



Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Alexander, Francis
- **Inclusive Dates:** 1834, 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:

Francis Alexander (1800-80) was an American portrait, genre, and still-life painter, lithographer.

Scope and Content Note:

- 1) Autograph receipt of 170 dollars for the portraits of the daughters of Mrs. Allen, Sept. 24, 1834.
- 2) Letter of introduction for Henry Kirke Brown, suggesting that Mrs. Warren see a copy of Brown's latest work, a bust of Bishop Alonzo Potter, Bishop of Pennsylvania and Vice-President of Union College.

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

Detailed Description of Collection (Container List):

Box 1	Folder 1	Receipt to Mrs. Allen	Sept. 24, 1834
Box 1	Folder 1	A.L.S. to Mrs. Nathan Warren	Dec. 31, 1839

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F. Alexander
Receipt.

Recav'd of Mrs. Allen One Hundred
and Seventy Dollars in full for the portraits
of her Daughters, together with the frame
Francis Hayden

Boston 26th Sept^r 1834

Mrs Nathan Warren

Mr Brown } Troy, N. York.

W. Alexander

Boston 31st Dec - 1839

Dr
L. Mahan

Allow me to introduce you
to a friend of mine, H. R. Brown Esq
a Sculptor - who commenced his profes-
sion in Cincinnati, and has since gain-
ed golden opinions in our tasteful City
of Boston - He has just took a Bust
of Mr. Potter. (Bishop) which you
may see a copy of, which will con-
vince you of his powers - I wish
I'd time to say more of him, & of
his Lady, both of whom I commend
to yr. kindness - I'm glad to have occasion
to renew our acquaintance - Regards to all
my old friends -
Wm. Truly & civlly
W. Alexander

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Alexander, John White
- **Inclusive Dates:** 1892-1902
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John White Alexander (1856-1915) was an American illustrator, portrait and mural painter. He was a member of the National Academy of Design.

Scope and Content Note:

In the three lengthy letters from Paris in this group, he describes his quiet personal life, the differences between the old and new Salons of Paris, and the Spring exhibition of the Soci t  Nationale des Beaux Arts ("the new Salon") of 1893 where he received marked recognition for the first time. Three letters from New York involved arrangements for a meeting with Ralph.

Arrangement: All materials are arranged in chronological order.

Detailed Description of Collection (Container List):

Box 1	Folder 2	Copy of handwritten note about the collection and list price	nd
Box 1	Folder 2	A.L.S. to Ralph	nd
Box 1	Folder 2	A.L.S. to Ralph	nd
Box1	Folder 2	A.L.S. to Ralph	Jan. 19, 1892
Box1	Folder 2	A.L.S. to Ralph	April 27, 1893
Box 1	Folder 2	A.L.S. to Ralph	March 26, 1896
Box 1	Folder 2	A.L.S. to Ralph	April 8, 1902
Box1	Folder 2	A.L.S. to Mr. Mourey	Jun. 20, nd

Box1	Folder 2	A.L.S. to Mr. Mourey	May 19, 1898
Box1	Folder 2	A.L.S. to Mr. Mourey	Jan. 15, 1900
Box 1	Folder 2	Biographical Questionnaire for "The Artists Year Book."	[circa 1905]

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John W. Alexanders

3 A.L.Ss. 7 pages, Paris, May 19, 1898,

Jan 15, 1900 and June 20, n.y. To Mr. Mourney,
apparently a writer. - I spoke to Mr. Gilder when
he was here about your proposed article... I leave
for London next week... but am afraid it will do no
good as all the magazines have men here from
America to write up the exhibitions and the
articles are probably already written and in N.Y.
This is the trouble with our magazines. These all the
articles must be written at least six months
before they are published." He continues by mentioning
a trip to N.Y. to "see the editors of Harper's Scribner
and the Century...." Alexander also invites
Mourney to pick up a photograph and declines a
dinner to meet a Mr. Holme.

Alexander went to Paris in 1890, and remained for
11 years doing portrait painting. He also sent
many drawings to Harper's. An interesting small
collection. \$450. net.

(FAX 212-517-2014)

your word -

Sincerely -

John W. Alexander,

H E. 64

I open this to say today
instead of Thursday - If

you cant come today
or if messenger does not
bring answer - I shall

hope for a line later saying
Thursday

that you are in the
city and hope soon to
see you - I expect
to go to Philadelphia
tomorrow but cant you
come and have a bite
and then write me
the next day - Thursday
at Delmonico's cafe - at
say 12.30 - Drop me
a line saying you
can and then keep

444
John White Alexander
1852-1915
an Painter

Tuesday

Union Club,
Fifth Avenue & 21st Street.

My Dear Ralph -

I am most sorry
I have I can tell you
that I can't have the
pleasure of being with
you on Friday. An-
other engagement that
I would gladly have
escaped has me by
the collar -

Am glad to know

Union Club
Fifth Avenue & 21st Street.

Friday -

My Dear Ralph -

What a friend you
are - I wait'd for you
today till my stomach
stuck to my ribs and
then lumber'd along -

Can't you come on
Monday next - 12.30 is
1 - and take a bike
with you - I have
had a little thing in

my pocket for you for so
long that my trousers
are out of shape - Don't
get your hopes too high -
as it is only a Paris
cigarette case -

You had better take
that "half. Column" till
you have seen me -

Smearff and in
disgust -

John W. Auerbach.

may be the case - I ~~think~~ he
is mistaken - and think the
dinners will give it back to
again - If it should go to
pieces don't forget that Childs is
to get the portrait of himself -

It was given to the club on
that condition - but - I hope
I shall see it hang where it
is for a long time yet - Don't
lose interest in the club -

Set me hear from you when
you have a spare minute
but drop the "no" - You
and I are too old friends
for formality - Good luck
to you

Truly

John W. Alexander

31 Boulevard Berthier -
Paris Jan 19th - 92

My Dear Ralph -

If there was such a thing
as a prize for not writing letters -
I should be decorated - Every morning
I make up my mind that I
will during the day write a number
of letters and every night I go to
bed without having touched a pen -
but it is now so long since I
have heard from you that I think
for a line and so take myself
by the paper of the week and try
to fill up a page or two - My
life here is rather monotonous - if
such a thing is possible in Paris -
I begin work immediately after
breakfast and work till the light
fades - then take Alexander and
I go for a round of calls or

a walk - and after dinner if we
have no engagement we sit
quietly at home or go out
for another walk on the Boulevards

I am working very hard but
not as yet on pictures that
could be described to you -

Am going in for Study -
I believe very much in the
German method of learning to
play the piano - and that
is to do nothing but scales
for years - No such a thing
as a tone is allowed - so
I do nothing but run scales
and hold myself back before
trying pictures - It seems
slow but it pays - Next

year I hope to feel that I
may let myself out - and then
will not forget my promise to
let you know what I am
doing - and in the Spring when
the Exhibitions open will
keep you posted on anything
that may be of use to you.

I come across the Sunday
Mercury once in a while -

It seems queer to read it
now and never see it in
New York - Have you any
idea who the man is who
writes for it and is so certain
that the fellow craft will go
under - It quite gives me
the blues to think that such

members of the jury - all of whom were
strangers to me - made a request at once
that my name should be given a panel - that
is being together - an honor that is only given
to full members - not a joke - Everything
has gone swimmingly - This I tell you for
your own private ear - as I can't see how
it could be published without looking very
much as if it had come through me and
it is my place - under the circumstances - to
at least - pretend modestly - We sail May
27th and I hope to see you very soon after
landing - Regards to Remington - Taylor
and all the boys and to you every good
with - Sincerely

John W. Alexander.

31 B^d Berthier
Paris Apr 27th 93

My dear Ralph -
When the Sun came along
the other day with a big add. for
me - in which I at once recognized
your friendly hand - I was really
ashamed of myself for not having
written to you for so long - I know
that if you did not get a word
from me for an age your feeling
towards me would be the same but
that is hardly a reason for laziness
but I wish you knew how many
times I had really drawn my

pen and attacks the paper - only to
beat a musician which almost at
once - Nothing scares me like writing
a letter - but this time I shall strike
to it and bore you to the extent of
four pages or bust - We are now
on tip-toe for Mr Alexander who should
be here on Sunday next - This is Thursday
and you may be sure we are happy
over his coming - We particularly
want him here for Varnishing Day
at the Salon - that is the New Salon -
you know there are two Salons here
that stand to each other very much as
the old Academy and the Society do at

home - and the grade in each is very
much the same ^{relation} - All the strong men
are in the new - and to say that a picture
rejected by it is about on a level
with the best work in the old is nearly
the truth - In the old Salon this year
there have been accepted nearly 1900 pictures
but in the new only 300 by outsiders
or non members - There will be altogether
probably not 500 pictures when members
and ~~associates~~ send in their works -

You will be pleased to know - if Mr
Alexander has not already told you
that I sent three portraits - that they
each received No 1 - and that the

proportion in the other salons you
will see what a lot of bitterly
disappointed painters there are 'here'
when the jury has finished its work.

I have often thought that you might
make use of this point and warn the
thousands of students who are constantly
coming over here - only one in many
thousands makes a hit of any kind -
and the others might be better off at
home - Good luck to you
and best regards - Remember
me to all my friends and
first to Kellogg.

Sincerely

John W. Alexander.

31. Boulevard Berthier

Paris Feb, 26th 94

My Dear Ralph -

I am glad Gibson
made that sketch of me for
Life - It brought me a line
from you - and I need not
say I am delighted to hear
from you - We speak of you
my often and your portrait
from Harper's is now one of
my studio properties - Your
note has not been here ten
minutes but I as you see
answer at once - This is
the talking point in Art
in Paris - just before the Salon

openings - and the fight between
the two Salons waxed hotter
each year - There is a
book on Art by George Moore.
an English Critic called I
think - really I can't remember
what it is called but it has
articles on Whistler, Degas and
others and one on the new Salon
which I think it would pay you
to buy, borrow or steal - for it
explains clearly the split and
the reasons for the new and
younger salon - This year my
painter of note seems to be
straining every nerve to make
a hit and all the strong
men are to be well represented.

The air is full of rumors of what
we are to see and the streets are
full of pictures - Some six thousand
pictures were sent to the old Salon
this year and over two thousand
to the new - which is of a much
higher standard and of course very
much smaller - These figures are
only of the works that have to
go before the jury - Hundreds
by right of membership or
honors received - are exhibited
without having to go before the
jury - When I tell you that
out of the six thousand sent to
the old Salon there are less than
two thousand exhibited - including the
ones excepted - and about the same

My. W. P. or

123 EAST 63RD STREET.

My Dear Ralph.

I am disgusted - but
hope you will try it again.

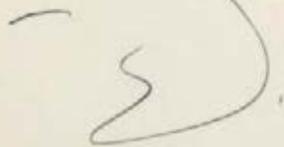
I live only two blocks
from the Studio so if you
can - drop in here Sunday
at 12.30 and go around
to my place for lunch.
or call me up by telephone
any time and we can
arrange for a meeting -

Do come soon -

We are always "at
home" here ~~at~~ Friday
afternoons from 2 - 6
and if that should find
you we can then give
you a cup of tea.

Cordially

John W. Allen



Harpers - Scribners and The
Century and if possible
arrange with them that
you do something for them.

It would be a great
thing if you could do some-
thing for one of them be-
fore you come to America

I shall do all I possibly

can - Mrs Alexander
joins me in very best re-
gards to you and Madam
Murray - Sincerely
John W. Alexander

America to write up the
Exhibition and the articles
are probably already written
and in New York. That
is the trouble with our
magazines - that all the
articles must be written
at least six months be-
fore they are published.

I expect to be in
New York within two or
three months and shall
then see the Editors of

Paris June 20th

190th BOULEVARD MALESHERBES

My Dear Murray.

I spoke to Mr. Gilder
when he was here about
your proposed article but
he has not yet sent me
a decided answer - I
leave for London next
week and hope to see
him again - but am
afraid it will do no
good as all the magazines
have men here from

Paris May 19th - 98

31 BOULEVARD BERTHIER.

My Dear Mr. Murray -

I am very sorry
that the quite severe
illness of my little
boy will prevent my
being present at the
dinner to Mr. Holmes

I regret it exceedingly
as I should like to
know him and to be
one of your numerous ent.

ning - Again with
sincerest regards and
thanks to you for
your note I am
my truly yours.

John W. Alexander

Paris Jan 15th 1900

190th BOULEVARD MALESHERBES

My Dear Mr Murray.

Would it be possible
for you to drop in some-
time - I have a
photograph for you but
have to explain a lot
of things - Please let
me know in advance
if you can come and
when that I may
be here - With best

regards to you and
Madame Murey - in
which Mrs Alexander
yours I see see

Very sincerely

John W. Alexander

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) John W. Alexander - Alexander John W.

Specialty (State here your special medium and work) Oil - portraits and figures - Decorations -

Born (place) Allegheny Pa Date Oct 7 Year '56

Parents' names John & Fanny Alexander -

Educated (State here what schools and masters) Pittsburg - Munich - Florence - Paris.

Married (If so, give date and person) N.Y. 2^d 1887 Elizabeth Alexander

Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.) all the principal Exhibitions of the World Paris

Medals, prizes and honors received Gold Medal Paris 1900 - Gold Medal Buffalo - Gold Medal St Louis - Gold Medal of Honor Philada - Temple Gold Medal Philada - Lippincott Prize Philada - Carnegie Prize S.A.A. - First Prize Washington D.C. - Silver and gold medals -

In what permanent collections represented, (if any) Met. Museum N.Y. Boston Museum - Penna Academy Fine Arts Phila - Widstach Gallery - Cincin. D. Museum - Providence Museum - St Petersburg - Odessa - Luxembourg Paris - Carnegie Melbourn Pittsburg - Harvard - Princeton - State House - Trenton N.J. Library of Congress Washington D.C.

What special books illustrated, (if any) International Society Fine Arts Paris - Society French Artists Paris

General Remarks - H.C. Paris Salon - etc etc -
Honorary Degree Master of Arts - Princeton University -
Chevalier of the Legion of Honor -

Author (Of what articles or books, if any)

Members of what clubs and associations National Academician - Society American Artists N.Y. - Member International Society Sculptors and Painters France - Society Mural Painters - Architectural League - Fine Arts Federation - Fine Arts Society N.Y. - Honorary Member Societies of Munich & Vienna - Nat Society Arts & Letters -

Addresses (Give studio, home and summer addresses) Century Association N.Y. Metropolitan Club N.Y. Union Club N.Y.
Residence 116 E. 63rd St N.Y. - Studio 123 E 63rd St N.Y. - Summer - Onkora Club - Catskills N.Y.

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 - Allston, Washington
- **Inclusive Dates:** 1821-1842
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Washington Allston (1779-1843) was an American portrait, historical, religious, and allegorical painter. Utilized a Venetian method of glazing in his paintings that gave his work a bright and transparent quality. His early works utilized a romantic style with religious themes such as his "Dead Man Restored to Life by Touching the Bones of the Prophet Elisha." Also noted for his literary contributions including the Gothic novel entitled "Monaldi" (1841).

Scope and Content Note:

- 1) Portrait photograph of Washington Allston from the original painted by Chappel.
- 2) Allston accepts an invitation for Saturday and offers to give Mr. Clevenger (Shobal Vail Clevenger, the sculptor, 1812-43) his note.
- 3) Signed and autographed love poem
- 4) "I most truly and humble reciprocate the friendship which it [the letter Allston must have received] breathes...I shall consider the painting of your picture not a task but a real pleasure. Do not think therefore of compensation for it is not what I would consent to."
- 5) Allston praises Follen's preface and translation of Menzel, and is particularly interested in Menzel's ideas on Schiller. Allston had been confined for over five weeks to a sick chamber and, two days before writing this letter, had "ventured into my 'Painting room' - but rather to break ground by meditating, than to work - at least to any purpose - for which I am still too feeble." He also declines an invitation to a public dinner for Dickens because of his illness, but writes: "There is no man of the present day of whom I have a high admiration. I am trying AS HARD AS I CAN to get well enough to call on him."

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

Detailed Description of Collection (Container List):

Box 1	Folder 3	Portrait photograph of Washington Allston	nd
Box 1	Folder 3	A.L.S. to an unidentified man	nd
Box 1	Folder 3	Autographed love poem	nd
Box 1	Folder 3	A.L.S. to an unidentified man	Dec. 12, 1821
Box 1	Folder 3	A.L.S. to an unidentified man	Jan. 30, 1842

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Nay, turn not from me, love, —
As if thou wouldst reprove

The lips that have confess'd thee; —
Those lips that now are mine,
That breath'd my name as thine,
That with a word have bless'd me.

But, no — I will not pain
With idle fears again

The heart which thou hast given;
The look that ^{was} ~~was~~ ^{win'd} thy word
Told more than ear has heard
When most the tongue has striven.

When, like the morning skies,
Thy slowly-lifted eyes

First turn'd their blue upon me,
And from her sky look'd out
Thy soul — I could not doubt
For aye that I had won thee.

Yet still on them to gaze,

And feel their gentle rays
Deep sink within my being;

This grace of love — oh, no!

I may not now forego
This more than outward seeing.

Washington Allston.

Cent's of the
Clerks in writing

Dear Sir,

I will wait on
you on Saturday, agreeably
to your invitation, with
great pleasure.

Mr Cleverger
does not come out here
until 2 o'clock. When
he comes I will hand
him your note.

I remain, dear Sir,
with great respect

Yours
W. Abbotson

Boston, 12 Dec^r 1827

Dear Sir,

I have the pleasure to acknowledge the receipt of your favour of the 24th of Nov^r and to assure you that I am most perfectly satisfied it was never your intention to offend.

I beg you to accept my sincere thanks for the many obliging expressions contained in your letter, and to be assured, that I most truly and heartily reciprocate the friendliness which it breathes.

Allow me to add, that I shall consider the painting your Picture not ~~an~~ a task, but a real pleasure. Do not think therefore for a moment of "compensation", for it is what I could not consent to.

Believe me, dear Sir,

very sincerely yours

W. Allston.

Cambridge Port, 30th Jan^y 1842.

My dear Sir,

I owe you many thanks for the great pleasure I have received from your work of Menzel. But for some peculiar thoughts which could have had their birth only in a German brain, no one, not otherwise apprised of it, would know it to be a translation. It has all the grace and elegance, nay, even the idiomatic freshness, of an original work. How you have contrived to turn some of the strange and intricate thoughts into such musical and beautiful English I cannot imagine. - I assure you I consider it no small honour that such a master of Composition should have liked my little book.

To far as Menzel is concerned, I was most interested in the third volume. What he says of Schiller is, much of it, in a strain of pure eloquence - and true, as well as I can judge, knowing him only through translations. Schiller never affected me as a foreigner - that is, as having that which my own mind or affections could not respond to. He was never strange to me - never ~~has~~ startled me with "non sequiters", as some of the German poets have. - Menzel's account of Gleine and that set is really frightful. Your Preface is just what it

ought to be.

I have been five weeks last Tuesday confined to a sick chamber. Two days ago I ventured into my painting-room - but rather to break ground by meditating, than to work - for which at least to any purpose - for which I am still too feeble.

It is a great disappointment to me that I have been forced to decline an invitation to the public dinner which is to be given to Dickens. There is no man of the present day of whom I have a higher admiration. I am trying as hard as I can to get well enough to call on him.

Believe me, dear sir,

with sincere regard, yrs

W. A. Allston.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - American Art Union
- **Inclusive Dates:** 1852
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Biographical Note:

"[...]The history of the American Art-Union as it operated from 1839 to 1852 - an active organization involved in the occupation of buying works of art from the artists themselves and distributing them to an eager public [by lot], of maintaining perpetual free gallery for the exhibition of such works, and of developing a patronage for artists that was importantly realized by the many who benefited and were supported by it" (Bloch, *passim*. MANN, pp. 26-27).

Scope and Content Note:

Letter signed by multiple artists in support of The Art Union

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

Detailed Description of Collection (Container List):

Box 1	Folder 4	Typed transcription of the Formal Petition	nd
Box 1	Folder 4	Formal Petition to the President and Manager of The Art Union	Dec. 13, 1852

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to the contrary. We regret that so many promising
Young Artists should be so suddenly deprived of the
support which they have received from the Art Union

We trust that You, Gentlemen, will not be
discouraged by the opposition arrayed against you in
your efforts to save the cause of ~~Art~~ Artists, & that
you may be able in some way to obviate whatever may
be objectionable in Your Institution, & that it may
yet be made as useful as its warmest friends have
desired it should be. —

Accept Gentlemen the assurances of ~~our~~
our very sincere regard — Very respectfully Yours.

New York. Decem^r. 13th. 1852

J. P. Refsiter

Jonathan Sturges

John Gourlie

A. B. Durand

J. G. Knapp

W. Kemble

Dudley P. Fuller

Henry Peters Gray

Chas C Ingraham

Geo T. Knapp

F. F. Marbury

H. W. Bellows

J. F. Cropsey

Thomas Hicks

Paul P. Duggan

Frederic E. Church

Edmund M. Young

F. W. Edmonds

H. K. Brown

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Young Artists should be so suddenly deprived of the
support which they have received from the Art Union

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you may be able in some way to obviate whatever may
be objectionable in your Institution, & that it may
yet be made as useful as its warmest friends have
desired it should be. —

Accept Gentlemen the assurances of ~~ours~~
our very sincere regard — Very respectfully Yours.

New York. Decem^r. 13th. 1852

J. P. Refsitor

Jonathan Stuyvesant
John H. Gourlie
A. B. Durand
G. W. Knapp
W. Kemble
Dudley B. Fuller
Henry Peters Gray
Chas C Ingham,
pro T. Knapp.

F. F. Marbury
H. W. Bellows
J. F. Cropsey
Thomas Hicks
Paul P. Duggan
Frederic E. Church
Edmund M. Young
F. W. Edmonds
H. R. Brown

To the President + Manager
of the Art Union

Gentlemen

It having been decided by the highest Court in our State that the distribution by lot of the Pictures + works of Art belonging to the Art Union is illegal + unconstitutional, we learn that in accordance with that decision, You have decided to close the affair of the Institution, as it now exists--and to sell the Paintings at Auction on the 15th 16th + 17th of the present month.

There may be differences of opinion as to the permanent advantages resulting from an Institution like the Art Union, but the undersigned feel it to be their duty as friends of Art, to testify to You their high appreciation of the motives which have actuated you in your untiring exertions to sustain an Institution which you in common with a vast number of your countrymen believe of vital importance in diffusing a taste for the Fine Arts throughout our Country.

The Representatives of all the people having authorized you to distribute your pictures by lot + that authority having been sustained by so eminent a jurist as chief Justice Jones, You certainly had a right to feel that you were acting in strict accordance with the law and constitution, until our highest Court decided to the contrary.

We regret that so many promising young Artists should be so suddenly deprived of the support which they have received from the Art Union.

We trust that you, Gentlemen, will not be discouraged by the opposition arrayed against you in your efforts to secure the cause of Art + Artists, + that you may be able in some way to obviate whatever may be objectionable in Your Institution, + that it may yet be made as useful as its warmest friends have desired it should be.--

Accept Gentlemen the assurances of our very sincere regard-- very respectfully yours.

New York. December 13th 1852.

(signed:)

Durand, Cropsey, Edmonds, Frederic E Church, John Kensett et al

To The President & Managers
of the Art Union
Gentlemen

It having been decided by the highest Court in our State that the distribution by lot of the Pictures & works of Art belonging to the Art Union is illegal & unconstitutional, We learn that in accordance with that decision, You have decided to close the affairs of the Institution, as it now exists, and to sell the Paintings at Auction on the 15th, 16th & 17th of the present month.

There may be differences of opinion as to the permanent advantages resulting from an Institution like the Art Union, but the undersigned feel it to be their duty as friends of Art, to testify to You their high appreciation of the motives which have actuated You in your enterprising exertions to sustain an Institution which You in common with a vast number of your Countrymen believe of vital importance in diffusing a taste for the Fine Arts throughout our Country -

The Representatives of all the people - having authorized You to distribute your Pictures by lot & that authority having been sustained by so eminent a Jurist as Chief Justice Jones, You certainly had a right to feel that You were acting in strict accordance with the law and Constitution, until our highest Court decided

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Andrews, Eliphalet Frazer
- **Inclusive Dates:** 1878
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Eliphalet Frazer Andrews (1835-1915) was an American artist and painter. He established the Corcoran School of Art in 1877. Principal distinction is that of a portrait painter. Many of his portraits are of famous political figures e.g. Jefferson, Jackson and are on display in The White House.

Scope and Content Note:

Letter to an unidentified man inquiring about Martha Washington's taste in style and dress. Andrews will be painting Martha Washington and wishes to portray her accurately.

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

Detailed Description of Collection (Container List):

Box 1	Folder 5	Summary and Biography of Frazer Andrews	nd
Box 1	Folder 5	A.L.S. to unidentified man	Feb. 3, 1878

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

12



Thomas Cullen

ROCKLAND BOOKMAN

BOX 134

CATTARAUGUS, NY 14719

Fine - Out of Print - Rare

BOOKS - PRINTS - AUTOGRAPHS - LIBRARIES

Bought Sold and Appraised

us

TELEPHONE: 716-257-5121

FAX: 716-257-9116

(Art-Autograph) Eliphalet Frazer Andrews, Washington, Feb. 5, 1878. Autograph letter signed "E.F. Andrews" 2 page, discussing one of his most important works, the full length portrait of Washington Martha Washington that is now in the White House.

