):**

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<tr>
<td>Box 7</td>
<td>55</td>
<td>A.L.S. to Florence</td>
<td>Sept. 19, 1898</td>
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<tr>
<td></td>
<td></td>
<td>Levy</td>
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Sept 19th, 1898.

Miss Florence H. Levy,
Dear Madam:

The Secretary of the Artists' Fund Society is Mr. George H. Russell 57 6th
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. Ricciel also of 57 6th
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 W. Noon.
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):

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<th>A.L.S. to the editor of “The Minster”</th>
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<td>Box 7</td>
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<td>Drawing</td>
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believe simply by your letter respecting my view of the menace of the British Empire about which the public feeling is vibrant with patriotism and conjecture. Let me assure you that I will yield to none as regards the staunchness of my patriotism or the least measure of my conjecture. At your symposium of great minds I desire especially to drink more with my compatriots to health of the Kote of War who occasionally reaches us a little kingdom of our own fall of subjects. When the screw is big enough can exceed sometimes in agreeing with Greece that "Dulce et decorum est pro patria mori." So much for my patriotism but when you mention the word conjecture you raise the curtain to unveil a panorama of endless possibilities for which I thank you. While King Bismarck is travelling his umbrellas in my faces in Lebants, while Russia is looking nasty at one occupation of the Central district albeit her is putting out her paw towards Manchuria, while a buffer state only separate them England & France in Indo-China and the latter country is about to demonstrate the uselessness of kerosene by bleeding accessel underwater around the Tote of Weathe while the Sich Manz.
Constantinople seems intent on being eaten up by the Great Powers. There is ample type just for devilish work. The painter must not be too much of a devil. We shall see it in the future. I think we may have opportunities of defying it with human force, but war is not always easy as it should be.

In my mind, it is conducted from a botanizing and from an artistic standpoint, while many of its traditions are being lost. Firstly, they should not be lost. Painters hold responsible post at the War Office. Let it be a portentate aside, that we cannot ignore. Should from a certain instinct and with skillful work, not being a man is put in the same as that no campaign should be made. Taken without his approval having been first obtained in certain points. However, how the battle field should be chosen for its picturesqueness, proper extent, capacity of pre-arranged middle, etc. The artist should be a matter for first important. The artist should certainly be deferred to in the formation of brigades and even corps so that there should be nothing artistic warring against good taste in the Scheme.
Then let us detain those captivating ladies - the
deuties of the Regiment - the divadieres
those gay uniforms thatprinted tabatiert help
to cheer the wounded & whose personal ten
have - are now alas only seen in some
of our belongings at fancy dress balls but
we also continue to use the familiar gunpowder
in warm knapsack against cadets much like
 heavies which deprive us of some pretense
effects, though it heightens us of the careful aid
of smoke filling up empty corners & the invaluable
covering of mistakes.

This is not too much to ask of our patriotism that we
should die as the word & society of art (artistic
surroundings), as we have shown to live to
let us end our days. Besides we are artists,
plant we hope for prosperity, then help us. Let
us have our battle locally arranged that
we may do justice to the subject. Similarly
Miss Arnold
from her friend
June 28th 1850.
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):

|-------|-----------|-------------------------------|--------------|

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Poughkeepsie Oct 24, 68

To Sissing Esq.

Dear Sir

Before leaving Poughkeepsie permit me to thank you for consenting to bid 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.

Your Very Respectfully,

J. Wright

Amer. Painter, Sissing
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**: 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 22st Jan

Dear Miss Cow,

You ask my advice. You want to come & study landscapes painting. You live amongst beautiful scenery or near it. I would advise you, hearing from your letter how much interest you have in it, to come to the city & as indefatigably as possible devote yourself to drawing—two hours every day—two hours a day to going to the different galleries & that is not worse for the sake of admiring 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 in, you can get on very reasonably, perhaps you can get board 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 friends 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. Wyant
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.
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- **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. Bas:

Concerning your letter of August 3rd.

My feeling about your two boys is that they should be allowed to paint and when they reach the
age of thirteen and they are still interested in painting. There you should send them to a good art class —

Sincerely yours —

Andrew Wyeth
Eniler J. Both for—
620 Stovall Ave.
Picayune
Mississippi
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:**

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):

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<td>Box7</td>
<td>Folder60</td>
<td>A.L.S. to Allen</td>
<td>May 4, 1934</td>
</tr>
<tr>
<td>Box7</td>
<td>Folder60</td>
<td>Enclosed note</td>
<td>nd</td>
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</tbody>
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Just found inclined letter which I intended to send with stamps inclined yesterday. I am quite sure I sent the stamps with circulaiar about my books and neglected to enclose this letter—all goes to prove that a chaotic world makes chaotic brains.
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 Dixon book parcel post and enclose stamps.

Some day, some way, I'll reciprocate.

Thanking you,

Yours truly,

[Signature]
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.
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- **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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HORSEHEADS, N. Y.

Saturday, Dec., 3rd

My Dear Sir,

I should like to be able to make a sketch for you, but I am called by my and others' will and am pretty well occupied. If this does not meet your requirements, I shall try and squeeze...
HORSEHEADS, N. Y.

Eugene

Zinn

Judge

NY
Ophra. Clements
Return to John R. Clements,
Lock Box 674, Binghamton, N.Y.
If not delivered within 5 days.

PLEASE RETURN TO

[Cartoon drawing of a person pointing at another person]
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Zogbaum, Rufus Fairchild
- **Inclusive Dates:** 1894, 1904
- **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

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<td>62</td>
<td>A.L.S. to Howes Norris, Jr.</td>
<td>Mar. 10, 1884</td>
</tr>
<tr>
<td>7</td>
<td>62</td>
<td>A.L.S. to Periton Maxwell</td>
<td>Jun. 1, 1904</td>
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New York, March 10, 1894

dear Sir,

I take pleasure in sending you my autograph as your request. Here it is.

Very truly yours,

[Signature]

Mr. Howard Harris, Jr.

Boston, Mass.
June 13th, 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 mistake 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 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,

P. P. Ziegler

R. T. Maxwell, Esq.
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.
- **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:**

**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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Dear Rouze,

Thanks very much for sending me a copy of the past page of the Brooklyn Eagle. I appreciate your article very much not only for the fine things you wrote but for the old-time talk. As any time.

See you around 57th Street for a chat about life back in the old days at the National Academy.

I'm very glad you mentioned School to me. I very glad you mentioned the book by Paul Widmer at the publisher the book by Paul Widmer at the publisher seems to completely have forgotten.

I understand that is usually the case with publishers. I do hope you will drop publisher - I do hope you will drop publisher.

In the near future, try to get in to see Zahlow and I'm sure it will interest you. You.

Is there anything that recent been injected with academic or modestic expression. Great, to see you soon.

Best, Zwack