



CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART

Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eads, James Buchanan
- **Inclusive Dates:** 1867
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

James Buchanan Eads (1820-1887) was an American engineer and inventor.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

1867

35th 87

St. Louis Dec. 26th

Mr Edgar J. Welles
My dear Sir

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

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

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

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

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

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

Your friend
As. B. Cads

Please send me your father's report and that of the Squadron

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

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

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

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

I shall be greatly obliged if you will be so kind as to find out from

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Thomas Eakins (1844-1916) was an American painter, photographer and sculptor most well-known for his precise and exacting paintings in the tradition of the Barbizon School. He was also the teacher of several dozen prominent artists.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

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

1330 Chestnut St.

Oct 23 / 85.

Ans Oct 24 / 85
Dear Frank,

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

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Earl, Ralph Eleaser Whiteside
- **Inclusive Dates:** 1836
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Ralph Eleaser Whiteside Earl (ca 1785-1838) was an American portrait painter and the child of Ralph Earl.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

My friend Major Roland,
who has this Album of Miss
Mary Tuttle, allows me to
record the best wishes of
one of her best friends

P. E. W. Carl

Washington City

15th Aug. 1836.

These

Ralph E. W. EARL
Cinn. Artist



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eastlake, Charles Lock
- **Inclusive Dates:** 1820
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing 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 Lock Eastlake (1793-1850) was a British painter, administrator and art historian. He was President of the Royal Academy.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

| | | | |
|-------|----------|---------------------------|--------------|
| Box 3 | Folder 4 | Royal Academy Certificate | Jan. 1, 1820 |
|-------|----------|---------------------------|--------------|

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

Kings Warehouse, Customs
London.

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

J. Symonds, Moore, from Leghorn.

Certified this 1st January 1820

by us

Examined by
Richard Eales
Assistant Surveyor

Inspectors
Royal Academy

John Jackson R. A.
James Ward R. A.



Benjamin West P. R. A.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eastman, Seth
- **Inclusive Dates:** 1854
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Seth Eastman (1808-1875) was an American painter and draftsman.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

833
Cap. Eastman

Washington D.C. April 29 1854

My Dear Sir.

I have just received your note of the 28th inst. - I will, as you request, have an recent copy of Vol. 4 sent to you per mail - and the copy you have, please to turn over to your Historical Society - but before doing so, alter the inscription written inside, and say, with respects of Geo. W. Manly Penning, Com^r of Indian Affairs -

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

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

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

Very truly yours
S. Eastman

Beautz Mayer Esq
Baltimore

Washington D. C.

Aug. 8 1854

my Dear Sir,

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

Very truly yours

S. Eastman

Bronty Mayem Esq

Baltimore

Cap Eastman

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Joseph Oriel Eaton (1829-1875) was an American painter and the teacher of John Henry Witt.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

I hope you will not be disappointed in the hanging of Dana's picture both for my sake and yours, I don't quite understand why they did not receive it at the Academy, for it was certainly as good as several I saw there, or else I do not know anything about pictures especially my own.

This will be handed you by Mr Kelly a young Englishman who is making a short visit to his home in London.

We are all well at home, Emma will give you the home news. Give my kindest regards to the Taylors Miss Budy, Mr. Conway, and Miss all the children, they may all see the "Dr" again some of these days.

Yours very truly J. C. Estlin

Springfield 4th May 1872.

My dear Mrs. Conway

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

of work on hands in Gorkus
The Secretary of State of the
State of New York and his fam-
ily, and several other jobs in
prospect, and hope to make
enough ere long to make another
trip to Europe and this time
with my family. I can rent
my place in Gorkus for about
\$500, a year which you know
will be almost enough to keep
me in some quiet place in
Germany. What do you think of
that plan?

I have under way a series
of 4 pictures, representing 4 types
of beauty. The Greek, the Oriental,
The Savage and the Christian.
The first, which is done, is called
The Greek Water Carrier. She is
walking in a corridor and the
shadow of a column falls
across about half her figure.

The figures are all to be half
length. The second, the Oriental,
is almost finished and is of
Rachel with her sheep at the
well, when she first meets
Jacob, and when he, like a
fool, lifts up his voice and
weeps. The other two are not
yet fully designed, but in
the Christian I want to com-
bine the two ideas of Christianity,
the symbolic, and practical, or
faith and works, the Catholic
and Unitarian. which is to
be done by the accessories, in
combination with the figure.
In the Savage, I shall paint
a barbarian Queen, I have
a splendid original for it,
which I found in New Bed-
ford.

Emma's letters you may
view she says.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Eaton, Wyatt
- **Inclusive Dates:** 1887
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were 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:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

80 Washington Square East

May 30. 1857

Mr. J. Ballin

Dear Madam

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

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

during his
convallescence
very sincerely
yours
Wm. Wallcut

Wyatt-Eaton letter.
— rare.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Edmonds, Francis William
- **Inclusive Dates:** 1857
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were 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 Francis Edmonds (1806-1863) was an American painter and banker. He was officer of the National Academy and the American Art-Union.

Scope and Content Note:

In a letter to John Durand, Edmonds writes about Samuel F.B. Morse and details the struggles and quarrels Morse faced as a painter. Edmonds reveals Morse's family feud with the Adam's family.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|----------|-----------------------|---------------|
| Box 3 | Folder 8 | A.L.S. to John Durand | Aug. 16, 1857 |
|-------|----------|-----------------------|---------------|

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

Francis Edmunds - Ango. House painter.

Bronxville Sunday

Aug 16. 57

Dear Sir

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

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

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

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Edwards, George Wharton
- **Inclusive Dates:** 1897
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Wharton Edwards (1859-1950) was an American engraver.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

AMERICAN BOOK CONCERN

100 N. BROAD ST. N. Y.

1897



GEORGE WHARTON EDWARDS

36 FIFTH AVENUE

N. Y. C.

Get out
the
contract

17: Nov: 97.

or List ?

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

Dear Sir: The delay in answering your inquiry of Nov:5 was caused by my absence from town.

Our contract explicitly provides that the "Sidney Donnell's" shall not be sold for less than \$7⁵⁰ retail. Your statement proves that it has been persistently offered and sold as low as 0.90. I have been consequently injured both in reputation and pocket, therefore I respectfully demand compensation from you, and I await your proposition.

Yours very truly
George Wharton Edwards.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ehninger, John Whetton
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were 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 Whetton Ehninger (1827-1889) was an American painter and illustrator.

Scope and Content Note:

In a letter to Hicks, Ehninger thanks him for his “friendly and generous approbation of my Miles Standish drawings.”

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|-----------------|----|
| Box 3 | Folder 10 | A.L.S. to Hicks | nd |
|-------|-----------|-----------------|----|

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

J. W. Chvinger

John Wharton Chvinger
artist, born in N.Y.C.
July 22, 1827

34.4th av^e.

My dear Hicks -

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

I thank you heartily for it.
Pray present my best respects
to Mrs Hicks -

I remain very sincerely Yours

John W. Chvinger

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Louis Michael Eilshemius (1864-1921) was an American painter, illustrator and draftsman.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--|----|
| Box 3 | Folder 11 | Typed transcription of A.L.S. to Lewis Mumford | nd |
| Box 3 | Folder 11 | A.L.S. to Lewis | nd |

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

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

Had 3 oils in Metropolitan now

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

in Luxembourg one

in ten Museums in U.S.A.

Haunted House

3
4
Bah!

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

Mr Hugo Ballin.

Dear Ballin —

Since 1932 (Auto-fun over) I've
been a cripple therefore can't
do any work. Therefore I enc-
closing 2 ^{enc} representative pictures,
the W. Colos shows me real painter
of nature per se. The other shows me
master of creative subjects. Of
course I have others. In all, I pro-
duced 9000 works in 4 mediums,
the short biography will do.

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

Louis M Eilshemius

LOUIS M. EILSHEMIUS
118 EAST 57TH STREET
NEW YORK

1933

Dear Mr Mumford

Just got Clipping of your
diatribe in Sec 22 NY Herald.

Some time you must hate
my work. And let Spancer & you strike
increas curibles! Well, chacun à son
gout. an "Surprising man" you call
me. Well I think the men you adore
simply awful the 6 french models
scourse! worry one of my pages
can't be perfect. Criticism is "in Matthew
Arnold wrote "to circulate the best of
very good." So that, my Critic.

Mr. McBride thinks better.
I, who is the collector, reads any
paper reviews. they see for the below;
then, if they fancy a page, they buy it.

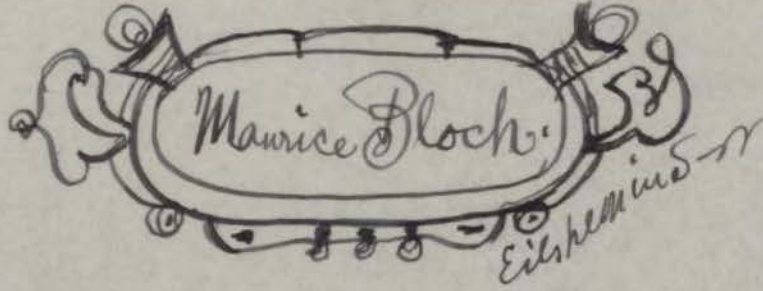
Mr. Nagle shows his admiration
for the Valentine Bros that he & I bought one
in fact waterfall with 2 Nudes. and he came
up to my Room to visit more. He was

astounded! and brought 2 of
my Poetry Books!! Come up to above address —
if you should not then you are an out-
rageous jackanape. And read it

Louis M Eilshenius

(2 days ago,
Sun in:
11 am to 4 1/2 pm.

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



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

Louis M. Eilshemius,

Dec 23/35

LOUIS M. EILSHEMIUS
118 EAST 57TH STREET
NEW YORK



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

LOUIS M. EILSHEMIUS
118 EAST 57TH STREET
NEW YORK



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

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

24536

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ellicott, Andrew
- **Inclusive Dates:** 1807
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Andrew Ellicott (1754-1820) was an American draftsman and surveyor.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

| | | | |
|----------------|---------|------------------------|--------------|
| Oversize Box 1 | Item 14 | A.L.S. William Bingham | May 25, 1807 |
|----------------|---------|------------------------|--------------|

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

THE COMMONWEALTH OF VERMONT

To all to whom these Presents shall come, GREETING:



PRINTED BY W. HAMILTON.

K

Now ye, That in consideration of the monies paid by Robert Blackwell into the Receiver-General's office of this Commonwealth at the granting of the Warrant herein after mentioned, and of the sum of twelve dollars and twenty two cents unpaid by Alexander Baring, Henry Baring, Robert Gilmore, Thomas Mayne Willing & Charles Willing Hare into the said office there is granted by the said Commonwealth unto the said Alexander Baring, Henry Baring, Robert Gilmore, Thomas Mayne Willing and Charles Willing Hare, (in trust for the uses herein after mentioned) a certain tract of land, called "Henry Point" situate in the late purchase and adjoining county. Beginning at a Bush, thence by land of Charles Carole East two hundred and ninety one perches and a half to a post, thence by land of Robert Blackwell, North three hundred and twenty perches to a post, thence by other land, West two hundred and ninety one perches and a half to a Chestnut Oak, and thence by land of Robert Blackwell, South three hundred and twenty perches to the Beginning. Containing five hundred and fifty Acres and the allowance of six feet for Roads, &c.

Being the same tract of land which was surveyed in pursuance of a warrant, dated the 5th day of April 1792, No. 1026, granted to the said Robert Blackwell; who by his deed-poll, dated the 24th day of July 1793 conveyed the aforesaid tract (with other lands) to William Bingham, Esq. who being so thereof seized, died, having first made his last Will and Testament in writing, bearing date the 30th day of January 1804, and therein devised his whole estate to the said Alexander Baring, Henry Baring, Robert Gilmore, Thomas Mayne Willing and Charles Willing Hare, their Heirs and Assigns, upon the trust therein declared and appointed them the Executors thereof, with the appurtenances. To have and to hold the said tract or parcel of land, with the appurtenances, unto the said Alexander Baring, Henry Baring, Robert Gilmore, Thomas Mayne Willing and Charles Willing Hare, and their Heirs to the use of them the said Alexander Baring, Henry Baring, Robert Gilmore, Thomas Mayne Willing and Charles Willing Hare, Devises of William Bingham, deceased, their Heirs and Assigns forever, upon the trust declared in the last Will and Testament of the said William Bingham, free and clear of all restrictions and reservations as to Mines, Royalties, Quit-rents, or otherwise, excepting and reserving only the fifth part of all Gold and Silver Ore, for the use of this commonwealth, to be delivered at the pit's mouth, clear of all charges. In Witness whereof, And^l C. Willcutt, Secy of the said commonwealth, hath hereto set his Hand, and caused the State Seal to be hereunto affixed, the twenty fifth day of May in the year of our Lord one thousand eight hundred and seven and of the commonwealth the thirty-first.

Attest, *James Trimble*
Depy Secy Com.

And^l C. Willcutt
Secy of the said commonwealth

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Ellicott, Andrew

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

Item Date:

May 25, 1807

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

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

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

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Elliot, Charles Loring
- **Inclusive Dates:** 1846
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Elliot Charles Loring (1812-1868) was an American portrait painter and illustrator.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

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

New York June 8th 1846

Mr T. R. Watter

Dear Sir

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

Yours Very Respectfully

Wm. S. Elliott

C. L. Elliott

June 8. 1836-

The artist

File -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Elliot, Elizabeth Shippen Green
- **Inclusive Dates:** 1912
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Elizabeth Shippen Green Elliot (1871-1954) was an American illustrator most well known for her illustrations in "Harpers Magazine."

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Repls to your letters but
our home address and
my studio address is as
above.

Again thanking you
Love

Very truly yours

Elizabeth Thompson Greene Elliott
(Miss Hazel Elliott)

Oct 16 - 1912

24 Concord Avenue
Cambridge Mass.
Miss Florence H. Loy
My dear Miss Loy
Thank you so much
for your letter about Dr. Claupe
in our address since my
husband has been called to
the Museum of Fine
Arts in Boston.

The very fact of making
this move has delayed my

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Gordon L. Ford was an Australian landscape architect and the Secretary of the Brooklyn Art Association.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--|------------------|
| Box 3 | Folder 15 | Receipt | nd |
| Box 3 | Folder 15 | Handwritten letter between E.A. Liccomz and John Cartledge | nd |
| Box 3 | Folder 15 | A.L.S. to Sarner | April 6, 1891 |
| Box 3 | Folder 15 | A.L.S. to Gordon Ford | April 6, 1891 |
| Box 3 | Folder 15 | A.L.S. to Henry T. Chapman | April 7, 1891 |
| Box 3 | Folder 15 | A.L.S. to Gordon Ford | April 9, 1891 |
| Box 3 | Folder 15 | T.L.S. to Gordon Ford | April 9, 1891 |
| Box 3 | Folder 15 | Postcard to Gordon Ford | [April 12, 1891] |

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

340 CLINTON AVE

Brooklyn April 6th 1891

My Dear Mr. Ford

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

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

Very truly Yours

H. J. Chapman Jr

To

Gordon L. Ford Esq

141 Bath St.
April 9th, '91

Mr. Ford,

Dear Sir,-

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

I think there is
some explanation
needed on the de Scott En-
graving picture, the man that
admired the picture
and thought would be
a suitable buyer is
Mr. C. A. Montgomery of
193 Chermishon St. Brook-
lyn, N. Y., he did

not say positively, but
thought he would be
wishing to pay \$100.
and asked me to write
and see if the picture
could be obtained for
that; he was not buying
or rather buying to
buy for him self,
but for the firm he
works for. Mr. Montgom-
ery was going to see
Mr. de Scott, and how
they have made out
I do not know.

Yours,

Katherine L. Garner

G. WILLIS WHITE,
NORWALK, CONN.

April 7th 1891.

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

Dear Sir:-

If Mrs Antonette G. White's
picture, "Marguerite", #160,
remains unsold, will you
kindly return it to Room 39,
Young Men's Christian Assn. Building,
No. 52 E. 23rd St. New York.
She wishes to enter it for another
Exhibition.

Truly yours
G. Willis White.

De Scott Evans.

Studio.
835 Broadway.

New York

835 Broadway N.Y. April 6" 91

Miss Larner

Your note received. I have written to Mr Montgomery accepting price offered. Please say nothing to any - more than necessary - what the price was, as it being very low, ~~it~~ would injure me in other sales. Hoping the

sale may be consummated (as I am sorely in need of funds) I am

Very respectfully

Yours

DeScott Evans



NOTHING BUT THE ADDRESS TO BE ON THIS SIDE.

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

Mr Ford - 835 Broadway N.Y.

Dear Sir

As Mr Martineau

an employe of Donaldson
Brothers, the publishers of N.Y.
told Miss Gardner that he
that he would be able
to buy the picture if
it could be bought for \$100

She wrote me the same
day and Mr Martineau's
name and address. I
wrote him and he called
to see me. He ~~at~~ said he

could not make the offer
for himself - but said that
he thought his employe
might be able to see the picture
to their office.

So I took the picture down
and made sale to Donaldson Bro
for \$66. without frame. I ~~cannot~~
misunderstand Miss Gardner's letter,
as thinking in particular had
made in New York Resp. & Ed. Encl

E. A. Saccoz,
130 Hides St.,
Brooklyn,
N. Y.

Picture of "Twilight" (no. 3)
by James M. Bampsey, price
\$75, received \$50.

no. 147
Picture of Woodworth Tompson,
called "Smith Shop in the
last Century - Lowlands of New
Jersey," price \$150, received
\$100. Total \$150

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

Picture of M. A. Thomas (no. 34)
"A Lighthouse Corner," price \$225
received \$175.

Picture of "Sunset" (no. 58) by

M. F. H. ~~le~~ ~~Hans~~, price,
and received \$ 300.
Total ~~\$ 475~~

~~S. F. Kneeland,
110 Berkeley Place,
Brooklyn,
N. Y.~~

~~not paid?~~

~~Picture of Mother and Child
Fire-light effect, (no. 27), by
Thomas C. Corner, price
\$ 175 received \$ 100.~~

~~Mr. Hoagland,~~

~~not paid?~~

~~Picture of Still Life (no. 143)
by G. L. Steeles, price and
received \$ 50.~~

Miss N. K. ~~Husted~~,
157 Chilton Ave.,
Brooklyn, N. Y.

Picture of "A Passing Shower."
 (no. 43) by Ben. Eggleston,
 price \$100 received \$70.
 Picture of "In a French Gar-
 den." (no. 83) by E. E. Lampert,
 price \$50 received \$40
 Total \$110

Frank F. Jones,
 169 Lefferts Place,
 Brooklyn, N.Y.

Picture of "The Professor" (no. 29)
 by Richard Crisfelds, price
 \$300 received \$250.

J. H. Richter, ^{not} Paid
 10 St. James Place,
 Brooklyn, N.Y.

Picture of "Pansies" (no. 196)
 price \$45 received \$25
 Picture is by Mary C. Hart.
 Picture of "A Telegraph Company"

is the picture

Received for Cat up to
Sat. \$107.93 + \$4 as for

Pictures \$1135

25

\$1160

25-

\$1185-

(ms. 2) 24 R. F. (blind) 25
frise (\$40 will above
\$25

Sold to W. J. K. Richter

5. a Telegraph Co.
196 Pansies

\$25.-
25.-

\$50.-

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

Sold to Dr Hoagland

143 Still life

\$50.

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

JAS. CORNER & SONS
NAVAL STORES.
LINSEED OIL

P.O. Box 824

BALTIMORE APRIL 9TH. 1891.

GORDON L. FORD ESQ.

SECRETARY BROOKLYN ART ASSOCIATION.

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

DEAR SIR:.

YOUR CHECK FOR \$95.00 IN SETTLEMENT FOR PICTURE "MOTHER & CHILD" NO
27 ON CATALOGUE ^{RECEIVED} AND I AM MUCH OBLIGED FOR SAME.

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

YOURS TRULY.

Thomas Corner
per W. H. Corner

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Evergood, Philip
- **Inclusive Dates:** 1963, 1964
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Philip Evergood (1901-1973) was an American painter, illustrator and sculptor. Philip was born in New York City, raised in London and later returned to the United States to paint murals under the WPA from 1934-1938.