"...I am about to paint an elaborate full length of Martha Washington and would be very thankful for any hints regarding her taste in dress. Whether, conforming as she must have done to the general style of her period, she was extreme in either cut or colour, Whether rich in material or plain, and any hints of character that would indicate her tendency in these particulars..." Andrews established the Corcoran School of Art in 1877. His principal distinction is that of a portrait painter, represented in the White House by portraits of Jefferson, Jackson and Martha Washington. Andrews (1835-1915) was born in Steubenville,

The
Ebbitt:

Washington, D. C. Feb 3rd 1878

Dear Sir

The enclosed letter from friend Bernard will explain this freedom & I trust excuse it. I am about to paint an elaborate full length of Martha Washington and would be very thankful for any hints regarding her taste in dress, whether conforming as she must have done to the general style of her period, she was extreme in either cut or colour, whether rich in material or plain, and any hints of character that would indicate her tendency in these particulars in case

other definite information
should be wanting that they
information in this respect
will be most gratefully need
is as sincere as conventional

My address is as above -

Yours very truly

E. F. Andrews

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Anshutz, Thomas Pollock
- **Inclusive Dates:** 1910
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Pollock Anshutz (1851-1912) was an American painter and teacher. He was a student of Thomas Eakins and the eventual teacher of several notable artists including Robert Henri.

Scope and Content Note:

Signed note from Thomas Pollock Anshutz regarding the autograph collection of Howes Norris Jr.

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

Detailed Description of Collection (Container List):

Box 1	Folder 6	A.L.S. to Howes Norris Jr.	Oct. 4, 1910
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Oct. 4, th 1910.

Dear Sir,

I am sorry
you have had to write
twice for so small a
favor. Your note or
my reply must have
mis-carried.

Yours Truly
Howes, P. Amstutz

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Archipenko, Alexander
- **Inclusive Dates:** 1931
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Alexander Archipenko (1887-1964) was a Ukrainian born painter, sculptor and graphic artist who was active in both France and the United States.

Scope and Content Note:

Typed letter signed to Thomas B. Brumbough inquiring about the possibility of him lecturing and how much he would charge.

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

Detailed Description of Collection (Container List):

Box 1	Folder 7	T.L.S. to Thomas B. Brumbough	Oct. 4, 1951
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ALEXANDER ARCHIPENKO
1947 Broadway - New York 23, N.Y.

Nov. 29, 1951.

Thomas B. Brumbough, Head,
Art Dept.
Hood College,
Frederick, Md.

Dear Mr. Brumbough:

Thank you very much for your letter of Nov. 26. In my illustrated lecture on "Creativity" I speak on the Universal Creative Forces which are manifested in different forms, especially in the human ability to follow Universal Creativity, and thru this faculty achieving general progress.

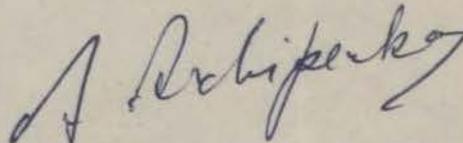
In this lecture I show in lantern slides a number of samples of works of art, including my own, demonstrating creative principles.

This lecture is interesting not only to professional artists, but also to the general public.

My usual fee is \$100.00 plus transportation.

Hoping to hear from you again, I remain,

very sincerely yours,



Alexander Archipenko.

Cont. receipt

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Ashton, Thomas B.
- **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:

Thomas B. Ashton (active in Philadelphia 1835-52) was an American landscape and genre painter, wood engraver, and dealer of art supplies.

Scope and Content Note:

Ashton encloses a ticket for Mr. and Mrs. Samuel Ashton for the first exhibition of the Artists' Fund Society of Philadelphia.

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

Detailed Description of Collection (Container List):

Box 1	Folder 8	Ticket to the first exhibition of the Artists' Fund Society of Philadelphia	nd
Box 1	Folder 8	A.L.S. to Samuel Ashton	April 1836

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FIRST
EXHIBITION
OF THE
ARTISTS' FUND SOCIETY
OF PHILADELPHIA

Admit
Mr & Mrs Saml Ashton
Class Ticket No. 100

Dear Sir,

In accepting the enclosed ticket
and calling at the rooms you
will oblige me & I hope amuse
yourself — Had I not expected
to have seen you I would have
sent this sooner but with
the old proverb, "better late
than never" I subscribe my-
self yours

Saml Ashton Esq.

Respectfully

Yr & O

Thos. J. Ashton

April 1836



Thomas B. Ashton

Sam^l Ashton Esq

273 to record etc

Thos B Ashton

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

John Woodhouse Audubon (1812-62) was an American draftsman, illustrator, portrait and wildlife painter, son of John James Audubon. J.T. Bowen (b. ca 1801), to whom the letter is addressed, was an artist and lithographer.

Scope and Content Note:

A letter of introduction for Mr. E. Sheppard of Richmond, whose "object in visiting the north is to become an artist." Audubon praises Sheppard's "drawings of birds beautifully finished." Edward (or Edwin W.) Sheppard would become an ornithological painter, active in Philadelphia in 1858-59 and in Washington in 1860.

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

Detailed Description of Collection (Container List):

Box 1	Folder 9	A.L.S. to J.T. Bowen	Jan. 18, 1856
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J. J. Bowen Esq

Chestnut St 11th Street

To introduce

E. Sheppard Esq

S. W. Anderson

Phil^a

Richmond Aug 18. 1857.

My Dear Sir. This will be presented by Mr C. Sheppard, of this place. his object in visiting the north, is to become an artist. he will show you some drawings of birds beautifully finished, which I am sure you will appreciate.

I have told Mr Sheppard, that you will give him your good council to his best advantage. you will find him a gentleman, and as a favour to me, I beg your assistance to him in such pursuits as he will explain to you.

With kind regards to the ladies
I am respectfully your friend

W. Audubon

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Audubon, Victor Gifford
- **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:

Victor Gifford Audubon (1809-60) was an American wildlife and landscape painter, son of John James Audubon and brother to John Woodhouse Audubon.

Scope and Content Note:

Autograph receipt of \$1.00 for "No. 30 Quadrupeds of America" on lithographed form. Cosigned by John T. Bowen (b. ca. 1801), artist and lithographer.

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

Detailed Description of Collection (Container List):

Box 1	Folder 10	Autograph receipt to P. Milton Lukens	Oct. 10, 1859
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Philad^a. Oct 11 53

P Melton Lukens

To V. G. Audubon

To No 38 Quadrupeds of America \$1⁰⁰

Rec^d pay^t

V. G. Audubon
M. I. Brown

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Avery, Samuel Putnam
- **Inclusive Dates:** 1889
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Samuel Putnam Avery (1822-1904) was an American copper and wood engraver, connoisseur, and art dealer. He was also a founder of the Metropolitan Museum of Art.

Scope and Content Note:

Avery sends him a copy of his brother's book, "California Pictures," but is unable to find a first edition (Boston, 1877) or a portrait of his brother. He also sends a portrait of himself (not present), etched in Paris by Flameng after a painting by Madrazo.

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

Detailed Description of Collection (Container List):

Box 1	Folder 11	A.L.S. to Benjamin W. Austin	Jun. 28, 1889
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* East Thirty-eighth Street.

June 28-89.

Mr Ben W. Austin,

Dear Sir;

I beg pardon for having so long neglected to respond to your polite invitation. I have delayed hoping to get some documents of more interest than the one enclosed, I also desired to send a portrait of my brother, but have not yet found one that the family were willing to spare. I trust however that the book "California Pictures" written by him, but not published until after his death, will be acceptable, the clips enclosed in it, also may have some historic interest. I could not procure a copy of the first edition published by Hurd & Houghton of Boston. 1877. I also

by this same mail send a portrait of myself - an etching done in Paris by the famous etcher Flameng, from a painting by the celebrated artist Madrazo, a Spanish painter living in Paris, his sister married the even more known artist Fortuny.

Please drop me a line to say if the two parcels reach you. With best wishes for the success of your worthy Society, I am most faithfully yours

Saml P. Avery.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Ball, Thomas
- **Inclusive Dates:** 1884-1905
- **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:

Thomas Ball (1819-1911) was an American sculptor, miniature, and portrait painter, and musician.

Scope and Content Note:

- 1) Letter regarding enclosed photographs (not present) of the monument of your brothers
- 2) Letter about the out-of-pocket expenses for the publication of 500 deluxe copies of his book.
- 3) Biographical questionnaire for "The Artists' Year Book."

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

Detailed Description of Collection (Container List):

Box 1	Folder 12	A.L.S. to Addison Child	Jan. 28, 1884
Box 1	Folder 12	A.L.S. to Mr. Niles	Oct. 13, 1890
Box 1	Folder 12	Biographical Questionnaire	ca. 1905

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

Thos Ball
Florence Jan. 28th 1858.
Florence

Addison Child Esq

Dear Sir,

Enclosed I send you one dozen photographs of the monument of your brother, just erected by you. I hope you will not be disgusted at seeing your own name in too conspicuous a place, but it is the usual arrangement under the circumstances, and Mr Newcomb's letter instructing me to place your name on the back, arrived too late, as it was already completed. I will send you another dozen pictures next week; which are all I shall order until I hear how you like them, as, owing to the position of the monument, being near the iron fence of the enclosure, they could not get as agreeable a picture as in some other parts of the beautiful grounds. The price of the negative and the two dozen pictures is sixty five francs (65) should you desire any more, they will be twelve (12) francs a dozen. Hoping that the monument will please you, and with the best wishes for the new year, believe me

Very truly yours

Thomas Ball

my
Florence Oct 13th 1890

Dear Mr Miles,

I have received the two packets of proofs and the two specimen pages, and also the copy of Morris' book, for which I thank you very much. I like the style of it, barring the uncut leaves; but deliver me from the white label on the back, looking as if intended to be placed on the library shelf, never to be removed. I am pleased with the idea of an "Edition de luxe", an expensive luxury, but one I am inclined to indulge in, if only as a tribute to my dear wife, and for the gratification of my intimate friends.

I think, however, that in your last letter (Sept 27) you have inadvertently made a great mistake in your calculations, by which I am led to understand, ^{perhaps stupidly} that after furnishing the fruit of my poor brain, and paying \$1095. in cash, - your largest estimate of all the expenses for 500 copies "de luxe", fifty of which to go to the Press, from the sale of the remaining 450 copies, I receive back only \$200. leaving me nearly \$900. out of pocket, and no provision for a single copy for myself. Now let me calculate, and see how far I am out of the way. Admitting that I shall have paid the \$1095 for all expenses of 500 de luxe, the net proceeds of four hundred at \$3, fifty copies for me, and fifty for the Press having been reserved, after deducting

40 per cent to the Book-seller, should be \$720, from which deducting 15 per cent (the sum you mention,) for yourselves, on the whole five hundred, amounting to \$225, it would seem that the remaining \$495. should return to me; thus reducing the cost of my fifty copies to \$600, Verily, Amateur Authorship is a very costly amusement! But I hope you will be able to get out this Edition de luxe in time for Christmas, as I ^{think} it would not be a bad book for the Holidays. Do you wish me to send back the proofs, if I see no change to make?

Please tell me just how much my fifty copies of this beautiful Edition will cost me if I should decide to stop or indefinitely postpone any further publication.

My excuse for not understanding your calculations, is, that in your letter of Sept 26, you say I shall be \$500 out of pocket, and by the letter of the 27th I am led to understand that my loss will be \$900.

Very truly Yours

Thomas Ball

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) Ball, Thomas
 Specialty (State here your special medium and work) Painting and Sculpture
 Born (place) Charlestown, Mass. Date June 3^d Year 1819.
 Parents' names Thomas Ball — Elizabeth Uyer Hall
 Educated (State here what schools and masters) Mayhew School; Boston, Mass.
 Married (If so, give date and person) To Miss. Ellen Louisa Wild, Oct. 10th 1854
 Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.) Mass. Charitable Mechanic Assn.

Medals, prizes and honors received One gold and three silver medals
 Author of the Equestrian Statue of Washington, Statues of John A. Andrew, Charles Sumner and Josiah Quincy in Boston; Daniel Webster in Central Park and in Concord Mass. of Edwin Forrest in Philadelphia, Penn. Hon. P. J. Burmann in Bridgport, Conn. The Emancipation Group in Washington and Boston.
 In what permanent collections represented, (if any) The last and most important work of the artist's life, a colossal Washington Monument, erected in Methuen, Mass. — was begun and finished after his 70. year, and is considered his best work.
 What special books illustrated, (if any)
 General Remarks

Author (Of what articles or books, if any) "My three score years and ten", various Plays, Songs and minor Poems.
 Members of what clubs and associations Handel of Haydn and Harvard Musical Societies, Boston. Society of American Artists, Hon. Fellow of National Sculpture Soc. New York. Hon. A. M. of Dartmouth College. (Amateur Musician)
 Addresses (Give studio, home and summer addresses)
Studio, 207. East 17th Street, New York. Residence, after April 1905
105. Upper Mountain Av. Montclair, N. J.

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 - Banvard, John
- **Inclusive Dates:** 1879
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Banvard (1815-91) was an American panorama, landscape, and portrait painter known for painting the Mississippi River Valley.

Scope and Content Note:

Banvard gives Winter a copy of "Private Life of a King," and requests that a volume that has been promised to him be left at the Tribune Building. A note attached to the letter, signed W.W. and J.W., indicates that the "book recounts incidents in the eye of the Regent after King George IV," and that Banvard "opened in 1869 the house which became Wood's museum, and afterward Daly's Theatre."

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

Detailed Description of Collection (Container List):

Box 1	Folder 13	A.L.S. to William Winter	Dec. 20, 1879
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John Barnard To William Winter

1879

245 West 25th St

New York Dec 20th 1879

Friend Winter

Here is the copy of
the "Private Life of a King" I promised
you. and I will stop in and get
the volume you promised me at the
Tribune office, if you will be kind
enough to leave it there to my
call.

Very respectfully
Yours Truly

John Barnard

His book recounts incidents in the life of the Regent,
afterward King George IV. Barnard was plaintiff
in a lawsuit. - G. W. X He opened, in 1869, the
house which became Wood's Museum, and, afterward
Daly's Theatre. - J. W.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

George Grey Barnard (1863-1938) was an American sculptor and collector.

Scope and Content Note:

Letter to Howes Norris Jr. for his autograph collection. "Take the pictures of life upon them as the canvas the painter's color, never conscious for a moment of its import - and showing only its dusty shredded face when turned to light.

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

Detailed Description of Collection (Container List):

Box 1	Folder 14	A.L.S. to Howes Norris Jr.	Nov. 22, 1908
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Some take the pictures
of life upon them as
the canvas The painters
color, never conscious
for a moment of its
import.

and showing only its
dusty shredded face
when turned to light.

George Grey Barnard
Nov 22 1908

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bartlett, Paul Wayland
- **Inclusive Dates:** 1893, 1919
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Paul Wayland Bartlett (1865-1925) was an American sculptor and painter.

Scope and Content Note:

- 1) Not yet located
- 2) Letter to Miss Florence Levy, Editor of the American Art Annual. Response to Levy's letter of May 25 requesting for a photograph from Bartlett.

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

Detailed Description of Collection (Container List):

Box 1	Folder 15	Not yet located	Nov. 16, 1893
Box 1	Folder 15	A.L.S. to Miss Florence Levy, Editor of the American Art Annual	Jun. 9, 1919

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Washington, D.C.

217 Bond St. N. W.

June 7th 1915.

my dear miss Lucy

I have received your letter of May
25th in which, for a photograph -

I do not seem to have any
at all - at present - but I
will send you one as soon
as I can -

university yours,

Paul W. Bartlett

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bartlett, William Henry
- **Inclusive Dates:** 1825
- **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:

William Henry Bartlett (1809-54) was a British born artist, draftsman, architectural subject artist and topographer. He was a considerable traveler and also held American nationality.

Scope and Content Note:

- 1) Letter to T. Button regarding his abilities and lack thereof. "I can't draw architecture."
- 2) Signed manuscript poem

"Here is the lonely star, whose beam, unclouded
Still cheers & guides the Pilgrim's weary way
Though grief & care all other forms are shading
And every height illusion melts away
Ah, through each hour a darker scene may show
I'll scorn the threatening gloom if thou but deign to glow-"

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of 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 1	A.L.S. to T. Button	Oct. 10, 1825
Oversize Box 1	Item 2	Signed manuscript poem	nd

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Hope is required, another miss, be made (to the close view
of Buildings at Entrance - whether Mr. Kaysers, or the
one I have just done. I know not. If Kaysers, you
must know that the trees must be done again, and
being difficult, would require some time - 5-6-7.
Views of Gallery to Mrs. Hopes Rooms. - New Gallery -
Conservatory - Theatre. - here are only two sketches - I
view from Platform looking to Dorkins - this I can
but guess at, and may guess wrong - the View - which
you express. Steps in flower garden, if wanted
to be finished will take at least a day. Beside
this you wish for a sketch of the Seat or re-
Building at the Terrace, and the view from the
same side - about a mile and half from Deepdene.
further advanced. Surely, in one day or even two, it
is impossible to do all this - supposing the weather
to be perfectly fine - When you was at Mrs. Fells
I took the liberty of requesting a day for my own
purposes - you then granted it, and if one half of
what you now wish me to do is to be done, you
now take it away. This is indeed a proof of the
pleasure you feel in promoting my prosperity and
happiness. From the instructions I have received in
your office: I think much more cannot be expected

expect more you will not wish a disappointment by
again sending me into the country.

On this subject I have written what I felt, but
could say more, and hope to do so - were I never
to remonstrate the unreasonable demands
you make would never cease - Hoping they will

believe me
your obedient pupil
Wm. B. Barber

1635

Here is one lonely star, whose beam, unclouded
Still cheers & guides the Pilgrim's weary way.
Though grief & care all other forms are shading
And every bright Muse's mirths away -
Ah, though each hour a darker scene may show
I'll scorn the threatening gloom if thou but deign
to show -

J. W. Barrett

The Artist
from Miss Sardo's collection

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Gifford Reynolds Beal (1879-1956) was an American painter, draftsman and printmaker.

Scope and Content Note:

Beal writes as Secretary of the Nominating Committee of Salmagundi Club about the nomination of Alexander Schilling to the Admission Committee.

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

Detailed Description of Collection (Container List):

Box 1	Folder 17	A.L.S. to Alexander Schilling	Jan. 12, 1912
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Jan 12th 12

Mr Alexandra Schilling
Salmagundi Club

Shaw Dr

The Committee of Nominations
desires to present your name
for a member of the Admissions
Committee of the Salmagundi Club
please advise me at your earliest
convenience, if you will accept
the nomination.

Very Truly Yours

Wiffard Reed

Secy. Nominations Com

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

James Carter Beard (1837-1913) was an American naturalist, author and illustrator.

Scope and Content Note:

James Beard writes a letter to Mr. Quakenbos regarding a Mr. Warren's layout for "sieges."

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

Detailed Description of Collection (Container List):

Box 1	Folder 18	A.L.S. to Mr. Quakenbos	nd
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Dear Mr Jackson

I said Mr Warren's
lay out for dig's, I
cannot find the yellow
pen of paper I have
no doubt however that
Warren is correct

J. C. Peard

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

James Henry Beard (1812-1893) was an American painter.

Scope and Content Note:

Letter to Mr. Burt regarding a visit to Beard'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 1	Folder 19	A.L.S. to Mr. John Burt	Mar. 29, 1888
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James H. Beard - American Artist* (1814-1893)
(N.A.)

Studio 1300 B way
March 29th 1888

Mr John Burt
Dear Sir

I will be
pleased to see you at my
studio at any time, or any
of your friends, I shall be
at my studio all-day to
=morrow and on Saturday
after 12 o'clock, I shall
be occupied for some days
during the forepart of each
day making studies at
Barnums

Very truly yours

J. H. Beard

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Holbrook Beard (1824-1900) was an American painter and sibling of James Henry Beard. He is best known for his humorous story pictures of animals.

Scope and Content Note:

In Beard's letter to Samuel Coale, Beard describes a picture title "A Poor Relation Came To Beg," which he considers "one of the best pictures of the kind I have ever painted and perhaps THE best of my smaller BEAR subjects. Many of the artists think so." The subject is the intrusion of a poor captive or escaped prisoner on a family of bears dining around a table. Beard states that this is the only picture of bears he presently has, and he has no pictures of monkeys for sale.

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

Detailed Description of Collection (Container List):

Box 1	Folder 20	A.L.S. to Samuel Coale	Jan. 28, 1869
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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Amer. Family

New York Jan 28th 1869

Mr Samuel H. Coale.

Dear Sir

Your favor
of the 23rd was received this morn-
ing. I think I have a picture
which - as you say - will just fill
the bill. It consists of a family
of Bears - father, Mother and three
young ones - at dinner, they have
come to the desert, and the father
Bear has a beehive, about to
help them all around. when
a poor Captive or escaped prisoner
makes his appearance among them
with the broken Chain still
hanging to his neck. He is thin
from long fasting and wandering
in the woods, being incapacitated
by confinement from Childhood, for

procuring food for himself, and in the most humble and abject manner, asks Charity, but the expression upon the faces of all the well to do family, is not one of welcome, although there are plenty of fragments of the more substantial dinner to satisfy his hunger. Scattered upon the ground - vegetables, fruit ham &c. stolen from the farmers.

I call it "A poor retation came to beg." The size of picture is 14 x 20. of frame, including shadows box - which should remain on frame - 28 x 34. The price is \$800.

I cannot promise you this ^{picture} positively, a gentleman was looking at it the other day, and said he would see me again about it. Though I gave him no refusal - I should still feel obliged to let him have it. Should we call before it is otherwise disposed

of. But in that case, I could, I think paint something for you which would please as well.

It is the only picture of Bears I have, the others you spotted have all been sold. I have no pictures of Monkeys for sale, in fact, most of the pictures of this class I paint to order, or sell before I get them finished.

I forgot to say - in answer to your request that the picture shall be really good. That I consider it one of the best pictures of the kind I ever painted and perhaps the best of my smaller Bear subjects. Many of the Artists think so. I make the distinction between these subjects and other pictures because they cannot be compared.

Should you desire this picture will you let me know as soon as convenient and oblige Yours truly
W. H. Beard.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Cecilia Beaux (1855-1942) was an American painter, portraitist, and teacher.

Scope and Content Note:

Cecilia Beaux writes to Sartain (possibly William Sartain or the engraver John Sartain) wanting him and other committee members to see her painting. Beaux wishes for her painting to be hung in the hall.

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

Detailed Description of Collection (Container List):

Box 1	Folder 21	A.L.S. to Sartain	Jan. 27, nd
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2 20/1
13/2
0-61-2

My dear Mr Sartain.

I would like to have
you see the picture
again now and in
fact would like to
have any of the Com.
nuttee see it - who
wish to.

Could you stop
in tomorrow after
noon at about 4
or Friday -

or Monday next at
the same hour?
I am anxious to
have the picture
placed in the hall
as soon as may
be so that I may
see it - Please,

Mine very truly
Cecilia Beane

1710 Chestnut St.

Jan 27

Wednesday

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Beckwith, James Carroll
- **Inclusive Dates:** 1885-1911
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

James Carroll Beckwith (1852-1917) was an American painter and teacher of various artists including William Merritt Post.

Scope and Content Note:

- 1) Not yet located
- 2) In a letter addressed to Mrs. Louise C. Young, Beckwith responds to the letter on verso in which Mrs. Young inquires about the best methods for spreading a knowledge and sentiment for art in the United States. Beckwith speaks to the prevalence of foreign (European) art and it's often over inflated value amongst American collectors.
- 3) James Beckwith writes to Judge Hatch regarding a few possessions he forgot in his hotel room at the Hotel Beau-Site in Rome. Beckwith blames the "ingenious custodian" and cites a missing chandelier, two side brackets, and a rising side bracket. He requests that Judge Hatch keep an eye on the custodian in hopes of locating his possessions.

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

Detailed Description of Collection (Container List):

Box 1	Folder 22	A.L.S. to Mrs. Louise C. Young	Jan. 8, 1888
Box 1	Folder 22	A.L.S. to Judge Hatch	Mar. 8, 1911

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DEAR SIR :

Will you have the kindness to state what in your opinion has been the result to artists as a class, and to the art of the country, of the increase in the tariff on works of art from ten per cent. to thirty per cent?

Also, if any change were proposed, what would be the rate and method you would suggest as least calculated to offer obstructions to the progress of the profession of art, and the development of a sentiment for, and knowledge of, art in the country.

THE HERALD desires to call attention at this time, seemingly propitious for a full discussion of the subject of a reduction of the tariff, to the branch relating to art; and in order that the matter, which to the general public may appear of minor importance, may not be overlooked, as full and complete an expression of opinion of the persons interested, is desired.

We wish to publish this information collectively, as letters, with the signatures of the firms and persons affixed. All the leading art firms and artists will be addressed in this manner, and as early a reply as your convenience will permit is respectfully requested.

Very truly yours,

LOUISE C. YOUNG,

Art Editor Boston Herald.

Please address your reply to

MRS. J. HARVEY YOUNG,

HOTEL OXFORD, BOSTON, MASS.

JANUARY 1st, 1888.

58 W 54th St N.Y. 8th July '88

Mrs. Quincy. To the ~~editors~~ ^{editors} of the Boston Herald
57 Regarding your first question, I
will say that I consider that the artistic develop-
ment of the country has been greatly retarded by
the increase of duty in procuring fine examples of
foreign work to come here and consequently the
knowledge that would accrue to our artists from the
study of said works and comparison of their own
has been denied. Aside from this the antagonism aroused
in the minds of European artists has been greatly to
our detriment; again, the public mind, ignorant
and wayward in the matter of art judgment, has
been led to place an undue premium on foreign
art from the fact of its greater expensiveness, assuming
its superiority therefrom. This has led to the
neglect of home production in the galleries of
the majority of wealthy collectors. Nature's talent
is believed by me to be sufficiently strong to compete
most creditably with foreign work and I believe
that the free entrance of art-works would enable
the American artist soon to compete successfully
with the artists of any country, even granting our
greater cost of production.

I am in favor of the entire removal of
all duties on works of art, if this can not
be obtained, then a specific duty of say 50%
on every art work entering the country.

Very Truly,

Carroll Pickwith

HÔTEL BEAU-SITE
ROME

5th March 11

My Dear Judge Hatch

We, who are trying to make the loggia salute you and your amiable family. I beg that you will forgive me, to begin with, if I ask a neighborly service of you.

Our ingenuous custodian, Mr Fisk, appears to have forgotten his duties regarding some small possessions of ours, which were left in the apartment with a very clear understanding with him regarding their destination.

Having applied to him through our club of the Studio Building, for them, I am unable to get any clear response and he says "Mr Beckwith must consult Crute-Shank".

The articles consist of

1. Rather handsome chandelier with ruby globe on drop light over dining room table
2. Two side brackets in dining room with

porcelain imitation candle -

3. Elbow descending dining side bracket in "den" (small room off parlor -

There were other articles, but they are of no consequence, but these two fixtures are expensive and valuable and it seems to me a pity that he should appropriate them after the years of generous giving to which I have been subjected.

Our blessed maid of the Studio, Miss Mary Corrigan 765 8th Ave - Telephone.

1497 Bryant, would respond at once to a call and see that these, my blessed belongings were taken and put in my storeroom at the Studio Building or else where for safe keeping, if you - kind sir, would put your legal eye upon the said Mr Fisk. I am sorry to ask this favor of so busy a man but you have a treasure of a capable daughter and also a very excellent wife and they may believe you of this cheer. I can only respond by getting you a blessing from the Pope or, if you are willing, sending you a ship load of Italianes, who are so utterly worthless here that they might be of

use some where else - We have been here all this long
winter and I have sighed to look out on 58th - 5th and see a
whirling snow storm - Only romantic and misguided
American women are capable of appreciating the full beau-
-ties of Italy as a residence. We have been what is called
at home, "in it" - We have been presented at Court, had
an audience with the Pope - known a stack of worthless
titles (mostly supported by American money), skinned in Palace
stumbled over beggars, caught microbes, been cheated when
our own ignorance presented itself, seen the beautiful sun-
set from the Pincio and choked to death from the
dust motoring in the Campagna - In this excellent hotel,
which is all Swiss, we are some sixty women and seven
men! It is the very paradise of unattached English
and American females - One's wife has rather a good
time yet, but the charm is beginning to wane with
Mrs Beckwith since her last Roman cold - We hope
you have all been well - I imagine one amusement at
meeting our neighbor Mrs Bishop who lives on the top floor
of the Mason, she long preceded any of us there, but we
had to come to Rome to meet her.

Again many apologies

Yours gratefully
Carroll Beckwith

James Carroll Beckwith
1852-1917
Am. Painter

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bellows, Albert Fitch
- **Inclusive Dates:** 1878, 1881
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Albert Fitch Bellows (1829-1883) was an American painter, draftsman and etcher.

Scope and Content Note:

- 1) In a letter to Samuel Coals Jr., Bellows explains that he has not yet sent pictures to St. Louis because the three that he had initially painted and planned to send, have been sold.
- 2) Bellows writes to Albert Fitch asking that he return a painting if it has not yet been sold because there is a man from Boston requesting to buy 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 1	Folder 23	A.L.S. to Samuel Coals Jr.	Dec. 18, 1878
Box 1	Folder 23	A.L.S. to Mr. Davis	Feb. 11, 1881

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327-4^u are the same
Dec 11th 1878

Mr S. A. Cook Jr

Dear Sir

I have
intended not have done
my best to have a couple
of pictures in St. Louis
before this time. I have
those I might send
but they are not quite
up to the mark. Have
painted several expressly
for it, but I begin
to think that the

327-4^u are New York
Dec 11th 1878

Mr S. A. Cook Jr

Dear Sir

I have
intended not have done
my best to have a couple
of pictures in St. Louis
before this time. I have
those I might send
but they are not quite
up to the mark. Have
painted several expressly
for it, but I begin
to think that the

one of them on the spot, so now
I must wait till I can finish
another. I have a small one
in hand and it may be two weeks
before it is finished, which promises
as well as either of them. When
I send shall I direct to the
Persons at his place of business?
I have not heard from him
since you wrote,

very truly yrs
A. J. Bellows

best way to sell them
here is to try and send
them to St. Louis, three
of them one after another
that I intended to
send have been sold
before they were finished
to gentlemen who
happened in. Yesterday
I was ready with two
pictures, the box was
ordered and a man
was in my studio to
take them away to ship
them when a gentleman
a stranger to me personally
came in and bought

A. F. Bellows

Feb 81

337-4^u am. M^oph
Feb 11th 1881

Dear Mr. Davis

A gentleman
called upon me a
few days ago from
Boston who had seen
the illustration in a
catalogue of the large
pictures you have. He
was born in the house
opposite the one painted
there. Now he wants
either that picture
or another in oil of

Ad. I hope it may remain in
Patience.

the same subject
and is waiting to
see that if it is
returned. In note
of a gentleman who
has talked of it.

If he has decided
not to take it, ^{and} it
has been there probably
long enough to be
seen by everybody, would
you have the kindness
to send it to me
as soon as convenient
& oblige

Yrs very truly

A. J. Bellows

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

George Bellows (1882-1925) was an American painter an, lithographer and printmaker. He studied with Robert Henri at the New York School of Art directed by William Merrit Chase and helped organize the Armory Show of 1913.

Scope and Content Note:

In a letter to Chas, Bellows states his love and passion for lithography as the finest medium for black and white drawing.

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

Detailed Description of Collection (Container List):

Box 1	Folder 24	A.L.S. to Chas	Dec. 14, 1916
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Dear Charles

Am sending to you under separate cover, a certain proof of a certain lithograph of mine, which I think you will enjoy and which I feel ~~sure~~ you will prefer to a "genuine hand painted oil."

It is from a series which I have been at work on.

For your information I will point out that lithography ranks with etching as the finest medium for black and white drawing, and I have gone in for the former as it ~~is~~ exactly suits my talents.

Trusting that these missives reach you in good order

and wishing you the compliments
of the season.

Gus & Helen

146 E 19th St.

N.Y.

Dec 14th '16

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Benson, Frank Weston
- **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:

Frank Weston Benson (1862-1951) was an American painter, etcher and teacher. He was the student of Emil Otto Grundman and the teacher of various artists including Robert Henry Logan and Marion Boyd Allen.

Scope and Content Note:

A signed card by Frank W. Benson with a thumbprint size red image.

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

Detailed Description of Collection (Container List):

Box 1	Folder 25	Signed Card	nd
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Frank W. Benson.

Frank W. Benson

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Benton, Thomas Hart
- **Inclusive Dates:** 1926
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown 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 Hart Benton (1889-1975) was an American painter, muralist, illustrator and lithographer.

Scope and Content Note:

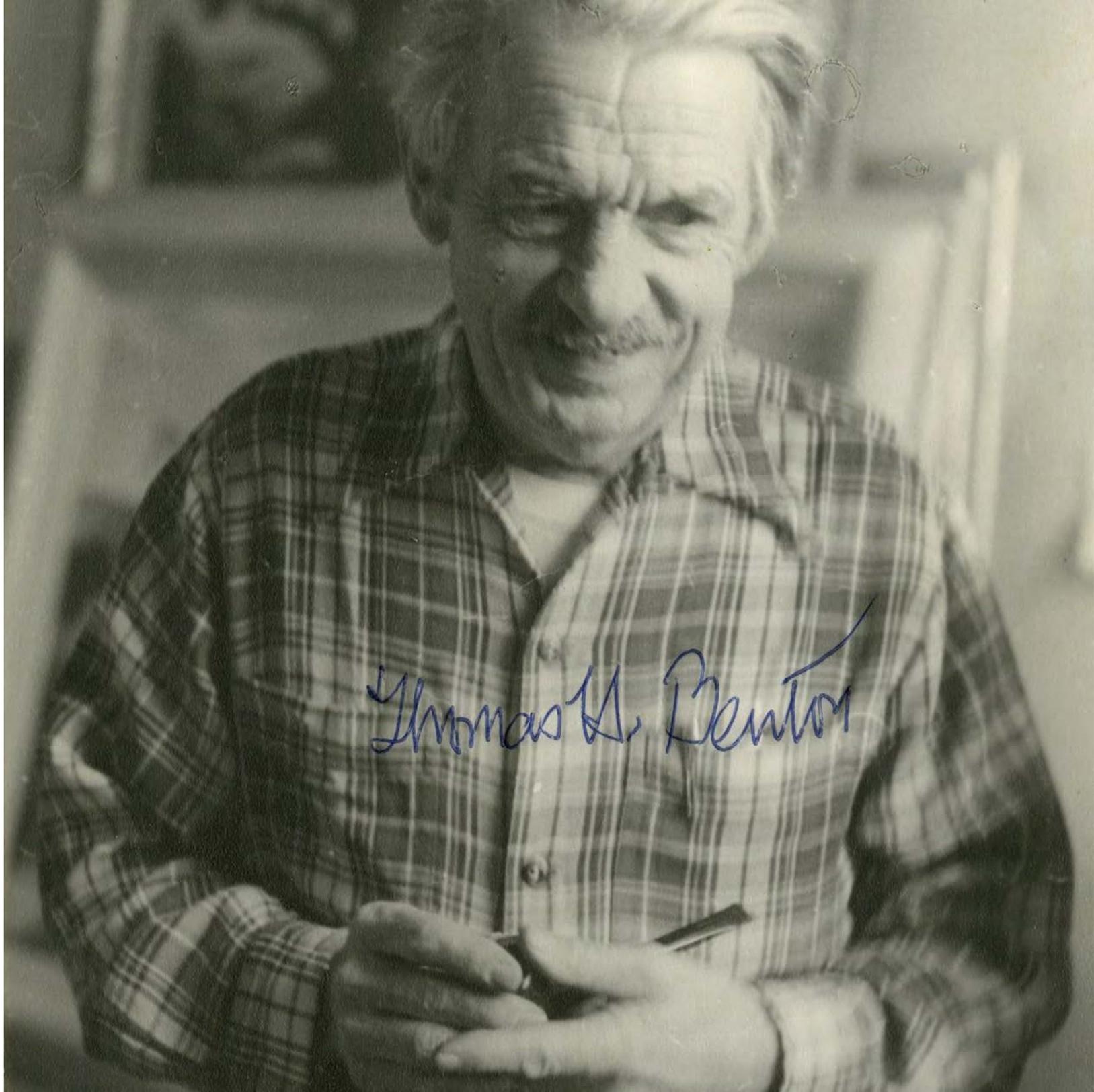
- 1) Signed black and white photographic portrait
- 2) Letter to Lewis Mumford thanking him for his endorsement "of my decorative style," and asking him if he would be kind enough to put it in writing.

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

Detailed Description of Collection (Container List):

Box 1	Folder 26	Black and white photographic portrait	nd
Oversize Box 1	Item 3	A.L.S. to Lewis Mumford	Nov. 16, 1926

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Thomas H. Benton

1109. 16

By phone

My dear Lewis Mumford —

I have heard of your public endorsement of my decorative style before the embattled architects.

Thanks.

Would you do it again — and in writing?

I am having a show this winter (in Feb.) of a set of decorations, representing the evolution of New York, which are intended for the Public Library at 42^d St. This is of course not an order — rather a more or less hopeless proposal but I want to carry it as far as possible.

I would like you to write a short comment in the catalogue. Something about what you think of the work as a translation of social into plastic values and of its possibilities as architectural decoration. Could you come and see the decorations and tell me whether or not this sort of thing would be agreeable to you. If it isn't you can rest absolutely sure that I will be in no way offended by a refusal.

Sincerely yours

Bentley
(plus th.)

36 8th Ave.

Walter's 22 87

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Berninghaus, Oscar Edward
- **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:

Oscar Edward Berninghaus (1874-1952) was an American painter and illustrator.

Scope and Content Note:

At the request of Florence Levy, Oscar Edward Berninghaus sends a list of artists and sculptors who are new to the "Annual." The "Annual," referring to the "American Art Annual," is not included. Florence Levy was then the Editor of "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 1	Folder 27	A.L.S. to Florence Levy	nd
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O. E. BERNINGHAUS

STUDIO: 2313 WASHINGTON AVE.

ST. LOUIS, MO.

Homer N. Levy.
Editor American Art Annual
N.Y.

Dear Mr. Levy.

Am sending you a number
of addresses of artists - Sculptors which
may or may not be new to the
Annual as per your request of
6/10-15.

Names & addresses of 274 Societ-
members will be sent to you by
Mr. Chas. P. Davis, City Art Museum St. Louis
as I have asked him to kindly do
so.

Yours truly
O. E. Berninghaus

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Harry Bertoia (1915-1978) was an American sculptor, printmaker and designer. He was a student at Cranbrook Academy of Art from 1937-1939.

Scope and Content Note:

In a letter to Marshall Bean, Bertoia states his will to work constructively and to make 1969 "embody a measure of our doing."

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

Detailed Description of Collection (Container List):

Box 1	Folder 28	Mounted color photograph of Bertoia to Bean	nd
Box 1	Folder 28	A.L.S. to Marshall Bean	Feb. 27, 1969

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Friendly greetings to
Harry Pastoria Marshall Bean and his Class

Feb. 27, 1969

Dear Marshall Rean:

Let's think and work constructively
So that 1969 embodies a measure of
our doing and thinking in the pro-
portion we apply ourselves.

Sincerely Harry Bertoni

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

George Biddle (1885-1973) was an American painter, printmaker and sculptor. He was the teacher of Michelle Russo.

Scope and Content Note:

- 1) Receipt from Postal Service for a shipment labeled "From George Biddle" and "To Leonard Bloch."
- 2) Letter to Leonard Bloch with included envelope addressed to Leonard Bloch postmarked Feb. 11, 1954. Biddle thanks Bloch for his letter of February 9th and states his willingness to contribute a work to Bloch's collection.
- 3) Typed letter of response from George Biddle to Leonard Bloch. Bloch states his appreciation toward Biddle's ready agreement to donate a painting and inquires whether "Artist at War" and "War Drawings" are still available.
- 4) A letter to George Biddle from Leonard Bloch stating his appreciation and confirmation of a drawing sent by Biddle.
- 5) Cashed check for 10 dollars written to George Biddle from Leonard Bloch.

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

Detailed Description of Collection (Container List):

Box 1	Folder 29	Postal Service Receipt	nd
Box 1	Folder 29	A.L.S. to Leonard	Feb. 11, 1954

		Bloch	
Box 1	Folder 29	T.L.S. to George Biddle	nd
Box 1	Folder 29	A.L.S. to Leonard Bloch with postmarked envelope included	Feb. 21, 1954 ; [Feb. 23, 1954]
Box 1	Folder 29	A.L.S. to George Biddle	Mar. 5, 1954
Box 1	Folder 29	Enclosed check to George Biddle for 10 dollars	Mar. 5, 1954

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CONTENTS - MERCHANDISE

POSTMASTER: THIS PARCEL MAY
BE OPENED FOR POSTAL INSPECTION
IF NECESSARY.

RETURN POSTAGE GUARANTEED

FROM

Grover Biddle

Croton-on-Hudson

N.Y.

TO

Mr. Leonard Bloch

593 Broad St.

Newark

New Jersey



BUILD YOUR FUTURE
WISELY. SAFELY.
U. S. SAVINGS PLAN



Mr. Leonard Block
593 Broad St -
Newark
New Jersey.

GEORGE BIDDLE
"ASHACRES"
CROTON ON HUDSON
NEW YORK

Dear Mr. Block:

Thanks indeed for your
letter of February 9. I should be happy
to have you add one of my works to
your small collection and will try to
select an appropriate drawing or lithograph.

GEORGE BIDDLE
CROTON ON HUDSON
NEW YORK

I think, however, that ten dollars is the
very least I could charge.

Yours Sincerely

George Biddle -

Mr. George Biddle
Ashacres
Croton-on-Hudson, N.Y.

Dear Mr. Biddle:

I greatly appreciated hearing from you, and having your very gratifying reaction to my idea for a small and choice collection of drawings by the greatest American draughtsmen of our time.

Your indication of price is entirely agreeable and very generous, too.

I now wonder whether any of those splendid drawings you made at the front, during the last war, are yet available. ~~In~~ Both "Artist at War," and "War Drawings," ^{contain} some of the most forceful pictorial creations of the conflict, and I believe can be rightly considered among the finest graphic productions of your career. Some time ago I was able to acquire a prison camp drawing by Fletcher Martin, and an example of your work during the same period, would serve as an excellent pendant. I do hope that you will find it possible to part with one of them for my collection.

I have not planned to include prints in connection with this idea

over

P.S. ~~Whixixxxxx~~ Drawings I especially like from your
publications:

"War Drawings" - 57,59,63,71,75

"Artists at War" - 46,153,195,209,222,228



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

GEORGE BIDDLE
"ASHACRES"
CROTON ON HUDSON
NEW YORK

Feb. 21, 1954

Dear Mr. Block:

Thanks for your note.

Now in about a week or ten days,
when I am able to get round to it, I will
see what I can do for you:

Ever faithfully
George Biddle.

GEORGE BIDDLE
CROTON ON HUDSON
NEW YORK

10
11
12
13
14
15

Mr. George Biddle
Croton-on-Hudson, New York

3/5/54

Newark address

Dear Mr. Biddle:

I have just received the drawing you sent on, and am especially ~~delighted~~ grateful to discover that you found it possible to part with one of the splendid series you published in your volume of "War Drawings." ~~Thank you~~ Many thanks, too, for inscribing the drawing to me.

Of course, I understand that ten dollars could only reflect a token payment for such an important drawing. I do appreciate your generous interest in my collection and understanding of my budget limitations to accomplish what I have in mind. Enclosed herewith is my check.

All best wishes,

P.S. May I also, one day soon, send on my copy of your volume of "War Drawings" for your autograph?

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NEWARK, N.J.

May 5 19 *54* No. *608*

Fidelity Union Trust Company

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ORDER OF

George Biddle
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DOLLARS

Leonard Block

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bierstadt, Albert
- **Inclusive Dates:** 1874-
- **Identification:**
- **Extent/Quantity:** 3 file folders
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Albert Bierstadt (1830-1902) was a German born American painter, photographer and landscapist. He was a Hudson River School painter and painted, most notably, scenes of the great American West.

Scope and Content Note:

[nd]

- 1) A letter regarding the arrival of Princess Louise. Bierstadt mentions an enclosed check of 75 dollars, an order of flowers and the possibility of paying his respects in person. Envelope included.
 - 2) Letter to McHenry thanking him.
 - 3) Letter to McHenry regarding the forwarding of his paintings to the Earl of Dunmore.
 - 4) Letter to McHenry wishing him a Happy New Year and business about the Penn Railroad.
 - 5) Letter to McHenry informing him the Reading Railroad failed yesterday and this may be the right time to unite the Reading with the Atlantic Trust Western. Bierstadt refers to Gould branching out and the Central Pacific getting involved. He wants to send Count of Chapella a small picture for a marriage present.
 - 6) Bierstadt refers to the railway scheme; Lord Dunmore, hoping he can come here to complete the railway in America.
-
- 7) Letter to McHenry regarding the picture by Landseer called Faithful Friend brought to this country by Lola Montez and given to her by Capt. Lord Heald of the 9th Hussars. He asks to take the picture to Agnews for appraisal to see what it would bring if sold.
-

8) Letter to McHenry asking for “some money” to meet a “sudden draft” upon him.

[1866]

9) Letter to McHenry from Bierstadt stating,

“Dear McHenry, Your kind letter enclosing, McLeon's letter reached me in due season, and in reply I would say if Mr. McLeon can have as good a Chromo as can be made at that ?. He may order me 500 copies at once. I expected to have been thru by this time and ordered these things in London or Berlin. It has always been my intention to have a Chromolithograph and I could sell 500 tomorrow if I had them. My intention was reserved to have it done in Berlin when my other picture was published but if they can do it as well in London I should be glad to have it done then. The line engraving must help them in transferring it to stone. If they can begin at once it may be done before the French exhibition opens. I do not know how soon it must be thru, but do not want to fail in having it there. Mr. McLeon can tell or find out if this is true before the exhibition takes place. It has been very annoying to me, to think you album should have been delayed so long. There seems to be no one in this country capable of doing such work. It is done now and Blakesley wanted to show it to the ladies first which will be sent to you. It does not meet my wishes, and the excuse is, it was the best that could be done here. I expect to come over in February and will explain to you more fully my Design. The explaining's of the Rocky Mountains will be ready next week and I shall send a ? to your mother and sister. I am glad to learn that the ? was so well received and with kind regards to all friends. I am truly yours, A. Bierstadt.”

[1874]

10) Letter to Mr. McHenry regarding the exchange of a Bierstadt's painting “The Rocky Mountains” for his painting “The Emerald Pool.”

[1879]

11) Receipt for 100 pounds from James McHenry.

“I am much disappointed that you did not come this morning, but I will try to convey to you in my humble way what has transpired here. Gould seemed quite anxious to have some agency in place in Paris when Union Pacific Stock-or any stock in fact could be had- in which he might become interested.

He is much pleased therefore with his Count de la Chapelle and his plan for a syndicate- and offered to put one million dollars into this fund. If such an association is formed here and a committee is formed of three or four with power to state what shall be done with the money- you and your friends being careful of course to retain the control and under no circumstances to give Gould the entire command- I think you would be safe. His stock and bonds would then rise in the market and in a month or two this rise alone might place you on an independent footing.

Gould of course, is working for himself, but if he can be made to work in your harness for a while-or until you have got out of the slough. It would be a nice move to make, and later his services would no longer be needed. If Vanderbilt had given you the proper guarantee that in case a certain law each has ceded? he would furnish \$5.000.000 or enough to have made you independent, it would have assumed your purpose better as a

guarantee from him would have been just as good as the money in New York- and you could gather money and command interest there with such an agreement.

I am going to New York on the Britannia Aug. 14th. Mrs. Bierstadt's physician thinks Nassau will be better for her this winter than any of her ? ? ? here so I cannot say no- I will gladly ? you in America if I can and I think I know some men who would like to have such a piece of property at such a small price as I understand this can be bought for.

Huntington and Stanford of the Central Pacific might like it in order to ? better ? with Gould as in this long link it plays an important part. The more demand that can be created for it the better the price- and nothing would please me more than to try and do something of this kind for you. H? – “a bird in the hand is worth two in the bush” and if this “Jay (Gould) Bird” can be made useful- I should say: use him. He is well disposed now and if these conditions in which he is willing to put up his millions of dollars is not very objectionable I should say-as I have said before: use him.

Mrs. Bierstadt kindly aids me in some of my letters but I will complete this myself by asking a favor of you. Mr. ?owen has just left Paris for London he wanted to wait to see you, but as you did not come you will undoubtedly see him in London. I enclose a letter to him, but not knowing whether he will go to the same Hotel again and not knowing who his Banker is, I ask you if you will kindly send it to him. Please read the letter first and you can say a word to encourage him to carry out my wishes. He likes the picture I refer to very much but thinks it is a little large for the place. I offer it for the ? price for which I would paint a smaller one but add that I will paint a smaller one if this should prove too large. Now if he does take the picture and pay me the five hundred pounds I want you to take it if it will be of any service to you. I only regret that I could not put five hundred thousand at your disposal. You can invest it for me and if any misfortune should occur give yourself no trouble about it. I shall come to London the last of next week and I hope to see you and have more talk with you. I may be able to get two thousand more from the Duke of Westminster. He wants my big ? picture and if he takes it I shall be quite happy to serve you. With kindness to Mrs. McHenry in which Mrs Bierstadt joins ? me.

Sincerely yours, A. Bierstadt

P.S. After reading the enclosed please seal and send to him.”

12) Letter to McHenry stating, “My dear McHenry, Your Aug 2nd with the accompanying documents etc. etc. etc. reached me safely and after reading over those documents, letters, etc. etc. one thing strikes me very forcibly.

That you are in the right and will surely win if any justice is in the land but in view of a speedy sale of the property it should be so simplified that a man with the money in hand could hand over his cheques and receive in return the majority of the stocks, bonds, etc. in one day.

If by some syndicate or by the cooperation of the largest holder this could be placed in such a way that it could be handed over at once I think it would be quite and easy matter to do.

A stranger would not care to take it in hand as it exists at the present moment because he would not know what it would cost him or when he would have it in hand. If he had

not the majority to begin with [,] the speculation would at ? put it up out of his reach and a man who was willing to put in a larger amount of money would expect to reimburse himself to some extent in the rise and of course that would benefit the holder of bonds, stocks, etc.

I think if I am to go to some of my friends and say a friend of mine has 51 percent of the A&G.W. which he can turn over to you in one hour providing you can give 50,000,000 or whatever the sum may be the prospect of a sale would be very good.

I have no doubts if this could be reduced to some such simple fact as months or two hence would find you relieved of this burden.

I suppose it is a difficult matter to reduce this to that point for it would cost money to get this 51 percent and it would have to be done very quietly and if a syndicate in Paris could do this or anyone else it had better be done at once.

You must excuse me my dear McHenry for making suggestions to you if I err at all it will be in my great desire to you and Mrs. McHenry free and unencumbered with any Railroad with a few millions in bank to enjoy life and take the sweets of doing nothing for a while. With kind regards to Mrs. McHenry in which Mrs. Bierstadt joins. I am Sincerely yours, Albert Bierstadt."

13) Letter to McHenry in which Bierstadt writes, "Your kind letter reached me here where all the Railway men are congregated. I have seen Vanderbilt and read him that part of your letter which you wished him to know. From all I can see and learn he is favorably inclined toward you and from all I can learn ? Erie crowd are looked upon with distrust. Barlows true character is well experienced by ? when he came down the avenue and saw him standing in front of his house with his hands in his pocket he tells his wall st. friends, "I saw a wonderful sight on Madison Ave. Barlow standing with his hands in his own pockets." His ? are men of the same character but I trust and hope you will be able to show them up to the world, and what you have done and what you are doing is a real service to the country.