Scope and Content Note:

- 1) Letter to H.K. Thompson thanking him for his material on Rockwell Kent's "Greenland Journal." Enclosed with the letter is a typed copy of Evergood's review of Kent's "Greenland Journal."
- 2) Letter to H.K. Thompson thanking him for his note and stating that he received a gracious note from Kent as well. Postmarked envelope included.
- 3) Letter to Alexander Z. Kruse from Evergood who apologizes for missing Kruse's show. Postmarked envelope included.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--|----------------------|
| Box 3 | Folder 16 | A.L.S. to H.K. Thompson with an included review of Ken't "Greenland Journal" by Evergood | Feb. 27, 1963 ; [nd] |
|-------|-----------|--|----------------------|

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

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

March 3, 64

Dear Alex:

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

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

"George Lukes at work" & "Musical clown" & "Tujunga Cal" are some of my special favorites. ^(also Self Portrait of a critic!) You know I studied with Lukes.

You have given his smallish body the kind of energy I remember. Musical clown has a remarkable cleanness of design & execution & rhythm. Tujunga has tenderness. Good luck & Best wishes
Phil Evergood

Rte 67A

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

RFD#1

Bridgewater

Dear Mr Thompson:

Thank you for your very
nice note.

I'm very pleased you liked
the Kent review.

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

I've acknowledged it to-day.

I hope some day to meet with
you.

Sincerely
Phil Evergood

Please note new address

Route 67A

Bridgewater

PHILIP EVERGOOD

~~HILLS HILL ROAD, P.O. No. 2~~

~~STORR, CONNECTICUT~~

Conn.

RFD # 1

Feb 27, 63

Dear Mr. Thompson:

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

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

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

With Best Wishes & warm regards

Philip Evergood

GREENLAND JOURNAL

By ROCKWELL KENT

~~1941~~
Rockwell Kent's Greenland Journal is not only a thrilling adventure story of exploration, risks and survival in an unpredicable land of ice water and snow. It is a saga of the good life. It is a persuasive brief for the potentially great beauty in Man giving hope for a better future. Nature in its lonely grandeur, in all its wonder, is painted for us in words that ~~are~~ only an artist and a poet can summon. Kent with humbleness describes the overpowering actions and moods of nature ~~and~~ and the lives of the simple people who have been placed mysteriously by the hand of fate in a land of raw desolation ~~accepting~~ their lot, battling the elements, enjoying simple pleasures and learning to live with their fellow man in a much more civilized way than most cultured peoples of the great cities do. Kent for all his wonderful human attributes, his goodness and his deep love for people never hesitates to admit when the rare occasion occurs that his civilized mind cannot resist the temptation in small trivial matters to gain ~~an~~ an advantage in a dual of wits. He admits the truth freely in dealing with all matters -- his beliefs, his natural impulses in matters of love, sex, in trials, and tribulations as well as in Art. Kent has great reverence for the ~~big~~ elemental things in nature. -- a reverence which is constantly present throughout this whole narrative partly written in diary form and from there spreads out into passages dealing with philosophy and art. Kent's description of the sea and the ice and the daily adventures these people have in getting food, keeping warm, battling the elements reads like an epic poem.

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

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

As to the drawings for this book they are superb -- full of character and humor. They are in the inimitable style of Kent, of the ~~sure~~ sure hand, ~~and~~ of the virtuoso touch who knows exactly what he wants to put down, knows what he is after, even to the tiniest black dot. There are no mistakes ever made by Kent. Experiment to him ~~is~~ is in the past tense. He has established a style which is ~~the~~ world renowned --- everyone in all civilized lands is acquainted with the immaculate line the precise and perfect technique which he has achieved. Sometimes I've wished he would make a few mistakes. But that's my own temperament expressing itself. In my painting I do not seek for the same kind of precise realism which Kent expresses so beautifully. I'm a different kind of turnip that's all. ----- I won't change and I know Kent won't change so lets be like the Eskimos.

#2

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

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

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

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

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

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

VIVA MY FRIEND KENT!!!!

Phil Sneyd

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

Answered



To Mr. Alexander Z. Kruse

Apt 1AAA

54 Riverside Drive

New York 24
N.Y.

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



70 Mr. H.K. Thompson Jr.
Agent for Rockwell Kent
Box 254 Wall Street Station
New York City 5
N.Y.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

John Evers (1797-1884) was an American miniature and landscape painter.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

John Evers

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

Hempstead 19th May
1882.

Dear & kind Friend

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

in haste excuse all blunders
absence the cause of my long silence
and not replying to your kind letter

my sight is growing more
exceed many omissions and ~~omissions~~
I and you for your period ~~you~~
please when convenient my sight
fails every day. am truly thankful
to you for your kindness &c &c.

John Evans

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ezekial, Moses Jacob
- **Inclusive Dates:** 1903
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were 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:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

Yours very sincerely,

M. Onckel

I heard yesterday that -
the bill had been passed an-
throning the placing of a
statue of General Lee in the
Capital !! I wonder if it
is true - and if my native
State will remember
that in honouring her -
our artists - she honours
herself.

Rome May 12th 1903.

My dear Miss Parly,

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

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

work & I can only promise to do
the best I can. and
So far I have, I believe, always
done more than was expected
of me on these lines.

Now in this particular instance
in regard to the financial
part. I will, (if the photos
are sufficiently good to warrant
me in undertaking the work)
model and carve the Bust
of General Early for you in Marble,
of the very best quality - and
make a dark marble pedestal
or column, with a revolving
top, to be turned by silver knobs
packed securely - and transport
the same to you - free of duty
for \$1000.00.

I have never done this for
any one before - as I always

let the receivers pay all of the
expenses of Carriage papers -
Custom duties here - packing
transport - etc etc "en route"
in America.

I am sorry I did not see you on
the Friday afternoon in my
studio. The American Colony,
Consul's family - Embassy
Secretary and about 50 others
came - and we had two
of Beethoven's - and some
other music - the best
Rome could offer. and I
nursed you all, as I
wanted you to carry home
a pleasant memory of
my den in the old baths
of Diocletian.
"Sarà per un'altra volta"

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Fenn, Harry
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were 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:

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

Scope and Content Note:

Signature of Harry Fenn

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|-------------------------|----|
| Box 3 | Folder 19 | Signature of Harry Fenn | nd |
|-------|-----------|-------------------------|----|

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

Harry
Fenn

Harry Fenn

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ferriss, Hugh
- **Inclusive Dates:** 1906 - 1921
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Hugh Ferriss (1889-1962) was an American illustrator, architectural delineator and design consultant.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

1906

Cherie:

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

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

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

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

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

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

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

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

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

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

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

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

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

Yours sincerely,
Hugh Ferriss

I got a burn poem
in our ΣX national

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

of Mrs. Belden Noble,
Essex, New York

Thursday, 26th

Hotel Brevoort

ANCIENNEMENT BREVOORT HOUSE

Coin de la 5me AVENUE et de la 8me Rue
CABLE ADDRESS LAFBREVORT.

New York, April 23

1919



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

Hotel Brevoort

ANCIENNEMENT BREVOORT HOUSE

Coin de la 5me Avenue et de la 8me Rue
CABLE ADDRESS LAFREVORT.

New York,

- am on the late train - and talk with
a certain number of sibilants - "H
says, says - " - go to the Brown - " O
Billy give me my fardon ... " " You make
that with my orange and a lemon "



(My capable hands)

have been

forgetting

The spikes
remain in
the throat
of the brown
Christ





Coin de la 5me Avenue et de la 8me Rue
CABLE ADDRESS LAFREVORT.

New York,

and his means not so much
personally devoted to your
parts, as the gesture of the
expansion in the brown of the
inaffable — which involved
us both — I have your
letters, — crisp reports, — of
course, — I thought you
"hectic" not because I thought
you had done more than you
had, but because you had
done even ^{three} two or three days

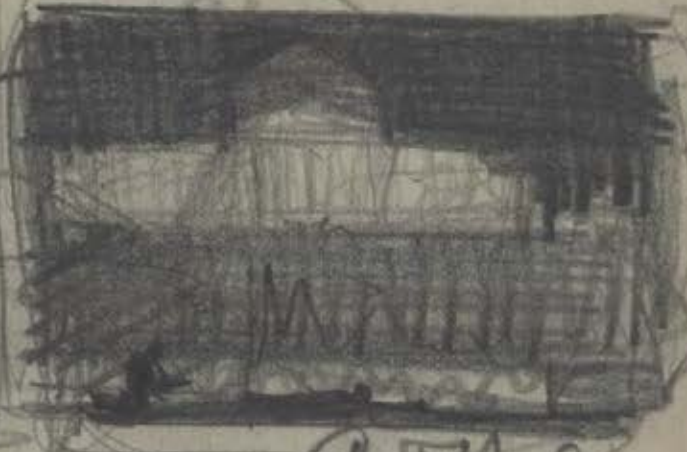
Hotel Brevoort

ANCIENNEMENT BREVOORT HOUSE

Coin de la 5me AVENUE et de la 8me Rue
CABLE ADDRESS LAFBREVORT.

New York

and remembering



well, old times,
St Louis after
all, houses
yourself,

temporarily, so I must give it
some credit, and go to it
occasionally. I assume;

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

New York,

Do nothing further - except
 to mention, when apropos, that
 a Broadway habitué will descend
 someday, on the town - — — — — except
 to fancy that ere long I will
 see in the ^{not} golden color of the
 Statler bar, the bronze, shimmering
 statue of yourself - ere long,
 ere long,



DAWN





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



of the valley, the water is
clear and the mountains are
very high. The river is
very wide and the water is
very deep. The mountains are
very high and the water is
very deep. I was very
pleased to see the water
so clear and the mountains
so high. The water is
very deep and the mountains
are very high. I was very
pleased to see the water
so clear and the mountains
so high.

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

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

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

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

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

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

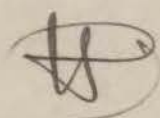
I have somewhere a 'TIMES' clipping
re. "Blindfold" - tho' you probably
have seen it. I of course read
thru the published book - twice -
with great interest. You understand
that I admire this accomplishment

greatly. It is very rich; not at all
lazy; something stern; stern, and
hard, in just the right way; emotional,
and lyric. I never liked the gun-
shot, as I said; the best thing doesn't
offend me much, I hardly think about
it when I read it. I find myself
surprised in spots, at your understand-
ing of humans. Misjudged you, what?
Things like "I don't know; there just
aint and there wont be" commanded
unanimous praise from people
speaking in N.Y. A great deal
of poetry in it, my dear fellow.

The tempo increases very rapidly
doesn't it; I think, maybe, starts
too slow - altho' I don't know; I
like an increase. Is it selling?
Are the publishers satisfactory?

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

Thine,





Christmas ❄️ ❄️ ❄️ 1921

Greetings

Hugh Ferriss

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Flagg, Ernest
- **Inclusive Dates:** 1920
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversized item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were 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:

Ernest Flagg (1857-1947) was an architect.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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



LEARN
WHILE YOU EARN
JOIN U.S. ARMY



Appleton's Cyclopedia of Amer. Biography
17 Madison Ave.,
City

To Mr. Emerson Hall
from Ellen Walton Roosevelt

THE SHADOW TRAIL

Memories of Theodore Roosevelt
at Medora, North Dakota

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

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

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

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

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

I am not an admirer of
Theodore Roosevelt
Ernest Ingersoll

JUL 3 - 1920

ERNEST FLAGG

Biographical Notes for
The Cyclopedia of American Biography

Revision of
Appletons' Cyclopedia of American Biography
The Press Association Compilers, Inc.
17 Madison Avenue, New York

1. Your full name, spelling out the middle one..... *Ernest Flagg*
 - 1a. Business or Profession..... *Architect*
2. If biography has been published, state where and when.....
3. Place and exact date of birth..... *Brooklyn Feb 6, 1857*
4. Father's name in full..... *Rev. Jared Bradley Flagg*
5. Dates of his birth and death..... *June 16, 1820 - Sept. 25, 1899*
 - 5a. His business or profession..... *Clayman and artist*
 - 5b. Notable facts in his career..... *Pastor of Grace Church Brooklyn, Mass.
Author of Life and Letters of Washington Allston*
6. Mother's maiden name in full..... *Louisa Hart*
7. Name of earliest paternal American ancestor..... *Thomas Flegg (sic)*
 - 7a. His residence previous to coming to America..... *Flegg Hundred Norfolk Eng.*
 - 7b. The date of his landing and where he settled..... *1637 Watertown Mass.*
8. Record of your education. Schools and colleges attended. (Chronological order.) Date of graduation with degrees.
.....
.....
9. Date and place of entering upon your business or professional career..... *1891*

REMARKS

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

Architect of St. Luke's Hospital, New York

The Corcoran Gallery of Art, Washington

The Singer Building, New York.

The U.S. Naval Academy, Annapolis

10. Give positions since occupied, in regular calling.....
.....
11. Note any achievements in business or professional career.....
.....
12. If a military or naval man, give particulars of company, regiment, etc., engagements participated in; rank when discharged, and other notable incidents,
.....
.....
13. Political or civil positions held, with terms of office.....
14. Membership in clubs, with offices held in any of them.....
.....
15. Membership in learned societies, with offices held in any of them.....
.....
16. Favorite recreation or sports..... *Building*
17. When and where married.....
[If married more than once, give same facts in each case, with data of wife's death.]
- 17a. Wife's maiden name..... *Margaret Elizabeth Bonnell*
- 17b. Name and residence of her father..... *John Harper Bonnell*
- 17c. His business or calling.....
18. Give number and names of children..... *One Patsy Fagg*
19. What photographs have you, or what suggestions can you make for suitably illustrating the article?
.....

Signed

Ernest Fagg
[Name of person giving information.]

Date

Address

111 East 40th St

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Flagg, Jared Bradley
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were 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:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

J. B. Flagg.

New York July 5th

My dear Friend

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

I had a very
comforting & satisfactory interview
with Mr Chapin last night.

Miss Lynch's address has
quite escaped my mind, it
is in 9th St. I think. Last year's
directory will probably inform
you

Very truly yours,
David B. Flagg

Jacob B. Hoff -
arbit.

Mr C. B. Stork



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Flanagan, John F.
- **Inclusive Dates:** 1913
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John F. Flanagan (1865-1952) was an American sculptor.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

1931 Broadway

Artist

Miss Florence N. Levy

Editor

American Art Annual

Manhattan N.Y.

Dear Miss Levy

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

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

I enclose an order for Vol XI of the Annual when it appears

Very Truly Yours

John Flanagan

Dec 19, 1913

Crystal Bridges Artists' Letters and Manuscripts

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

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Folinsbee, John Fulton
- **Inclusive Dates:** 1913
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Fulton Folinsbee (1892-1972) was an American painter, muralist, and teacher

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the

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

New Hope, Pa.

Oct. 13th 1914

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

Dear Miss Levy -

It will give me the
greatest pleasure to have my
canvas "Winter Quiet" reproduced
in the coming edition of
the art annual -

Thanking you for so kindly

including my picture in
your list.

I am

Very sincerely yours.

John F. Folisher.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Foote, Mary Anna Hallock
- **Inclusive Dates:** 1890 – [circa 1905]
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Mary Anna Hallock Foote (1847-1938) was an American painter and engraver.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

| | | | |
|--|--|--------------------------|--|
| | | "The Artists Year Book". | |
|--|--|--------------------------|--|

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

Feb. 24. 1894.



BOSTON ATHLETIC ASSOCIATION
EXETER STREET.

To Mr,

Thomas Morris Jr. -

Dear Mr Morris: -

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

Editor of "The Independent"

Dear Sir:

In reply to your
complimentary request of
Jan 30 .. I can only say,
with much regret, that I
have "no story" - no short
story - only a long one
which I wish to finish
before I get tired of it.
Therefore I must decline
to know of a place in
your excellent paper -

With thanks for the encasement
which such regard
unfailingly give, to the worker
who is often weary and
doubtful of her work -

Remain, ~~with~~ ~~in~~

Yours Sincerely

Mary H. Foote

Mary Hallock Foote

The Mesa

Bios, Idaho

Nov. 13 - 1890

Rush==Important

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

All matter, in order to be included in **The Artists Year Book** must be in our hands on or before February 15, 1905. When filling in this blank write plainly, and give all facts and names correctly.

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

Name (In full give surname first)

Hallowell Foots Mary.

Specialty (State here your special medium and work)

Illustrations, black & white for books & magazines.

Born (place)

Milton - on Hudson

Date

Nov. 19th

Year

1847

Parents' names

Nathaniel Hallowell - Anne Beeching Hallowell

Educated (State what Art instruction received)

School of Design for Women, New York.

Cooper Union - studied Comp. under Dr. Wm. Rimmer.

Married (If so, give date and person)

1876 to Arthur Dr. Foots

Exhibited (State where you have exhibited)

Original drawings have been exhibited by Publishers from time to time; cannot state exactly where or when.

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

The name should be Mary Hallowell Foots; a mistake was made above in placing Hallowell 'Foots' - Mrs Foots' work has been done at "long range" in her various homes as the wife of a mining engineer. She drifted into authorship after marriage, and has been more identified with the writers (of stories) than with the artist, of late years.

Member of what clubs and societies

"Bempervirens" of California a local club for preservation of forests - she is not a club woman

Addresses (Give studio, home and summer addresses)

Home: The North Star Mines, Grass Valley, California

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – French, Daniel Chester
- **Inclusive Dates:** 1913
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Daniel Chester French (1850-1931) was an American sculptor. French was the student of William Rimmer and the teacher of Henry Aug.us Lukeman and Adolph Alexander Weinman.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

| | | | |
|--|--|---------|--|
| | | Johnson | |
|--|--|---------|--|

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

[Johnson]

DANIEL CHESTER FRENCH
GLENDALE
MASSACHUSETTS.

Sept. 5, 1913.

Dear R. U. :-

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

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

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

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

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

Affectionately ,

Dan. French.

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

Rush==Important

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

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

Name (In full give surname first) *French, Daniel Chester*

Specialty (State here your special medium and work) *Sculptor*

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

Parents' names *Henry Flagg French - Anne Richardson*

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

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

Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.) *Paris Salon 1892 - Paris Exp 1900*

Society Am. Artists, National Academy of Design, Soc. Sculptors

Society, Art Institute, Chicago, Chicago, Buffalo & A. Louis Exp.

Medals, prizes and honors received *3rd Medal Salon 1892, Medal of Honor*

Paris Exposition 1900. Legion of Honor 1900.

In what permanent collections represented, (if any) *Art Institute, Chicago, Museum*

of Fine Arts, Boston,

What special books illustrated, (if any)

General Remarks *President National Sculptors Soc. 1904*

Author (Of what articles or books, if any) *Accademia di S. Luca Rome Italy:*

Members of what clubs and associations *Century Club, New York, - National Academy*

of Design, N.Y. - Soc. of Am. Artists N.Y. - Architectural League N.Y.

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

Home & studio - summer - Glendale Massachusetts.

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Frost, Arthur Burdett I
- **Inclusive Dates:** 1894-1922
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Employed by "Harper's", Arthur Burdett Frost I (1851-1928) was illustrator of "Uncle Remus", "Tom Sawyer", "Mr. Dooley", and his own books. He was the father to American painter Arthur Burdett Frost II and American Landscape painter John Frost. Arthur Burdett Frost I studied with Thomas Eakins earlier in his life and later with William Merritt Chase starting in 1891, soon after becoming a successful landscape and still life painter.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

CONVENT,
MORRIS COUNTY,
NEW JERSEY.

TELEGRAPH ADDRESS,
MADISON, N. J.

January 9th 1894

Mr Arthur H. Young
Dear Sir

B✓

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

By lamp light, about the time
your letter reached me. I had
a number of letters requiring
immediate answer. so I put
yours off from day to day;
Just before Christmas I was
taken with the Grippe, and
have but just recovered from
it. so with the best intentions
in the world. I have only just
reached your letter: I really
hope you will forgive my ap-
parent rudeness and ac-
cept my apology:

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

and style naturally, from
the subjects inside: and
thank you, too, for your very
kind and cordial praise
of my work:

I am very much
obliged to you for the book
and I wish you every success
with it, as it is your first
venture in the world of comic
art I know you feel a great
interest in its welfare: I
did, with my first effort.
I hope you will be treated
kindly by the critics and what
is more important, by the pur-
chasing public:

I think you have a
strong and decided talent

for caricature, and what is
particularly refreshing in
these times. Your work is
your own, and does not
remind one instantly of some-
one else: I like your feeling
for movement and action
very much;

Thanking you again
for your very kind letter
and hoping you will for-
give my very bad treat-
ment of it I am yours
very truly
A. B. Frost.

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

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

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

Thank you again for your kindness
in selling my drawings
Ivory A. B. Park

529 SOUTH MADISON AVENUE
PASADENA, CALIFORNIAOct. 22^d. 1922

Dear Chapin

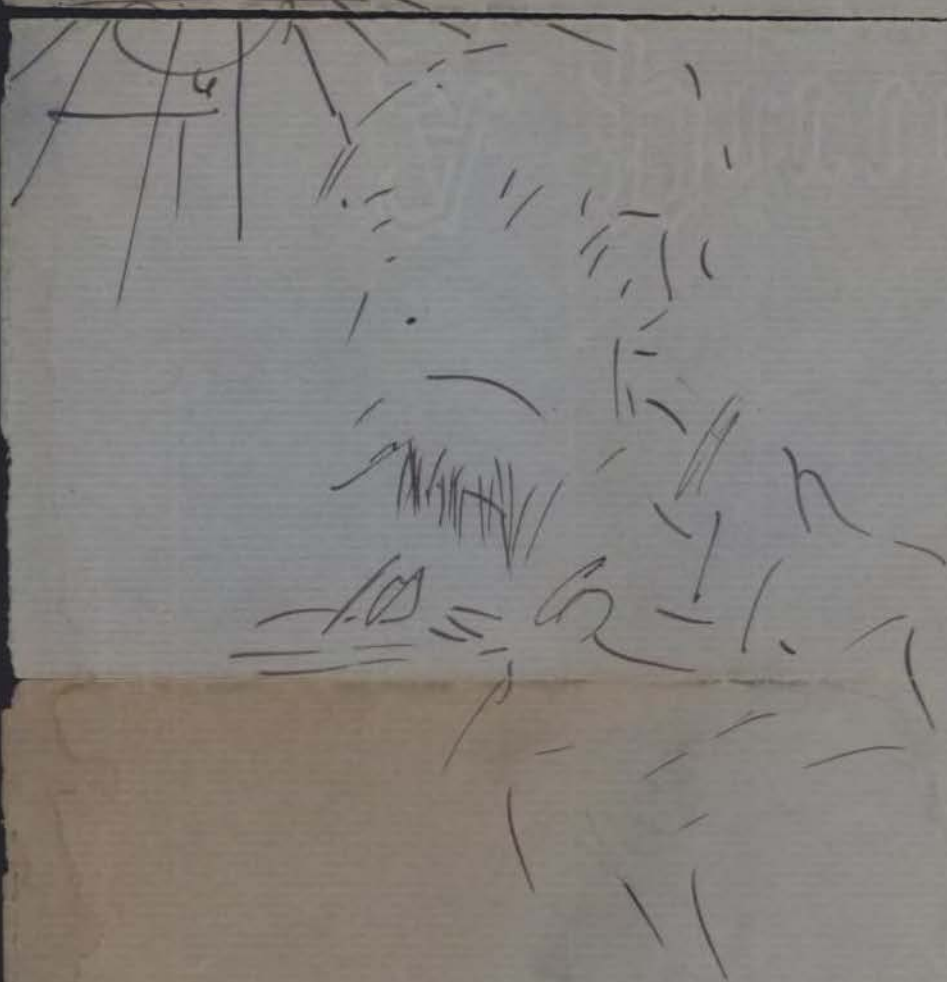
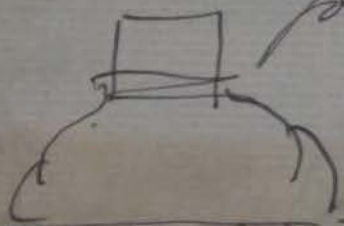
The original drawings reached me safely two days ago. Thank you for sending them and thank you again for your kind interest in selling the two drawings. I was very glad to sell them for I am afraid there is no sale for such and what's out here. There is a dealer in Los Angeles who has been very successful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

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

I am very glad you had such a

I've had Crawford and
he is a very decent chap:

Yours sincerely
A. B. Frost.



CONVENT,
MORRIS COUNTY,
NEW JERSEY.

TELEGRAPH ADDRESS,
MADISON, N. J.

Aug 24th 1898

Dear Cincinnati

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

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

The Art Young Gallery
BETHEL, CONN.

Letter to Art Young
From A. B. Frost
1894

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Frost, Arthur Burdett

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

Item Date:

Jan. 9, 1894

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

DO NOT REMOVE THIS PAGE FROM FOLDER

WITH A SELF-CARICATURE

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

George Fuller (1822-84) was an American portrait, landscape, and figure painter and the father of painter Henry Brown Fuller.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

From George Fuller



Mr J. R. Brown
Clyde
Sandusky Co.
Ohio

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

I am my truly Yours

George Fuller

Boston Dec 8 1882

J. R. Brown

My dear Sir

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

You see the Subject is one
not to seek advice upon
nor to give it. Success is a
matter of individual constitution
After you have learned the
means of expression comes
the awful question of
What you are to do with
it. — Have you any story
to tell of your own. Those
who have gone before us
Can teach us only one both
truth. "I feel myself to do as
I must do," to tell my story
Simply & in my own
way.

Boston, December 8th, 1882

J.R. Brown

My dear Sir:

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

I am

Very truly yours,

George Fuller

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gabo, Naum
- **Inclusive Dates:** 1968
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Naum Gabo (1890-1977) was a Russian-American sculptor.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Breakneck Hill
Middlebury, Connecticut
April 7, 1968

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

Dear Sir:

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

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

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

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

Sincerely yours,

Naum Gabo

Naum Gabo

This is a copy of the original N.G.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gaul, Gilbert William
- **Inclusive Dates:** 1915
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Gilbert William Gaul (1855-1919) was a painter,

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

To mail you a copy
as soon as possible.

Very truly yours
Gilbert Lane

19 Highland Place
Redfield Park
New Jersey.

May 1. ^{or} 1915.

To J. Lawrence N. Levy.

My dear Madam

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Edward B. Gay (1837-1928) was a landscape painter. He was born in Dublin.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

I have said nothing to my
wife about the plans he
took for me on the
Hanging Counter. If he
could write me something
pleasant I should be so
proud to show it to her.

I need not say more
you will appreciate the
situation

As you & see
your own at your
study

Yours

Yours

Edward Gay

J. S. Hartley Esq
my

D. D. D.

a. n. a.

as there is no person whose opinion
I should more respect; for - in art.
as well as other things appointments
were made for the cause to see
the two first medals - The first
Mr Curtis could not allow because
he was out of town - & the second
even if business prevented he
so that as I had already
lost a good work, being
which he is so valuable - as
my own hands can all I can do depend
upon - or rather that as
the chairman approved that he was
justified in ordering one to
have the cross -

Edward Day
An Artist

Studio Mt Vernon
Nov. 15th 1855

My dear Hartley -

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gay, Winckworth Allen
- **Inclusive Dates:** 1897
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Winckworth Allen Gay (1821-1910) was an American landscape painter and brother to American painter Walter Gay.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

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

To
FRED, E. FOSTER
ST. PAUL, MINN.
Wm. A. G. G. P. Y.
Allen 1910
Am. Art. Soc.
MMS
West Birmingham.
Jan 7th 1897.

My dear Foster.
Little did
I think when I received
your very cordial letter, that
it would be nearly three months
before I should answer it.
Not from the want of impulse
to answer it at once, but at
that time I was busy with
out door work and tramping
about, and then time flies
like a whirlwind the
older one grows.
But now I have to be quiet
and up with a rheumatic
attack that nearly breaks
my back, and the first
thing on getting up this
morning, ^{speaking} that the day should
not pass without answering
your letter.

securing to the boy American citizenship.

It was best thing Arthur could do, in a life so isolated. The boy is the greatest comfort to him, and gives a little home feeling.

Arthur writes that society has changed very much in Yokohama since we were there. New people fill the places of the older ones, among whom Arthur finds no sympathy.

What a change it is to all of us.

It must be pleasant for you to be surrounded with all the souvenirs of Eastern life, your children growing up about them. They would not recollect me. Every to-beer you eliminate does not suit Mrs Foster. Though I suppose St Paul is a fine city as

Western cities go.

I make the best I can out of the life I lead.

I never had so much time for reading which I enjoy. I have been interested lately in reading a series of stories of the Nations - the Goths, the Vandals the Saracens &c. &c. One of the best was Vedic India by Ragozi. an able writer. It gives all the myths and legends, the early Aryan race who came over the Himalayas into Northern India. It is full of romance & poetry. The sun, the moon the stars, the dawn, the twilight were all gods to them - and the Sanscrit was the foundation of all our languages.

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

I have written a Congratulatory
Letter. Give my kindest regards
to Mrs Foster. Well I recollect
your pleasant house on the
Bank. Glad to hear from you
again. Yours ever
W. Allen Gay.

2nd.
years ago, and after his
wife died went to Europe
with his two daughters,
and after floating about
with them, married one
to an Italian Officer
and now Walter has bought
a villa in the suburbs of
Florence and there they
all live together. The
other daughter I think
has taken to painting.

The children had I presume
all the money their mother
inherited from her father.
I must tell you that Arthur
some years ago married
a Japanese girl, he now
has a boy 19 years old,
very bright & promising,
much esteemed by his foreign
teachers, quick at languages
music &c. The marriage was
performed by the American Consul

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

I got interested in country
life, the peace and quiet,
still domesticity often on
the experience of Eastern
life. There life was an
immense contrast but
still I had nature, but
not that of Japan.

When my sister died, the
question was what to do,
I ought I suppose to have
started out in life again,
but it was hard to leave
an old home to wander
about civily with trunks
as it were.

Two people my sister had
here were willing to remain,
and though life is of the
simplest, still I liked
it: a secluded life, none
of the life of living I had
been used to in Japan -
but there was independence
in it - which I liked.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gerry, Elbridge, Jr.
- **Inclusive Dates:** 1818
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Elbridge Gerry Jr. was the son of the famous Massachusetts politician who invented "gerrymandering." He was also the vice president of the United States under James Madison.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

E. Gerry Boston

June 10th 1818

60-E

Boston June 11th 1818

Sir

w

I have been lately informed,

that you have a portrait of my father,
the late V. President, for which he sent
some years since one of your agents. There is now in
the possession of his family, which is
at all satisfactory to them. If this
information is correct, and you will
transmit it to me, by a safe conveyance,
that a copy may be taken from it, you
will confer a very great favor upon

your Obedt & very
humble Servt

John Trumbull Esq.

Cherry

Mr
Mr
Mr

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Charles Dana Gibson (1867-1944) was an American painter and illustrator.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

| | | | |
|----------------|---------|---------------------|----|
| Oversize Box 1 | Item 16 | Portrait photograph | nd |
|----------------|---------|---------------------|----|

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



TABERN BACHRACH

Ch. Libson

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Gibson, Charles Dana

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

Item Date:

nd

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

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

Biographical Note:

Sanford Robinson Gifford (1823-1880) was an American landscape painter. He was the student of John Rubens Smith and the son of engraver John Raphael Smith.

Scope and Content Note:

Gifford writes About the sale of his painting of "Windsor Castle."

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

Detailed Description of Collection (Container List):

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

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

it may have -

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

Very Truly Yours

S Rippond

Amount \$

Encl. Draft \$199.25 -

Ans 2. 26 for \$200

Feb 4. 1862

A. J. Sifford

Feb 5, 1862

Feb 5: 1862

S. M. Sifford

15. 10th St. New York

Feb 5th 1862

Talmadge Ewers Esq

Dear Sir -

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Robert Swain Gifford (1840-1905) was a landscape painter and etcher, influenced by the Barbizon school.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the

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

apologized for my omission
In answer to your
enquiry I am glad to
say that a very recent
biographical sketch has
been prepared by a former
pupil of mine, Mr Van
Lan, for the "Central
Art Association" of Chicago
and I presume appears
in the number for the
present month of June,
The periodical is called
"Arts of America".
The article
contains a number of
reproductions from my
paintings and then in
add a very good portrait
of me from a photograph
by Sarony, of N.Y.

This I thought to be the fullest and most
correct ^{short} biography of you that has been given, the
biography to the Forum in biographical dictionary
ago shows and incomplete and published
Some information since some years ago,
I have not seen this
number of the Magazine I speak of and
so do not know printing where it came
out this month or in coming with me
but I am sure by the editor it would appear
in June. You do not say what work you
you have in your collection;

25114 S.S. Ave. Your obedient
P.S. This Magazine is in Boston. Dr. J. Francis Gifford
201 Ave. - for number in 1872
from the Museum of the Smithsonian Institution

R Swanwick Gifford
June 16

Wenquitt, Mass
June 16th 1896.

O. H. Durrell Esq.
Boston, Mass.

Dear Sir:-

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

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

On Sunday next I
return to New York for the winter
and Spring and hope, when
you are in New York, you will
find time to call at my
place. Thanking you for
sending me a copy of your
Catalogue I remain very
Sincerely yours

R. Swain Gifford

816. Dwell Eng
Boston Mass

New Bedford Mass

Nov 26th 1876.

Dear Mr Durrill:-

On returning from
a shooting trip a few days
ago I found your letter
of Nov 20th - I went on to
my studio in New York
to see why your Catalogue
had not been forwarded
and the janitor sent it
me; he thought I only wanted
my letter and did not
forward that. The Catalogue
is very tastefully gotten up,
and is interesting. Some
time when I am in
Boston I hope to see your
Collection. I wish you had

Nov 26

R Swann
Boston

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Regis Gignoux (1816-1882) was a French painter active in the United States. He was a student of Paul Delaroche and a teacher of George Inness Sr. and John LaFarge.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Mr. Prime

Dear Sir

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

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

Very Respectfully yours

Regis Gignou

Dec 11th 61.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gilbert, Cass I
- **Inclusive Dates:** 1909, 1916
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Cass Gilbert I (1859-1934) was architect of the Woolworth Building and New York Life Insurance Building in New York.

Scope and Content Note:

- 1) Gilbert writes to Howes Norris Jr. to contribute to his autograph collection.
- 2) Gilbert writes to Glen Walton Blodgett to contribute to his autograph collection.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--------------------------------|---------------|
| Box 3 | Folder 37 | A.L.S. to Howes Norris Jr. | Mar. 5, 1909 |
| Box 3 | Folder 37 | A.L.S. to Glen Walton Blodgett | Feb. 23, 1916 |

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

11 EAST TWENTY-FOURTH STREET

February 23. 1916.

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

To say "Yes" unless there
is a good reason for saying
"no" and to help rather than to
hinder, is the part of optimism,
and so I am answering
your request in the affirmative.

Though fully conscious of the
little worth of the signature
I am adding to your interesting
collection. Sincerely

Wm. Walton Blodgett. *Wm. Walton Blodgett.*

THE AUTOGRAPH COLLECTION OF

HOWES NORRIS, JR.

45. East 75th Street. New York.

Mr Howes Norris Jr.

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

Yours Truly
Case Gilbert,

Nov 5. 1909.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gillam, T. Bernard
- **Inclusive Dates:**
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

T. Bernard Gillam (1856-1896) was a political cartoonist for "Harper's Weekly" and other papers and magazines.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Judge

2K/504

38 PARK ROW

New York March 8. 1888

Dear General

This is introducing Mr. Christy of Kennedy & Co. The publishers of "What Words Say" - a text book which is gaining great popularity - among Universities and Schools - Hoping Mr. Christy can do some business with you, I remain

Yours Very Truly
Bernhard Gillam -

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

B. G.
HIS MARK



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gilmour, Robert
- **Inclusive Dates:** 1825
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Robert Gilmour was a noted Baltimore collector of miniatures.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

unreasonable." as I much more intended to have you
with being so; but considered the footing upon which I
had enjoyed your acquaintance, authorized my commu-
nicating frankly my opinions.

I regret exceedingly you will not be here this fall, &
have therefore to request you will send me by any
gentleman coming this way (and you will probably find
some one at the City Hotel of your acquaintance)
The portrait of General Williams & that of W. Loughton
Smith. The 100 D^s shall be remitted you in any
way you may point out, or you may draw on me at
sight for the amount as soon as you please.

I repeat upon my word that my letter should
have given rise to any misunderstanding of its object, and
if it has, unavailingly I never given you the slightest unpleas-
ure. I beg you will dismiss all recollection of it from
your mind & consider it (as Philadelphia will understand)
a dead letter.

I am very truly

Yours sincerely

Robert Adams

Col. Franklin

6D

Baltimore 3^d Nov. 1855

Dear Sir,

I have altogether misunderstood
 my observations respecting the price of your Miniature
 portraits — I by no means meant to say that I would not
 take them more of them at your own price; I merely
 threw out as a suggestion to you (which is frankness &
 candour I felt bound to do) that pictures of the nature of
 Portraits, rarely or never bought the original price from
 what has been for how they were painted, and as you told
 me in your letter that you always got 50 D. for each, I
 simply submitted the case to you whether they ought not
 as portraits to stand upon similar ground, at the same
 time you will deem it just to acknowledge that I
 expected you to bring them with you, as I should certainly
 take one if not two of them you mentioned at your own
 price, as I believe I expressed, "that we could ^{not} differ on
 what that should be unless we met," or something like it.
 You therefore do me injustice by saying I think you unrea-

nable

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Goodacre, William
- **Inclusive Dates:** 1830
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Goodacre was a landscape and still-life painter and teacher of drawing.

Scope and Content Note:

Bill for \$24.81 "for a quarter's instruction in drawing," including itemized artist's supplies.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|----------------------|--------------|
| Box 3 | Folder 40 | Bill to Miss Halsted | May 27, 1830 |
|-------|-----------|----------------------|--------------|

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

Good here
for Hub's lead

John's

New York May 27. 1830

25-
11

Miss Hasted

Dr to William Goddard

| | |
|---|------------------------|
| To a quarter's Instruction in Drawing | 12.00 |
| Pencil 25 Pencil 2 Crayons 2.25 Rubber 12 $\frac{1}{2}$ Gel. Lake 31 $\frac{1}{2}$ | 2.93 $\frac{1}{2}$ |
| Instruction since May 27 | 9.00 |
| Pencils 25 12 $\frac{1}{2}$ Crayons 50 | 1 |
| | <hr/> |
| | \$ 14.93 $\frac{1}{2}$ |
| | <hr/> |
| | 9.87 $\frac{1}{2}$ |
| | <hr/> |
| | \$ 24.81 $\frac{1}{2}$ |

Oct. 6. 1830

Rec^d in full

Wm Goddard

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Goodhue (1869-1924) was an American architect.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

CRAM, GOODHUE AND FERGUSON,

ARCHITECTS.

170 FIFTH AVENUE, NEW YORK.

15 BRACON STREET, BOSTON.

NEW YORK. July 6, 1909 190

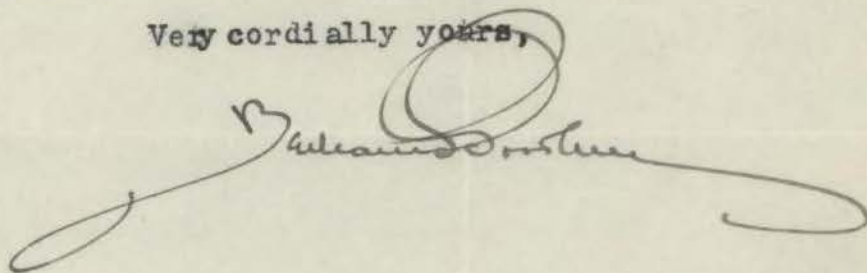
twenty years ago, a "Christ in the Garden" by Arteaga in the National Academy that would hold its own anywhere in the world, and beside this name I would like to call your attention to the work of Juan Correa, and Baltazar Echavé.

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

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

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

Very cordially yours,

A large, elegant handwritten signature in cursive script, likely belonging to William D. Hunt, the recipient of the letter. The signature is written in dark ink and features a prominent loop at the end.

510
CRAM, GOODHUE AND FERGUSON.

ARCHITECTS.

170 FIFTH AVENUE, NEW YORK.

15 BEACON STREET, BOSTON.

NEW YORK, July 6, 1909 100

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

My dear Grey:-

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

[Hugh Gough] (1843-1904) was a British architect.