I will not lose sight of my friends from California. They will return to New York about the first of Oct. and I will then ? them and find out what they will do.

Mrs. Bierstadt is quite well as also Mrs. Osborne and join me in kindest regards to Mrs. McHenry and yourself. I dare say Mrs. McHenry has the better with a thousand good wishes for you both I am yours to command. Albert Bierstadt, Brevoort House, New York."

14) Letter to James McHenry stating, "Yours of Sept. 4th from Paris is just rec'd and I am glad to hear that you are quite well and on your way to London again. You have doubtless got several letters of mine and I look forward to sending you one in a few days that will have something worth writing about.

Mr. Huntington is to be home in a few days from California and disgust which the community of California have flavored him. I hope to be able to induce him to transfer his intents to the east. I shall see him at once in fact I am waiting for him I hope sincerely he will see that it is in his interest to buy this property.

Of course if it is not possible I shall then see Vanderbilt again. Gould is out west now but will return shortly. I will write him however especially if I find this is not a good prospect of doing something with the others. Mrs. Bierstadt is quite well and were she here would join me in kind regards to Mrs. McHenry and yourself.

Hoping this will find Mrs. McHenry and yourself well I am yours to command as ever.
Albert Bierstadt.”

15) Letter to McHenry stating,

“Dear McHenry, I have just seen Mr. Huntington and he is not inclined to take hold of a road so far north. I shall see Vanderbilt tomorrow and I think he will give a favorable answer. He can make the road serve him and ought to give more for it than anyone else[.] I think he is the man.

I saw today Mr. E.W. Stoughton who was our minister to St. Petersburg[.] He has resigned that post and taken up the law again in which he has always distinguished himself. Next to Mr. ? he is considered our best lawyer[.] I had a talk with him about the Erie thieves and he considers them a ? of rascals[.] It has occurred to me that if you have to fight these fellows here you must have some able men more than one man, two or even more would be needed. I want to see them all sent to jail[.]

Mr. Stoughton would be willing to act as counsel if you or your friends want him and I do not think he could be bought at any price. The other California D.J. Mills and others have not returned as yet and they are more apt to fancy the purchase of such a piece of property than Huntington.

I was glad to get from Reily the memorandum. I am much pleased to see that you do not let newspaper items disturb you[.] These devils are well known to the public ? and this public will appreciate your service to them if we explore this ring which next to the Tweed ring is the most corrupt of any that has ever been known in America.

Mrs. Bierstadt is quite well and joins me in kind regards to Mrs. McHenry and yourself.
Sincerely yours, Albert Bierstadt.”

16) Letter to McHenry in which Bierstadt writes,

“Dear McHenry, I have just returned from a long talk with Vanderbilt and the sum and substance of our talk amounts to this[.] He wants a proposition from you the best you think you can make, he will reply to that as soon as possible. He is slow to act and I think from all I can hear he is your best customer. He can produce more money than any man here and the public have such confidence in his stocks or whatever he takes hold of that it goes up even if it has no value. I talked with him about this, and what is more I have talked with many of our leading brokers and they all say that what he takes in hand is at once valuable. ? to these roads give him what is so much needed by the Vanderbilt lines.

I wrote you by last mail that Huntington did not care for it. Mills and other Californians are not yet in hand, and it is not worth while waiting for the ? to try and see what bargain can

be made with Vanderbilt. I shall be so glad if this all turns out well and you be relieved of further anxiety for if any man ever needed rest, you do.

I hope however the Erie devils will not go unpunished[.] I shall rejoice with you when the prison wall will hide them from the rest of the world and give them the opportunity of looking through the Dictionary and finding out if possible what gratitude is.

I have heard nothing good of them since my arrival and I sincerely hope you will have the best men in this country show them up. I wrote to you about Stoughton our last minister to Russia. He is an able man and I am quite certain not any more expensive than others[.] One great thing in his favor is he calls them all a set of rascals and has a personal dislike for them all. I would cable this to you but I do not like to have outsiders get hold of some matters. I hope to get ? your cipher telegram key so as to cable you and to get answers by the same.

Mrs. Bierstadt and Miss Osborne join in kind regards to Mrs. McHenry and yourself. Sincerely yours to command, Albert Bierstadt.”

17) Letter to James McHenry stating,

“My dear McHenry, this rise in railway shares must be a surprise to you especially of the Erie’ but it is most surprising when you know the true cause. The talk in wall street is that Vanderbilt is hoping to get control of the Erie. I have just heard though that Gould is trying largely to get control. This fact will help the A.G.W. and C.C.C. ? and Vanderbilt will be much more anxious to buy them before rather than let Gould take it out of his hands.

I think he will be inclined at once to buy the property if he can see his way to the control and I sincerely hope that you will be able to have it in swell shape so that at one blow the thing can be accomplished. The rise in the stocks etc. would at once give outside stockholders an opportunity to make something handsome and you will have relieved yourself of an immense bond and my advice would be to take all the comfort you can and enjoy the rest of life by looking in.

But then Erie devils should be shown up the American justice will thank you for doing them a great service and your patience and long suffering deserves some humble recognition. I think they feel there is a rod in pickle for them and they are making this rise in stock fall out and in a month hence it can for a tenth ? of what it is selling for.

By next mail, my cipher will be ready but should I have something very important I will send through a banker who has a cipher at his correspondence in London.

Vivian Gray & Co. who is also to some extent agent for the Rothschild. Prince &Whitley will send them an order to consult their cipher book so that they need not know what I am sending. There are no copies to be had or I would send one direct to Oak Lodge.

Vanderbilt has the money to do with and I think will make an offer as soon as your terms are made known to him.

Great speculation ? ? ? ?. I am going to spend a few days with ?.

Mrs. Bierstadt is quite well and were she here would write in sending kind regards to Mrs. McHenry to yourself.

One good sign is all Rail Way property is improving. Sincerely yours, Albert Bierstadt.”

18) Letter to James McHenry stating,

“Your telegram from Paris came to hand the other day and yesterday a letter from Paris also.

I shall as soon as the letter comes referred to in your telegram see Mr. Vanderbilt.

I saw Gould this morning and he wants you to make him a proposition. He evidently thinks that Vanderbilt will get the ? of him. I am glad the desire to obtain this property is on the increase for with this demand the price will be regulated.

I am almost certain that this property can be sold to very good advantage and by having it well in hand the better able you will be to close it up at once.

I go to Philadelphia tomorrow to spend a day with Mr. ? and will have time to talk with him about the property. Gould tells me he thinks of building a road from Toledo to Cleveland and Williamsport but if he can make arrangements with the Atlantic and Great Western he will not do it. Business of all kinds is brisk and the prospect ? good for the future.

With kind regards to Mrs. McHenry I am sincerely yours, Albert Bierstadt.”

19) Letter from Bierstadt to James McHenry in which Bierstadt writes,

“My dear McHenry,

Yours with the documents and manuscripts came safely to hand. I went at once to Mr. Vanderbilt and he said he could do nothing with it. This rather disgusted me and I have just seen my other friend Mr. D.J. Mills of California who has just reached him and he is worth about twenty million. He says if he can get the property so as to make something by it he will take it. I felt like encouraging him all I could and said if he took it in hand. I would myself but in one hundred thousand dollars I have not got the money handy at present but if Mills does take it in hand. I suppose I could in some way ? that amount of some of the owners or you could for me, this year will see would encourage him and his family to take it in hand.

This is the best show I have yet had for a sale. He is disgusted with California and he has a large amount of ready money. I sincerely hope you can put this matter in such shape so that he can purchase it. If you telegraph anything to me I think it best not to mention his name, simply address me. I shall know who and what it is for. I think if you could come together you could arrange this matter.

He would like to ? the Erie also and I told him that by meeting a connection with the Reading Road he could very effectively do this and the Erie could drop into his hand at short notice. In fact he wants a big thing. I hope we can supply him.

What a surprise it will be to everybody here if this is accomplished. I shall be so glad for you and those Erie dogs will get there just dues then for ? the money in hand and two such men as Mills and yourself the rascals will be shown up in grand style.

I expect most mail to give you more ? as be looking into the matter here and I hope he'll find things to his liking. Pray ? ? Kindly to Mrs. McHenry, Sincerely your ?, A. Bierstadt.

P.S. To give you some idea how uncertain Vanderbilt is I asked him some ten days since if I should buy some Erie. 'I heard that he was buying.' He said to me that it was reported in Wall st. that he was entrusted [sic]. He told me he had no interest in it whatever. Today I here from the very best authority that he is and has been buying stock and that the English Holders have offered it to him to take charge of and that at the next election it will be so arranged. I sincerely hope you will be able to find a few substantial friends who will be able to have this Erie put into the same box with the A.G.W. and C.C.C. & I etc. etc.. For Mills would like it altogether and the owners would get more for it than from Vanderbilt because he would make it less valuable to us ? to absorb it into his family. Men would miss a golden opportunity not to avail themselves of this occasion.

If he hears that Mills wants it he will do his best to defect the sale, therefore great caution must be observed. I have not said nor shall I a single word to Mills. In fact to us a California expression I shall in this case consider the truth we decreed to be told. I sent you a telegram today and hope you will be able to understand me and that this letter will more fully explain the matter.

I hope you will not think me over enthusiastic but there are time in our lives when the iron is hot, which is the time to strike.

Mr. Stoughton was not at ? Hotel although he ?. He wanted me to mention this fact to you. A.B."

20) Letter to James McHenry stating

"Dear McHenry, I had a long talk with D.J. Mills last night and I am convinced that if this matter can be put in such shape as to be easily handled he will buy it[.] Later in the evening I saw a friend of his just from California and I asked him how much money Mr. Mills had[.] He said he had fully twenty-five million.

Mr. Mills said to me that he would not take hold of any little matter[.] I said to him that if he bought this property the Erie would fall into his hands in time and that you were so disgusted with those Erie people that you would aid him all you could to purchase that also which would make one line from here to St. Louis. This idea seemed to please him and if something of the kind could be managed I have no doubt he would take it at once. With the moneyed friends that he has he could produce fifty millions in view of this fact and of his desire to go into something in a grand deal would it not be worth ? to find out how much could be done in this direction. You know I told you in Paris that these Californians were disgusted with Cal. and were seeking new investments on this side of the Continent[.] This now is a fact and the opportunity may not occur again when so much loose cash is floating about. If you kindly can with your knowledge of the subject combine with a few friends and put this matter into such shape that a larger payment of so many millions down with the ? that the Erie can be made to fall into his lap with a certain amount of manipulation. I see no reason why you cannot sell the property.

He is the only man outside of the regular Rail road men that can even think of such a thing and I consider it extremely fortunate in knowing him as I do and being able to put this matter before him in such shape.

How astonished they all will be if this can be brought about and yet something tells me it can be. I wish I could see you here with the property in your hands and full power to sell.

He thought that last year was the last time to buy. I said no this was the time and will never occur again for if not sold to owners here the French people would buy it. That you could command any amount of money but wanted to retire and I have no doubt would be willing to have some property in his hands if he wanted it. I sincerely hope this golden opportunity will not be lost. He wants no one to know what this is about therefore his name must not be mentioned. For if it is known and parties here find it out the values will go up so that he will abandon it. I have known Mills for 20 years and in a matter of such magnitude he wants to come down with it like a bomb shell.

Your English friends who hold stock will eventually make money by encouraging this sale that by holding on for when we sell in hand the stock would go up like the Vanderbilt stocks the parties who are inclined to keep this from him would make a great mistake for if he drops it he would not be likely to take it up again and I know Vanderbilt is a friend of his but Mills is a man who does not want his best friend to know what he is doing therefore this matter must be kept out of the public hands for if it is openly talked about he will be advised not to touch it. Even Vanderbilt will advise this because he wants it himself.

I was with Mr. ? a few days since in Baltimore and he said the laws of the state of New York forbid Mr. V from owning any more such property then he could not in his own name buy the Erie. Mills would not be the man to ask Vanderbilt about the value of it he would judge for himself and that is the kind of man we want.

There must not be too much delay for if this would drag on for six months he would weary of it.

How anxious I am that you should make this great sale and crush these devils who have leagued themselves together to crush you.

God grant this great picture may be disposed of by our ? satisfaction and that Mrs. McHenry and yourself may bask in the sunshine of happiness which you both so richly deserve. Sincerely yours, Albert Bierstadt.”

21) Letter to Albert Bierstadt from D.J. Mills in response to Bierstadt's discussion with D.J. Mills stating Mills' disinterest in acquiring rail road territory in an effort to expand to St. Louis.

22) Letter to McHenry in which Bierstadt states,

“D.J. Mills of California who has taken up his residence in New York wants this property and wants the Erie also to make one line to St. Louis and Chicago.

He does not know how to take up the matter with me and I am quite certain from what he said that he has someone in London who is investigating matters ? what can be done.

He knows all about the bonds, stocks, etc etc and says it is so conflicted that is done in part to make me think he is putting off the idea. There is no doubt the property will readily sell if it can be as I suggested placed in position where by one blow it could be sold.

I have told him by talking up the A.G.W and C.C.C & I. now the Erie would drop into his hands later and that you would aid him in obtaining it.

Since writing the above his letter which I enclose has come to hand, this simply means postponement for further investigation and humbly ? it for his money. If it were in such shape that it would not cause him too much time to put in condition he would I am sure take it at once.

He has the money but does not want to work too hard. There is no doubt in mind that if this could be put in shape he would buy it at once. I dare say his agent is at work now and has probably seen you as well as others. For he is a very careful man and only goes in where he can see very clearly his way out.

I shall not give up although somewhat disappointed in making an immediate sale the number that want this property are constantly on increase and your English people would be very much ? if the Erie and your hands could be put together making one line. If any inducement could be made to put Mills in ? of this property they would in the long would be much better than if Vanderbilt took it.

The Erie in Vanderbilt hands would only be a tail to the New York Central ? and you of course can see this but some of your ? who own the Erie in London will not see it.

I am sure if you could manage to bring about them suits which would show up the Erie rascals the stock would tumble so that Mills would step in at the right time and take it up. You could offer to ? your own property for the time being in order to ?. Vanderbilt needs good opportunities of this kind and the placing of the Erie into his hands is only a temporary makeshift. Benefitting the speculators there and here has no good ? the ? holders.

I did hope something would have come of this Mills but like the mills of the Erie he grinds slowly. We will see how well he will grind in the end.

Mrs. Bierstadt joins me in kind regards to Mrs. McHenry and yourself. She and her sister Mrs. Hall go to Nassau next week. Sincerely yours, Albert Bierstadt."

23) Bierstadt writes to McHenry of his conviction that D.J. Mills will eventually buy the railway property and that he will inevitably be the best customer.

"Dear McHenry, I hope you are not entirely disgusted with me but I was led to believe this Mills would buy the property and I still think so. It is stated 'on the street' that he is buying largely of Erie. He may have seen that the only way to get it was to go into the market and buy.

A man who has been so successful will naturally consider his own judgment best in regard to the best means of controlling a piece of property of this kind and I feel sure when the proper time comes he will be your best customer for the other railway property. [...]"

24) Letter to McHenry regarding his return from an excursion and some good news.

25) Letter to McHenry regarding the "Vanderbilt sale" and the decrease in the price of stock by half.

26) Written in response to McHenry's letters, Bierstadt states that he will see Vanderbilt in a few days and mentions taking the Reading Road to Chicago. Bierstadt then wishes McHenry and Mrs. McHenry a Happy New Year.

27) Bierstadt writes about the Reading Railroad purchasing another railroad that is for sale and asks McHenry to hold control and by doing so, McHenry will have a great success. Bierstadt indicates that Vanderbilt sold a lot of the Central Railroad in order to have "plenty of cash" to work with. Refers to Barlow suing a widow to recover \$100,000 that had been invested in a diamond mine.

[1880]

28) Bierstadt informs McHenry that the railroad stock is on the rise with the prospect of the railroad going to Chicago. Talks of investing in McHenry's stock if he sells the pictures at Agnews. He has already purchased 2000 shares. Bierstadt then suggests McHenry put the stock on the London exchange and asks McHenry to let him know when to buy and sell the shares.

29) Bierstadt discusses the railroads rise in share price and expects it to continue to rise; refers to Prince & Whitely stock brokers.

30) Bierstadt states that he, Mr. Vernon, and Mr. Steele are doing their best to postpone sale to the Gould party of the Wassaw, Peoria, & Toledo Railroad. He then suggests using Prince & Whitely and mentions making a profit from the sale of his railroad shares.

31) Letter to McHenry in which Bierstadt discusses railroad consolidation that would allow McHenry to sell out at a "handsome figure". Bierstadt then asks McHenry to let him know when this will take place as the stocks "will double up in one week."

32) Letter in which Bierstadt discusses bonds being purchased by the "Erie people" and when they have a majority, they will unite with Erie to stop the proposed connection with the Reading. Bierstadt then indicates that Mr. Mills and Vanderbilt are buying railroad stock to make it the "finest RR property in the world."

33) Letter to McHenry discussing stock in the Chicago Gas Co.; Mr. Jordan and others who are interested in RR connection with the Niagara River at Lewiston. With the increase in demand, McHenry should be able to sell out "at a large price."

- 34) Bierstadt encloses a letter from Prince & Whitely stock brokers and encourages McHenry to use them for the stock and bond sales.
- 35) Letter to McHenry discussing the “advance” in McHenry’s stocks and bonds and suggests putting “a million in something that can bring the cash at any moment.” Bierstadt informs McHenry he is telling people of influence about the railroad stock increasing in the near future in order to create demand for the stock.
- 36) Bierstadt writes and refers to McHenry being unable to make arrangements with Gowen. He encourages McHenry to sell out enough and put in a safe place as a “million or two is all that a man needs.” Bierstadt states that he is looking for a decline in the stocks in the near future.
- 37) Bierstadt tells McHenry of his meeting with Mr. Fowler and Gowen, in which he discussed building the road via Gowen’s line to Chicago. Bierstadt mentions ongoing litigation regarding the railroad lines and tells McHenry that he has property in California worth several million and he would sell it for half a million to avoid any pending lawsuits. He later alludes to his picture he will give to the Count in France.
- 38) In a letter to McHenry, Bierstadt mentions spending a week with Her Royal Highness, the Princess Louise, and the Marquis in Ottawa.
- 39) Bierstadt discusses the Canadian government’s interest in building the Pacific Road and states that he will see Mr. Mills in California and discuss the Reading and for him to see McHenry to “put up twenty millions” to continue the road down the continent. McHenry is in England and Bierstadt asks for him to deliver a note to the Count de la Chapelle, which Bierstadt encloses with the letter.
- 40) Bierstadt encourages an arrangement between McHenry and Mr. Mills regarding the Reading. He states that the Governor is pleased at the prospect of the Canadian Railway being built.
- 41) Bierstadt requests if McHenry can locate Mr. J. Hermasam (sp) de Ricei, former Chief Justice of the Bahamas.
- 42) Bierstadt discusses the price of stock and refers to his picture in Paris, suggests it go to the South Kensington Museum for a while. Bierstadt mentions his order to the Count de la Chapelle to deliver to McHenry his large picture of Mount Whitney.
- 43) Bierstadt discusses Vanderbilt and Jewett & Co. and his unwillingness to settle. Bierstadt believes they “have stolen the securities for the time being.” He later refers to the large picture the count has in Paris.
- 44) Bierstadt writes that his wife is in Nassau for the winter and discusses the ongoing Erie matter and Jewett & Barlow, asking McHenry to “come out here and give them a taste of justice.”

- 45) Bierstadt discusses seeing a Mr. Cave and hosting a dinner for several other gentlemen including Hon. Stoughton, re. the Erie rascals. He then urges McHenry to be there in person to sue for damages.
- 46) Letter to McHenry confirming the receipt of a note from Fowler that Jewett declines to sell to Vanderbilt or anyone else. Bierstadt then refers to Cave and Stoughton as allies.
- 47) Letter to McHenry with an order to P.E. Everard Esq. to deliver to McHenry in London his picture of the California forest.
- 48) Letter from Bierstadt to McHenry referencing the ongoing case with Jewett; Mr. Gowen will see McHenry in London.
- 49) Letter to McHenry acknowledging receipt of documents McHenry sent him from London which he turned over to Mr. Stoughton. Bierstadt then alludes to an unfavorable court decision.
- 50) Bierstadt refers to an appeal decision against McHenry and states railway properties will incline after new years and ?? is trying to buy Reading and NY Central.
- 51) Letter to McHenry confirming the receipt of documents sent by McHenry, which he gave to Stoughton. Bierstadt states he will make sure the Court boys make the acquaintance of Gould.
- 52) Bierstadt states Vanderbilt has bought heavily in Union Pacific Railroad and Gould would be left out. He then asks McHenry to send a messenger to Mr. Buch's house to pick up some papers he left there.

[1881]

- 53) Bierstadt refers to letters received from McHenry enclosing letters from Rully (sp) regarding meeting McHenry's son and making him acquainted with New Yorkers. Bierstadt then states that he knows the Astor family and will attend a large Ball there. Lastly, he alludes to taking Mrs. Hayes, the President's wife, to a Ball last Monday.
- 54) Bierstadt states that he is glad McHenry's affairs are better. He confirms the receipt of his picture from the Count and later refers to Vanderbilt and Gould making "all the money they can", having made \$15 million within the last 3 weeks.
- 55) Bierstadt discusses planning the isolation of Erie; connecting the Reading and NY Central to do this. He then urges McHenry to come here with McHenry's English friends' backing.
- 56) In a letter to McHenry, Bierstadt discusses Gould and his grip on the Reading and New Jersey Central. He mentions McHenry's plan to combine roads and provides name of Gerold Paget.
- 57) Bierstadt refers to Gould & Sage commanding the railroad matters with over \$100 million. In his letter, he urges McHenry to have his people give McHenry command to

make best terms with Gould. Bierstadt talks of forming a syndicate in order to buy more stock when it goes up and alludes to help from Paget and Fowler.

58) In a letter to McHenry, Bierstadt discusses how to advance the price of the railroad stock and places a large block of stock with a broker to sell regarding the railroad in Pennsylvania.

59) Bierstadt refers to Gould & Sage as being on the “top round of the ladder in railway matters.” He sees Fowler almost every day and can influence some London masters. He then states he sees Gen. Grant almost every day and Grant is going to Mexico working for Gould. Bierstadt urges McHenry to stay in a safe position.

60) In a letter to McHenry, Bierstadt writes regarding isolating the Erie; states he can make the stock quite active on the NY boards with his influence.

61) Letter to McHenry regarding Fowler’s return from the West, the men the author has selected in their scheme against the “Erie devils.” Bierstadt alludes to the Duke of Sutherland meeting to interest him in the railroad as well as other interested persons in England.

62) Bierstadt refers to his picture at Agnews, Great Trees of California. He wants his picture sent to the South Kensington Museum and later refers to the ongoing scheme against the Erie. Bierstadt encloses an order to Agnews for the delivery of his pictures to McHenry.

63) In a letter to McHenry, Bierstadt refers to seeing the Marquis in Quebec who supports their scheme. He urges McHenry to make Lord Walter a director in the new company and states that he will discuss the railroad with the Duke while in New York.

64) Bierstadt discusses seeing the Governor General in Quebec. He indicates that the Duke and Dr. Russell will know how Barlow acquired some New York property and discuss railroad interests with them. Bierstadt states he will make a short trip by private car to Yellowstone Park with Sec. Sherman and Judge Strong in July.

65) In a letter to McHenry, Bierstadt refers to the Northern Pacific railroad and the possibility of running cars from New York to the Pacific.

66) Bierstadt alludes to the ongoing railway matters with the Erie devils and some land he wants to sell in California.

67) Bierstadt informs McHenry that Vanderbilt will vote for Gowen, which means prosperity for McHenry’s property. He then alludes to Vanderbilt supporting the scheme against Erie.

[1882]

68) Bierstadt reports that Gowen is elected and to move forward with the plans with Northern Pacific.

69) Letter to McHenry in which Bierstadt alludes to not carrying the election. Refers to wanting to dispose of some of his pictures at Agnews.

70) Bierstadt writes to McHenry and states that he is short of money and needs advice on selling some stock.

71) Letter to McHenry in which Bierstadt refers to the Pratt & Whitney machine gun he had. The Earl of Dunmore was his agent in London and he looks for the gun to “pay well.” The Minister of War in Russia is interested and will order a lot if they like it although they have given France the first chance at it. Bierstadt asks for McHenry’s help in showing the gun and asks for a loan of 1000 pounds until the gun sells.

[1884]

72) Letter to McHenry in which Bierstadt states they cannot sail with the Mills on the Britannia. Alludes to the Erie business and bringing it to focus in London. Bierstadt refers to General Frisbio in Mexico City regarding “this business.” He is unsure when he will be able to sail.

[1887]

73) Letter to McHenry in which Bierstadt mentions a Mr. Sartain whom he wants to frame the small pictures and the exhibition will be responsible for the large pictures.

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

Detailed Description of Collection (Container List):

Box 1	Folder 30	A.L.S. to Stephenson with envelope	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James	nd

		McHenry	
Box1	Folder 30	A.L.S. to James McHenry	Aug. 23, 1866
Box 1	Folder 30	A.L.S. to James McHenry	Jun. 25, 1874
Box 1	Folder 30	A.L.S. to James McHenry	Jul. 30, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Aug. 4, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Aug. 31, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Sept. 6, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Sept. 19, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Sept. 22, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 2, 1879
Box 1	Folder 30	A.L.S. to James McHenry with potal receipt	Oct. 13, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 16, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 18, 1879
Box 1	Folder 30	A.L.S. to Bierstadt	Oct. 22, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 22, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 25, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Nov. 21, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Nov. 27, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Dec. 26, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Dec. 30, 1879
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 9, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 12, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 19, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 21, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 28, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Feb. 10, 1880

		McHenry	
Box 1	Folder 31	A.L.S. to James McHenry	Feb. 11, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Feb. 17, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Mar. 19, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Mar. 26, 1880
Box 1	Folder 31	A.L.S. to James McHenry	May 7, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jul. 8, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Sept. 13, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Oct. 1, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Oct. 26, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 3, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 9, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 15, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 19, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 23, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 26, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 9, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 10, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 14, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 17, 1880
Box 1	Folder 32	A.L.S. to James McHenry	Jan. 12, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jan. 18, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Feb. 2, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Feb. 23, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 4, 1881
Box 1	Folder 32	A.L.S. to James	Mar. 7, 1881

		McHenry	
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 16, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 19, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Apr. 28, 1881
Box 1	Folder 32	A.L.S. to James McHenry	May 25, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jun. 20, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jun. 30, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jul. 19, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Nov. 29, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Dec. 23, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jan. 13, 1882
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 24, 1882
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 28, 1882
Box 1	Folder 32	A.L.S. to James McHenry	Aug. 1, 1882
Box 1	Folder 32	A.L.S. to James McHenry	May 23, 1884
Box 1	Folder 32	A.L.S. to James McHenry	Apr. 8, 1887

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Albert Bierstadt

Artist

my respect in person
even if I have only
a day to spare.

The Gun is going on
nicely and as soon as
the Yachts arrive I will
inform you.

With regards to Mrs Stephens
I am sincerely yours
Albert Binstock.

Probably
Princess Louise

STUDIO,
1271 BROADWAY
COR. 32ND STREET.

My dear Stephenson. I
see by the
telegram that the Prince
has arrived. Will you kindly
do a favor for me and
send me some flowers
I do not know any
one nearer than you to
Luthe. and from here

they would be faded
before they got there
I enclose my check
for \$75. and you
may consult your
own good taste about
the flowers.

If in your judgement
it would not be an

agreeable thing ^{for me} to do
you may leave it
undone. It is to show

true that she is
kindly remembered in
a neighbouring state.

I did intend
and may still be able
to come up and pay

D. McHenry.

I have so much
Company here that
I cannot leave
Can you send me the
Cheque by express.

and thy
Jen Smith

A. Zinsted

STUDIO,
1271 BROADWAY
COR. 32ND STREET.

Dear Mr Henry.

As I wrote in
my previous letter you
have found not need of
my pictures at Agnews
will you kindly post
the enclosed to Earl of
Dunmore. so that he
can use them if he

My dear Mr Henry

There is a rumor
that your road
is to make arrangements
with the Penn R.R.
instead of your road. I hope
this is not so for it would
only use a part of your
line. It would be a
pity not to have the
best connection made
and then give the

shortest line to
Chicago. The Reading
road will make the
connection the
direct to Selma
In your best
Wishes & wishes an
happy New Year to
all Mrs. McHenry
Sincerely
A. Gustafson

Dear Mr Henry.

Like a thunderclap
in a clear sky New York
was startled yesterday by
the failure of the Reading
Road. This calamity after all
may be the uniting of this
Road with the Atlantic & West
Western and if you push this
idea you may yet see what
I predicted many years
ago your road extending
to the Pacific. If you can
unite with you a few strong

Men who have the backbone
that you have and take
advantage of this calamity
you will see the greatest
property in America grow out
of it. There are men here to
who would see the advantage
of this and unite with you.

ould is branching out
so that he may get overdone
and we all know that an
overcooked chop can never recover
itself.

The Central Pacific people and

others here might be induced
to turn their attention to this
and some of Gould's friends now
would sell him out if
they could make largely by it
knowing that he would do
the same if he could.

The Reading with its connection
here and in Philadelphia has
two miles of water front in
both cities which no other
companies can ever have
and a scheme which shall
take all this in will

make the Keeling and the
with your connection
Chicago & the Pacific
will come in. Think of that
and let your Artist mind
bring the two oceans together
and complete the picture
which so many have tried to
ruin. Yours, ^{of May 7th} came duly & has
and the friendly quotations
fully appreciated. I would
like to send Comstock the picture
one of the small pictures

at Agnew's for his
marriage presents one
that has a rainbow in
it. The Cow of promise.

I had hoped that
his influence would have
been sufficient to dispose
of my picture in the Salon.
and then I intended to
send him something
more important. I think
the best French artist

would have its purchase
for some public gallery
as I have certainly done
much for French Art
here. Messier. Gernon
and many of the men
I know in person and
if the Council is not too
much engaged or if he
could delegate his power
to someone else, it is more
the reputation of the
thing that is to be kept

more than the amount
I might receive for the picture

I hope you will
see and your friends also
a grand opening for the
Atlantic & Great Western
the more I think of this
Reading
"calamity" the more I
am impressed with the
future great possibilities
of a combination with
your road. I will aid
you all I can as you
know and my reward will

be in seeing you meet
with the greatest success

I expect Mrs Birstead
in a day or two. Hoping this
will find Mrs. Mathew and
yourself quite well I am

Sincerely yours

Wm Birstead

STUDIO,
1271 BROADWAY
COR. 32ND STREET.

any of my pictures at Geneva
do so. Sometimes a present
of this kind will accomplish
more than money or stocks.

You cannot urge too
strongly some combination
by which this great Railway
scheme can be carried out.
I know Lord Drummore
very well and if I should
write him to interest
himself in this matter

do you think it would
do any good? I know
that his influence with
some men in London is great
Tom Busby also and a
lot of others. If by
pointing out to them
some of your ideas, and a
letter coming from
here might have its
influence when a man
with the best arguments

on the ground would
fail. You have only to
suggest to me as you
know and to the extent
of my abilities I am
Yours to Command
The news from
Naman is good and
You must remember
me to Mrs McAmy
I may see you in
London but hope you

will be able to cross
them and complete the
greatest Rail way in
America. I have the
firm belief that you will
accomplish all this

Truly yours

Albert Bierstadt

STUDIO,
1271 BROADWAY
COR. 32ND STREET.

any of my pictures at present
do so. Sometimes a present
of this kind will accomplish
more than money or stocks.

You cannot urge too
strongly some combination
by which this great Rail way
scheme can be carried out.

I know Lord Drummore
very well and if I should
write him to interest
himself in this matter

resting in a coffin
I give them
particulars as they are
given to me so that the
work can be traced. I have
not seen it but the poor
woman who owns it needs
the money sadly and
I make this effort to
get all I can for it.

If you can send
some man to Agnew

REVVOORT HOUSE,
Fifth Avenue.

P. S.

Some years ago a
picture by Landseer called the
Faithful friend was brought to
this Country I think by
Lola Montez. It was given
her by Capt Lord Hald of the
9th Hussar - Georg Fryer an
art dealer boxed and sent
this picture by the Ship
Congress to this Country.

The picture is about
four feet long and represents
a hound with his nose

Agnew can tell what
it would bring or
what he would
give for it.

Thomas Hyde Hills who
lives 45 Queen Anne St.
near the Langham Hotel
may also give an opinion
of its value. If this can
be cabled me simply
Bierstock. Brevoort
Landsur three thousand

or Jas Howard prints and upon no
name I shall show what it means
and may then tell it to Vandenberg
from one hour or that time.

6
Wednesday morning

Dear Mr Henry.

I have \$90
or send down town
about noon some money
to meet a sudden draft
upon me. I will return
it within a week
if you can oblige
me.

Sincerely yours

P.S.

A. B. Stewart

Will call if you wish me to

Brevort House New York
June 25/74.



Dear Mr Mc Henry:

You went off so suddenly
that we hardly saw you while here
and do not feel as if we had had
any visit with you.

You will remember doubtless my
picture of "The Emerald Pool"
which Mr Sharpe as well as
yourself were so kind as to say you
greatly admired. You even said that
you thought you preferred it to "The
Rocky-Mts". However that maybe
I am going to ask you if you would
like to take it in exchange for

the letter. Stewart did think he would like it, but has finally concluded to have two smaller ones in its place.

I would be very glad to make the exchange as I have a panel just suited to it. This "Emerald Pool" is six inches wide so that I should send the frame with it and the Rocky Mt. frame could be returned with the picture also. I have endeavoured to give all the characteristic trees in the White Mountains Common to that locality, as also the shrubs, and

it has much more work in its details than your picture or any one will see. Should you wish to make the exchange I would send it at once and I think you would then be one third to get the ^{other} picture into your own hands again.

My Quintessence will send you the names of all the trees and shrubs and a key to the pictures. She will write me in kindest regards to you both. We hope that you found some much improved

Very Sincerely Yours,

Albert Quintessence

will complete this myself by asking
a favor of you. Mr Gowen has just left
Paris for London he wanted to wait a day
to see you. but as you did not come you
will undoubtedly see him in London.

I enclose a letter to him, but not
knowing whether he will go to the same Hotel
again and not knowing who his Banker is
I ask you if you will kindly send it to
him. Please read the letter first and you
can say a word to encourage him to carry out
my wishes. He likes the picture I refer
to very much but thinks it a little large
for the place. I offer it for the same
price for which I would paint a
smaller one. but add that I will
paint a smaller one if this should
prove too large. Now if he does
take the picture and pay me the
Five hundred pounds I want you

My Dear Mr Henry.

I am much disappointed
that you did not come this morning,
but I will try to come to you in
my humble way what has transpired
here. Gould seemed quite anxious to
have some agency or place in Paris
where Union Pacific stock - or any
stock in fact could be had - in which
we might become interested.

He is much pleased therefore with
the Comte de la Chapelle and his
plan for a syndicate - and offers
to put in one million dollars into the
fund. If such an association is formed
with ~~it~~ ~~at~~ here and a committee is
formed of three or four with power to
state what shall be done with
the money - you and your friends being
careful of course to retain the control
and under no circumstances to give
Gould the entire command - I think
you would be safe. The stocks and

Trade would then rise in the market
and in a month or two this rise
alone might place you on an independent
footing. Gould, of course, is working for
himself, but if he can be made to
work in your harness for a while - or
until you have got out of the slough
it would be a nice move to make, and
later his services would no longer be
needed.

If Vanderbilt had given you
the proper guarantee, that in case a
certain land suit was ended he would
furnish \$5,000,000 - or enough to have
made you independent, it would have
accomplished your purpose better as
a guarantee from him would
have been just as good as the
money in New York - and you could
get the money at common interest
there with such an agreement.

I am going to New York
on the Britannic Aug. 14th. Mrs
Bristed's physicians think
Gassan will be better for her than
virtually than any of the Sanitarium

put him so I cannot say so -
I will gladly serve you in
America if I can and I think I
know some men who would like to
have such a piece of property as
such a small piece as Conductors
this can be bought for -

Huntington and Stanford of the
Central Pacific might like it in
order to make better terms with
Gould as in this long link it plays
an important part. The more
demand that can be created for it the
better the price - and nothing would
please me more than to try and do
something of this kind for you.

Homer - "a bird in the
hand is worth two in the bush" and
if this "Jay (Gould) Bird" can be made
useful - I should say: use him.
He is well disposed toward and if the
conditions on which he is willing to put
up this million of dollars is not very
objectionable I should say - as I have
said before: use him.

Mrs Bristed kindly asks me
in some of my letters but I

to take it if it will be of
any service to you. I only regret
that I could not put
Five hundred thousand at your
disposal. You can invest it for
me and if any misfortune should
occur give yourself no trouble about
it. I shall come to London
the last of next week and I
hope to see you and have some talk
with you I may be able to get
two thousand more from the Duke
of Westminster. He wants my Big
Tree picture and if he takes it
I shall be quite happy to serve
you. With kind regards to Mrs McHenry
in which Mrs Birstedt join believe
me sincerely yours
A. Birstedt

Paris July 30th 1873.

Received of James McHenry Esq.
One hundred pounds Sterling & his
cheque subject to his order.
£100.

Alfred Birstedt

P.S. After reading the enclosed,
please seal and send to him.

it would cost money to get
this 51. percent. and it would
have to be done very quietly and
if a syndicate in Paris could
do this or anyone else it had
better be done at once.

You must excuse me my dear McHenry
for making suggestions to you if I ever
at all, it will be in my great desire
to see you and Mrs. McHenry free and
unencumbered with any rail road with
a few millions in bank to enjoy life
and taste the sweets of doing nothing
for a while. With kind regards to
Mrs. McHenry in which Mr. Baerstedt
join I am Sincerely yours
Albert Baerstedt

10. Ave du Roi de Rome
Paris Aug 4/92

My dear McHenry.

Yours of Aug 2nd with the
accompanying documents etc. etc. etc.
reached me safely, and after reading
over them documents, letters, etc. etc.
one thing strikes me very forcibly

That you are in the right and
will surely win if any justice is in
the land. But in view of a speedy
sale of the property it should
be so simplified that a man
with the money in hand could
hand over his cheque and receive in
return his majority of the stocks,
bonds etc. in one day.

If by some syndicate or by the
cooperation of the largest holders

This could be placed in such
a way that it could be handed
over at once I think it would
be quite an easy matter to do.

A stranger would not care
to take it in hand as it exists
at the present moment because
he would not know what it
would cost him, or when he would
have it in hand. If he had not
the majority to begin with the
speculator would at once get it
up out of his pocket and a man
who was willing to put in a large
amount of money would expect to
reimburse himself to some extent in
the end and of course that would

benefit the holders of bonds, stocks
etc. I think if I were
to go to some of my friends and
say a friend of mine has 51
per cent of the A & G. W. which he
can turn over to you in one hour
providing you can give 5000000
or whatever the sum may be the
prospect of a sale would be very good.
I have no doubt if this
could be reduced to some such
simple fact, or month or two
hence would find you relieved of
this burden.

I suppose it is a difficult matter
to reduce this to that point for



UNITED STATES HOTEL

TOMPKINS, GAGE & CO. PROPRIETORS.

H. TOMPKINS.
W. B. GAGE.

J. L. PERRY.
L. H. JANVIN.

Saratoga Springs, N. Y. Aug 31st 1877

Dear Mr Henry. Your kind letter reached me here, where all the Railway men are congregated. I have seen Vanderbilt and read him that part of your letter which you wished him to know. From all I can see and learn he is favorably inclined towards you and from all I can learn the Erie crowd are looked upon with distrust. Barlow's true character is well expressed by Graves when he came down the Avenue and saw him standing in front of his house with his hands in his pocket. he tells his Wall St. friends. "I saw a wonderful sight on

Madison An. Barlow standing with
his hands in his own pockets."

His partners are men of the same
character. but I trust & hope you will
be able to show them up to the
world, and what you have done
and what you are doing is a real
service to the Country.

I will not lose sight of my friends
from California. they will return to
New York about the first of Oct.
and I will then see them and
find out what they will do.

Mr Berstadt is quite well as also Miss
Osborne and join me in kindest regards
to Mrs McHenry & yourself. I dare say
Mrs McHenry has the letter. With a
thousand good wishes for you with I
am yours to Command

Albert Berstadt
Brevoort House.

New York

Lovers especially of
I find there is not
a good prospect of doing
something with the
others. Mrs Burstead
is quite well and were she
here would join me in kind
regards to Mrs McHenry and
yourself. Hoping this will find Mrs
McHenry & yourself well I
am yours to command
as ever Albert Burstead

Brook House N.Y.

Sept 16/79

CENTURY CLUB
109 EAST 15TH STREET.

Dear McHenry.

Your of Sept 4th
from Paris is just rec'd.
and I am glad to hear
that you are quite well
and on your way to London
again. You have doubtless
got several letters of mine
and I look forward to
sending you one in a few
days that will have

something worth
writing about.

Mr Huntington is to be
here in a few days from
California and from
the disgust which the
Communists of California
have flavoured him, I
hope to be able to
induce him to transfer
his interests to the
East. I shall see

him at once in fact
I am writing for him
and hope sincerely he
will see that it is for
his interests to buy
this property.

Of course if it is not
possible I shall be
see Vanderbilt again.

Asoult is out west now
but will return shortly
I will write him



Irvington Oct 23rd 66.

Dear Mr Henry.

Your kind letter enclosing Mr. Lean's letter reached me in due season, and in reply I would say if Mr. McLean can have as good a Chromo as can be made, at that price, he may order me 500 copies at once. I expected to have seen these by this time and ordered these things in London or Berlin, it has always been my intention to have it Chromolithographed and I could sell 500 tomorrow

if I had them, my intention was
to have it done in Berlin
when my other picture was published
But if they can do it as well in London
I should be glad to have it done
there. The line engraving must help
them in transferring it to stone. If
they can begin at once it may be
done before the French exhibition
opens I do not know how soon it
must be there, but do not want
to fail in having it there. Mr
M. Lane can tell or find out if there
is time before the exhibition takes
place. It has been very annoying to
me, to think your album should
have been delayed so long. there
seems to be no one in this country

capable of doing such work, it is done now and
Bleekerly wanted to show it to the Ladies first
when it will be sent to you. it does not must
my wishes, and the expense is, it was the best that
could be done here, I expect to come over in February
and will explain to you more fully my design -
The engraving of the Portico - Mrs. will be ready next
week and I shall send a couple to your mother &
Sister. I am glad to learn the picture was so well received
and with kind regards to all friends I am
Yours truly
A. D. Ingham

BREVOORT HOUSE,

Fifth Avenue, near Washington Square.

New York, Sept 19 1879.

Dear Mr Henry.

I have just seen Mr Huntington and he is not inclined to take hold of a road so far north.

I shall see Vanderbilt tomorrow and I think he will give a favorable answer. He can make the road serve him and ought to give more for it than anyone else I think he is the man.

I saw today Mr E. W. Stoughton who was our Minister to St Petersburg. He has resigned that post and taken up the Law again in which he has always

distinguished himself.
Next to Mr Swarts he is
considered our best lawyer
I had a talk with him
about the Erie thieves and he
considers them a set of rascals.
It has occurred to me that
if you have to fight these
fellows here you must have
some able men more than
one man. two or even more
would be needed. I want to
see them all sent to jail.
Mr Stoughton would be
willing to act as Counsel
if you or your friends want
him. and I do not think
he could be bought at any
price. The other Californians
D. I. Mills and others have
not returned as yet and they
are more apt to fancy the

purchase of such a piece of
property than Huntington.
I was glad to get
from Riley the Memorandum
I am much pleased to
see that you do not let
newspaper items disturb you.
These devils are well known to
the public here, and the
public will appreciate your
services to them if you
expose this ring, which next
to the Tweed ring is the
most corrupt of any that
has ever been known in
America.
Mrs Brewster is quite well and
gives me in kind regards to Mrs
McHenry & yourself.
Sincerely yours
Albert Bierstadt

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, Sept 22 1879

Dear Mr Henry:

I have just returned from a long talk with Vanderbilt and the sum and substance of our talk amounts to this he wants a proposition from you the best you think you can make he will reply to that as soon as possible. He is slow to act and I think from all I can learn he is your best customer. He can produce more money than any man here and the public have such confidence in his stocks or whatever he takes hold of that it goes up

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, Sept 22 1879

Dear McHenry:

I have just returned from a long talk with Vanderbilt and the sum and substance of our talk amounts to this he wants a proposition from you the best you think you can make he will reply to that as soon as possible. He is slow to act and I think from all I can learn he is your best customer. He can produce more money than any man here and the public have such confidence in his stocks or whatever he takes hold of that it goes up

Certain not any more
expensive than others
One great thing in his favor
is he calls them all a
set of rascals and has
a personal dislike to them
all. I would cable this
to you but I do not like
to have outsiders get hold
of some matters. I hope to
get soon your Cypher telegram key
so as to cable you and to get
answers by the same.

Mr Birstedt and Miss Osborn
join me in kind regards to Mrs
McHenry and yourself.

Sincerely yours & Commend
Albert Birstedt

Placer ici
les Timbres-dépêches
pour
affranchissement.

DESTINATAIRE: *Albert Bierstadt*

Brevort House New York

TEXTE: *I wrote fully ~~on~~ ^{last} Saturday ~~mail~~ Cunard Steamers ~~Co~~*

I wrote ~~you~~ fully ^{railway matters} ~~Vanderbilt~~ ~~and~~ ~~you~~ ~~sent~~ by Cunard, Mail

SIGNATURE: _____

(TRÈS-LISIBLE.)

Adresse de l'Expéditeur: _____

(CE RENSEIGNEMENT EST INDISPENSABLE POUR LE BUREAU DE DÉPART.)

_____ mots rayés nuls.

Signé: _____

INSTRUCTIONS SUR LA TÉLÉGRAPHIE PRIVÉE

Les dépêches doivent être intelligibles et écrites très-lisiblement. Elles peuvent être composées en presque toutes les langues qui se parlent en Europe, et en latin.

Tout ce que l'expéditeur écrit sur sa minute pour être transmis entre dans le compte des mots.

Les mots composés, compris à ce titre au dictionnaire de l'Académie, les noms de départements, de communes et de rues ne sont comptés que pour un seul mot.

(Toutefois, dans les dépêches internationales, chaque mot est compté sans exception aucune.)

Les nombres écrits en chiffres ou les groupes de lettres exprimant des marques de commerce, sont admis pour autant de mots qu'ils contiennent de fois cinq caractères.

Toute lettre ou chiffre isolé est compté pour un mot.

Les réponses aux dépêches peuvent être payées d'avance par l'expéditeur.

Les dépêches peuvent être adressées : à domicile, poste restante, bureau télégraphique restant ou par exprès.

Les frais de poste sont ceux déterminés par les tarifs postaux.

Les frais d'exprès sont fixés à 50 c. par kilomètre.

L'expéditeur est tenu d'inscrire sur la minute de la dépêche son adresse, qui n'entre dans le compte des mots soumis à la taxe que s'il en demande la transmission.

Les ratures et surcharges doivent être approuvées.

L'emploi des *timbres-dépêches* est obligatoire pour le franchissement des dépêches intérieures et internationales. (Ces timbres ont les valeurs de 0 fr. 25, 0 fr. 50, et 2 fr.)

TARIF

POUR UNE DÉPÊCHE SIMPLE DE VINGT MOTS, ADRESSE ET SIGNATURE COMPRIS

Entre deux bureaux d'un même département.	50 "
Entre deux bureaux de départements différents.	1 " 50
Entre la France et la Corse.	3 "
Entre la France et l'Algérie et la Tunisie.	8 "

POUR L'ÉTRANGER

Allemagne du Nord (Prusse, etc.), bureaux à l'ouest du Weser et de la Werra.	3 "
— bureaux à l'est du Weser et de la Werra.	4 "
Angleterre (pour Londres)	4 "
— (pour les autres villes)	6 "
Autriche.	6 "
Bade.	3 "
Bavière.	3 "
Belgique.	3 "
Chine (de Paris à Pékin par poste de Kiachta, Sibérie).	27 70
Corfou et Malte.	9 "
Danemark.	7 "
Égypte : Alexandrie, 34 f; le Caire et Suez.	39 "
Espagne.	4 "
États de l'Église.	5 "
Grèce.	10 "
Indes (Paris à Calcutta)	102 50
Italie.	4 "
Luxembourg.	3 "
Moldo-Valachie.	9 "
Norwége.	8 50
Pays-Bas.	4 "
Perse (Paris à Téhéran).	37 50
Portugal.	5 "
Russie d'Europe.	10 50
— du Caucase.	13 50

Russie Sibérie, 1 ^{re} région, 18 f 50; 2 ^e région.	26 50
Serbie.	7 "
Suède.	8 50
Suisse.	3 "
Tripoli, 17 f 50; Benghazi.	26 "
Turquie d'Europe.	10 "
Turquie d'Asie, 1 ^{re} région, 14 f; 2 ^e région.	18 "
Wurtemberg.	3 "

Pour chaque dizaine de mots en plus, ces taxes sont augmentées de moitié.

Amérique (dépêche de 10 mots, comprenant 50 lettres, plus 5 mots francs pour l'adresse).

New-York, Boston, le Canada.	88 50
Philadelphie, Washington.	91 50
New-Orléans, Mobile.	101 "
San-Francisco.	113 50
La Havane.	144 75

MODÈLE DE DÉPÊCHE

Monsieur Bertoni, médecin,
Rue de Grenelle-St-Germain, 221 bis, Paris.

Venez cette après-midi. Vos soins sont indispensables.

A. Saint-Benoît,
7, rue du Pont-de-Fer.

En France, cette dépêche est taxée pour vingt mots. Comme dépêche internationale elle contiendrait vingt-huit mots.

PARIS 1868

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, _____ Oct 2 1879.

My dear McHenry.

This rise in Railway shares must be a surprise to you especially of the Erie. But it is not surprising when you know the true cause. The talk in Wall street is that Vanderbilt is buying to get control of the Erie. I have just heard tonight that Gould is buying largely to get control. This fact will help the N. Y. & C. C. & V. and Vanderbilt will be much more anxious to buy than before rather than let Gould take it out of his hands.

I think he will be inclined at once to buy the

property of he can see his
way to the Control. and
I sincerely hope you will
be able to have it in
such shape so that at
one blow the thing can be
accomplished. The rise in the
stocks etc would at once
give outside stockholders an
opportunity to make something
handsome and you will
have relieved yourself of an
immense load and my advice
would be to take all the
comfort you can and enjoy
the rest of life by looking
on.

But then Eric's evils should
be shown up. The American
public will thank you for
doing them a great service
and your patience and long

suffering deserves some public
recognition. I think they
feel there is a rod in pickle
for them and they are making
this rise in stock to sell out
and in a month time it can
be for a tenth part of what
it is selling for.