Scope and Content Note:

[Gough] writes about European art.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|-----------------|----|
| Box 3 | Folder 42 | A.L.S. to "Sir" | nd |
|-------|-----------|-----------------|----|

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

If Dr Gaye thinks that capin can
corroborate stories & can justify himself
why does he maintain such an in-
vidious silence on the subject of the
money carried away by Michel Argy?
The question here is not of paucor but
whether that immortal man was
a thief or not. Either he went to
Venice in the service of his country
or he went there a felon - non vi
i fronte di merzo - as I see the matter
perhaps you can tell me something
of Borsini and whether he was a man
to whom Michel Argy might trust
the real nature of his mission —

I find so few traces of paucor in
his life & character that I must
suspend my belief of this charge there-
fore —

Yours truly with
many thanks

J. G. G. G.

My Dear Sir

I send herewith the letter
of Dr Gage. I find him assert (page 3^d)
that Michelangelo was sent prison 2 or 3 times
by the Signoria while prison he seeks to
show that he was sent only once - to Fav-
ona - He gives us Michelangelo's own
account Busini's letter which he at the
same time confesses exists in many forms
the one different from the others & he
chooses & considers most satisfactory
that account which accuses Michelangelo
of prison. It is possible that Michelangelo
might choose to appear to have fled
but falling into the hands of the enemy
he might capitulate -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gourlie, John
- **Inclusive Dates:** 1863
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

No biographical information available

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

New York

Dec. 11. 1863

My Dear Mr. Soper

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

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

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

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

I trust you like myself have never despaired

Very Truly

Yours

John H. Gourlie

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Granbery, Virginia
- **Inclusive Dates:** 1863
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Virginia Granbery (1831-1921) was a painter and teacher who studied at the Cooper Institute with A.F. Bellows. She is best known for her paintings of fruit.

Scope and Content Note:

Receipt of \$40 for a picture of "Raspberries."

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

Detailed Description of Collection (Container List):

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

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

New York June 26th /65

Received of Mr Bohlen in
payment for picture of "Rasp-
berries" a draft on the American
Exchange Bank for Forty Dollars.
\$40.⁰⁰.

Virginia Garber.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Green, Valentine
- **Inclusive Dates:** 1781
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Valentine Green (1739-1813) was a British engraver and draftsman. He was an apprentice of British painter and engraver Robert Hancock and friend of British painter George Powle.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

No
Nothing must be done to the
plate but printing of it. I
have shown it to Mr. West &
have made the only alterations
he would allow.

I am Sir
Your humble Serv^t

V. Green

19th Dec. 81.

W. Boydell.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Greenough, Horatio
- **Inclusive Dates:** 1834-1841
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Horatio Greenough (1805-1852) was an American sculptor.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

Recd for Tuba for
Sharon March 23 1841

Com. Isaac Hull

Commander of the U. S. Squadron
in the Mediterranean

Malton

2 March 1841.

H. Greenough
Lt. Retiree to the
Statue of Washington

Com. Isaac Hull

Commander of the U. S. Squadron
in the Mediterranean.

Sir. I have this day received advice from
the Dept of the Navy that the U. S. Sloop of war
Cyane has been ordered for the transportation of
the Statue of Washington. The object of the
present is to enquire how soon that vessel may
be expected at Leghorn, that I may avoid the
risk attendant upon storing the monument
by transporting it at once to the lighter which
is to take it on board ship. The Staff of the
Navy is silent as regards my own passage to the
U. S. in the vessel which is to transport the statue

I am Sir With the highest respect
Your Obedt Servt

Honored Greenough

Florence 2nd March '41.

12 7 0

The case containing the statue will be 10 feet 6 inches
in length - in breadth 6 feet 6 inches - in height 10 feet
6 inches - The weight is somewhat about of 20 Tons

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]



FIRENZE

16

David Hoffman Esq.
Baltimore.

ITALY
POST OFFICE
FIRENZE

Geny

~~Mr. Wm. J. Greene~~

Forward by W. Greenough



~~Greene~~



Florence. Oct-7th 1834.

My Dear Sir

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

And am Dear Sir

With respect.

Yours
Horatio Greenough

David Hoffman Esqr

Baltimore

and all the world, what has he to prevent his laziness?
I don't mean to condemn it, I long to have the same
reasons for indulging it myself. He sits on the
sofa and talks about me does he?

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

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

I have all this beauty of country
in a few days for Boston - I go with mixed feel-
ings in spite of my eagerness to see my friends.
I don't know how so many changes will strike
me - I don't know how I shall feel so far from
my occupations. Life seems almost too short for
so long a holiday - Perhaps it will lengthen it

I expect much pain as well as gratification
and I am willing to take the 2 together since
we may not choose - You never have told
me one word of our little playfellow at Nahant
Miss Barbara C. - I suppose she is quite a tall
girl now - if she looks as like you as she
promised to do, she must have done much
mischief ere this - I have finished my model
of Washington and go to America, partly to ar-
range for the pedestal and procure exact in-
formation with respect to some unsettled points.
I have made also a statue of Love Prisoner to
Wisdom; the rogue is shamed - his hands are
bound behind him, his arrows are broken, but there
lurks in a corner of his eye a hope of escape
and a determination to avenge - I think the
fullest of expression than any other statue I have
made - The subject too in this connection is
novel. I wish you would see the dog that
sits by me now - He is a milk white greyhound
so tall that he puts his fore paws on my sh-
oulders as I stand - Such a beauty! I am
very sorry I can't take him with me but he
requires a servant more than myself.
Present my kind respects to your parents
and such of the family as remember me -
I shall pop in upon you before you know
of it - I am Dear Miss Elizabeth
Yours truly
Wm. Greenough

Flouence March 18. 1836.

Dear Miss Elizabeth

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

Miss Elizabeth P. Perkins
Care of Samuel G. Perkins Esq
Boston Mass.
W. H. Ware

W. H. Ware
Culliver

Sir

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

I addressed a letter to you on
the third inst. via Marseilles containing the
information you ask which I now repeat in
case that letter should have miscarried. The
Statue has been finished for some time past.
The case is now making. The case will measure
in Height - 10 feet 6 inches
- Length - 10 feet 6 inches
width - 6 feet 6 inches
The weight is somewhat short of 20 tons.
There are 4 small cases containing accopry

A. S. Cunningham

In relation to the
Statue of Washington.

10 March 1841

Rec^d per Passa from
Boston March 23rd 1841.

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

I am very anxious to learn your
opinion as to the propriety of putting so great
a weight upon one point of a merchant-
man. In the meanwhile, anxious to av-
oid the risk of storing the statue in Leg-
horn I wait your answer without putting
the monument in motion until its arrival.

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

I am Sir with the highest respect
Yours Obedt Servt
Com. Isaac Hull
Commander of the U.S.
Squadron in the Mediterranean.

Horatio Greenough

Florence 10th March 41.

[Faint handwritten notes and scribbles, possibly bleed-through from the reverse side of the page.]

Boulton April 23rd 1841.

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

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

To any port in the United States not
South of Norfolk and of Landing the
same in the United States before pro-
ceeding to Land the Statue in Washington
if the pleasure and for the transportation of
Said Statue & delivering at the Said Navy
Yard in Washington the sum of Three Thou-
sand and five hundred Dollars will be claimed.

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

We are very resp^{ly}

Sir

In no other No.

Fitch Brothers & Co.

Com^{rs} Isaac Hull
Com^{rs} the U. S. Frigate
in the Mediterranean
Boston

Messrs. Fitch Brothers & Co.

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

April 23 1841 //

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Greenough, Horatio

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

Item Date:

Mar. 2, 1841

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

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gropper, William
- **Inclusive Dates:** 1953
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Gropper (1897-1977) was an American painter and illustrator. He was a student of George Wesley Barrows and Robert Henri.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

WILLIAM GROPPER

CROTON-ON-HUDSON

NEW YORK

B
H
M

En
p
o

E Man

Mamie
Mamie
Mamie
Mamie

Dec 13, 1953

Dear Mr Bloch:

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

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

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

Sincerely yours
Gropper -

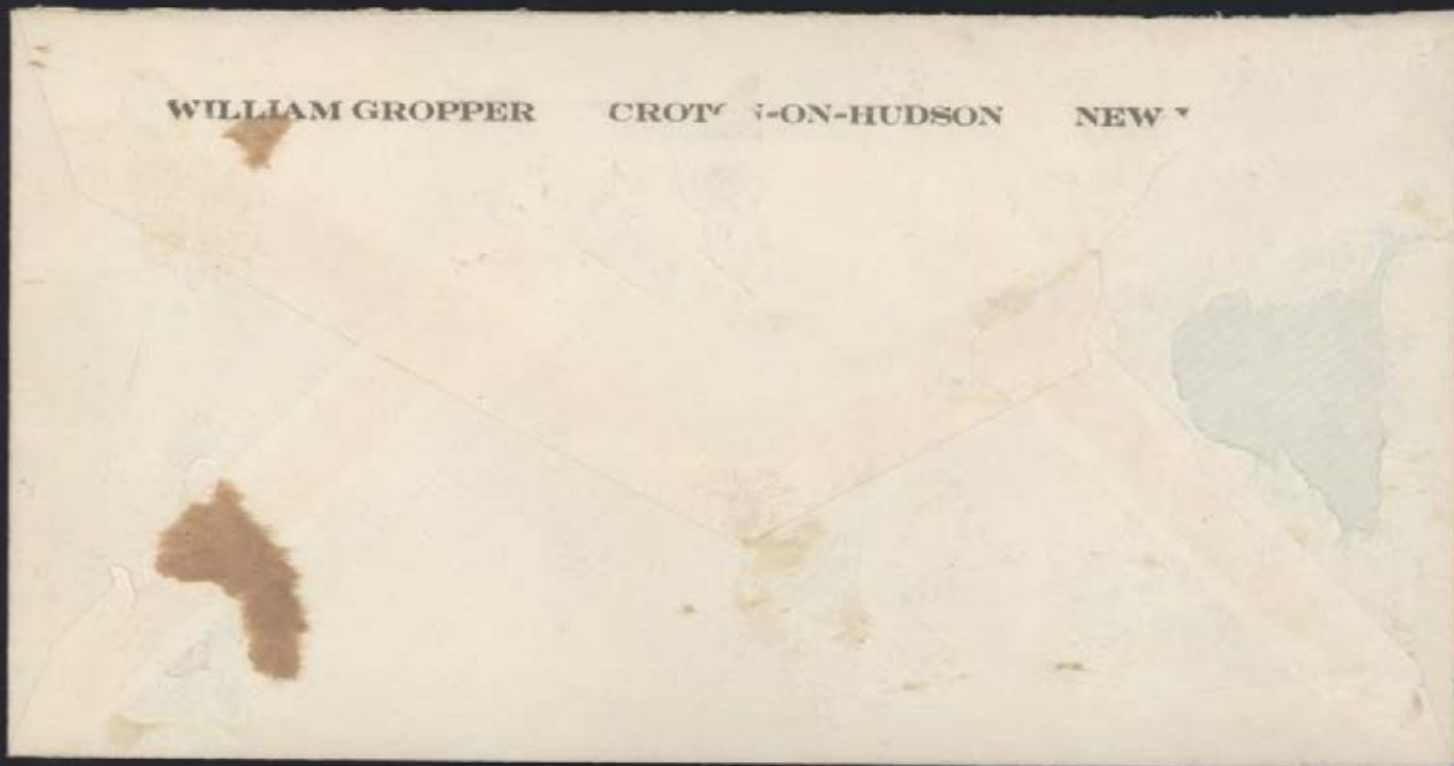


Mr Leonard Block
405 West 54 St.
New York 19,
N.Y.

WILLIAM GROPPER

CROTON-ON-HUDSON

NEW YORK





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

Dec, 30 1953

Dear Mr. Bloch:

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

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

Raphael Soyer

George Grosz

Robert Gwathmey

Isabel Bishop

Jack Levine

Henry Varnum Poor

Adolf Dehn

Yusef Kuniyoshi

With best wishes,

Gropper-

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Groth, John
- **Inclusive Dates:** 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Groth (1908-1988) was an American painter and illustrator.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

June 28,
Dear Mr. Block,

Thank you for your
kind note. I enjoyed
meeting you son -
who is a fine represent-
-ative.

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

Fletcher Martin
Woodstock, N.Y.

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

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

Joseph Hirsch

— — — — — N.Y.C.

David Friedenthal

Downtown Gallery

— — — — — N.Y.C.,

Frede Vidar

Associated Amer.

Artists Gallery?

— — — — —
Lawrence Beall Smith

— — — — — N.Y.C.?

Howard Baer

— — — — — N.Y.C.

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

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

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

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

I think ~~they~~ - ~~they~~ - the six - are truly representative of my work.
John Groth

JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY

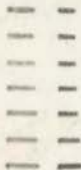


GRAND
ST. L

Mr. Leonard Bloch

593 Broad St.

Newark,
N.J.



JOHN GROTH
61 EAST 57TH STREET
NEW YORK CITY



UNIVERSITY
LIBRARY

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

61 E. 57 ST.

JOHN GROTH

May 15,

Dear Mr. Block,

thank you for your
letter

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

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

Yours Sincerely

John Groth

Dear Mr. Groth:

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

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

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

Many thanks again!

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Gruger, Frederic Rodrigo
- **Inclusive Dates:** 1927
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Frederic Rodrigo Gruger (1871-1953) was an American illustrator.

Scope and Content Note:

Gruger responds to Blodgett's request for a sketch.

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

Detailed Description of Collection (Container List):

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

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

Dear Mr. Beesjett:

I am sorry
I have a sketch to
send you; but I never can
prevail upon myself to give
a sketch or drawing which
I am not desperately anxious
to keep.

It's a pity, but, there it is!

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

Now the deal and all did
you come to send my
middle name?

Sincerely yours
Frederic Rodrigo Lopez

May 4th 1877.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Jules Guerin (Guérin) (1871-1953) was an American painter and illustrator.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

NEW HOTEL BELLEVUE,
BEACON STREET,
HARVEY & WOOD.

Boston. Sept. 23 - 1901

To
Mr. Ross Turner.

Dear Sir:-

Your

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

I am

Very truly
yours
Jesse Durbin

139-W. 55th St.
- New York. -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Guy, Seymour Joseph
- **Inclusive Dates:** 1895-1897
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Guy (1824-1910) was an American portrait and genre painter.

Scope and Content Note:

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

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

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

Detailed Description of Collection (Container List):

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

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

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

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

Aug. 28th '96

My Dear Falconer:

I am again at
the studio - No. 16, top floor. Shattuck's
old studio. I expect to be here all next-
week, so at your convenience I shall
be very glad to see you. Drop a card
into the P.O. box previously, and I will
be on hand. Make it about 10.0.
and take a bite with me.

Beyond feeling a little weak on my
pint, I am getting to be something
like old man Guy again - and as in
a few days, I shall be equipped with
an instrument and sundry medicaments
I hope, should another attack lay hold
of me away from medical aid to be my
own doctor. The Southold Dr. gave me some good
advice - Says just for this trouble, I am

The scissoring, relative to the Chase move
been interesting. What will the poor Skinnevel
girls do without such an influence. The
natives will weep, surely, when there are no more
well charged paint bags dangling around to
dozzle the soft.

The deaths of Eben Warner and Benoni Swin will
leave another gap in the list of good fellows. Yours ever
S. J. Guy

est. day my year.

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

The Club will send for, and return
them.

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

Yours sincerely

Hess.

To check to see what
I have written.

S. J. Day -

P.S. -
The latest for collecting, Jan'y 6 or 7th - 1897

51 W. 10TH ST.,
NEW YORK.

Dec. 28th - 1896

My Dear Falconer:

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

Do you think Mr. Edmonds would let the portrait of the Cap^t go to the Century Club, for exhibition at the celebration of its fiftieth anniversary.

The works are to be by its past and present members, and done before 1865.

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

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

I think some of these pictures, if I could

SEYMOUR J. GUY.

51 W. 10TH ST.,

NEW YORK.

July 22^a 1896 -

My Dear Falconer.

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

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

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

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

I have just had a long talk in
this afternoon. Mr. De Haas Lawyer has
been questioning me, much to my vexation
and loss of time - This precious will case
is coming up again, and I have to
testify before a jury - Perhaps I shall
get another 50 cent piece for my day's work
as I did before - The last I keep as a
curiosity -

I am indebted to You sincerely
you for a bundle of P.O. Stamps & P. Gray.

SEYMOUR J. GUY,

51 W. 10th ST.,

NEW YORK.

July 4th - 1897

My Dear Falconer:

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

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

Mr. James Hall will let the portrait picture of his Mother and never go. But I do not know what condition it is in.

You possibly remember that, when in
Atlantic S^h, I painted a portrait of
a Mr. Scott, half length. He was in partner-
ship with a Mr. Leggett, one of the early
dry-goods firms of N.Y. — Hudson S^h —

If dear Petchie, who was on friendly terms
with him, were living, I could probably learn
who possessed the picture — Mr. R.* saw it *
after he had been painted many years
and spoke highly of it.

Tomorrow evening, I will go to the
Century, there I can see both the N.Y. and
B.R. directors, to look up some of
these almost forgotten acquaintances.

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

Yours sincerely,

S.D.
Foley.

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

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

Your printed envelopes were 1/2p, so that I
may have constantly the exact address before me.
I am getting old and
forgetful.

SEYMOUR J. GUY.

51 W. 10TH ST.,

NEW YORK.

July 6th 1897

My Dear Falconer,

I have just now come from
Mr. James M. Hast's, in time to see the
messenger with your telegram. He will permit the picture of his mother's portrait to go.
My thanks to your sisters for their
kind condescension in permitting their
mother to leave home again, and also
to you for the interest and trouble you
have taken to ~~send~~ ^{help} me to be represented
in this forthcoming exhibition at the
Fiftieth Anniversary of the Century Association.

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

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

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

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

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

Yours ever sincerely
T. J. Day

Mr. Hoyt, who came to the Studio yesterday, told me
that a few oranges previously, he had found you at home
with a severe cold. I am very sorry, and hope you
have not made it worse. ^{MOORE} ^{WALKER}
These visits on my behalf.

51 W. 10TH ST.,
NEW YORK.

Paul 7-1-1896

My Dear Falconer.

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

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

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

When I send the blank filled with description
shall I name you or your sister as ^{the} owner,
and place its insurance value at \$1,000 ⁰⁰/₁₀₀?
This value was put on it, if I remember right, when
it went to the N.A.D. perhaps show.

SEYMOUR J. GUY.

51 W. 10TH ST.,

NEW YORK.

July 18th - 1896

4 P. M.

My Dear Falconer.

I have been all day waiting in Court - to be called to the witness stand, and to morrow have to be there again at 9³⁰ and may have to waste another day. There is one good thing about it; - I am making 50¢ a day, and this is more than I can make at painting.

I was too ill to go to the Fiftieth Ann^y last Wednesday evening, was home on Thursday all day; - Friday, ~~on the~~ down town in the morning to find the de Hoes' case put off till to day. So could not get to the "Columb" till last Sat. night. The two little pictures seem to have made quite a strike, and I was much complimented. By this time, your Mother's picture has ~~not~~ safely reached home again. Many thanks to you and your sisters for sending it. ^{I thought I had two.} Eselona ~~is~~ one or two programs - ^{is} sold, has just come, Nicole has just gone, and I have to go. So hoping that you are off the doctor's hands, and able to flourish around again, believe yours sincerely, S. J. Guy

SEYMOUR J. GUY,

51 W. 10th ST.,

NEW YORK.

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

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

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

With best regards to all your
sisters and yourself —

A day or two ago,
Mortimer Smith, then at
my room, made kind enquiries
about you. Asked for your address,
saying that he would much like to call
to see you. I told him that if he made you a casual visit, he might

Yours Sincerely,
S. J. Guy.

Not found you at home, as you were necessarily engaged on outside matters.

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

Ms. Colbr. 1896

Dear Falconer -

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

The gentleman for whom the manuscript is
prepared seems delighted with it: It has gone
for family inspection: - Now for ^{my daughter's} ~~the~~ ^{her} ~~your~~
taste of family criticism - Beginners have to
learn how much can be done with a dry brush
before a work is quite satisfactory -
Kindest regards to both your self
and sister - Yours Sincerely
S. J. Guy -

P.S. I have with this mailed a list to the L. E. of P. O.
mention this fact, and hoping that if I can procure
it, I will send it.

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

Excuse this hasty scribble

60^m-12^h-95

My Dear Falconer,

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

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

Kindest regards to yourself and sisters.

Yours Sincerely

S. J. Guy.

The one of your niece would also make a mark.
An early reply is requested as time is precious.
So says the circular which
came to hand this
morning.

SEYMOUR J. GUY,

51 W. 10th ST.,

NEW YORK.

My Dear Falconer.

Many thanks for your
two kind notes and the Blarats by
reissuing.

No answer yet from the
Loan E. Committee; so whether to send
for the picture is questionable.

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

Oct-15th '95

11 a.c.

Sincerely Yours

S. J. Guy.

SEYMOUR J. GUY,

51 W. 10th ST.,

NEW YORK.

Sept 17th 1895

My Dear Falconer, 2nd D.C.

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

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

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

Put the insurance value on them, — not less than \$1500⁰⁰/₁₀₀ on your mother's. But then, I need not dictate business matters to

You who are more capable than myself.

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

Yours sincerely,

I am sorry to learn from Ryder, that you like most of us just now, are suffering from a bad cold.

A few days clear, tracing weather, will, I hope trace you up again.

Give my kindest regards to your Sister

P.S. If the Loan Ex. will not accept the little pictures, we will send them to one of the Century meetings.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hall, George Henry
- **Inclusive Dates:** 1863
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Henry Hall (1825-1913) was an American portrait and genre painter, and a student of painter John Eastman.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

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

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

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

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

Yours respectfully
Geo. W. Hall

650 Broadway
May 4th, 1863.

Mr. John Bohlen:

Dear Sir,

Your favor
of April 27 is but just
received.

I did not,
doubtless through my own
misconception, consider
that the picture you
refer to were ordered.

The proposed commission
was undoubtedly more
indefinite than you
were aware of, and I
certainly understand that
I was to hear from
you again before I
proceeded with the

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hall, John
- **Inclusive Dates:** 1826
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Hall (d. 1849) was a wood engraver and lithographer, and illustrator of Nuttall's Manual of Ornithology.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Robt. Campbell Rev^d
Glasgow

Audubon

care for the address at Messrs D'Allan & Co^s Corp^s.

Dunstaff Drumbar
16th Dec^r 1826

My Dear Campbell

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

Your Y^{rs} W^m Hall

I am here in attendance on my Father
who is very for you well. !

W^m H^{all}

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Jay Hambidge (1867-1924) was an American artist and art historian.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Rush==Important

Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book**

which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. Write Plainly

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

Name (In full give surname first) *Hambidge Jay*

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

Born (place) *Simcoe, Ontario* Date *January 10* Year *1867*

Parents' names *George and Christina Hambidge*

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

Married (If so, give date and person) *Jan 1. 1889. Cordella Selma De Lorne*

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

Medals, prizes and honors received

In what permanent collections represented, (if any)

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

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

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

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hamilton, James
- **Inclusive Dates:** 1871
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

James Hamilton (1819-78) was an American marine and landscape painter of Irish and British heritage. He was the teacher of Edward Moran and Thomas Otter.

Scope and Content Note:

- 1) Hamilton asks Coale to express his thanks to the Fair Committee for the diploma and insists that Coale should not feel obliged to take a particular picture, "unless perfectly agreeable and convenient." Hamilton plans to send one or two small pictures in oil or watercolor in a short time.
- 2) Hamilton writes that Fitz can take his friend, Peterson, to Hamilton's room, since he will be out sketching all day.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|------------------------|---------------|
| Box 3 | Folder 55 | A.L.S. to Samuel Coale | Dec. 11, 1871 |
| Box 3 | Folder 55 | A.L.S. to "Fitz" | nd |

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

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

James Hamilton,
the great marine
painter.

Dear Fitz - I will be out ~~sketching~~ all day - If
your friend Peterson calls please take him
up to my room yourself - You will find the
key in Butlers room

Yours

Hamilton

Thursday evening

I will send the first either in oil
or water colour which I may have at
my disposal.

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

Yours truly
J. A. Hamilton

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

910 Chestnut St
Philad^a

address your letters as before - to
my residence

J. A.

Philad^a Dec^r 15th 1871

Mr Coale

Dear Sir

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

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

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Harding, Chester
- **Inclusive Dates:** 1839
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Chester Harding (1792-1866) was an American portrait painter and a teacher of Thomas Waterman Wood.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Springfield Sept. 24. 1839

Thos Ledy Esq

Dear Sir

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

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

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

I am your obt. Serv.

Chester Harding

Chester Harding



CHESTER HARDING

From a portrait painted by himself

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hart, James McDougal
- **Inclusive Dates:** 1858
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

James McDougal Hart (1828-1901) was a Scottish American landscape, animal, and portrait painter, brother of artist William Hart and teacher of painter Horace Wolcott Robbins.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

Jane Hart

$\frac{5}{4}$

7.2

artist

215. 2. 110

212. 5th Ave

New York, April 5.

L. G. Sellstedt Esq

Dear Sir

Yours of
April 4th just received,

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

I hope you may

If you can get
me net \$1000. I will

buy and be happy

Yours Very Truly

James M. Hart

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

yours truly
Jas M. Hart

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

Jas M. Hart

July 25/88
J. W. Hart

Stockbridge July 25 1888

Medico Esq

Dear Sir

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

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hart, William
- **Inclusive Dates:** 1859
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Hart (1828-1901) was an American landscape , animal, and portrait painter, brother of artist William Hart.

Scope and Content Note:

1) Hart does not charge McCoy for "Little Moonlight," which he painted "entirely anew," but requests the \$20 owed him for "Background."

2) Hart states his fees for art student.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|----------------------|---------------|
| Box 3 | Folder 58 | A.L.S. to Mr. McCoy | Jun. 20, 1859 |
| Box 3 | Folder 58 | A.L.S. to Ms. Walton | Jul. 10, 1879 |

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

New York, June 20th 1859.

My Dear Mr. McCoy

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

I painted it entirely anew
& it has been much admired

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

I remain very

Sincerely yours

Wm Hart

Wm Hart

7-503
Wm. Hart
an artist
1823 - 1896

of M. C. N. Stud party
July 10th 1879
Genevieve M. Walton

Dear Miss

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

very res, yours

William Ward

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hartley, Marsden
- **Inclusive Dates:** 1936-1937
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Marsden Hartley (1877-1943) was a well-known American Modernist painter, as well as an essayist and a poet. He was the student of William Merritt Chase and Frank Vincent Dumond

Scope and Content Note:

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

7) Typed copy of 6).

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

Detailed Description of Collection (Container List):

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

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

Concerning the work of Richard 9.

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

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

There are excellent examples in the history
of art where influence has played a
scholarly and legitimate role - and we have
not to step over into the field of music
where we have the interesting case of Bach
and his many sons. When he gave
them in composition and set them to work
them out - each following his ^{own} idea of
that given theme as presented by the master
who in this case, happened as incidentally
to their father.
We also have at present the privilege
of having a good look at the work of
that, ~~at~~ until now, almost unknown

2 painter. George de La Tour, 17th Century
painter, whose magnificent picture
The Death of Saint Sebastian -
reminding us of Caravaggio and Ribera,
was one of two - given us a highly defined
sense of his own concept and what a
relief were great pictures like this
without the stifling hush of museums
and then:

We are obliged to call up the name of
Cubism in the case of Richard G. -
because the thought of this artist is the
basis of the younger painter's esthetic
experience.

That Richard G. is a sensible & sound painter
believing that traditions are important
as they always are - is obvious if we
look at his work from memory of the
Adams of Michelangelo in the Sistine
Chapel - Cubism and he having some in
Rome - Cubism doing at the same time
a copy of one of the sybils from there
during travels.

It is not so much the case of Martin and
Kupel here - it is a matter that Cubism
and Richard G. were friends - it is a

3 matter of the older and the younger painters
building complete sympathy with and
understanding of the same ideas, the same
relation to experience in nature, the "bell
the same way" about things.
Goussier is without doubt deeply inspired
by chosen artists, and believes like them - that
the artist must also be accomplished in the
meanings of life, as all chosen artists
imagination "by mere" - and by the brain
wisdom embodied to express the sense
of the universe in a few pale washes
perfectly placed - they know that nature
must first of all be understood in
relation to the human mind and spirit.
I am not prepared to say that the lectures
of Richard G. are deepened with this
kind of wisdom, but I feel that with
him the intuition is chief - I feel that with
it was with Corot - who "added nothing
or took nothing away" according to
Eliot Faure - but who never wished nature
to exhale his substances tranquilly and
peacefully in his presence in the face
of all outward turmoil and danger,
the real essence of nature derived

4. through the medium of completely tranquil approach.

Richard G. reminds me somehow of that very satisfactory painter, the last - and in many respects one of the best of the impressionists - namely Victor Vigor whose retrospective show in Paris several years ago renewed how fresh a painter may show. Of the old and put on the new in those pictures of his - which always gave me the feeling that they were even better done than those of Pissarro which were of the same theme - but of course the pictures of Vigor did not have the depth of the wisdom of the older man because he was young and had not had time to delve as deep into the inner courts of life and of nature. It is always to say that Richard G. learned much during his association with Coubine at Simiane in the hills of Provence - yet he is not like Coubine because he is, obviously, another kind of person. Richard G. belongs to that new group of younger painters, but also more precious in his emotions than those others of

5. whom I am thinking - but this is a
slow growing new group who have
escaped all the ravages of the virus
and their, thus now, irrelevant war, wrap
in the realm of dream and psych. fantasy,
and are attempting to get back to the
object and more, and the appearance
of the object, in its own sense.
Something like, too, the desire for musical
sequence - as well as the political fervors
of painters like Laurot and Patin.
is present in their picture of Richard 9 -
and like them, if he shows exactly
at what fountain he has urinated
brief - he leaves the impression that
he is able to sense something of his own.
In the world of hearts, there is a
similar relationship in the poems
of Stephen Spender and of the young
American novel ^{Henry} Wiggam, who give one,
at least one line myself. The feeling
that life is always like that - and
fashionable moods have nothing to do
with "straight-out" experience - they have
escaped - these new painters from the
happily of this epoch by not feeling

6. So egotistically about it.
Richard G. shows them at what point
he has imbibed - and has added his
own less involved interpretation.
I'm truly showing the kind of spirit he is
bound to be - according to the power
like has impressed upon his character
and person.

That Richard G. is emerging from his
"Sources" is evident in the new pictures
and proper in all we can see from
my serious painter.

Perhaps a little of the world's miseries
would add structure to his painting
ideas - perhaps a little "sketching"
would do this painter good - but here
again we have what is the force of

Rubens.

The pictures of Richard G. are devoid of
theatrical impulse - there may be sometimes
a touch of this in his colour - which
has an occasional tone of obliqueness
to it - but when the major premises
is worth considering, the minor may
for the moment be excused.
'Solo voce' is the phrase that hits the

7. The picture of Richard G. - and if
Crescendo is yet who awaited, so
much for the authenticity of words voice.
The quality of these pictures that makes them
"precious" is their truthness - their clearness
and their simplicity and, the freedom
from common things that the language
of painting.

Richard G. is young, shy, yet determined
like a mottled bird, or a purple
heronage peering out bravely from
its cover - but they two have their sense
of size of the universe and are not
overwhelmed by the abysses that
surround them - and we know of
course - that the "monsters" are not
in the know of the all of everything.

Marsden Hartley

Dec 10 - 1936.

CATALOGUE OF PICTURES

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

LILIENFELD GALLERIES

VAN DIEMEN & CO.

Exhibition of Paintings

by

RICHARD GUGGENHEIMER

January 9 to January 23, 1937

21 EAST 57 STREET
NEW YORK CITY

CONCERNING THE WORK OF RICHARD G.

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

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

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

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

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

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

Richard G. reminds me somehow of that very satisfying painter, the last . . . and in many respects one of the best of the Impressionists . . . namely, Victor Vignon whose retrospective show in Paris several years ago revealed how freshly a painter may shake off the old and put on the new in those pictures of his, which always give me the feeling that they were better done than

those of Pissarro which were the same themes . . . but of course the pictures of Vignon did not have the depth of wisdom of the older man because he was young and had not had time to delve into the inner secrets of life and of nature. It is enough to say then that Richard G. learned much during his association with Coubine at Simiane in the hills of Provence . . . yet he is not like Coubine because he is, obviously, another kind of person.

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

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

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

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

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

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

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

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

December 10, 1936.

MARSDEN HARTLEY

but the habit is wearisome - bohemian is
that last stage of what I do with myself with
nowhere in the brain, to go - lecture is
good for work but bad for sensibilities.
I see you often in the presence of Shakespeare
& Crupny. You and your sister make almost
two handsome lectures for heavy wrap-around ships.
But you are quite a host of modern history now
you see and Paris is aware of you.

Hold my book therefore, and be assured in
a short space they will appear. The
requisite sum to give it best in way.

Please greet dear Gert and Stein Minus Tocklus
for me. They are so conversant with the big
idea. Gert said gave me a pretty name when
I last saw her. Mr. disappearing Hartley. It
had the touch of truth - The better touch of satire
and offered me a still better chance to say
an nothing to much that is unnecessary, and
irrelevant.

Cordial greetings to all.

Marden Hartley.

150^a Kantstrasse

Berlin - Charlottenburg
Allemagne.

Marsden Hartley

My dear Sylvia Beach.

Your card of announcement of Ulysses
has a few days since reached me. I shall
be glad to have it and am, that you have no
anxiety about my copy. I am under the
weather just at present and as soon as I
can get down town to attend to such matters
I will forward you 150 francs + some for
postage so that the book may be sent me.
It will be especially attractive now, for with
my pesky, though, a really trivial, invalidism
I must lie in bed most of the morning -
consequently I do most of my writing in bed &
have grown really to like it. It is such a
clear place to think in, and express.
I wonder at times what Paris often looks like
and its customary fixed charms. The Piccadilly
is constructing a machine - and that sounds
on the way to being photoed - all this is superb
and what a pretty place it will be when
one can look at the one to whom one telephones.
John G. Sinton says that with Ulysses Ireland
enters the fields of literature once again. How
could it be asked of me man really. I wish
Joyce had health. Strong men are so
delicate often. Is Joyce in Paris. I hear from
St. Alban at Cig that The Riviera is dimly and
acceptable. I remain in Berlin because it is a
good old sleeper my feet is used to -
because I can work. To live in Paris one
must either live smart - be a bohemian - or
be a recluse. Smart I like an appearance

My dear Sylvia Beach.

It is soon of you to forward

the book Ulysses on time so speedily - I am at it speedily each morning, after the chocolate & buns are rolled in. I enclose you an am exp. check for 150 frs. I regret in the process that I forgot to add the postage - but as I have to wait three quarters of an hour and sign some papers - I set this through to you - I feel I shall be forgiven. I enclose likewise two loose francs. Thanks so much. I think you can be proud of this venture - it won't my friend to see your name in the back with the printer - and you are really to be congratulated having had the courage to take on imprisonment to this utterly new Irish operatic. The real only forty happy hours. There is so much new meat in it I can't go on as I did for instance with Herman Melville's *Moby Dick*, which perhaps you know is a superb thing. I wish I had it also in Ulysses form. I should like to have been Melville's present discoverer, because it is such a modern book in its feeling & quality despite its birth to period. It makes me proud of being a New Englander - that there is one more best name to add - It refreshes the worn tradition of N. E. to change the name from Emerson to Melville - there never has been an imagination like Melville's - and it will be of little use to read the *London* now for the sea has given it all up in the best way to Melville. Have you good news of Joyce? When I left Paris in November he was in a poor condition - I hope it has past. Please let me know that you received check for I hear that letters to foreign countries still undergo investigation at odd times. Thanks again. Cordially yours
Maudie Hardy

My dear Sylvia Beach,

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

My dear Sylvia Beach,

It is good of you to forward the book
← Ulysses on to me so speedily. I am at it greedily each
← morning after the chocolate and buns are rolled in. I enclose
you an Am. Ex. check for 150 francs. ~~xxxxxxx~~ I regret in the
process that I forgot to add the postage - but as I had to
wait three quarters of an hour and sign four papers - I get this
through to you - I feel I shall be forgiven. I enclose likewise
two loose francs. Thanks so much. I think you can be proud of
this venture - It looks very grand to see your name in the back
with the printer - and you are really to be congratulated having
had the courage to take on impresarioship to this entirely new
Irish operatic. I have read only fifty pages for there is so
much new (meat {?}) in it I can't go in ^{as} I did for instance with
Herman Melville's Moby Dick, which perhaps you know is a
superb thing. I wish I had it also in ~~Ulysses~~ Ulysses form.
I should like to have been Melville's present discoverer because
it is such a modern book in its feeling and quality despite
its touch to period. It makes me proud of being a ~~an~~ New Englander
that there is one more best name to add - it refreshes the
worn tradition of NE, to change the name from Emerson to Melville.
There never has been an imagination like Melville's and it will
be ~~be~~ ^{of} little use to read the Conrads now for the sea has given
it all up in the best way to Melville. Have you good news
of Joyce? When I left Paris in November he was in a ~~great~~ grave
condition. I hope it has passed. Please let me know that you
received check ^{for} ~~as~~ I hear that letters to foreign countries still

My dear Sylvia Beach

Your card of announcement of Ulysses has a few days since reached me .I shall be glad to have it and ask that you have no anxiety about my copy .I am under the weather just at present and as soon as I can get downtown to attend such matters ,I will forward you frcs 15 and some for postage ,so that the book may be sent me .It will be specially attractive now for with my ~~there/~~ though really trivial invalidism I must lie in bed most of the morning consequently I do most of my writing in bed and have grown really to like it. It is such a clear place to think in and express .I wonder at times what Paris offers besides rain and its customary and fixed charms . I hear Picabia is constructing machines - and that sounds are on the way to being photoed. All this is superb and what a pretty place it will be when one can look at the one to whom telephones. John Eglington(?) says that with Ulysses Ireland enters the field of literature once again. More couldnt be asked of one man really. I wish Joyce had health. Strong men are so delicate often. Is Joyce in Paris .I ~~hear~~ hear from McAlmon ~~and~~ et Cie that the Riviera is dainty and acceptable .I remain in Berlin because it is a good old slipper my ~~foot~~ ^{foot} is used to - because I can work. To live in Paris one must either live smart , be a Bohemian or be a recluse . Smart I live in appearance but the habit is wearysome - Bohemian is that ~~last~~ stage of what to do with ~~oneself~~ oneself with nowhere in the brain to go - recluse is good for work but bad for sensibilities. I see you often in the presence of Shakespeare and Company . You and your sister make almost handsome pictures for heavy companionship . And you are quite a part of modern history now you see and Paris is aware of you .

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

Cordial greetings for success

Marsden Hartley

150 a Kantstrasse
Berlin-Charlottenburg
Allemagne

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

New York, 1936

\$2,000.00

Cf: Barbara Haskell, Marsden Hartley (New York, 1980), ~~listing, that published elsewhere~~ article in bibliography

Portfolio drawers

HARTLEY, MARSEEN.

"Concerning the Work of Richard G." Autograph manuscript, signed and dated December 10, 1936 at the end. 7ff. Ca. 1000 words, written in dark blue ink on plain ivory stock, with a few published almost verbatim by the Lilienfeld Galleries Van Diemen + Cpo, New York, on the occasion of Richard Guggenheimer's first solo exhibition there, January 9-23, 1937, and was undoubtedly written for this purpose. Van Diemen published another text on the artist, by Stephan Bourgeois, for his show in 1941. Hartley focuses on Guggenheimer's influence on the young painter's work, particularly that of Coubine, with whom Guggenheimer studied at Simiane in Provence; and on the artist's 'sources' brought in, not as 'sources' so much as sympathetic temperaments. "'Sotto voce' is the phrase that fits the pictures of Richard G...and if crescendo is yet to be awaited, so much for the authenticity

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Harvey, George
- **Inclusive Dates:** 1852
- **Identification:**
- **Extent/Quantity:** 2 oversize items
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Harvey (ca. 1800-1878) was a landscape and miniature painter.

Scope and Content Note:

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

2) In this letter Harvey describes embarrassing incidents which he had omitted from his proposed autobiography. He was first swindled by an Irishman into buying a panorama of Mexico, and was later mistaken for a man by the name of George Washington Harvey who had been imprisoned for committing forgery. Harvey had hesitated writing Lanman, "though twenty years have intervened since the criminal transaction did occur...through the malevolence and cunning of an Irishman who had wronged me...You will perhaps

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

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

Detailed Description of Collection (Container List):

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

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

you amongst my most esteemed correspondents and list them
my ledger accordingly

My prospects as a professional artist seem destined to decay.
Another sphere of activity, a higher sphere of usefulness is eagerly
unfolding before my perceptions, proving that all the world is a
stage whereon man plays many parts.