By next mail my cipher
will be ready but should I
have something very important
I will send through a banker
who has a cipher at his
Correspondent in London
Viriam Gray & Co. who is also a
some extent agent for the Rothschilds.

Price & Whiteley will send the
order to consult their cipher
book so that they need not
know what I am sending. There
are no copies to be had or I would

send me direct to Oct Lodge,

Vanderbilt has the money
to do with and I think will
make an offer as soon as you
terms are made known to him.

Great speculation on in
foot-hill. I am going to spend
a few days with Owen.

Mrs Beirstadt is quite well
and were she here would write
in sending kind regards to Mrs McHenry
and yourself.

Our good sign is all Rail
Way property is improving.

Sincerely yours

Albert Beirstadt

Brevort House New York
Oct 13/79.

My dear Mr Henry:

Your telegram from
Paris came to hand the other
day and yesterday a letter
from Paris also.

I shall as soon as the
letter comes referred to in your
telegram see Mr Vanderbilt.

I saw Gould this morning
and he wants you to make him
a proposition. He evidently
thinks that Vanderbilt will
get the start of him. I am

glad the desire to obtain
this property is on the increase
for with this demand the
price will be regulated.

I am almost certain
that this property can be sold
to very good advantage, and by
having it well in hand the
better able you will be to close
it up at once.

I go to Philadelphia tomorrow to
spend a day with Mr. Green
and will have time to talk
with him about the property
Cold tells me he thinks

of building a road from
Toledo to Cleveland and
Williamsport but if he can
make arrangements with the
Atlantic & Great Western he will
not do it. Business of all kinds
is brisk and the prospect very
good for the future.

With kind regards to Mrs
McHenry I am

Sincerely your
Albert R. R. R.



POST OFFICE TELEGRAPHS.

No. of Message.

If the accuracy of this Telegram (being an Inland Telegram) is doubted, it will be repeated on payment of half the amount originally paid for its transmission; and, if found to be incorrect, the amount paid for repetition will be refunded. Special conditions are applicable to the repetition of Foreign Telegrams. When the cost of a reply to a Telegram has been prepaid, and the number of words in the reply is in excess of the number so paid for, the Sender of the reply must pay for such excess.

N.B.—This Form must accompany any inquiry made respecting this Telegram.

Charges to pay £.....s.....d.

Date



Handled in at the } 23.10.8 p.m. NYR Office at } Received } 811 } .M., here at } .M. Delivering Office.

From

Bierstadt

To

McHenry
Oak Lodge
Addison Road, Kenilworth

D. O. Mills wants but not immediately

BREVOORT HOUSE,

Fifth Avenue, near Washington Square.

New York, Oct 16 1872

My dear Mr Henry

Yours with the documents & manuscripts came safely to hand. I went at once to Mr Vanderbilt and he said he could do nothing with it this rather disgusted me, and I have just seen my old friend Mr D.O. Mills of California who has just reached here, and he is worth about twenty millions. he says if he can get the property so as to make something by it he will take it. I felt like encouraging him all I could and said if he took it in hand I would myself

put in one hundred thousand
dollars I have not got the
money handy at present but
if Mills does take it in
hand I suppose I could
in some way borrow that
amount if some of the owners
or you could for me, thus you
will see would encourage
him and his family to take
it in hand.

This is the best show I
have yet had for a sale. He
is disgusted with California
and has a large amount
of ready money. I sincerely
hope you can pass this matter
in such shape so that he can
purchase it. If you telegraph
anything to me I think
it best not to mention his
name, simply address me

I shall know who and where
it is for. I think if you
could come together you
could arrange this matter.

He would like to isolate
the Erie also, and I told
him that by making a
connection with the
Reading Road he could very
effectually do this and the
Erie would drop into his
hands at short notice.
In fact he wants a big
thing. I hope we can
supply him.

What a surprise it will
be to everybody here if this
is accomplished. I shall
be so glad for you and
Harrison Erie does not get
there just does that for with
the money in hand and

BREVOORT HOUSE,

Fifth Avenue, near Washington Square

New York,

Oct 16

1872

My dear Mr Henry

Yours with the documents & manuscripts came safely to hand. I went at once to Mr Vanderbilt and he said he could do nothing with it. This rather disgusted me, and I have just seen my old friend Mr D.O. Mills of California who has just reached here. and he is worth about twenty millions. he says if he can get the property so as to make something by it he will take it. I felt like encouraging him all I could and said if he took it in hand I would myself

next election it will be so
arranged. I sincerely hope
you will be able to find a
few substantial friends who
will be able to leave their
Erie put into the same box
with the A.G.W. & C.C.C. & S.
etc etc. For Mills would
like it altogether and the
owners would get more for
it than from Vanderhilt
because he ^{v.} would make it
be valuable so as finally
to absorb it into his family

• They would miss a Golden
Opportunity not to avail
themselves of this occasion.

If he hears that Mills
wants it he will do his best
to defeat the sale, therefore
great caution must be observed
I have not said nor shall
I a single word to anyone
about Mills. In fact to use
a California expression I shall
in this case consider the truth
to be sacred to be told.

I sent you a telegram
today and hope you will

next election it will be so
arranged. I sincerely hope
you will be able to find a
few substantial friends who
will be able to leave this
Erie put into the same box
with the A.G.W. & C.C.C. & S.
etc etc. For Mills would
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about Mills. In fact to use
a California expression I shall
in this case consider the truth
to sacred to be told.

I sent you a telegram
today and hope you will

Brevort House

New York Oct 18/29

Dear Mr Henry.

I had a long talk
with D. O. Mills last night
and I am convinced if this
matter can be put into such
shape as to be easily handled
he will buy it. Later in the
evening I saw a friend of his
just from California and I
asked him how much money
Mr Mills had. He said he
had fully twenty five million.

Mr Mills said to me

that he would not take
hold of any little matter
I said to him that
if he bought this property
the Erie would fall into
his hands in time and that
you were so disgusted with
these Erie people that you
would not buy all you
could to purchase that
also. This would make
me live from here to
St. Louis. This idea seemed

to please him. and if
something of the kind
could be managed I
have no doubt he would
take it at once. With
the moneyed friends that
he has he could produce
fifty millions. in view of
this fact and of his desire
to go into something on a
grand scale would it
not be worth while to
find out how much.

that he would not take
hold of any little matter
I said to him that
if he bought this property
the Erie would fall into
his hands in time and that
you were so disgusted with
them Erie people that you
would not buy all you
could to purchase that
also. This would make
an line from here to
St. Louis. This idea seemed

to please him. and if
something of the kind
could be managed I
have no doubt he would
take it at once. With
the moneyed friends that
he has he could produce
fifty millions. in view of
this fact and of his desire
to go into something on a
grand scale would it
not be worth while to
find out how much.

that he would not take
hold of any little matter
I said to him that
if he bought this property
the Erie would fall into
his hands in time and that
you were so disgusted with
them Erie people that you
would not buy. All you
could purchase that
also. This would make
an line from here to
St. Louis. This idea seemed

to please him. and if
something of the kind
could be managed I
have no doubt he would
take it at once. With
the moneyed friends that
he has he could produce
fifty millions. in view of
this fact and of his desire
to go into something on a
grand scale would it
not be worth while to
find out how much.

outside of the regular
Rail road men that can
even think of such a thing
and I consider it extremely
fortunate in knowing him as
I do and being able
to put this matter before
him in such shape.

Am astonished they'll
will be if this can be
brought about. and yet
something tells me
it can be. I wish

I could see you there
with the property in
your hands and full
power to sell.

He thought that last
year was the best time
to buy I said no. this
was the time and it
will never occur again
for if not sold to someone
but the French people
would buy it. that you
could command

You should make this
great sale - and crush
those devils who have
leagued themselves together
to crush you.

God grant this great picture
may be disposed of by your
entire satisfaction and that
Mrs McHenry & yours may
bask in the sunshine of
happiness which you both
so richly deserve.

Sincerely yours

Albert Bierstadt

I
wishes for 20 years, and in
a matter of such magnitude
he wants to come down with
it like a bomb shell
Your English friends who
hold stock will eventually
make money managing this
sale than by holding on
for when ever well in hand
the stock would go up like
the Vanderbilt stock the parties
who are inclined to keep their
fingers from their ears would make a great
mistake for if he drops

it he would not be likely
to take it up again, and
I know Vandebilt is a
friend of his. But Mills
is a man who does not want
his best friend to know that
he is doing, therefore this matter
must be kept out of the public
hands, for if it is openly
talked about, he will be
advised not to touch it.

Even Vandebilt will advise
this because he wants it to remain
I was visiting Mr. Hewitt

a few days since in
Belton and he said the
Law of the State of New York
forbid Mr. V. from owning any
more such property, that he
could not in his own name
buy the Erie. Mills would not
let the man ask Vandebilt
about the matter, it he would
judge for himself and that
is the kind of man we want.

There must not be too
much delay for if this should
drag on for six months he
would weary of it.
How anxious I am that

Windsor Nov 20

Oct 22 / 79

My dear Brewsters

Your note of yesterday
has my careful attention.
I think with the Capital &
effort to put that road in
good working order & so
it might be a great spec-
ulation but I have not
the inclination to take
hold of anything requiring
so much "toward at present
or back" besides speculation
has commenced to such
an extent to make it more

difficulties of great result
in the way of profits

With many thanks
to you for drawing my
attention to it

I am very truly yours

D. D. Mills

Brewster House N. Y.

22 Oct 1878.

Dear Mr Henry.

J. O. Mills of California

who has taken up his residence in New York wants this property and wants the Erie also to make our line to St Louis & Chicago.

He does not know how to take up the matter with me and I am quite certain from what he said that he has someone in London who is investigating matters to see what can be done.

He knows all about the bonds stocks, etc, etc, and says it is so complicated that is done in part to make me think

mind that if this could be put in shape he would buy it at once. I have say his agent is at work now and has probably seen you as well as others. He is a very careful man and only goes in there he can see very clearly his way out.

I shall not give up although somewhat disappointed in making an immediate sale

The number that want this property are constantly on

He is putting off the idea

There is no doubt the property will readily sell if it can be as I suggested placed in a position where by one blow it could be sold.

I have told him by taking up the A. G. W. & C. C. S. D. now the Erie would drop into his hands later and that you would aid him in obtaining it.

Since writing the above his letter which I enclose

has come to hand. This simply means postponement for further investigation and possibly by it for less money. If it were in such shape that it would not cause him too much time to put in condition we would I am sure take it at once.

He has the money but does not want to work too hard. There is no doubt in

to the New York Central
Kite, and you of course can see them
but some of your neighbours
who own the Erie in London,
will not see it.

I am sure if you could manage
to buy about three suits which
would show up the Erie as well
the stock would tumble so
that Mills would step in at
the right time and take it
up. You could afford to deplete
your own property for the
time being in order to pass
this point. Vanderbilt needs

a good oppositor of this
kind and the placing of the
Erie into his hands is only
a temporary makeshift.

Benefitting the speculators
than and here but no good
~~to~~ the great holders

I did hope something
would have come of this
Mills but like the mills
of the Gods he grinds slowly
we will see how well he
will grind in the end.

Mr Burdett joins

in kind regards to
Mrs McHenry & yourself
She and her sister Mrs
Hall go to Nassau next
week.

Sincerely yours
Albert Burstadt

4
I believe and your
English people would be
very much surprised if the
Erie and your lands could
be put together making
one line if any inducement
could be made to put Mills
in possession of this property
they would in the long
run be much better off than
if Vanderbilt took it.

The Erie in Vanderbilt
lands would only be a tail

The last. "Cable Pass anything
interesting" I really hope
I shall have something
that will benefit you. but
I hope it will be something
of real importance.

Give my regards to Mrs
McHenry, and remember me
kindly to the Count de la
Chapelle. Sincerely yours

Albert Bierstadt

Brevort House New York
Oct 25/79

Dear Mr Henry:

I hope you are
not entirely disgusted with me
but I was led to believe that
Mills would buy the property and
I still think so. It is stated in
the "Street" that he is buying
largely of Eric. He may have seen
that the only way to get it was
to go into the market and buy.
A man who has been so successful
will naturally consider his own judgment
best in regard to the best means of
controlling a piece of property of

this kind, and I feel sure when
the proper time comes he will
be your best customer for this
other Railway property.

His statement that upon reflection
he thinks he won't touch it is only
to save time and learn more about
it and besides to get it as cheap
as possible.

My first idea in regard to
this whole matter was to get it
into such shape that you could
plainly show a majority of stock
or the controlling interest. Then
you can put it up at auction
and get a large price for it.

or what is better let him
have it and manage it for
he certainly with his money
and influence would send
stocks, bonds etc up so that
the great gain would be there.

It shows how much
that property is wanted when
the Erie which is worthless
is selling for such a sum.

It is hard to be patient
especially when you know you have
something that is very valuable
and want to sell.

Your ^{two} telegrams reached me

something of that kind
can be done. But the present
moment is not that time.

I have the impression
that Jewett and others of the
Erie are in league with Vanderbilt
and ~~that~~ or Vanderbilt is
league with them, and I told
Mills he would not find any
engagement to buy from anyone
here if he were to make the
inquiry. That faction here were
trying to make this property
as worthless as possible in order
to get it for themselves and

when once in their hands they
will call upon you the Mills
to take a hand in it.

Within the last week or two
many things have transpired
to convince me that Vanderbilt
is with Jewett working to get
the Erie. I would so rejoice
to see their little game nipped
in the bud. V. has not the
manly way of coming out and
giving an honest opinion, but
uses men to serve him.

If some of the layers
holders of Erie could combine
together to let Mills buy the

Erin with the other. I
think there is no doubt he
would take it. They would have
better security than they now
have of getting their money back
for it stands to reason that a
man will not put 50 millions
into a thing and not do his
best with it. and if the property
should fail to reimburse him
the present holders having a mortgage
on it would be better off. for this
new mortgage would or could be
made to cover  the line.
without mentioning  work with
secrecy & dispatch while I remain
yours to command A.B.

P.S.

Should it under the
impression that he will get
this property. He told me
that they thought of building
a road from Toledo to Cleveland
and Williamsport. As to
get an outlet to the Ocean.
If they could make some
arrangement with you that
would not be necessary.
I said I thought some
arrangement could be made
and at the proper time

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, Nov 21 1877

My dear McHenry
I have just returned
from the Excursion up
the Sound with Mr
Gowen and some fifty
gentlemen we had a
nice time and on
Tuesday night Mr
Cox was here and I
shall be glad to
bring together and hope
to hear some good news
for you as the result
of the interview
I have just seen from
Mr Bristal and
with my best

My dear Mr. Henry

Sincerely yours

A. B. Westcott

Dearly - and knowing that we
 are supported by your kind
 on traffic would enable me to put
 some Capital means to purchase
 a full of C.C.C.S. and to put
 some half the capital to complete
 the current ~~but~~ cut
 full amount -

would from Lewis the A.S.W.
 and C.C.C.S. with at 35 per cent
 of your receipts - I would prefer
 Lewis to remain independent of
 buying his current with a few
 traffic arranged -

with Lewis ~~the~~ subscription
 arranged with Lewis I would like
 to be in Lewis the control of A.S.W.
 and sweeping aside all efforts
 - in fact I have made security
 assignments to that effect -

The ~~Board~~ of Lewis being the basis
 of my mind -

I have once the Head of the
 late back ~~the~~ - It is a double
 friend of my friend the Royal Spout
 fund - It is well known to J.S. Moore
 of ~~the~~ ~~the~~ ~~the~~

I have the form
 or for you - I have
 are only - I may be
 207 - that is
 Brooock House
 CENTURY CLUB
 109 EAST 15TH STREET
 I have
 must be in ~~the~~ ~~the~~ ~~the~~
 to secure the ~~the~~ ~~the~~
 and I
 27/79

Dear Mr Henry.

Travel

Your letter just

received and you have heard on
 this of the Vanderbilt sale. They
 say here that he was very much
 in debt and was compelled to
 sell. and the impression is that
 after a year the stock will go
 down to half its present price.

I think it was a good
 thing for him to do. Today
 being Thanksgiving day there
 is not much news but I

I think the prospect
for your property to some
improvement and I hope to
be able to give you some
important information in
my next. The shortest
route to Chicago is via the
Reading R.R. to Salamanca,
and I will do my best to
get orders to take this
in hand.

I hope my letter to the
Comte de la Chapelle
did not bore you.

I have good news from
Nassau. Give my kind
regards to Mrs. Mettling
Sincerely yours
Albert Pierstadt

I believe for your private information
much of it would damage me if repeated
in paper - copy of my letter of this date
to you - I want you to say in
an official form what he requires from
1. ~~with~~ the app. to as J.C.C. - and
if a further copy of them is C.C.C. &
an opinion - I want you to say
I should like your own precise estimate
and suggest further procedure -
2. ~~with~~ the London line and
3. What he will give in consideration
of my doing what he requires in answer
to above -
A substituted Comte de la Chapelle

anything of me I can
only say all my efforts
thus far have been of no
avail. but it may be in
better luck soon.

Good news from Nassau.

Let me wish Mrs M^{rs} Henry
& yourself a Happy New Year

Sincerely yours

Albert Bierstadt

Brevort House

Dec 26th 1877



Dear Mr Henry.

Your of the 11th &
15th have just come to hand
I will see Gove in a day
or two and with his
consent will see Vanderbilt
possibly without it, as I
want to do all I can
for you. It is a general
idea to make the

through Cin. to Chicago
via the Reading Road
as it is 100. miles
shorter and my own
opinion is that some
of Govens funds want
to create the road to
Salamanca - as at the
present moment they
can get all the money
they want for such purposes

And what is being
done quietly no one can
tell maybe Vanderbilt
will take up the
whole matter. I will
see him in a few
days and have a talk
with him on my own
account. You need make
no apology for asking

Send the Compliments
of the Season and hosts
of good wishes love &c. &c.

Hold on and I am
sure the Rail way property
will prove all that
was ever predicted for it

With my love to
Mrs McHenry & yourself

Sincerely yours

Albert Bierstadt

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York,

Dec 30 1879

Dear Mr Henry.

I heard it said
tonight that the Reading ^{Rail} Road
Co will be likely to purchase
the A. G. W. P. R. which
is to be sold. I saw Gowan
and he told me that he
had written you asking if you
were upon the conclusion of
the sale to hold the control
I really hope my dear
Mr Henry that you will for
I am quite sure you will
reap a great harvest if you
can do it. for with what
I heard tonight Vanderbilt
was to cooperate with Gowan
and of course if the Road

is 100 miles near Chicago
By that way Vanderbilt
and others know that
they cannot in the long
run control against that
kind of opposition especially
as they own so much coal
so necessary to the business

Do your level best
to keep this control
and I feel sure you will
make a big pile and
show the world that you
were right by a grand and
magnificent success It is not
impossible but Vanderbilt
sold out so much Central
in order to have plenty
of cash to work with
If I hear of anything
of importance I will write
as telegraph and you

need not hesitate to
command me. My services
you are welcome to

I wish you were
here in person so that
this new scheme would
be entirely under your
control.

Bullow has used some
widow in Kentucky to try
and recover \$100,000, which he
invested in a diamond mine
some years ago. everybody
smiles. I wish he might
recover it if he could only
pay it to you it might
serve to show he had a
little gratitude left. but
that animal does not change
his spots readily.

I have good news
for Nassau and they

money you want here

I hope nothing
can occur to change
this program and sever
this proposed connection
with the Reading Road.

We must not forget that
the Erie people are all
working to get it.

With kind regards to Mrs
McHenry I am

Sincerely yours

A. Rüstadt

BREVOOR HOUSE,

Fifth Avenue, near Washington Square,

New York, Jan 9th 1850

Dear Mr. Henry I got your
cable today in answer
to me and have seen Mr
Vernon. The prospect of the
road going to Chicago has
caused a rise in the
stock and if with this story
you have a hundred thousand
shares here it could be
worked up inside of two months
to 75 or 80. I got today
by cable I own shares at
8 1/2 I think. I only
wish I had more money
to spare I would buy more
I have at Agnew's
over four thousand pounds

of pictures and if I
could sell them at
half that I would
be glad to use the
money in your stocks
Say you are anxious
your friends who
would like to exchange
some stock for pictures
I am the man.

If you were run with
what I know of the
market and the men
you could sell out for
more money than you
are dreamed you could get.
The idea of going to Chicago
on the Reading Road was
to be great idea with some
of the people and as
long as it is popular
and we are to leave

“ ”
everything booming this
spring it will be a great
thing for you.

I hope you have got the
control so that you
can make the Chicago
committee. Give me a copy
his road to Salamanca and
your stock will go to the
point in two years when
the New York Central
is. If you receive of them
you think my \$100,000
an unwise investment just now
let me know by cable, in fact
as you know when it is best
to sell or to buy it would
help your London market
if you had it on the exchange
before as well. But it is as well
to ^{wait until the route to Chicago is} ~~decided~~ ~~decided~~ ~~decided~~
decided. You can get all the

plans I would not
venture to suggest. These
men to be Bankers for the
New Railway Co.

Your good nature and kind heart
has been so imposed upon
in the past here that I
want to see the greatest
success attend your future
operation here.

From what I have seen
of the transaction in Erie

40
New York Jan 24/80
Dear Mr Henry.

I am so glad
to hear that your stock
is on the rise and I hope
it will continue.

I cannot find any
holders here but if a
lot was here on the stock
board it would I think
be a good thing for the
parties interested and in

This connection I will
venture to suggest
to you and your friends
the best pattern in
my opinion to take
charge of such a property
in fact of any Banking
or financial transaction

Princi & Whiteley
whom I have known
for some time socially and

in a business way.
For honesty and fair
dealing I would trust
them to any extent.

They do as large a business
as any in New York and
have the confidence and
esteem of the public.

They are young men
and very much alive
If I did not feel so
great an interest in your

on the market here.

At the present they are sending over for large orders to purchase, and I hear that in a day or two the Central Pacific will let them have

fifty thousand shares to sell

I bought as I told you in my last two thousand A.S. W. at 8 1/2 and this morning I see it is 9 3/8

I see no reason why it will not go up as much as the Erie especially if it is like other stocks on sale here. I could manage to have daily transactions in it here and this new market here would help the English Bond holder. If you find that anything is likely to occur to send it down send me

a telegram simply say
sell. I would like to see
if you go up more first so
that you could sell out
well and return

Mr Birstadt is quite well
the weather is fine and warm
than when you expect to
come over. Give my kindest
regards to Mr Bellamy.

Sincerely yours to command
A. Birstadt.

P.S.
I saw Mr Gardner today. He was
surprised when I told him how the stock
had gone up.

3
I feel quite sure that
you would having here a
good lot of Bonds & Stocks
would raise the price in
England and after all
R.R. Stocks are like other
things the greater the
~~price~~ demand the better
price. Pierce & Whately
are well able to take
charge of a lot of Bonds
Stocks etc. and put them

of talent and doing well
they are to live in Cincinnati
Give my kindest regards
to Mrs. McHenry and I
am always yours to
Command and shall not
rest until you have made
the scoundrels here cry
enough.

Sincerely yours
Albert Rustadt

Price purchase all
BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York,

Jan 19 1860

Dear Mr. Henry.

Yours of Jan 10th
is just at hand and I am
glad to hear from you again
I see Mr. Vernon every
day almost and at the
present moment Mr. Stule
is in town and we are doing
our best to postpone a
sale to the Gold party
of the Nassau Bond Told.
which I think we shall
do. I introduced Mr. Stule
to Sam Tilden and he had
a satisfactory interview
The stock market is very
excited and there is a
general advance predicted.

I really believe if the

Stocks you have along
were in this market you
would get more for them
in small lots than by
selling out the entire
lot to any one man or
even a syndicate.

I have written you to that
effect already and suggested
to you Messrs. ~~Smith~~ & Whitley
who do a large business
and are quite competent
to handle anything.

The Erie needs a lion and
I hope you will be able
to give it one which will
make it carry its nose in
a sling for a long time.
Barlow and his party are
in bad odor here and
most people do not hesitate
to call him a thief.

No one rejoices more than
I do that the perfect
success is coming to you
for you certainly deserve it
with all your hard work.

I bought some ten
days ago 2000 A. & L. W. ^{at 8 1/2} and
sold at 12 1/2 on the strength
of my order some 15000. That
I know of our length and
how much more I don't know.
Many people know I am
greatly interested in your success
and I am always yours
to command.

Thanks for your kind
mention of Mrs. Bruestedt's
letter she is quite well and
seems to love to you
as does Miss Estlin that
was now Mr. Mayer as you
will see. He is a young lawyer

wonderful power. These
Eric people see this and are
naturally inclined to cry
enough. It makes one mad
to see how these miserable curs
have tried to crush you. You
to whom they owe all they
have. They should be made
to stand behind prison walls
and learn what penitence
is. I may be too severe
but now that I see your
Star in the ascendant I
want to see it occupy

Brevort House Jan 21st 1880.

Dear Mr. Webb.

Knowing as I do
that you are anxious to
retire from the active
Rail Road life I venture to
suggest that as soon as you
can make all arrangements
whereby you can do as you please
with the A & G. H. to make
(which is your own idea) one
line from New York & Phil.
& Chicago. This consolidation
would enable you to sell out at once
at a handsome figure and you

could then retire with
all the honors of war.

The papers state that
you and the Erie are friends
again. Can you know from the
past that they are only
friends for a selfish motive
they know you can obtain
money for them when no
one else can. and your
generous good nature has been
so often ~~used~~ captured upon
that I sincerely hope that
you will not lean towards
them too much for it would

be a pity to stop the
line from being completed
to Chicago via N.Y. Philadelphia
and the Reading to Salamanca.

The great merit of two miles
of water front in New York
harbour, and two miles in
Philadelphia as well, will
make this the greatest R.R.
in America. This Road with
two great stations on the
Atlantic sea board one in Phil.
one in New York, would be the
most valuable R.R. property
and would be besides a
glad monument to you.