May I beg the favor of your sending to the post office for a
letter which ^{is by the paper} ~~was~~ advertised about a month since
which I suspect from Sledge Stronge. My best respects to Mr. Allen
Arden and believe me to remain

Yours truly
Geo. K. Wall

P.S. My niece, a great pet - the little playful pup, has sprinkled
some water over the leaves just as being a good reader the contents
over, putting a dot here and there. She ^{thinly} "colored" the paper
"some" - I must beg you to excuse the mishap, for it is too late to
rewrite.

143 Maiden Lane N.Y. April 8th 1852

My dear Samson

The time draws near when your proposition can be carried
into effect; of my becoming the bearer of official despatches to the American
Minister at the Court of St. James. I am now at liberty, ^{with} only a week's notice
on my part, to place my services at the disposal of the Executive and to
secure my passage in any vessel that may be named. Would the good ship
be let me know the amount of pecuniary compensation I shall be entitled
to receive whereunto to reimburse my travelling expenses - and the earlier
the reply, the greater the favor. If the response is not forthcoming, I shall sail
by the packet for the sake of economy.

I know not if the favor I am about to ask be within the sphere
of your influence or not, but if through your request it will be agreeable for
The God Like Man
The Honest Man

to honor me with a letter, personally introducing the bearer to Mr. Abbott Law-
rence - it will probably prove of that kind of benefit, which will enlarge my
means of usefulness, in deepening and strengthening of mutual respect
and good will between the two countries, if I should be called upon to
deliver lectures before the Literary Institution of the parent land.

The negotiation for the publication of my forthcoming work:
"The institution of money as a permanent constitutional and national ^{standard} of value", hath most impotently swung to my secluded private position.

The following incident illustrates the fact. When Capt. Eastman spoke
of the proposed publication to Messrs. H., and in pursuance for the occasion
the statement, that there was a probability of my being called upon to
"deliver a lecture before ^{the members of} the House of Representatives" - a suggestion arising
from a few converts to my opinions of which he was cognizant and not

from your humble servant - the Messrs. Diggins & jumped at once at the offer, and declared a willing nap to give the highest copy right percentage. How mortifyingly to my "amire prope" did they at the time when your kind letter of introduction was received by them, and they found the author an artist, and not a man of place and power. It then became necessary to send the MS. as they had already a work in press on the subject - this was a pitfall which I know from an anecdotal experience - the written paper were therefore produced, and some twenty ^{of them} pages read aloud. This took on the remark was complimentary, "that the ideas were high and patriotic and that ultimately it would sell though not immediately" - in virtue of this impression they would publish it on a joint account I furnishing one half of the cash capital before hand. In certain reasons arising out of papered means, I at present decline this proposition.

On my return to the Union Place Hotel, I invited Mr. B. and to dine with me ^{and} when that interesting affair was over for about two hours we were alone together with party, occupied in discussing the contents of some parts of the MS. The opinions he expressed were flattering, and the sincerity ^{ground} by his promising to speak to the Appletons advising them to become publishers. There is, however, a sort of coquetting with some of the trade in regard to printing and publishing the production of an unknown manuscript author, which has created in me a disgust, so that in all probability the work may first be issued to the world from the little Island where so many glorious truths have already had their birth and being: not the least of which - "ipse dixit" - the United States are a living record.

The political partisans of Genl. Scott and Genl. Co. take exception to a few remarks I have made at the close of my preface. They were written for the purpose of exonerating Judge Chase from being held responsible for the opinions I have expressed, and of which

he is sure only, if warrant. In the paragraph is that, "I have made the most." The public, therefore, would be unjust, were it to attempt to make him amenable for all that is written. As a political partisan of the late Genl. Jackson, he will probably dissent from the opinions herein expressed as regards the just stationership. In other respects we shall agree: for as a hero ~~the~~ ^{we} author can do no less than award to him the praise so liberally bestowed for the success he has achieved in fighting his country's battles. We have however yet to learn that a hero - a leader in bloody war is necessarily a wise man getting to guide in the councils of gentle peace - and, now, in the hope that even a feeble voice from one so humble an individual as the writer can have some influence on the actions of men, ^{perhaps} Jackson is committed the destinies of the future; we will here give a word of caution against the worship - the idolatry of military heroes which is gaining ground so rapidly in our country. Before we are swayed by the excitement of the thoughtless vivas of the multitude ^{arousing} provoked by artful men for their own selfish ends, many would - and subvert us as a nation, that we are aware of the danger, the public ear will be so dulled by clap trap declamation, as to be indifferent to the sincere though earnest warning voice of the patient investigator in the realms of intellectual and moral truth; from the obscurity of whose councils and admonitions, the true greatness and glory of a people must ever arise. If wisdom is not heeded, the multitude will rush into singular conflicts, and will have to endure the penalty of evils from which there is no retreat, till materially and irretrievably we have paid the forfeit of good. The destiny of wrong is ease and tribulation.

Mr. Diggins has given me an invitation to spend a few days with him at his country residence. I leave on Saturday, to be back on Sunday. If on my return I find a letter from you, I shall place

not let you run away - "What my legs" asked. "The officers."
What officers? Oh! Oh! you are a pretty fellow; was the laughing comment
of animal; the pleased ignorance of our meaning, and thus for some time
they kept up the pleasantry; till at last I begged them to explain their
joke, which proved only a signal for them to ring the changes just
gone over. At last Mr George Smith explained the mystery by telling
me a George W. Harvey had been apprehended for committing for-
gery. This was the first information I had received of the event, but
about a month after, a letter from my sister, stating a report was
in circulation that I was in prison for forgery, and begged me to
write to her for she was much annoyed by the persons who had spread
the report. I accordingly, ^{within a fortnight} as soon as my engagements permitted
journeyed to see her, and thus in person to give the denial of the deed,
as applied to my individuality, and to prove that similarity of names
does not necessarily imply similarity of character, much less the
commonplace of the similar acts. If this scandal is what you had ex-
perience in, when you remarked "all my troubles will be cleared up"
in my autobiography I shall be obliged to you, if you will publish
the facts I have narrated. If you have the remotest doubt of my
statement, write to Mr George Smith, engraver, Washington St Boston
Mass, and he will confirm my simple narrative. From some like
indications, arising out of neglect of my former friends, I thought it probable
some enemy had renewed the slander, ^{this item} caused me, when last in Boston
to hunt up Mr Smith, who took some little trouble to assure me that
the personality of the two George Harveys could not be ever confounded
by those who knew me. A pretty compliment enough, but nevertheless as
every body does not know me, there is no harm in publicly mentioning
the facts I have stated. I am much obliged to you for the expressions
of good opinion - which you say Professor Henry intended mine for me, I am
glad to hear of, and I shall be glad to see you next year.

Brighton, 13th Dec: 1852

Dear Sir

I have for the last few weeks contemplated writing to you. The
only reason, however, deterring me, was the avowal which ^{you} incidentally made
in conversation, that your replies to letters came of the briefest description and
that you had no disposition for epistolary interchange of sentiments - or
something to the like effect. Being to my mind submitting to a one sided
interview, has caused me to hesitate in addressing you; but a beam may
I fear has been reversed, though twenty years have intervened since the
criminal transaction ~~that~~ did occur, was through the malevolence and
cunning of an Irishman who had wronged me; made to apply to your
humble servant. You will perhaps remember my stating to you
last winter, that I was contemplating writing an extended auto-
graph, when you remarked "then all your troubles will be cleared
up." The observation did not pass unheeded, though the continuous
of concerns then prevented a reply at the moment, without abruptly
demanding an explanation of your meaning. How happens that
on ^{by my friends} thought to be in our estimate, and the remembrance of this con-
trast of my character occurring to me at the time, caused me to dis-
miss my interpretation of the supposed weakness of the ^{time} ~~time~~, and
to wait for an opportunity to get at the reason prompting your remark
we were, ^{at the time} however, on a theme so interesting as except my resolve not to obtain
and thus the subject was not again thought of till some time after, when
alone, and then my cogitation gave your observation a meaning, which
made it applicable to any of those incidents and accidents common to
the history of us all. The facts which occurred, and which have been ^{fully}
applied to me on the following. It will be as well, however, to narrate a
few introductory incidents showing how I came to the knowledge of Calverly

In 1827 I had been elected a member of the National Academy of Design, and my friend Raphael Royle - poor fellow now no more - had been ardent in flattering my young ambition with the idea of great artistic attainments being in store for me, and which the progress of time was alone wanting to mature. How true or false his predictions have proved is not for me to decide. With the view of furthering my aims, and ^{in accordance with} his estimate of my abilities, he introduced me to one Hishmon, who was reputed as having a position to advance my interests as an artist. This man - I omit his name from considerations of respect to his numerous family - learning that I was master of cash to the amount of some eight hundred dollars, adroitly inveigled me into the purchase of parts of the panorama of Mexico, then exhibiting in New York, which he said was offered to him a great bargain. He proposed ^{the purchase} upon me, and in order to remove my doubts as to the eligibility of the investment, he said I should have the entire management of it with a salary, and that he would procure me introductions to the most respected and influential persons wherever the painting might be exhibited; thus, there would ^{be} opportunities of procuring many openings for my pictures as a portrait painter, ^{and} the management of the exhibition would not require more of time than sufficient, at the close of each day, to count the proceeds of the evening ticket, compare it with the charges and enter it on the books accordingly. I paid six hundred dollars to the person in charge, and was thenceforth considered a proprietor of one third. A month after it was removed to Boston. Now it so happened that the day it was being removed, I was introduced to Mr Vanderlyn, who gave me to understand I had paid "dear for the whistle" and that in fact, the amount which I had paid for a nominal third, had purchased the entire painting. I was afterwards informed that the purchase of my partner, with the exception of the fifth, was highly honorable. The termination of the affair proved the truth of the exception - But I must not make a long story. I went to Boston

with the painting, where the fellows had preceded me, and then found that I had not the least influence whatever to accomplish the illusion, I was with which he had beguiled me into the purchase, and moreover, I had actually no voice in its management. I therefore left it to its fate and unrolled myself as well as I could, considering the whole transaction a regular swindle. It so happened my friend Cole was at this city of Boston, exhibiting his two pictures of Adam and Eve, and when I met him he wore as ludicrous a face as myself, for his works were not appreciated. Misery they say likes company, and thus we were united in company together, ^{relating} ^{bits in the same} ^{in a private boarding house.} I now come to the facts of the case, and these show that there was living in Boston another person, wearing the same name as my own, excepting that the addition of Washington intervened between the Christian and the name. This person had found his unworthiness of so destroying an ^{appellation} name by the assumption of my name; but I contrived to the order of events. I had succeeded, during though I had been in Boston only a few weeks, in winning for my talents as an artist, "golden opinions" and was therefore in the full tide of success - but employment, so that the swindle was no longer the crushing evil, ^{in my opinion} which it had been. On the day of the forgery, I was a few minutes behind the dinner hour of an boarding house, and as it was my week to do the carving, the boarders had waited my arrival, and it being for the boarder which entered on premises, myself they had been discussing the suit topics of the day: for immediately Mr Smith - a distinguished engraver, joyously exclaimed, "now my young friend explain yourself, how did you get off?" Yes rejoined Cole, and "who was your bait?" Why do you not see, I gravely replied, that I am in the nick of time, and of course I got him by "leg bait." "No you don't say" was the remark of our worthy host to a complete rounded table. Then we had

paper, I have to request, if my narrative is deemed of sufficient
value and interest for publication that, it may be honored through
the columns of the National Intelligencer, and a copy sent to
me directed to George Ely Esq. Long, dittoinghouse. New. S. B.
I trust it will be convenient to write me a few lines, and in return
if the papers of the locality that I may happen to be in, is deemed
indiscreet, I will give it. By the bye. The pamphlet for
which I received a vote of thanks from the Royal Institute
of Great Britain I am happy to say, is doing good service. A
larger volume ^{on the same topic} some of the pages of which I read to you last week
is now claiming my attention, and will be given to the world
as soon as completed. The task has required much thought,
and I cannot help thinking when my suggestions are under-
stood and acted upon, they will solve many problems of
moral economy, as they will certainly effect many changes
in political philosophy. Can you be of any service in fur-
thering the dissemination of my ideas? if so, you will
certainly aid in giving important truths to the world.

Before I return to America, I propose visiting the continent
of Europe. Haly I have not yet seen and return without
a pilgrimage to the focus of high art, is a collection which I
trust no longer to be missed shall be consigned to me. With my
pen worn to a stump, it still has sufficient points to require
you will commend me to my friends and to believe me
to remain

Dear Sir

Yours most truly

Geo. H. Adams

Charles Sumner Esq

Dr. S. It may be as well to add, that in the brief autobiographies ^{Sketch 9} prepared
by you and Wm. W. a period of four years is passed over in silence,
though three years were full of adventures. You may judge of their true
tone by what I have just written. It would be useless to attempt them
to portray them here, for they would not be condensed within many
pages, ^{and for the same reason} the many parts, the portion of the drama of life impelled me
to perform ~~and~~ were ~~therefore~~ inserted in the sketch, for their names
would have swelled the pages beyond the limits suitable to the purpose
for which they were published. The news are known to many
thousand persons, for I have frequently told them to my friends. This
is mostly mentioned - first to the Honble Daniel Webster, during the last
sitting he gave me for his portrait, which was during my first year
in Boston, and also during the time occupied in painting the likeness
of the Honble. Justice Burges, they were the theme of many conversations.
I have reason to believe that the venerable Senator, bestowed his
friendship on me, for the courageous manner I assumed the adverse
current my poverty and circumstances had swept me ^{into}. At all news
he showed me much attention, and enlightened me on many
abstract problems of government. These and a hundred other incidents
of my life may yet be published. The only reason for not doing so at
once, arises from a diffidence that what I have accomplished as
yet does not entitle any publisher to obtrude my name on the pub-
lic attention. I flatter myself, however, that I have been diligent in
filling up the outlines which were chalked out on the canvass of
passing events, and that the labor and study devoted to the work
has been given honestly, truly and with beneficent effect. What
the future has in store, who can tell; yet I assure you no mis-
deeds ^{and long} of us palpable, which may open itself in the prospect of the future
will be avoided, if I have health and strength to perform ~~the~~ its
duties. And now having come to the limits of my

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Harvey, George

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

Item Date:

Apr. 8, 1852

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

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Harvey, George

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

Item Date:

Aug. 13, 1852

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

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Haseltine, Herbert
- **Inclusive Dates:** 1957
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Herbert Haseltine (1877-1962) was an American sculptor.

Scope and Content Note:

- 1) Signed photograph of Herbert Haseltine with his sculpture.
- 2) Additional photograph of Herbert Haseltine, unsigned.

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

Detailed Description of Collection (Container List):

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

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Stanley Haseltine (1835-1900) was a landscape and marine painter.

Scope and Content Note:

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

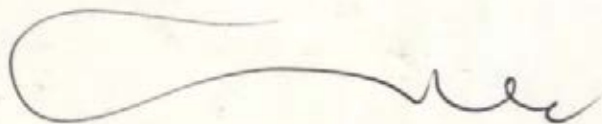
Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

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

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

During the course of execution



10

DENISE COLOMB
12, Av. F. Roosevelt
BAL. 20-51 PARIS 8^e





To the Rev Cornelius Greenway D.D. Minister 1957
With warmest personal regards from Herbert Aarellme

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Childe Hassam (1859-1935) was an American painter and printmaker.

Scope and Content Note:

Childe Hassam writes a letter to Mr. Plympton to try to arrange a meeting.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|---------------------------|----|
| Box 3 | Folder 63 | A.L.S. to Mr. Plympton | nd |
|-------|-----------|---------------------------|----|

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

Dear Mrs. Plympton

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

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

We go to Boston on Wednesday

Very sincerely

Wm. Lloyd Garrison

Saturday

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hastings, Thomas
- **Inclusive Dates:** 1916 – c. 1922
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Hastings (1860-1929) was an American architect. He was a partner in Carrere & Hastings architectural firm with John Mervyn Carrere.

Scope and Content Note:

- 1) Thomas Hastings writes to Blodgett for his autograph collection.
- 2) Biographical questionnaire for the Cyclopedia of American Biography, filled out and signed by the architect. Includes a two-page typed list of works.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--|--------------|
| Box 3 | Folder 64 | A.L.S. to [Glen Walton] Blodgett | May 17, 1916 |
| Box 3 | Folder 64 | Signed and completed biographical questionnaire for the "Cyclopedia of American Biography" stamped Oct. 11, 1922 | ca. 1922 |

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

Very interesting collection

With kindest regards

Believe me

Very Sincerely Yrs

Thomas Hastings

May 17th 1916

52 VANDERBILT AVENUE
NEW YORK

Dear Mr. Blodgett

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

OCT 11 1922

Biographical Notes for

The Cyclopedia of American Biography

Revision of

Appletons' Cyclopedia of American Biography

The Press Association Compilers, Inc.

17 Madison Avenue, New York

1. Your full name, spelling out the middle one Thomas Hastings
- 1a. Business or Profession Architect
2. If biography has been published, state where and when See attached Copy
3. Place and exact date of birth New York March 11th 1860
4. Father's name in full Thomas Samuel Hastings
5. Dates of his birth and death Born August 28, 1827. Died March 1911
- 5a. His business or profession Clergyman
- 5b. Notable facts in his career President of Union Seminary
of New York
6. Mother's maiden name in full Fanny de Groot
7. Name of earliest paternal American ancestor Thomas Hastings
- 7a. His residence previous to coming to America England
- 7b. The date of his landing and where he settled May 6th 1635 at Watertown, Mass.
8. Record of your education. Schools and colleges attended. (Chronological order.) Date of graduation with degrees.
(See Copy attached) Attended private schools - studied under tutors Columbia College for 2 years, then entered the *
9. Date and place of entering upon your business or professional career See Copy attached

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

REMARKS

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

See Copy attached.

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

11. Note any achievements in business or professional career do

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

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

14. Membership in clubs, with offices held in any of them Knickbocker Century
Piping Rock Medow Brook, etc

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

16. Favorite recreation or sports Horseback riding

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

17a. Wife's maiden name Helen Benedict

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

17c. His business or calling Banker

18. Give number and names of children None

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

Signed Thomas Hastings
(Name of person giving information.)

Date Oct 10th 1922

Address 52 Vanderbilt Ave

Van 5346

WORKS -

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

Carnegie Libraries, New York City

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

United States Capitol Extension, Washington, D.C.

Senate Office Building -do-

House of Representative Office Building -do-

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

Century Theatre, New York City

Globe " "

Interior of the Metropolitan Opera House, New York City

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

Portland (Maine) City Hall

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

" " Court House " " "

Staten Island Terminal, New York

Manhattan Bridge over East River, New York

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

City Plan of Hartford, Conn.

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

United States Rubber Building, New York City

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

Standard Oil Company of New York - New York City

Bank of Mexico, City of Mexico

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

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

(continued)

Ponce de Leon Hotel, St. Augustine, Fla.

Knoedler Building, Fifth Avenue, New York City

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

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

Bryant Memorial, New York City

Yale Memorial Buildings, New Haven, Conn.

Princeton Battle Monument, Princeton, N.J.

City Hall Fountain Memorial, New York City

McKinley Monument, Buffalo, N.Y.

John Paul Jones Monument, Washington, D.C.

Lafayette Monument, Paris, France

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

War Memorial for Atlantic City, New Jersey

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hawthorne, Charles Webster
- **Inclusive Dates:** 1906
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Charles Hawthorne (1872-1930) was a painter and teacher who founded the Cape Cod School of Art in 1899. He was a student of William Merritt Chase.

Scope and Content Note:

Charles Webster Hawthorne writes to Mr. Howes Norris, Jr. for his autograph collection.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|---------------------------------|---------------|
| Box 3 | Folder 65 | A.L.S. to Mr. Howes Norris, Jr. | Mar. 24, 1906 |
|-------|-----------|---------------------------------|---------------|

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

my autograph I believe
it only fair to you
to tell you that I
am not a writer
nor if you care
for my autograph
as a painter

I shall be very glad
to inscribe myself

Yours truly
Wm. H. Foxworth

Mich 22/06

15 Macdonald Alley

Mr. Homer Kassis Jr.

My dear Sir
Wm.

Your letter of Nov 1/05
I imagine you are
labouring under the im-
pression that I
am a writer, probably
confusing me with
the branch of the family
& which Julian
belongs In sending

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Hays (1830 - 1875) was a painter, chiefly of animals.

Scope and Content Note:

1) William Jacob Hays writes that he has a picture that he would like to place in the coming exhibition at the Pennsylvania Academy of Fine Arts, and needs to know the name of Lambdin's agent to expedite it. Lambdin (1807 - 1889) was a portrait and miniature painter.

2) Writes to "Friend" re. buffalo picture leaves for London.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|------------------------------|---------------|
| Box 3 | Folder 66 | A.L.S. to James Reid Lambdin | Mar. 16, 1855 |
| Box 3 | Folder 66 | A.L.S. to Friend | Feb. 14, 1862 |

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

Wm L Hays
1855 N. W. Ma 16.

Copy

Hays (A)

Feb 14th 1862.

My Dear Friend

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

yours truly

W. L. Hays.

10

Wm L Hays

New York March 15th 1855.

James R. Lambdin Esq^r

Sir

I have a picture I would like to place in the coming exhibition of the Pennsylvania Academy of Fine Arts, but as I shall be unable to come on and attend to it myself I would be obliged to you if you would drop me a line stating who your agent is in this city. The size of the picture is 30 x 42. in. without the frame.

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

yours respectfully

Wm J. Hays. A. N. A.

208. 4th St. N. Y.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Martin Johnson Heade (1819 – 1904) was an American painter and a student of Edward Hicks and Thomas Hicks.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

St. Augustine
Florida

July 25th

Mr. W. W. Austin -

Dear Sir
On looking over some old
letters I find that I have
neglected to acknowledge
the honor You have ~~con-~~
~~ferred~~ on me. Please accept
my thanks & pardon my
negligence - if You can.

I have been building, &
have left many letters unan-
swered.

Very respectfully

M. J. Heade

Mr. Wm. W. Austin

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Healy, George Peter Alexander
- **Inclusive Dates:** 1836 - 1885
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Peter Alexander Healy (1813-1894) was an American painter. He was a student of Antoine-Jean Gros and a teacher of Alfred Ordway.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

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

His son Robert
Lincoln, (whom I believe is now in
Chicago) has a whole length of his
father, painted by me. I never
saw the great man again but once,
and that was at a reception in
Washington, when he looked down
upon me from his great height put
his hand most affectionately on
my shoulder and welcomed me
warmly. I regret absolutely nothing
that he said gets in my memory
except "Mr. Healy we are in a hurry!"

Should you meet Madame
Greville while she is lecturing
in Chicago, any attention you may
show herself and husband will be

much felt by us. My family in
affectionate regards to your mother.

Faithfully yours

Geo. P. Healy

Paris November 2nd 1885
64. Rue de la Rochefoucauld.

My dear Mr. Brady,

Your very welcome letter of Oct. 20th came to hand last evening. I am happy to learn that you have to occupy yourself with so noble a theme as the life of Lincoln written by our mutual friend the late Mr. Arnold. I am sure what you have undertaken to do, will make this interesting work doubly valuable. I am sorry to be able to aid you so little!

Very soon after the first election of our great President, Mr. Thomas B. Bryan commissioned me to go to Springfield, Ill. and paint a portrait of him, he received me most kindly but found great difficulty in giving me even half the time I required for my work, he was so surrounded by a crowd of applicants for

Paris Nov. 20th 1835.

My Dear Madam

Your more than kind Husband,
said in his last, that you were a great friend
of mine, for which accept my most sincere
thanks, sensible as I am, of the great value
of a friend, in this world; in which such -
things are so scarce. accept also my heart-felt
congratulations on your alliance with one
of the best of Men, I have, ~~not~~ yet had the
good fortune to meet with, in this world of
self interest. - he has been my counsellor & -
friend, in both cloudy and shining weather.

I have almost forgotten the
customs in America, on such an occasion, in the
present case, allow me to be guided by the
Parisian usage, viz. on the marriage of one's friend,
there it is usual to present the Bride with
a wreath of Brilliants, or some rich present -
but as my fortune will not permit me to do
as I would like. allow to present you with
a head of a pretty Jewels. hoping to see yourself,
and excellent husband out here soon.

Mrs. Francis Alexander. I remain Dear Madam, most sincerely,
your affectionate & truly

wrs. Grant to accept as
a slight mark of respect
from the artist. I had great
pleasure in painting this picture
and thus to know the unspoiled
and gifted son of the man our
country loves to honor. It was
also a very great pleasure to
our mutual friend General
Sherman. You will be glad to
learn that I am by hard study
improving in my art.

Pray remember me to
wrs. Grant & to Mrs. Sherman.

I am, Sir, your Obedt. Servt.

Geo. P. Healy

File

Rome May 21st 1872.

54. Via Gregoriana.

To the President of the United States.

Sir, I beg to inform you I forwarded to your care a bust portrait of your Son which I painted last winter when here with General Sherman he had it done as a surprise to his Mother, therefore if she does not already know of it, be so good as to carry out his intention. The portrait went in the steamer from Naples to New York that sailed on the 1st of May.

I have sent it in a carved wood frame, which I beg you Sir, to be so good as to ask

Received of S. C. Griggs Esq^r
Four hundred dollars
for a Kith-cat portrait of
himself.

\$400.

Geo. P. Healy

Chicago Dec. 23^d 1864.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hennessy, William John
- **Inclusive Dates:** 1859
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William John Hennessy was an Irish painter.

Scope and Content Note:

William John Hennessy discusses his time in California, as well as his interactions with a friend he refers to as "Mr. Avery."

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|------------------------------|--------------|
| Box 3 | Folder 70 | A.L.S. to [Lamont Thompson?] | Oct. 1, 1859 |
|-------|-----------|------------------------------|--------------|

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

desiring to be remembered to
all friends - when I return I will
inform you as to my doing ^{articles} ^{papers}
but if you think that you can't
wait until then, my last letter
to Mr. Avery will thoroughly inform
you - Accept my best wishes
& believe me ever your friend

W. H. Hennessey

To Aunt Thompson Esq
m
n

Arthur Rochester Oct. 1st

Dear friend L. Hennessey
31
50

I should have written
to you before now - but for the
old thief - Procrastination (what
poor creature!) at whose solicitation
(another monthful) I put it off
until the present moment.

I have recd. two very
interesting letters from friend George
by which I can judge that you are
having a glorious last treat in
N. York just now - I will return
in two weeks to the City in time
I hope to see all the good
things.

Mr. Avery informs me in
his last of the return to town
of friend George - I hope his
post jobs are full of rare things

I will be all anxiety until I
get a paper at them - I shall
write to him by this mail -

Two days previous to my
leaving the City I rec^d a note
from Charley Morse inviting
me to his place to spend a
few weeks - He said nothing
about his doings - so that if you
have not heard from him, you
I will not be able to put you
up to him -

"Amora Leigh" has been my
favorite Companion since
I came here - I have just finished
the reading of it, and am
almost in love with an Ideal

It is a really great poem -
lacking the finished elegance of
Tennyson's "Maud," it also lacks
his very morbid & sometimes sickly
- sentimentalism - It has more
heart - more soul - more of

the Author's being impressed
it than any book I have ever
read - I have great respect for
Tennyson's writings; but, I think
that there is a great deal of
affectation in them - But, in
the work of Mrs. Browning
there is every evidence of a
deep, passionate & loving
a pure soul; and ~~the~~ remarkable
strong intellectual powers -

Few, if any, can equal her
in painting the humble beauties
of the field & hedge; the clustering
vines, the gay flowers, or the
humming birds, but in portraying
the inner workings of God's noblest
creation - Mrs. B. is infinitely
his superior - at ^{least} I think -

But, enough of bad criticism -
I feel that I have bored
you sufficiently for the present
& I will therefore, conclude by

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Henri, Robert
- **Inclusive Dates:** 1909, 1913
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Scope and Content Note:

1) In this letter, Henri is very regretfully declining to speak (probably about Whitman) at a dinner. "I have had no experience in speaking except among art students...At such times the name of Whitman often came up...I am greatly pleased that my work has been known to you and that you have found it of value."

2) Robert Henri writes Horace Traubel with instructions to send a \$100 check to Miss May Tevis.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--------------------------|---------------|
| Box 3 | Folder 71 | A.L.S. to Horace Traubel | May 20, 1909 |
| Box 3 | Folder 71 | A.L.S. to Horace Traubel | Jan. 17, 1913 |

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

POST CARD

"
the "Conservator" for

THIS SPACE FOR NAME AND ADDRESS

one year beginning with
No 10 - Dec 1912. I want
her to get that number par-
ticularly to read your review
of "atlantis"

Sincerely yours
Robert Henri



INTERNATIONAL EXHIBITION
OF MODERN ART
ASSOCIATION OF AMERICAN
PAINTERS AND SCULPTORS

69th INF^Y REG^T ARMORY, NEW YORK CITY
FEBRUARY 15th TO MARCH 15th 1913
AMERICAN & FOREIGN ART

AMONG THE GUESTS WILL BE — INGRES. DELACROIX. DEGAS,
CÉZANNE. RÈDON. RENOIR. MONET. SEURAT. VAN GOGH.
HODLER. SLEVOGT. JOHN. PRYDE. SICKERT. MAILLOE.
BRANCLISI. LEHMBRUCK. BERNARD. MATISSE. MANET. SIGNAC.
LAUTREC. CONDER. DENIS. RUSSELL. DUFY. BRAQUE. HERBIN.
GLEIZES. SOUZA-CARDOZO. ZAK. DU CHAMP-VILLON.
GAUGUIN. ARCHIPENKO. BOURDELLE. C. DE SEGONZAC.

Jan 17 1913
Dear Mr Traub
- find enclosed
my check for
\$100 for which
please send
Miss May Tevis
Hotel Martha Washing.
Ton. 29 E 29 N Y city

and I thank you.

I am greatly pleased that
my work has been known
to you and that you have found
it of value. I hope to
meet you on the day

Very Truly yours

Robert Henry

135 - East 40 N Y City

May 20 1909

Dear Mr Traubel

I have
delayed in answering be-
cause I have been strongly
tempted to accept the honor
you have offered me. And I
would accept it with the greatest
pleasure but I am not sure
that I would have the ease that
is necessary to me to speak on
such an occasion. I have had
no experience in speaking except
among art students and then only
when it seemed to me that my
particular note was just what was
important to them. (at such times
the name of Whitman often comes
up, and my list when asked "what
books should an art student read?"
begins with Whitman.) But to
promise to want to talk at a given
time - and above all at a dinner
would put me in a very un-
comfortable state of mind from the
giving of the promise to the fulfillment
- and so, with much regret I decline

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

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Henry, Edward Lamson
- **Inclusive Dates:** 1896 - 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Edward Lamson Henry (1841-1919) was a genre, landscape, and portrait painter.

Scope and Content Note:

- 1) Writing to O.H. Durrell, Henry returns a check for the sale of his picture, "On the Way Home," and asks that Durrell make it out to the National Academy of Design, which will deduct its share. He has written the gilder to check the frame for damages, and to the publishers of the catalogue so that Durrell may buy glass plates of the images. He also writes about his artistic career.
- 2) He sends Durrell photographs of his work, "as you seem to like so much pictures that portray the characteristics of our own people, their everyday life, and particularly the rural population...I regard to the picture you possess of mine, it is, I am sorry to say, not an Inspiration."
- 3) He has received the catalogue which "gives the spectator something of the personality of the painters as well as their works," but there are errors in the names in his notice.
- 4) Henry writes that he will cancel the man's order for the old railway picture, but intends to complete the work anyway, since he had already thoroughly researched the subject.
- 5) Henry writes to Howes Norris, Jr. for his autograph collection.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|-------------------------------|---------------|
| Box 3 | Folder 72 | A.L.S. to O.H. Durrell | May 17, 1896 |
| Box 3 | Folder 72 | A.L.S. to O.H. Durrell | Jun. 14, 1896 |
| Box 3 | Folder 72 | A.L.S. to O.H. Durrell | Oct. 30, 1896 |
| Box 3 | Folder 72 | A.L.S. to an unidentified man | Jul. 5, 1897 |
| Box 3 | Folder 72 | A.L.S. to Howes Norris, Jr. | May 29, 1904 |

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

tracings of - probably no artist in the US is aware
of this depot of supplies - and as I have studied
this subject so well - and having a fair knowledge
of early railway engineering. it comes very easy
in studying these early plans & drawings, the difficulty
of course being, in making out of these hard lined
drawings, the pictorial, and placing them in perspective.
- I have some pictures ordered - that will occupy
my time till Autumn then I will probably draw
the picture in just the same - as if it were an order,
as they are salable - when completed. I am sorry you
have had some financial difficulties & trust they will
prove only temporary. and with best wishes I am yours
very truly E. L. Henry.

Elkville NY

My Dear Sir July 5 77

Your letter recd

Of course I will release
you from the order for the
old Railway picture if you
desire it. I had been at
work some, collecting data -
drawings of cars, engine etc
& also vehicles that were actually
used, for a picture representing
an early steamboat train on
the Boston & Providence RR.

scale drawings of which I found
in the papers of a certain society
and which I was allowed to make

THE AUTOGRAPH COLLECTION OF
HOWES NORRIS, JR.

An Artist who tries to portray the characteristics and the life of his time the first in making a picture is, Correct drawing and truth in every detail no matter how insignificant - and allow no exaggeration to creep in anywhere for in years to come the work might be of value for reference. For with what pleasure do we look for the life as it was in the 17th & 18th Centuries, particularly in the works of ~~the~~ Holbein, Hoyer, Morland, Verel, Watteau & many others - feeling that what they tried to say on canvas then, is a sort of photograph from that far off time to us of the present day. Clearly showing the value of truth in every detail.

May 29th 1904. Edward L. Henry

you possess of mine. It is I am
sorry to say not an inspiration
I was about to paint the couple
who are on the ground. The man
saying he could give me an hour
more of posing. When the wagon
with the couple in it came along
they stopped to "talk", of course,
my man sat on the saw buck his
wife with her hands on her hips &
grasped away her dress blowing
in the wind - red sun bonnet on -
the whole scene suddenly struck
me as a capital subject. I made
notes in sketch book and after they
had left, ~~sketch~~ the whole subject in
on canvas. While it was all fresh
in my memory. Then I got the
red couple to pose for me, also
painting the back ground literally
the red barn, the road the woman
old sleigh & so. Then after a few days

went over & chose the couple which who rest in
the wagon. & hired them to pose & while I was
painting the horse he stood just as you see him
in the picture. of course their toes showed with
I had to at times stay at their horses and endure
the awful poor evening. No wonder many of the
country people have poor digestion & bad teeth, (I do too
three times today, pork & potatoes, corn bread & generally
poke grease for butter) for the latter & those things are
soad. The farms west of them are overgrazed & the
fine & hard ground may be with all this poverty getting
they seem happy & generally have a long "grace" before an
meat. They are poor people. Poor farms & have
a struggle to make both ends meet, so they say. I was &

E. L. Henry

call your picture *poor farmers*
but was persuaded it was not a good
title so changed it to what it is.

Of course this is no more than
any other artist would do, to paint
such a picture one must study the
subject: the people themselves, and the
surroundings just as they are & the
result ought to give the character
which suddenly struck the mind when
it was first photographed as it were on the
brain. I find by paying liberally,
explaining what I want and oftentimes
by little presents, treating & so I can
nearly always succeed in having them
pose for me and in their old
working clothes too. That is when
I paint this sort of subject.

I am very glad that you like your
picture so well, it is very gratifying
to be so appreciated, it repays for all of
the poor living I endured while at the
houses of these poor farmers.

yours most sincerely
Edw. L. Henry.

On the Mtn
above Asheville N.C. June 4th 96

Dear Mr Darrell,

I have been away doing
some work & returned & found
your two letters. I hasten to send
you my photo. from it you can
easily have a plate made.
I have no plate myself or I
would loan it. I also enclose
a few small photos of course of
my work. As you seem to
like to make pictures that
portray the characteristics of our
own people, their everyday life
& particularly the rural population
these may afford you some
amusement. I have quite a
number of these photo copies -
going over a number of years.
but these were all I could find.
I wish I could have given you more.
In regard to the picture

the picture to you just the same, and
therefore the Comptroller but I understood him
to say you would not wait till it was on
so I have to pay the \$35. to the
Academy now out of the 350 —
The Frame on
the picture was fresh from the
Silder when it went to the Academy
However! to satisfy you, I have written
him to go & get it & see if it needs
any repairs. then return it to the
Academy & they will box and
forward to you as you directed me.

I have also written them to
write to the ^{firm who} ~~firm who~~ illustrated the
Catalogue and as
they have all these plates will
communicate with you and probably
let you have the plate very reasonably
if I had a plate, or negative even,
would let you have it with pleasure.

In regard to a "Sketch of myself"
I presume you have reference to
those usually placed in Catalogues

It is, that I was born in Charleston S.C. & ~~at~~
very age showed by drawing constantly something new, &
some that I was cut out for an artist. I afterwards
obtained in Philadelphia at the Academy those & also under
"not" than in Paris for over two years and
after the war again for a couple of years

My first pictures to attract attention was the
"Old Clock on the stairs" (now in London) and "Regiment leaving for the
war" which made me Associate & Academician. Another was
"Reception of Lafayette 1825." The Battle of Germantown 1777. painted for
the late President. An American. RR. My Station painted for Sir Stafford Northcote
and is in London. Another similar subject, prepared by Rott's portrait
Rott. One hundred years ago" which won a medal, Paris 1889. and together
many others. My large picture of the first sailing train in N.Y. 1831
now in the Concord Art Gallery. I have won medals. New Orleans,
Paris. & Chicago the last on my first RR picture) and Mountain hermits

in Paris 1889. I had a picture a few years ago (of a little boy playing with a black & tan called "Black & Tan") on the line at the Royal Academy Exhib. This was an honor, as most of the good places there are generally monopolized by their ~~own~~ men.

This is probably more than sufficient, you can easily condense it however if necessary.

Trusting that my letter will be comprehensible and explain itself satisfactorily, and that you will receive the picture all right.

I am yours sincerely

Edw L Henry

The Academy of Design, N.Y.
in cor 4th Ave & 23rd St

C S Farrington

supdt
73

Ellenville, N.Y. May 17th 96

Mr O H Durrell

Dear sir

Your letter was forwarded here the very summer after the studio in N.Y. in it was the date for sale of the picture on the way home. The rule of the Academy is that sales made there are collected by them and after deducting their commissions they box & send the work to the purchaser, and forward their check to the artist, and he sends receipt for same, which is entered on their books.

So as not to complicate matters I return the check to you & if you will be so kind as to make it out to "National Academy of Design" it will simplify matters with them.

I mentioned at the time to Mr. Clarke, if you would wait till ^{and not have picture marked} the exhibit was over, I would forward ^{it} "sold".

Edm. L. Henry.
Oct 26/96

On Mt. above Ellenville NY
Oct 30th 96

Mr Darrell

My Dear Sir

I read your note some
time ago saying you were
to send me a Catalogue of your
Collection. but did not acknowledge
it. the note - ~~thinking~~ thinking it better
to wait till I had read the book
which came yesterday morning
& your second letter saying
you had already sent me one
before, came in the evening
mail. the one which
came last evening ^{or morning} is the
only catalogue I have had.
it had been forwarded from my

studio in the city 111 E 25. up here.

I will return this one as you desire
to the address enclosed in your note
as the one you already have sent may
turn up - or be at my Town address.

I was very much pleased with, it is such
a good idea and gives the spectator something
about the personality of the painters as well as
their works. There are one or two
errors in the names like Couture meaning
Couture, E Wood Perry, (notice), and in my notice
it should be Sir Stafford Northcote Bart. not the late
Rott Parrett. He of Balt. whom I knew very well.

The book is very entertaining reading and
gave me a great deal of information about many
of the men I did not know of -

Thanking you for your kindness -

I am very sincerely yours

Edw L Henry.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Henry, Robert
- **Inclusive Dates:** 1830
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

No biographical information available.

Scope and Content Note:

Henry asks Miller to support the temporary appointment of John B. White to the office of Secretary of State, following the death of Robert Starke.