I would like to
make something
myself and would
invest all I have
for I am sure it would
be the most popular road
in America. Your friends
there would I am sure be
glad of such an arrangement.

The Erie would be
localized then and
your enemies who have tried
to rob you would have

a lifetime of reflexion
to condemn themselves
for not aiding you in the
grandest Rail Way enterprise
in America.

I hear you are coming
over with the Duke of
Salamanca I hope soon
to see you but am true
in time so that I can
meet you in ~~time~~ at the
Steamer.

I cannot close my
letter without again

Congratulating you that
all things are working
for your benefit and

Yours to Command

I am always

Sincerely yours

Albert Bierstadt

P.S. My kindest regards to
Mrs McKay.

5
the first place where it
justly belongs.

This scheme can all be
carried out with your aid.
Gowen would no doubt
work with you and be a good
man to lead and manage
the entire thing.

Let this be kept a
secret and if I know when
it is to take place the
board, streets etc will
double up in one week

are our line from New York
& Phil. to the West called
as you have named it the
A & E. W. It made a decided
impression upon the mind of
Mr Mills when I spoke to
him about it and maybe
he and Vanderbilt are buying it
for it will make the finest
R. R. property in the world.

With kindest regards
to Mrs McHenry I am
Sincerely yours
Albert Bierstadt

New York Jan

My dear McHenry 25th 1850.

Yours of the
13th is just at hand. What
you say about the unlimited
order for bonds surprises me. I
thought of course you knew who
the parties were. I am
inclined to think therefore
that the Erie people are
buying and that when they
get a majority they
will unite with the
Erie and stop this

proposed connection with the
Reading. I do not care
to mention this to Gowen
but I have this impression

If this could be
managed to make one
line of the A. & S. W. &
the Reading & New Jersey
Central with this
two miles of wharfage in
Philadelphia and the
dam in New York it would
send the Stock up to

100. two hundred. The Erie
people are sick thro is
Barlow who has sold his
A. & S. W. at \$5. and now
to see it go up as it does
they do not understand
it. It would not be a
surprise to me to hear
that Mill & others here
were interested. I am glad
for you and hope you will
realize all you want.

But I should be
still more delighted to

good of course and
will enable you at
the proper time to
sell out at a large
price. It is wonderful
the activity here in Rail
way matters. I hope to
have some good news for
you soon. Mr Prince will
enclose a letter in my
next. With kind regards to
Mrs McHenry Sincerely yours
A. Beerstadt

Brevort House
New York

Feb 10/80.

Dear McHenry:

Your enclosing check
for \$200. came duly to hand
and I appreciate your
and Mrs McHenry's kindness
to my sister, who will
answer for twenty of the
corn feed wads.

I will let you
know about the stock
of the Chicago Gas Co. in

in a day or two
I know the Garrison
very well and others
who are interested
and will find
who will give the
most for it.

I know Welden
Jordan and that lot
of men and if I can
do anything to serve

you. Knowing as I
do your wishes I will
certainly do my best
to serve you. Welden
Jordan & I want your
word they also talk
of a connection with
the Grand Bank by
crossing the Niagara River
at Lewiston. All their
demands for it are

Brevort House Feb 11th 1850.

My dear Mr Henry,

Your two last
letters each containing first
and second draft for \$200.
for the wedding present
came in due season. and
I now enclose a letter
from Messrs Pinci & Whiteley
which will explain
itself. Their preeminent
fitness for handling
stocks - Bonds - etc etc.

I have already
informed you of
I also mentioned
their recent sale of
fifty thousand Central
Pacific in fifteen minutes.

My stand A. no one
and in your interest
I take great pleasure
in bringing two such
competent men

together, and I
trust you will find
it mutually advantageous.

I hope in
a few days to have
something important
to communicate by you.

Sincerely yours
A Rierstadt

here. I have just been
meeting with Mr Steele
& Vernon, introducing them
to some of our moneyed
men here. I have used
my best efforts to induce
Pain & Whitley to buy
a block of your stock
and in the prospect
they make you I hope
something may be done.

With kind regards to Mrs
McHenry believe me
Sincerely yours

Alfred Burstead

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York,

Feb 17 1880

Dear Mr Henry,

I am much
pleased with the advance
in all your stocks, Bonds
etc. and hope they will
continue to advance.

I sometimes think
that it would be wise
in view of the uncertainty
of affairs to salt down
a million in something
that can bring the cash
at any moment. I have
had some experience in
my own life which
make me regard this
matter in that way.

When we are prosperous

is the time to make
provision for the rainy
day. and there is an
old saying - don't put
all your eggs in one
basket. I need scarcely
tell you that your joy
at the happy turn of events
has not surpassed mine
and I am trying now
to cause a demand
for your property - by
telling people of influence
what will be made of it
in a short time when
the road is in working order
to Chicago. Do not risk
too much in trying to bring
about this. Mr. McHenry
and yourself have had enough
of the sorrows and uncertainties

of this life to embrace
the first opportunity which
presents itself and place
yourselves in a position
of independence and comfort
and although I cannot
at this moment find a
buyer for all your stocks
enough can be sold in
small lots to make a
sum which will be quite
adequate for you to enjoy
yourselves.

If I could make you
properly double it in
any way I would
do so at once, and I
hope it will.

Mr. Birstedt is quite
well but I shall have
to abandon going down there
so much is at stake

Find out the stock
is to high in price
for Price to deal
in or purchase outright

New York March 19/80.

My dear Mr. Murray

Your letter came
safely to hand. I am so
sorry this arrangement cannot
be made with Goven.

I hope however you have
sold out enough and got
it in a safe place for a
rainy day. Let the "Boon"
benefit you personally, and
then Mrs. Murray & yourself
can go onto the Continent
and enjoy yourselves. A

million or two is all that
a man needs and these
Irish people will disturb you
all they can and I would
if I were you put the hard
work upon someone else's
shoulders.

If you could be here
in person I have no
doubt matters could
all be arranged. but
I look for a decline

in values of all kinds
and it may not come
up again for months to
come. I hope however
it will all turn out
right in the end.

I continue to get good
news from Nassau, and
they send regards to you
as do I to Mr. McKewen
and yourself.

Sincerely yours

Albert Bierstadt

P.S. As near as I can

Beverly House

March 26/80

My dear Methury.

Your letter with
Love and the information that
you still hold the Fort. reached
me. I had a talk with
Mr Fowler and cited him much.
I have also seen Cowen and had
hoped in this that some
arrangement had been made to
build the Road via Cowens Hill
to Chicago. This would make
the Stock go up and I do say
if you could sell a block of stock
at a low price a syndicate could
be formed here to take it.

If I had plenty of
money I would at the

tell him I appreciate most fully
his kindness about my picture
and if the French government would
buy it I give him permission to
accept any price they choose to
give. The reputation it would give
me would be of more service to
me than the price. I think
the best French Artists would favor
it as they sell all their works here
and I do more for them than they
can possibly do for me. The Count
could work this up I think and
I shall send him even a
picture which I shall ask
him to accept as a token of
my regard. With love to Mr Methury
I am yours to command
A. Bierstadt.

proper terms order a lot of it
I know when I did before
Primer & Co bought about
25,000 shares simply because
I ordered some.

Most lawyers here are inclined
to wish litigation that is
their business and it is quite
natural that they would do all
in their power to help themselves
And the Erie and your line have
found such a mine of wealth
to them that I sometimes
think they combine to continue
this business as long as possible.

I know in my own case
I have a piece of property in
California and I think it is

worth several millions
and if I could get half
a million for it I would
sell to avoid all the unpleasant
law suits which are likely to
take place in my absence in
Europe has made my enemies
believe I was far enough away for
them to steal it.

I am sorry this affair of Day
and Primer for I had hoped
of selling for you a large amount
of bonds stock etc - and thus
I have enabled you to get rid of the
whole thing in a short time.
However I hope it is not too late
yet. If you see Count de Chappelle

This summer I think
the climate there will do
us good.

With kind regards to Mrs. McHenry

Believe me
Sincerely yours

Albert B. Easton

May 7th 1880.

GOVERNMENT HOUSE
OTTAWA.

Dear Mr. Henry.

I cannot keep
away from old England, and
as I could not come over
and see Mrs. McHenry &
yourself I thought I would
come up here and spend
a week with Her Royal
Highness The Princess Louise &
The Marquis of Lome. I am
enjoying myself very much.
The Louise is much

Letter than another Louis
we know, this one does
not put on any airs, well
she has been brought up a
little different as Mrs. Manning
and I well know. The
other may have a louder
voice for the common ear
to hear, but there is more
music in this Louis.
conversations to say nothing
about her bust which
presents a very nice picture

To be sure she has had some
advantage in early life, but
nevertheless she is not a Maudie
all for Louie as the other one
is. The soon may be hope
to see you on this side of
the water, I hope very soon
for without you the Railway
will not run.
Miss Bristle is quite well and
about the 25th of this month she
will be in New York again.
We expect to go out to Colorado

and aid you properly in carrying them out. Some such plan as this would I am sure be feasible and Mills would I think gladly combine with some English Bankers which would have some such grand scheme in view. The fact of his wanting to build the Canadian Pacific shows his ambition.

You know you have me to command at any time.

Mrs Beirstadt and her sisters read their love to Mrs McKim & yourself and I am as always

Sincerely yours
A. Beirstadt.

P.S. I also enclose a note to the Comrs. which you can do as you please about sending. The order of course you may send if you have

to think it better

Waterville, Onida Co. New York
July 8th 1880

My dear McKim.

Malhasten
Derington-on-Hudson

I got your letter and called upon Fowler and he had seen the agent of the French Bank who was quite willing to do all in his power. As an item of news I may mention that the Canadian Government are about negotiating to build this Pacific Road and the Cabinet of the Governor Genl. will be in London about the time this reaches you. Mr. Lord Dufferin and others are interested in getting this Contract. D.D. Mills has put in a bid to build it but his chances are slim I think. I go to Calif. in a few days and will be likely

To see Mr Mills and I will
suggest to him now that the
Reading is in a state to handle
his chance to do something is
at hand. He may now step up
to the Captain Office and settle
He wants a big thing and he can
have his hands full on these words
and if he is smart can have the
first hand on the Continent

I shall tell Mills to go
over to see you and if he wants to
put up twenty millions I think
he can get it and continue the
Road across the Continent. Gold
is spreading out too much and
a man with Mills's Capital
could if he chose try him

up and gather the harvest
You may be able to give me
some hints in this direction
if you think well of my idea
and direct me to Bank of
California, San Francisco where
I shall be for the next six
weeks. If Mills thinks well of
it and you do too I would mind
coming over to London to help
put it on foot. And Mills
would like me to introduce
I could give him a social
lecture. I am sometimes
afraid your English friends do
not appreciate your grand ideas

New York July 7th 1880.

Malhasten
Irvington-on-Hudson

Comte de C. Chapelle
Paris

Please deliver to James
McHenry or order my
large picture of Mrs Whitney
and oblige.

A. Bierstadt.

Which as you know she can
do much better than I
can. I will give Mr Dumont
a dinner as soon as I return
to New York and have the
Rail way men meet him.

It is a little early just
now the season has been
so warm that people have been
kept in the County. Mr Baintock
join me in kind regards to
Mr McHenry & yourself.

Sincerely yours

A Baintock

Sept 13th 1880.

CITADEL.
QUEBEC.

My dear Mr McHenry.

Yours of Aug 27th
followed me here. We had an
invitation to visit Mr Gov.
Cannell but he miss the
Princess still Mr Baintock
makes a very good substitute.
I am very glad is not very well
having a bad cold but is on the
mend. The weather is so very
changeable. I shall look

up McDermott as soon as
I return to New York and
if I know when to address
him this would drop him
a line as I understand him
well. I really wish that
some arrangement could be
made with Mills to put
the Reading & your road
together. but I am afraid
some of your English friends
will open their eyes to late.
They seem slow to take you

good advice.

The Governor seems much
pleased at the prospect
of the Canadian Rail Way
being built. It certainly
will benefit the Country.
although I doubt its being
profitable to the owners.

Mrs Barents says
she is going to write Mrs McKean
in a few days and tell
her all about our visit

Could you arrange it for
us? If so - we would be
so much obliged.

I hope you and dear
Mrs Henry are quite
well.

I wrote her a long
letter - from Lucerne when
we have been visiting the
Grossmünster. I hope
she got it all right. I took
a bad cold, but am better
of it already -

With much love from
Mrs Binstadt and myself
and kindest regards

from Mrs Hall - I remain
Yours ever sincerely
Hercule O. Binstadt.

Waterbury, Oct. 1st 1880 -

go to Nassau again this
winter I am very but
do not like to object.

She joins me in kind
regards to Mrs McHenry
and yourself.

Sincerely yours
Albert Bierstadt

New York Oct 26th 1850.

Malkasten,
Irvington-on-Hudson.

Dear McHenry I have yours of
Oct 12th and I see no reason
why this great project
of a through line should
not be carried out. It would
pay wonderfully well and
I hope to be able
to induce Mills to take
a hand in it.

All stocks are on the move
I only wish I knew

what to do in the matter
of buying or selling

I see Mr Vernon quite
often and think him a
very able man.

I hope my picture
in Paris is quite safe
but if you think it best
you might send and have
it go to the South Kensington
Museum for a while

You know the Count

better than I do.

I should dislike very
much to have it lost,
and I therefore enclose
another order so that
you may send for it.

I have no doubt
the South Kensington
Museum would be glad
to have it.

Mrs Bainton is in town
but she thinks she must

New York Oct 26th 1850.

Please deliver to James McHenry Esq
or his order my large picture of
Mount Whitney and oblige.

Albert Bierstadt

Courst de la Chapelle. Paris.

just sailed for Nassau
and I am lonely
enough.

I told Fowler to command
me whenever I could
be of any use. and I
hope to be soon.

Give my kindest regards
to Mrs McHenry.

Sincerely yours
A. Bierstadt.

New York Nov 3/80.

STUDIO,
1271 BROADWAY
COR. 32ND STREET.

My dear McHenry.

I went to see
Vanderbilt today with the
hope that something would
be done for your benefit. but
Jewett lies so that he
does not know what to do.

I am inclined to
think Jewett & Co do not
want to settle in fact
I am almost inclined

I believe that they have
stolen the securities for the
time I hang. Fowler and he
will see him again today
or tomorrow. I think you
will come out all right.
I only wish you were
here. Stocks are up and
everybody is satisfied
with the new President in
view.

If you have not sent for

my picture in Paris.
I think I will order
it sent to me here
and as I have sent
you an order for it
I will ask you to
send to the Count my
enclosed note with
one from yourself to
the same effect.

Mr Bristow has

Some small investments
for me all right.

Give my kindest
regards to Mr McHenry
and with a thousand
good wishes for yourself
I am
Sincerely yours
Albert Bierstadt

New York Nov 9th 1880.

Dear Mr McHenry,

Your kind letter
enclosing one to Mrs Bierstadt
reached me a few days since.
But my dear little wife has
just gone to Nassau for the
winter, and I am here quite
lonely. I only wish I
had all your information
and knowledge of the
matter. I would like
to give it to Mr Stoughton

or some very able man
to give Jewett & Ballou
their deserts. My motto
considers the truth to
sacred to be told, it is
not surprising when we
know how far they have
grown on lies.

I wish you would come
out here and give
them a taste of Justice

You speak of the
pictures which you gave
to the Dr. no matter
about that at present
all that I have there
at Agnew is at your service
if you want it I only
want to see you must
with that success which
you deserve, and then
if you can to make

One order just now and
this is the place to condemn
them, and your carrying the
war into Africa will be
a surprise ^{to them}. Try your
best to come and we
will do all that is possible
to aid you. With kind regards
to Mrs McHenry I am

Sincerely yours
Albert Pierstad

New York Nov 15th 1880.

My dear McHenry:

Your cars must have
turned last night for your friends
were talking about you. Mr Care
called to see me a few days
since and I prepared a little
dinner for him at Delmonico's
Genl McDowell. Mr Alvord
President Bank of California. Mr D.
O. Mills and Hon. E. W. Strongton
were the party. They were all
much pleased with Mr
Care and I look forward
to seeing the Eric Roscelos

taken in hand. I wanted
Mr Carr who has your best
interest at heart must the
man who in my humble
opinion is competent in every
way to deal with just such
devils as these Erie shags
They deserve to be shown up
and your position here is
such that I believe were you
to be here in person with all
the evidence you have in
the hands of a man like
Stoughton you would be

able to make them
pay you damages.
Mr Carr leaves here on
Wednesday and I hope
he will see you at once and
discuss this matter. I am
sure something could be done
and Stoughton has the advantage
over many in a personal
friendship with all the
Judges whom I meet at
his grand dinner so often.
These Erie fellows are in

P.S. I do not mean
that you should throw
Mr Fowler overboard
but to have the combined
forces of all. This evil way
is not one man but a
number and they must
be met if possible by as
much talent and ability
as is possible. because in
fighting them you are
fighting the devil also

because his Satanic
majesty is one of the
rings. If Mr Vanderbilt
does not take the
case then another
patent law that will
and I am sure you
will soon find a way
to meet the case.

Ever your
A. B. S.

letter do not hesitate to use
it. I said to you in my
last that I had
brought Care & Stoughton
together. If he is wanted I
am sure he would be a strong
man in the cause. He has
great ability and hates the
usual who fighting you
Do not afraid of doing everything
to upset them.

Hoping everything will turn out well
with regards to Mr. McKim
I am Sincerely yours
A Birstadt

Brewster House New York Nov 19/60.

My dear McKim:

When Mr Care left
a few days since he had strong
hopes that an arrangement would
be made to settle with Jewett
Barlow & Co. but it seems from
a note just received from Fowler
that they decline to sell to
Vanderbilt or anyone else. I suppose
the real truth is that they
are borrowing money on their
property and it is too valuable
for them to part with.

There is nothing left

to do but must then devils
in their own shell or in
other words in New York.

It is quite natural for
a thief to want all he can
get and keep all he can,
and they will not be converted
but by force.

Travers said a good thing about
Barlow. He saw him standing
in front of his house with
his hands in his pockets
and he reported in Wall St

that he saw a wonderful
sight on Madison Av. I saw
Barlow standing on his stoop
with his hands in his
own pockets. It is well
known that they are generally
in somebody else's.

It must be very
annoying to you but keep
up - you are in the right.
it must prevail.

If any of my works or
opinions will open the ear
of the judges and make
them listen to justice

New York Nov 23rd 1880.

STUDIO,
1271 BROADWAY
COR. 32ND STREET.

P. L. Everard Esq
Dear Sir,

Please
deliver to James McHenry
or order my picture of
California forest and oblige

A. Bierstadt.

7 & 8 New Coventry Street
Leicester Square
London.

W.

P.S. This order refers to a
scene in the forest of California
In the Calaveras grove of Big
Trees. Sometimes called the
"Wellingtonia" The canopy is
3 feet wide and four feet high

I saw Stoughton today
and he says that Jewett is the
biggest liar in the country.

I think Stoughton could
aid your men here very
much. May success attend
you. Yours ever
A. B.

or less here and is also
of the kind that you
should take these
papers by the throat
here in New York. Nobody
likes them.

If I can save you in
any way command me.

With regards
to Mrs. McHenry I am

Sincerely yours

Albert Bierstadt

BEVOORT HOUSE,
Fifth Avenue.

New York Nov 26/80.

Dear McHenry.

I sincerely hope
long before this reaches you
that you will have won
your case, and that your
affairs are once more on the
high way of a great success.
It would be too bad
after all your hard
work that these papers
should succeed. I know
of nothing more contemptible

in human nature that
these devils who in
the capacity of friendships
have tried to rob you
of everything.

I hear that Mr. Bowen
is on his way to London
you will see him of course
and arrange I suppose
for the extension to
Salamanca & Buffalo.
Should this happy

result take place
I hope Mr. Vernon
will have something
to do in this extension
as he is to all appearances
a sincere friend of yours
and it ought to be
made a source of profit
to you as well.

You will see Mr.
McDermott at whatever
I have seen none

something could be
done to regain this
almost lost cause.

You may remember
Stoughton opened the
case of the Emma mine
here and made a large
sum for the English
stockholders. Wishing you
and Mrs. McKim a Merry
Christmas, I am as ever
Sincerely yours
A. B. Stoughton

New York Dec 9/88.

STUDIO,
1271 BROADWAY
COR. 32ND STREET.

Dear Mr. McKim,

Your letter with
documents after a long
trip across the Atlantic
came to hand yesterday
& at once gave them
to Mrs. Stoughton.

In my conversation
with her he said
these men here ought

to be sent to prison.
which as you know
is my opinion.

I only regret that
long ago your case had
been in our courts -
your affairs would I
think have been
very different.

I sincerely hope

you have arranged your
matters in such a
way that the ~~debt~~
cannot get what
the English Court allow
the for I have faith
that something can be
done here. I so much
wish you were here
with all your matters
and I shall be believ

very much after New
Years. and I was that
woud is quietly trying
to get hold of Redding
and N. J. Central.

If he does what may
not be accomplished
If you can only gain by it
I don't care.

I hope the New Year will open
with a grand success for
you in all your endeavours
Sincerely yours
Regards to Mrs. M. M. M. M.
A. B. B. B.

THE CENTURY
109 EAST 18TH STREET.

New York Dec 10/80

My dear Mr. Henry.

How much I regret
that this appeal has gone
against you. It is not
discouraged. The right is
sometimes long in reaching
its true end, and I hope
now you will arrange
in some way to open
this oyster in the
end of its birth.

When I am sure
them will be more
chance of showing
up the lot of
devils.

A gentleman of high
standing said to me
today that anyone
opposing the lot of
devils was right on

general principles
and had the support
of the best part of
the community.

I wish I had
some of Vanderbilt's
money I would have
no stone unturned
to give these fellows
their due. Railway
proprietors will incur

he says you have been
most outrageously treated

I wish I could come
over as you suggest, but I
am so behind in my duties
here, and do not see that
I could help you by
so doing. If I could by
real sure I would start
tomorrow. Sincerely yours
and regards to Mrs. Maffery
A. Bierstadt

New York Dec 14th 1880.

STUDIO,
1271 BROADWAY
COR. 32nd STREET.

My dear Maffery,

Yours of Nov 27th
with documents came
duly to hand. I will look
after the Court books
and see that they make
the acquaintance of Gould
or anyone else who may
be of service to them
when I find out

what they want to do
I appreciate the
Comte's interest in
my works in Paris
and I am glad of
this opportunity to
return some of his
civilities.

Your affairs as well
as yours are daily

in my mind, and
I shall hope to
rejoice soon to see
these devils here
and set with their
deserts.

I see Stoughton quite
often and gave him the
document to look over
and in pencil terms

New York Dec 17th 1860

Dear Mr. Murray.

I have nothing
much to write except that
I heard from good authority
that Vanderbilt had bought my
Library of *Omnia Scripta R. I.* and
that Gould would be left
out. This is undoubtedly true.

I saw V. last night he is
friendly to you and I hope
some day to see the cloud
lifted.

May I ask you to

Send your own ^{Edwiel}
or somebody to Mrs Beech's
house and get some maps
& papers which were sent
to him sometime ago.

If your messenger does not
get them when he calls
let him ~~ask~~ when he can
call and get them as
my friend sent them
to him at Mrs Beech's
request and Beech has

been very negligent
about the matter.

Good day Reader.
Regards to Mrs Mathew
and wishing you both
the Compliments of the
Season I am
Sincerely yours

Albert Pierstath

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bingham, George Caleb
- **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:

George Caleb Bingham (1811-1879) was an American painter and genre subject artist. He was the teacher of Amanda P. Austin.

Scope and Content Note:

One slip signed "Yours truly, G. C. Bingham."

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

Detailed Description of Collection (Container List):

Box 1	Folder 33	Signed slip	nd
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Yours Truly

G. C. Bingham

Yours Truly

G. C. Bingham

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Isabel Bishop (1902-1988) was an American painter and etcher. Also known as Isabel Bishop nee Wolff. She was a student of Kenneth Hayes Miller.

Scope and Content Note:

- 1) Isabel Bishop writes to Leonard Bloch stating that she would be happy to donate a drawing to Bloch's collection.
- 2) Leonard Bloch responds to Isabel Bishop's letter and states his gratitude for her "generosity" and interest in his "little collection."
- 3) Letter addressed to Mr. Bloch confirming the mailing of a drawing by Isabel Bishop
- 4) Letter addressed to Isabel Bishop thanking her for her wonderful drawing

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

Detailed Description of Collection (Container List):

Box 1	Folder 34	A.L.S. to Leonard Bloch with postmarked envelope addressed to Mr. Leonard Bloch	Feb.16, 1954 ; [Feb. 17, 1954]
Box 1	Folder 34	T.L.S. to Isabel Bishop	Feb. 19, 1954
Box 1	Folder 34	A.L.S. to Leonard	nd, [March 3, 1954]

		Bloch with postmarked envelope addressed to Mr. Leonard Bloch	
Box 1	Folder 34	T.L.S. to Isabel Bishop	nd

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I will have to take it out to get
it packed for mailing - but I hope to
do this within a few days.

With all good wishes,

Yours very sincerely
Leland Beutels

Feb. 16, 1954

Frank Bunting
857 Broadway
New York 3
N.Y.



NEW HOPE FOR HEARTS
--- SUPPORT
THE HEART FUND



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

857 Broadway
New York 3
N.Y.

Dear Mr. Bloch -

Thank you for your letter, saying
that you would like to buy a drawing
of mine. I have a contract with

my dealer, however, (Midtown Galleries)
which doesn't allow me to sell, by
myself. I do feel most

sympathetic with your aim, in your
collection, and I have picked out
a small matted drawing which I
will send you, with my compliments.