John White (1781-1859), a historical, portrait, and miniature painter, had studied under Benjamin West in London and began to practice law in Charleston in 1800. He eventually became the director of the South Carolina Academy of Fine Arts.

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

Detailed Description of Collection (Container List):

| | | | |
|----------------|---------|---------------------------|---------------|
| Oversize Box 1 | Item 20 | A.L.S. to Governor Miller | Sept. 7, 1830 |
|----------------|---------|---------------------------|---------------|

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

of
His Excellency
Governor Miller

of
S.

His Excellency
Governor Miller

Dear Sir,

The office of Secretary
of State having become vacant by the demise
of its late excellent & worthy incumbent Mr.
Robert Starke, it devolved upon Your Excellency
in the performance of your executive functions
to supply the present vacancy by a temporary
appointment. I know Your Excellency too well
to suppose that, in a first view of candidates,
you can estimate them by any other standard
but a single eye to the public good. It
frequently happens however, that of several
candidates, almost any one would fully answer
the expectations of this State. In that case, I
really should feel greatly indebted to Your Excellency
if you would favour Mr. John B. White, with
the appointment. Of his qualifications for the
office I entertain not the slightest doubt, and I
may add, that in the present state of his affairs,

it would be of incalculable advantage to his
amiable family. I know that he had made every
caution to obtain an honourable support in the line
of his profession, but hitherto without any very
flattering success. Early in life, he exhibited a
decided talent for painting & passed through a
regular ^{course of} study of in his art, at the Royal Academy
in London. I need not inform you, that thirty
years ago, ~~that~~ the patronage of our State was
too insignificant & precarious, to afford a man
leisure or even subsistence as an Artist. Mr
White ^{was} accordingly obliged to want a pursuit
to which he had been led by the strongest predi-
-lections & prepare himself for the profession of
the law. The publick will not allow a man
to serve two masters, and the consequence had
been, that Mr White had not found his account
in following Law or Painting. - This Gentleman is
not a very old acquaintance of mine, but I know
his worth & have an unquenchable sympathy
for a man of genius conflicting with the storms
of fate. I think I have hinted enough to interest
those kindly feelings of our nature, which I know
your Excellency to be so eminently possessed of,
and shall only add, that if, consistently with

your sense of duty, ^{you can} comply with my wishes, you
will confer a lasting obligation, upon one, who is,

with the most perfect respect & regard

Yours &c. G.
Robert Henry

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Henry, Robert

Henry asks Miller to support the temporary appointment of John B. White to the office of Secretary of State, following the death of Robert Starke.

John White (1781-1859), a historical, portrait, and miniature painter, had studied under Benjamin West in London and began to practice law in Charleston in 1800. He eventually became the director of the South Carolina Academy of Fine Arts.

Item Date:

Sept. 7, 1830

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

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Oliver Herford (1863-1935) was a book illustrator and writer.

Scope and Content Note:

Oliver Herford writes that he cannot help O'Brien "dispose of" his poem. "Satiric verse is very hard to take. My advice to you...is to be very sentimental or wholly unintelligible - and above all, brief. Magazines use a lot of short pieces and it doesn't matter what they are about, so long as they fit the spaces left at the end of stories of long hours."

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|------------------------|----|
| Box 3 | Folder 74 | A.L.S. to Sean O'Brien | nd |
|-------|-----------|------------------------|----|

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

My advice to
you - (if you care
for it) is to be
very sentimental
or wholly un-
intelligible - and above
all brief.

Magazines use
a lot of short pieces
and it doesn't
matter what they

are about so
long as they fit
the spaces left
at the end of stories
or long articles -

My truly yours
Oliver Herford

Oliver Herford

1863-1935

Cartoonist & Illustrator

April 4th

My dear Jean O'Brian

I wish I could
help you to dispose
of your poem (artists)

But nothing I might
do would be of

any use.

Saturday
is very hard to tell

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Eleanor Gurnee Hewitt (1864-1924) was a founder of the Cooper-Hewitt Museum.

Scope and Content Note:

Eleanor Gurnee Hewitt thanks Levy on behalf of the Museum for her generous gift of illustrations. She has sent the catalogues and books to the library where they will be of greater use.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|-------------------------|----|
| Box 3 | Folder 75 | A.L.S. to Florence Levy | nd |
|-------|-----------|-------------------------|----|

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

in the Museum.

With renewed thanks
a kind regard

Yours sincerely
George G. Hewitt

Dear Miss Levy.

Mrs Peoli has shown
me your generous gift
& all the illustrations
will be most useful
in the Museum, for
which we send you
our best thanks.

The catalogues & books
I sent at once to the
library where they will
be of greater use than

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hicks, Thomas
- **Inclusive Dates:** 1829, 1839
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Hicks (1823-1890) was an American portrait and landscape painter, first cousin of Edward Hicks.

Scope and Content Note:

- 1) Letter to Samuel Johnson of Buckinham, Pennsylvania in the form of a poem.
- 2) Receipt of \$81 for two portraits and frames.

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

Detailed Description of Collection (Container List):

| | | | |
|----------------|-----------|--------------------------------|--------------|
| Oversize Box 1 | Item 21 | A.L.S. to Samuel Johnson | Oct. 8, 1839 |
| Box 3 | Folder 76 | Signed receipt to O.J. Hewlett | Jul. 3, 1839 |

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

1022 46 & the present state of that country

Delan? was a ...
5 the tall ...

And gossamer Britain's ...
To make her nobles princes dukes and kings
And lordly bishops with their deadly stings
All locust like eat up the industrious poor
So conflicting wounds no Milbe force can cure
See thousands flying round their gaudy queen
While poor are starving in their streets unseen
The fresh peasant on his bed of straw
Starving to death a quaker preacher said
His meager daughter faint for want of meat
For one long day but one potatoe eat
Yet Britain boasts the freedom of her slaves
And wafts her ~~word~~ across the Atlantic waves
Vain, empty boast - and must they still deceive
The unobserving and the inlightened grieve

My friend had reference to some states of Spain
Where Justice triumphs o'er oppressions reign
And as he brings a Spaniard in to view
I must confess I'm pleas'd with something new
That Spain where Priestcrafts obson scriptures said
From age to age and dread full horrors made
Where thousands in their Inquisitions died
While Mercy wept and suffering Justice cry'd
Perhaps it is Mexican Justice than hast praise'd
Where Santa-Annas bloody freedom rais'd
Whose government as restless as the waves
May suit a treacherous cruel set of slaves
Ah poor New Spain the sad mistake thou made
Whose kept dark Priest-crafts curs'd cruel trade
And while a partial freedom thou proclaims
Thy soul is bound in superstitious chains
No wonder dark confusion strikes our view
From Buenos-aires the Chile to Peru
Thy greatest benefactor San Martine
Stands execrat'd now and scarcely seen
In grate trees that dark portentous cloud
Hangs o'er his head or forms his funeral shroud
The freedom is but Liberty disquize
Whos bloody mandates ought to be despiz'd
I envy not thy fertile climes that lay
Much nearer to the luminous scene of day
Nor in our chilly atmosphere be more
Who o'er our heads the frozen Pleiads shone
While Liberty baath civile and divine
Plays on our rocks and o'er our mountains shine
The illustrious Perm the seed of freedom sown
A Franklin water'd and the tree soon grew
Its spreading top resplendent with its fruit
Its just proportion and its vigorous root
Was seen afar. When thousands to its shade
Repair'd for shelter and protection aid
When to a bad decree was soon assented
On southern limbs the very fruit was died

7 see John ...

Will Demogog and Madmans milder eye
Caught the bright gleam and saw the scarlet die
That star-like radiance shone with steady ray
And christian labour painted out the way
By telling friends they must the example set
And cleanse the parts that near their dwellings met
With due submission friends shall counsel here
And feed these slaves obedient to the word
Sweet peace the Saviours legacy of love
Decended on them from the realms above
Then Mercy smiled and Justice sat serene
While heavenly glory fill'd the space between
High on the Mount conspicuous to the sight
Friends stand alone environ'd round with light
These let them stand then let the people know
They will not mingle with the world below

The Turkish Justice to which my friend now points
Seems like a man that is palp'd in his joints
Whose only relief number is his tongue
While why other nerve remains unstrung
Turkish freedom = why shun the Post-cures
Is not there woman all a set of slaves
Is not the noblest love of God's works
Shamefully treated by these bloody Turks
And can my friend such cruel Monstros bring
To shame his country and increase the sting
Columbias sons the best of husbands are
No other people with them can compare
Columbias daughters are the best of wives
Their freedom is equal with their lives
And if they wish to have a further task
I will grant them all and more than all they ask
On woman's mercy the whole man depends
The first the last the best of earthly friends

The ladder which the humble Jacob saw
What reach'd the Heaven of Heavens with holy awe
On whose bright steps the Angles did ascend
Poor helpless hopeless mortals to befriend
And raise them up words to the bliss full seat
Whose light there is there David that to greet
Much might be said on this delicate feat
With deep instruction and no idle dream
But time is cut out in particles to one
Whose sands of life on earth is nearly run
Who hopes to die at the bliss Saviours feet
In self abasement and repentance meet
Oh may his precious brother meet him there
To gain in fervent and effectual prayer.

Saml Johnson
Buckingham

Darewell
John Hill

I believe I was a witness to the fact that some of the most just and

What are these talents lining with or fame
Self unkind forever is the same
Forever chains his captives to his car
And reigns tyrannous like some god of war
In Africa's islets as on Columbia's plains
He loads his menials with his galling chains
And gossamer Britains ever boasting pride
As made subservient to their selfish guide
Behold her nobles princes dukes and Kings
And lordly bishops with their deadly stings
All locust-like eat up the industrious poor
Inflicting wounds no Medicine can cure
See thousands flying round their gaudy queen
While poor are starving in their streets unseen
The rust present on his bed of straw
Starving to death a Quaker preacher saw
His meager daughter faint for want of meat
For one long day but one potatoe eat
Yet Britain boasts the freedom of her slaves
And wafts her ~~land~~ across the Atlantic waves
Vain, empty boast - and must they still deceive
The unsuspecting and the inlightened grieve

My friend had reference to some states of Spain
Where Justice triumphs o'er oppressions reign
And as he brings a Spain'd in to view
I must confess I am pleas'd with something new
That Spain when Priestcrafts ebon scepters wield
From age to age and dreadfull havoc made
Where thousands in their Inquisitions die
While mercy wept and suffering Justis cry
Perhap't it is Mexican Justis thou hast praise'd
Where Santa-Annas bloody freedom raised
Whose government as restless as the waves
May suit a trecherous cruel set of slaves
Ah poor New Spain the sad mistake thou made
Thou kept dark Priest-crafts curs'd cruel trade
And while a partial freedom thou proclaims
Thy soul is bound in superstitious chains
No wonder dark confusion strikes our view
Stram Buenos-are the Chili to Peru
Thy greatest benefactor Don Martiens
Stands execrated now and severely seen
Ingrate take that dark portentous cloud
Hang on his head or form his funeral shroud
The freedom is but Ameriky dising'd
Whos bloody mandates ought to be despis'd
I envy not thy fertile climes that lay
Much nearer to the luminous scene of day
Iron on our chilly atmosphere be gone
Who are our heads the frozen Pleiads shone
While Liberty bath civil and divine
Plays on our rocks and o'er our mountains shine
The illustrious Perm the seed of freedom sown
A Franklin water'd and the tree soon grown
Its spreading top resplendent with its fruit

1822 Oct 6. The present state of that country

7 On John's shop & more

The bloody leachens dire disease did stick
To all these limbs and pierc'd them to the quick
That faithful watchman bald exulting lay
Saw the sad sight and making no delay
Ran too and go like one a little craz'd
The weak alarmers and the strong amaz'd
Jill Demarett and Walmans mildew eye
Caught the bright gleam and saw the scarlet die
Their star-like radiance shone with steady ray
And Christian labour point'd out the way
By telling friends they must the example set
And please the parts that near their disceles met
With due subjection friends there cannot her
And feed these slaves obedient to the Word
Sweet peace the Davious's legacy of love
Descended on them from the realms above
Then Mercy smiled and Justice sat serene
While Heavenly glory fill'd the space between
High on the Mount conspicuous to the sight
Friends stood alone environ'd round with light
They let them stand thus let the people know
They will not mingle with the world below

The Turkish Justice to which my friend now points
Seems like a man that is paly'd in his joints
Whose only active member is his lung
While every other nerve remains unstring
Turkish freedom = why shun the Post-races
Do not there women all a set of slaves
Do not the noblest Lovelyst of Gods works
Shamefully treated by these bloody Turks
And can my friend such cruel Monies bring
To shame his country and increase the sting
Columbia's sons the best of husbands are
No other people with them can compare
Columbia's daughters are the best of wives
Their freedom is equal with their lives
And if they wish to have a further task
I will grant them all and more than all they ask
On woman's mercy the whole man depends
The first the last the best of earthly friends

The ladder which the humble Jacob saw
That reach'd the Heaven of Heavens with holy awe
On whose bright steps the Angles did ascend
Poor helpless hopeless mortals to befriend
And raise them up words to the bliss full seat
Shine light thus say their Davious that is meet
Much might be said on this delightful theme
With deep instruction and no idle dream
But time is out out in particles to one
Whose sands of life on earth is nearly run
Who hopes to die at the ble'd Davious's feet
In self abasement and repentance meet
Oh may his precious brother meet him there
To gain in fervent and effectual prayer.

Farewell

Samuel Johnson
Buckingham

The following Draft
& letter, written, then well-preserved
for his health & sleep, & 24 lines
a Ballad
Abbott's Buckingham
Memorandum 26

St. Muelberg
of Speculation

Like well chosen bells in regular order placed
While Africa's cause implores his evening ray
Like Venus lingering in the rear of day
Superior falks with ^{inferior} ~~inferior~~ art
May imitate but never life impart
Yosture invention tax these little brains
And have at last their labour for their pains
While my dear friend with grave & tacit scan
May say in Mathers words "thou art the man."

A Saviour came the cause of Truth to plead
A Saviour for the fallen soul did bleed
A Saviour wept when Priests his love deny'd
And for the captive soul a Saviour died
Pae claim'd at large the power of glorious Truth
To free our pondering age and thoughtless youth
And if by Truth the soul from sin is free?
Christ says that soul is truly free indeed
Oh may my friend this glorious freedom teach
This Heavenly truth in Heavenly language preach
Oh may he in the evening of his day
Like loucing down to friends of Plumed say
Dear children love each other and obey
With popular Idols all connection break
And be no longer Ephraim half baked cake
Deny yourselves take up your daily cross
Esteem the friendship of the world as dross
These great conditions Jesus has laid down
By which alone you gain the immortal crown
Keep his great precepts ever in your sight
And with his humble Fishermen unite
In this strait path our early friends did walk
So at gaining with the world in idle talk
An hence preserving sound their spiritual health
They avoided foolish schemes for getting wealth
Keeping this point all mixture they suppress'd
In silent patience they their souls possess'd
United thus they shook the Dragons seat
And all his beastly worshipers ~~with~~ ~~with~~ ~~with~~
Till Priests when flying from their faling shrine
And soldiers did their bloody trade resign
No longer when the industrious poor oppress'd
For worldly goods in common were possess'd
When brotherly love ruled in its wide domain
Celestial charity triumphant reigns
Now there was freedom with its flag unfurl'd
That quite astonish'd an admiring world
For he's a free man whom the truth sets free
All else are slaves where ere their lot may be

Dear Brother

From Thomas Blood down to old friend Patrick
 The Muse has enquired to see such blundering feet
 Made in her name by men of scanty brains
 Whose verse may gingle but like rusty chains
 Unlike my friend's philodivous solemn style
 Breathing in every line Poesie's fire
 His lovely letter hand music's grand
 Like well chim'd bells in regular order placed
 While Affairs employ his evening ray
 Like Venus lingering in the rear of day
 Superior folks with art ^{and} art
 May imitate but never life impart
 To their invention, tax these little brains
 And have at last their labour for their pains
 While my dear friend with grace & taste scan
 May say in Athos's words show out the man.

A Saviour came the cause of Truth to plead
 A Saviour for the fallen soul did bleed
 A Saviour wept when Priests his love deny'd
 And for the captive soul a Saviour died
 Proclaim'd at large the power of glorious Truth
 To free dispensing age and thoughtless youth
 And if by Truth the soul from sin is free
 Christ says that soul is truly free indeed
 Oh may my friend this glorious freedom teach
 This Heavenly truth in Heavenly language preach
 Oh may he in the evening of his day
 Like loving down to friends of Plummer say
 Dear children love each other and obey
 With popular idols all connection break
 And be no longer Ephraim's half baked cake
 Demy yourselves take up your daily cross
 Esteem the friendships of the world as dross
 These great conditions Jesus has laid down
 By which alone you gain the immortal crown
 Keep his great precepts ever in your sight
 And with his humble Six men unite
 In this straight path our early friends did walk
 Not gaining with the world in idle talk
 An hour preserving sound their spiritual health
 They avoided foolish schemes for getting wealth
 Keeping this point all mixture they suppress'd
 In silent patience they their souls possess'd
 United thus they shook the Dragons seat
 And all his beastly worshippers cast
 Till Priests when flying from their falling thrones
 And soldiers did their bloody trade resign
 No power than the industrious poor oppress'd
 For worldly goods in common were possess'd
 When brotherly love ruled in its wide domains
 Reluctant change to truth phant rain

Samuel Johnson
Buckingham

Philodivous
Latter man than Aristotle
See his Epistle School 2. 21. an.
a Philodivous
Abbott's sermon
Simpson's 2. 21.

or Mullbury
of paratation

Wm. Hickory
Receipt in
full —
July 3. 1839

New York July 3 1839

Recd from C. J. Hewlett

Eighty one Dollars in full for two Portraits
and Frames—

Thomas Hicks

\$ 81 =

10
30
10
31

\$ 81 —

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Hicks, Thomas

Letter to Samuel Johnson of Buckingham, Pennsylvania written in the form of a poem.

Item Date:

Oct. 8th, 1829

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

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Higgins, Eugene
- **Inclusive Dates:** Postmarked April 12, 1938
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Eugene Higgins (1874-1958) was an American painter and printmaker.

Scope and Content Note:

Autograph Envelope to Robley Durham Stevens

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|--|---------------------------|
| Box 3 | Folder 77 | Autographed Envelope Signed to Robley Durham Stevens | Postmarked April 12, 1938 |
|-------|-----------|--|---------------------------|

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



Eugene Higgins
360 W 22 St
N.Y.



Mr Rolley Durham Stevens
5412 Kingsessing Ave
Philadelphia
Pa.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hill, Thomas
- **Inclusive Dates:** 1880, 1884
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Hill (1829-1908) was a landscape, portrait, and still-life painter. He was the parent of American Painter Edward Rufus Hill. He was also the first artist to open a studio at Yosemite.

Scope and Content Note:

- 1) Thomas Hill writes to Thomas Donaldson that his work has been delayed because of illness. "I fear you will say my works show my weakness...Have commenced my R.R. Picture again...."
- 2) Thomas Hill writes to Mrs. E.L. Elder, thanking her for her compliments on his paintings.

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

Detailed Description of Collection (Container List):

| | | | |
|-------|-----------|----------------------------|---------------|
| Box 3 | Folder 78 | A.L.S. to Thomas Donaldson | Feb. 10, 1880 |
| Box 3 | Folder 78 | A.L.S. to Mrs. E.L. Elder | Apr. 21, 1884 |

Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

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

San Francisco

April 21st 1884

Miss E. L. Elden

Dear Madame

please excuse
my neglect. I came near forgetting
your note and request. I have been
so busy completing my picture for
the spring exhibition that my duty
in regard to correspondence has
been sadly neglected -

I thank you for your compliment
in regard to my paintings and
thank you my kindest regards.
I remain

very Respectfully yours
Thomas Hill.

San Francisco

Feb 10th 1850

My Dear Li

I must apologize for
keeping you so long without
the pics, on a good excuse.
Three months sickness I trust will
be excuse enough, and I fear you
will say, my works show my weakness.
I am very much improv'd in health and
have commenced my R.R. Picture again, and
when complete, shall leave this Coast.
The sketches I forwarded yesterday by post, hope
you get them safe. Thanks to Friend Donaldson
I received two books from Washngton which
interest me very much.

hoping to see you soon

I remain sincerely yours

Thomas Hill.

Thomas Donaldson Esq.