Dear Miss Bishop:

Your very nice letter was just received, and I hasten to reply to say how much I appreciate your interest in my little collection. I am quite overwhelmed by your great generosity in wishing to further my effort by presenting me with one of your drawings. Needless to say, I am most grateful, and eagerly look forward to seeing it.

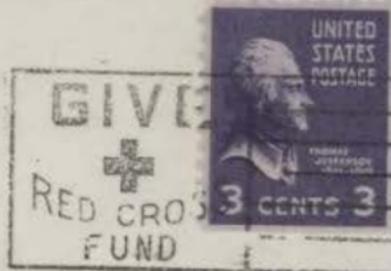
With all good wishes,

Miss Isabel Bishop
857 Broadway
New York 3

Newark address

9/19/54

857 Broadway
New York 3
N.Y.



Mr. Leonard Bloch
593 Broad St.
Newark
N.J.

857 Broadway
New York 3
N.Y.

Dear Mr. Bloch-

Yesterday I sent to you a little drawing of a girl at a drinking fountain. It was one made for a little painting of this subject, in my last show.

I hope very much that it will fit in with the work in your collection.

Yours very sincerely

Isaac Brooks

Thursday

Dear Miss Bishop:

I have received your drawing and want you to know how very grateful I am to have such a splendid addition to my little collection. It is indeed ~~xxxxxxifxxxxxxixixix~~ a sensitive and spirited drawing, so typical of what I admire so much in your work. I shall always remember your very generous gesture -

Many thanks again, and with best wishes,

Sincerely yours,

Newark address

Miss Isabel Bishop
857 Broadway
New York 3, 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 - Blakelock, Ralph Albert
- **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:

Ralph Albert Blakelock (1847-1919) was an American painter.

Scope and Content Note:

In a letter to Dr. Ashley, Blakelock states that he does not wish to take any money from his account until he returns to the "streets of New York of the Endland Park of the one city of Washington."

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

Detailed Description of Collection (Container List):

Box 1	Folder 35	Newspaper Photograph of Ralph Blakelock	nd
Box 1	Folder 35	A.L.S. to Dr. Ashley	April 1, 1951

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Middletown, N.Y.

Dr. Ashley

Dear Sir:

I wish to inform you; that I do not wish to draw any money, from my account; money on deposit; until I return to the the streets of New York of the Endland Park of the one city of Washington, advisedly on resumption of Art Jurisprudence

Yours Truly

J. H. D. S. S. S.
April 1st 1915.



Ralph Blakelock was one of a small group of American mystics, whose leader was Albert Ryder (*see p. 36*). Poverty and neglect drove him to insanity.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blashfield, Edwin Howland
- **Inclusive Dates:** 1908-1935
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Edwin Howland Blashfield (1848-1936) was an American painter.

Scope and Content Note:

- 1) Portrait of Edwin Howland Blashfield
- 2) A completed copy of the biographical questionnaire "The Artists Yearbook."
- 3) Letter to L.W. Kingman regarding a pen drawing for the periodical entitled "Choir Boys."
- 4) Letter to Mr. Choate describing an extravagant costume party at Sherry's
- 5) Letter to Mrs. Leonard Bacon in which he details how he misses both Mr. and Mrs. Bacon's kind criticism. He also lightheartedly expresses how citizens expressed their criticism of the New Deal by placing stamps up-side down on envelopes.

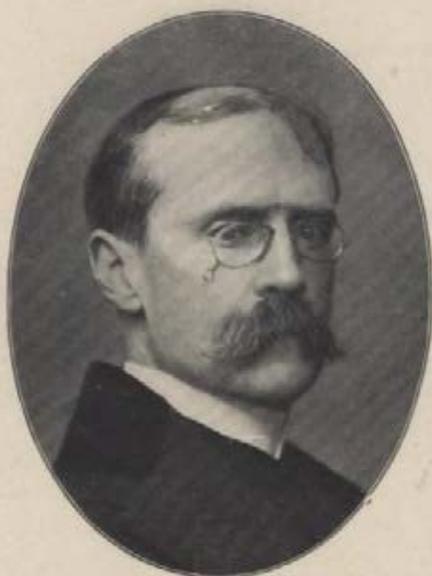
Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 1	Folder 36	Portrait of Edwin Howland Blashfield	nd
Box 1	Folder 36	Biographical Questionnaire for "The Artists Yearbook"	nd

Box 1	Folder 36	A.L.S. to L.W. Kingman	April 13, 1908
Box 1	Folder 36	A.L.S. to Mr. Choate	Jan. 9, 1917
Box 1	Folder 36	A.L.S. to Mrs. Leonard Bacon	Dec 29, 1935

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EDWIN HOWLAND BLASHFIELD

ARTIST

FIGURE AND MURAL PAINTER

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.

Ask Knappe to return to you your sketch herewith, and trust this is satisfactory. I return your sketch your own copy. Edwin H. Knappe.

Name (give surname first) *Blashfield. (Edwin Howland)*

Specialty (state here your special medium and work) *Oil. Portrait and pure till 1892. Since 1892 principally Mural Painting*

Born (place) *New York City* Date *Dec 15* Year *1848*

Parents' names *William Henry Blashfield, and Eliza Dodd Blashfield of Boston*

Educated (state here what schools and masters) *Boston. Latin School. Technological Institute.*
Studied art in Paris (under Leon Bonnat) and Italy. Sketches and studies also in Egypt and Greece

Married (if so, give date and person) *1881. Evangeline Wilbour.*

Exhibited (state what Institutes, Leagues, Saloons you have exhibited in.) *Decorative paintings, in Great Central Dome Library of Congress Washington (title Evolution of Civilization) Panel (Power of the Law) Appellate Court New York City. Panels (Washington laying his laurels in ashes feet of Columbia) New Court House of the City of Baltimore. Panels in State Court House. (The Edict of Toleration of Lord Baltimore) Panels in State Chamber. New State Capitol St. Paul Minnesota (Triumph of Democracy) (The Saviour and Civilizer) Panel (Justice) Lawyers Club New York. Panel (Pittsburgh Spring & Steel Iron Trade World) in Bank of Pittsburgh. Panel (The Uses of Wealth) in Citizens Bank Cleveland. Panels in Library of Mrs J. W. C. Drexel. Philadelphia. " " Gothic Suffer Room. W. K. Landis Hall New York. " " Drawing Room. C. P. Huntington New York. " " Music Room. Adolph Lewisohn New York. Etc. Etc. Panels in the Board Room of the Prudential Ins Co Newark. Etc. Etc.*

Medals, prizes and honors received

In what permanent collections represented, (if any)

What special books illustrated, (if any)

General Remarks

Author (of what articles or books, if any) *Jointly with Mrs Blashfield. Italian Cities II vols Scribners. Jointly with Mrs B. Peppitt and Mrs C. A. Hopkins. Editor, annotator of an Edition of Vasari's Lives of the Painters. Scribners. A number of articles in Scribners magazine*

Members of what clubs and associations *Natal Academy of Design. Society of Mural Painters. Society of American Artists. Arts and Letters. Architectural League. American Institute of Architects (Honorary member)*

Addresses (give studio, home and summer addresses)
 Home address *48 Central Park South N.Y. City*
 Studio address *Carnegie Hall*

LEITZ 4100
 Made in West Germany

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.

EDWIN HOWLAND BLASHFIELD

48 CENTRAL PARK SOUTH

L W Kingman Esq

Dear Sir

I am sorry
to say that I can't remember
when or for what periodical I
made the drawing in question.

I had in the Paris Salon
of 1891 (or 1890?) a large picture
called "Choir Boys" of which
many reproductions were made.

Possibly the pen drawing
referred to it. Yrs sincerely

Edwin Howland Blashfield

April 13. 1908

MA

Edwin H. Blackfield

9 Jan. 1917

1848-1934

Ann. Painter

OK Jan 9 1918
Keep

EDWIN HOWLAND BLASHFIELD
48 CENTRAL PARK SOUTH
NEW YORK CITY

My dear Mr Choate,

9 Jan 1917

Among the dozens of people with whom I talked last night the one invariable first remark from all was "what a pity it is that Mr Choate is not enjoying it all with us." The smoothness of the machinery and freedom from hitches of any kind certainly reflected great credit on Mr Thomas and very many other people.

The music was delightful and among other fanny things there was a giraffe which was about the best human wild animal I've ever seen - In the dim light of the big room at Sherry's it looked ridiculously real. It ^{all} certainly was a great success thanks to Mr Thomas and his staff.

The only drawback was the one inevitable to every costume ball, namely that the volume and variety of it was so great that only a part of it could be taken in by any one person. Scores of costumes that were worth examination were hidden and replaced by others before one had a chance to register one's impression - but all that is a good fault.

Yours truly and with infinite regret that you were not there -

Yours

Edwin Howland Blashfield

I am not going to wear my avowal
on my sleeve or on the upper corner
of an envelope. If you see
Mrs McKnight and Mr and Mrs Breth
please remember me warmly to them.

I wish I had such a kind critic
as Doctor Bacon to come in daily
for I am still working hard on the three
women against a Gothic window
but I will say that two or three painters
who have happened in have been encouraging.

May you both have the very
best of years -

Sincerely yours

Edwin H. Blashfield

50 Central Park West

Dec 29 1935

My dear Mrs Bacon

I mailed you yesterday a little book by Henry Rankin Poore (of the Academy of Design) which I think very admirable. This morning

Gigi read me your delightful letter.

I can't tell you how much you and Doctri Bacon added to our summer.

Please tell him that I wish he could ~~look~~ in upon me every day, while I'm painting -

Dear me, if we could only paint what we see in the backs of our heads - it all comes out such an ineffectual result.

I should like to be in South Dennis! Gigi has just told me that stamps stick on upside down are supposed to indicate that one is discontented with the New Deal - Some one told her so!!

When I was a child, someone told me that the only happening was that the mail clerks had to stand on their heads to stamp them in such case.

I never got any further information and anyway I don't believe either story! and my reversal of Franklin ^{was presidential}, for if I don't altogether understand or love the New Deal

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blodget, Samuel
- **Inclusive Dates:** 1803
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Samuel Blodget (1754-1814) was an American captain in the New Hampshire militia during the revolutionary war. He later purchased large sums of land in Washington D.C.

Scope and Content Note:

- 1) Biographical note accompanying his letter dated 1803
- 2) A letter to Albert G. Harper in which Blodget feels that he is indebted to Harper for his promises for a monument to Washington.
- 3) Typed transcription of Blodget's original letter to Albert G. Harper

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

Detailed Description of Collection (Container List):

Box 1	Folder 37	Biographical note	nd
Box 1	Folder 37	A.L.S. to Albert G. Harper	Jul. 14, 1803
Box 1	Folder 37	Typed transcription of A.L.S. to Albert G. Harper	nd

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Peter Blume (1906-1992) was an American painter and sculptor born in the former Soviet Union.

Scope and Content Note:

In a letter to Leonard Bloch, Peter Blume suggests that Bloch call on his dealer, Kirk Askew of Durlacher Bros. With included envelope addressed to Leonard Bloch postmarked December of the same year.

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

Detailed Description of Collection (Container List):

Box 1	Folder 38	A.L.S. to Leonard Bloch with envelope postmarked the same year	Dec. 20, 1953 ; [Dec. 1953]
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P. Blind
Sherman
Conn



Mr. Leonard Block
405 west 57th Street
New York City 19, N.Y.

Sherman, Louis
December 20, 1953

Dear Mr. Block:

I would suggest that you call to see Mr. Kirk Arken, of Durlacher Bros, 11 East 57th Street, who is my dealer.

Mr. Arken will show you everything which is available at the present time within the limits you proscribed.

I hope you will find a drawing of mine to your satisfaction.

Sincerely, yours

Peter Dume

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bodmer, Karl
- **Inclusive Dates:** 1877
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Karl Bodmer (1809-1893) was a Swiss artist, graphic artist and printmaker.

Scope and Content Note:

- 1) Biographical newspaper clipping written in French about Karl Bodmer
- 2) In a letter written to an unidentified man, Bodmer writes in French that he would like to meet said man in Paris regarding an article that he is preparing.

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

Detailed Description of Collection (Container List):

Box 1	Folder 39	Biographical news article	nd
Box 1	Folder 39	A.L.S. to an unidentified man	April 3, 1877

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BODMER (Karl), peintre français d'origine étrangère, né à Zurich, vers la fin de 1805, se livra jusqu'en 1830 à l'étude du paysage et entreprit alors plusieurs grands voyages. Il accompagna, en 1833, le prince Maximilien de Wied dans l'Amérique du Nord, vint ensuite à Paris et exposa au salon de 1836. Il habita depuis, alternativement, la Prusse rhénane et la France. Il a envoyé à nos salons annuels : *Costumes et personnages indiens*, aquarelles (1836); plusieurs *Intérieurs de forêt*, dont l'un a été acquis par le ministère de l'intérieur (1850); *les Feuilles sèches* (1853); *Étang* (1855); *Après la pluie, Soleil de mars, Intérieur de forêt* (1857); *Au Bas-Bréau, le Matin, le Soir*, lithographies d'après ses propres tableaux (1859), etc.

On cite de lui, en dehors des expositions : *la Vallée de la Moselle de Trèves à Coblenz, ou Vues pittoresques dessinées d'après nature* (Cologne, 1832, in-4), dessins qui ont été gravés à l'eau-forte par son frère, et *l'Atlas du Voyage dans l'intérieur de l'Amérique du Nord* (1839). Il a obtenu une 2^e médaille en 1850 et une 3^e en 1855.

En attendant le plaisir de faire
votre connaissance personnelle,
Veuillez agréer, Monsieur,
l'assurance de mes meilleurs
sentiments
K. Bodmer

Barbizon 3 avril 77.

Monsieur

Je viens de recevoir votre aimable
lettre juste au moment de mon
depart pour Paris ou je resterai
2 a 3 jours. Je profite donc de
l'occasion pour vous prier de vouloir
bien m'indiquer un rendez-vous
quelconque - au cafe le soir, si cela
pourrait vous convenir - par un
mot laiti pour moi, soit à
l'officiel ou chez votre concierge
ou je me presenterai demain mercredi.
Une demi heure d'entretien verbal
vaudrait bien mieux pour l'estale
en question que tout mon galimatias
écrit qui me repugne.

Fi / au gachis
8 h. café central.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bohrod, Aaron
- **Inclusive Dates:** 1952-1954
- **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:

Aaron Bohrod (1907-1992) was an American painter and draftsman. He was the student of John Sloan.

Scope and Content Note:

- 1) Aaron Bohrod writes to Leonard Bloch stating that he has works available for 45 dollars at the "Associated American Artists." Postmarked envelope included
- 2) Leonard Bloch responds to Aaron Bohrod stating that he can only spend 25 dollars.
- 3) Aaron Bohrod states that Bloch is to send him a check for 25 and pick from a selection of two or three works he will mail. Postmarked envelope included
- 4) Aaron Bohrod states that Bloch can choose from a wider selection of six works.
- 5) Leonard Bloch writes to Bohrod stating that he likes the idea and has enclosed a check for 25 dollars.
- 6) Leonard Bloch writes to Bohrod stating the he has received the six drawings and simply cannot choose one. He asks if Bohrod would be able to part with more than one for the same price of 25 dollars.
- 7) Aaron Bohrod writes to Bloch stating that he make as many selections as he wishes for the same price of 25 dollars. Postmarked envelope included.
- 8) Bloch explains that he has selected three in total and therefore encloses a 50 dollar check in addition to his original check.
- 9) Aaron Bohrod writes to Bloch confirming that he received the second check and the three additional drawings that Bloch did not choose.

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

spatially

Detailed Description of Collection (Container List):

Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Dec. 16, 1953 ; [Dec. 16, 1953]
Box 1	Folder 40	A.L.S. to Aaron Bohrod	nd
Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Feb. 9, 1952 [sic] ; [Feb. 9, 1954]
Box 1	Folder 40	A.L.S. to Leonard Bloch	Feb. 24, 1953 [sic]
Box 1	Folder 40	A.L.S. to Aaron Bohrod with a 25 dollar check dated Feb. 19, 1954 enclosed	nd ; [Feb. 19, 1954]
Box 1	Folder 40	A.L.S. to Aaron Bohrod	nd
Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	nd ; [March 5, 1954]
Box 1	Folder 40	A.L.S. to Aaron Bohrod with a 50 dollar check dated Mar. 10, 1954	nd ; [March 10, 1954]
Box 1	Folder 40	A.L.S. to Leonard Bloch	March 12, 1954

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THE UNIVERSITY OF WISCONSIN
COLLEGE OF AGRICULTURE

Madison 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio : 432 LORCH ST.
December 16, 1953

Dear Mr. Bloch :

Thank you for writing. Your plan for a collection of small works is a good one.

I have a small set of drawings in color (of children) at the Associated American Artists 711 5th Ave. in your city that are priced at \$45. These are matted etc. If that is beyond your "very limited budget" can you tell me what that budget is exactly and perhaps I can send you something or maybe several things to choose from.

Sincerely,

Naron Bohrod

Dear Mr. Bohrod:

Please forgive my delay in replying to your nice letter of last December 16th.

I have seen the very fine series of drawings of children you mentioned, at the galleries of Associated American Artists, but I fear that they are beyond my present budget limitations.

At the moment, I am unable to expend more than \$25 at any one time, and must therefore depend on the generous cooperation of our artists, if I am to proceed with this idea of mine. Perhaps it is folly to believe that I can indeed go very far in forming a collection of drawings of quality, by distinguished artists, within such limitations. If you think that this is true observation, I should very much like to have your opinion - although I must say that so far the nucleus of this little collection already includes some impressive items.

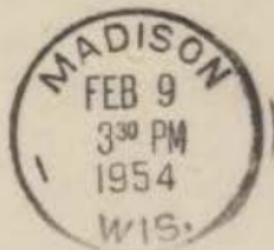
I do look forward to hearing from you, and knowing whether you believe that you can find a drawing within the above limitations - one that we can both be proud of.

With all best wishes,

Mr. Aaron Bohrod
~~Studios 432~~ 432 Lorch Street
~~Lorch Street~~ Madison, Wisconsin

After 5 days, return to
THE UNIVERSITY OF WISCONSIN,
College of Agriculture,
Agricultural Hall,
MADISON 6, WISCONSIN.

432 Lorch St.



Mr. Leonard Bloch
405 W. 57th St.
N.Y. 19, N.Y.

THE UNIVERSITY OF WISCONSIN
COLLEGE OF AGRICULTURE

Madison, 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio: 432 Lorch St.
Feb. 9, 1952

Dear Mr. Bloch:

O.K. Tell you what I'll do.
Send me a check for \$25 and I'll
send you two or three things from which
you can make a selection, and you'll
return the others. In case you don't
like any, return them ^{all}, and I'll send
your money back. All right?

Sincerely,
Aaron Bohrod

THE UNIVERSITY OF WISCONSIN
COLLEGE OF AGRICULTURE

Madison, 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio : 432 LORCH ST.

Feb. 21, 1953

Dear Mr. Bloch:

I have decided to give you a wide selection and so am sending 6 works (3 new drawings) for you to choose from. In return I will ask prompt return of the five — or all of them if you see nothing to your liking.

But I trust you will find something in this batch that will be worth the money.

Sincerely,

Harro Bohrod

Dear Mr. Johnson:

I am very glad to hear from you and hope you are well.

In any case, I am glad to hear that you are well and hope you are enjoying your trip. I am glad to hear that you are well and hope you are enjoying your trip. I am glad to hear that you are well and hope you are enjoying your trip.

Very truly yours,

John F. Kennedy

New York, New York

TO THE CREDIT OF ANY BANK, BANKER OR TRUST CO.
 3-1 PRIOR ENDORSEMENTS
 THE PHILADELPHIA NATIONAL BANK
 NEWARK, NEW JERSEY

154 10008
 MAR 5 1954
 MAR 5 1954

3-4 FEDERAL RESERVE BANK OF PHILADELPHIA
 NEWARK, NEW JERSEY

122 PAY TO THE ORDER OF 122
 SECURITY FIRST NATIONAL BANK OF ANGELES
 HOME SAVINGS AND GENERAL ASSOCIATION
 GENERAL ACCOUNT

for deposit only
 Carme Peterson

Dear Mr. Bohrod:

I like your idea, and herewith enclose my check for \$25, as you suggested.

If, in any selection of drawings you send on as representative of your best efforts, you ~~would~~ find it possible to include an example from your years as an artist war-correspondent, I shall be delighted. Although this collection idea is based mainly on acquiring drawings of quality by our most important artists, subject-matter has a place, too. Since I already have a small group of drawings depicting artist experiences during the last war, I would like to add to it whenever possible.

With best wishes,

432 Lorch Street
Madison, Wis.

New York address.

2/19/54
check 25⁰⁰
sent

NEWARK, N.J. Feb 19 1954 No. 604 57374

Fidelity Union Trust Company 55-9
212

PAY TO THE ORDER OF Leonard Bohrod \$ 25.00
Twenty five 00/100 DOLLARS
Leonard Bohrod

Dear Mr. Bohrod:

Please forgive my delay in replying to your nice letter of last December 16th.

I have seen the very fine series of drawings of children you mentioned, at the galleries of Associated American Artists, but I fear that they are beyond my present budget limitations.

At the moment, I am unable to expend more than \$25 at any one time, and must therefore depend on the generous cooperation of our artists, if I am to proceed with this idea of mine. Perhaps it is folly to believe that I can indeed go very far in forming a collection of drawings of quality, by distinguished artists, within such limitations. If you think that this is true observation, I should very much like to have your opinion - although I must say that so far the nucleus of this little collection already includes some impressive items.

I do look forward to hearing from you, and knowing whether you believe that you can find a drawing within the above limitations - one that we can both be proud of.

With all best wishes,

Mr. Aaron Bohrod
~~Studio 412~~ 432 Lorch Street
~~Lorch Street~~ Madison, Wisconsin

* new listing

119. John Henry TWACHTMAN (1853-1902)

Landscape.

~~PORTRAIT OF A MAN, POSSIBLY A SELF-PORTRAIT.~~

Pastel; 13 1/2 x 17 3/4 in.

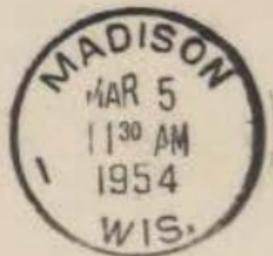
~~Charcoal; 18 3/4 x 12 1/16 in.~~

~~Lent by the City Art Museum of St. Louis~~

Lent by Mr. Arthur G. Altschul

After 5 days, return to
THE UNIVERSITY OF WISCONSIN,
College of Agriculture,
Agricultural Hall,
MADISON 6, WISCONSIN.

432 LORCH ST.



Mr. Leonard Bloch

405 W. 57th St.

New York, 19, N.Y.

Dear Mr. Bohrod:

Your six drawings arrived today - a truly handsome selection, too. I find a choice among them almost impossible, and at least three or ~~four~~ four irresistible. Although my budget is a matter of very necessary consideration, I would like to consider purchasing others in the group you sent on. ~~Maxix~~ Are you willing to part with them at the same price? ~~and, if so, would it be possible to spread the payments? Anything further you can suggest will be much appreciated.~~

Many thanks again →

Sincerely,

Mr. Aaron Bohrod
432 Lorch Street
Madison, Wisconsin

*From:
405 W. 57 St.*

3/2/54

THE UNIVERSITY OF WISCONSIN
COLLEGE OF AGRICULTURE

Madison 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio : 432 LORCH ST.

March 5, 1954

Dear Mr. Bloch :

Many thanks for your kind note. I would be very willing, of course, for you to make as many selections from the portfolio of six things I sent you as you wish - at the same price.*

I'd like to ask you to keep the purchase confidential. ~~Because~~ Because of the small amount (or amounts) I would rather not get involved with gallery commissions in this case. Also I trust you will not think too ill of me if I again urge you not to delay too long before returning the left over material.

Sincerely,

Adron Bohrod

* This is in the event you intend keeping the works in your own collection and not for resale to other parties at the same or an advanced price.

March 12, 1954

Dear Mr. Bloch:

Your check was received and the 3 drawings - in good condition. Thanks for both. The war drawings were made in Germany & in 1945 (or was it '44) while I was with LIFE as correspondent. Both were used as basis for larger complete paintings but neither drawings or paintings were reproduced. Spelling is SINZ.

Best wishes,

Aaron Bohrod

17/90 3/3 Bels
 CC
 1 90 dect. HE
 90 Presser #R JKT=
 All I know
 101 1/2
 Mrs A Doyle
 101 1/2
 1/2

NEWARK CLEARING HOUSE
 PROPERTY OF THE OFFICE OF
 NEW YORK BANK, BANKER OR TRUST
 OR THROUGH
 HATTIESBURG CLEARING HOUSE
 ALL ENDORSEMENTS GUARANTEED
 MAR 16 1954
 CITIZENS BANK OF HATTIESBURG
 85.49 HATTIESBURG, MISSISSIPPI 85.49
 853 MISSISSIPPI 853

FOR DEPOSIT ONLY
 HATTIESBURG, MISSISSIPPI

for deposit only
Carson Redwood

432 Lorch
Madison, Wis.



THIS SIDE OF CARD IS FOR ADDRESS



Mr. Leonard Bloch

405 W. 57th St.

New York 19.

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 – Borglum, Gutzon
- **Inclusive Dates:** 1911, 1928
- **Identification:**
- **Extent/Quantity:** 1 file folder, 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:

Gutzon Borglum (1867-1941) was an American sculptor of Scandinavian descent most well-known for his work on the four busts of Washington, Jefferson, Lincoln and Theodore Roosevelt at Mt. Rushmore. He was a student of Virgil Williams

Scope and Content Note:

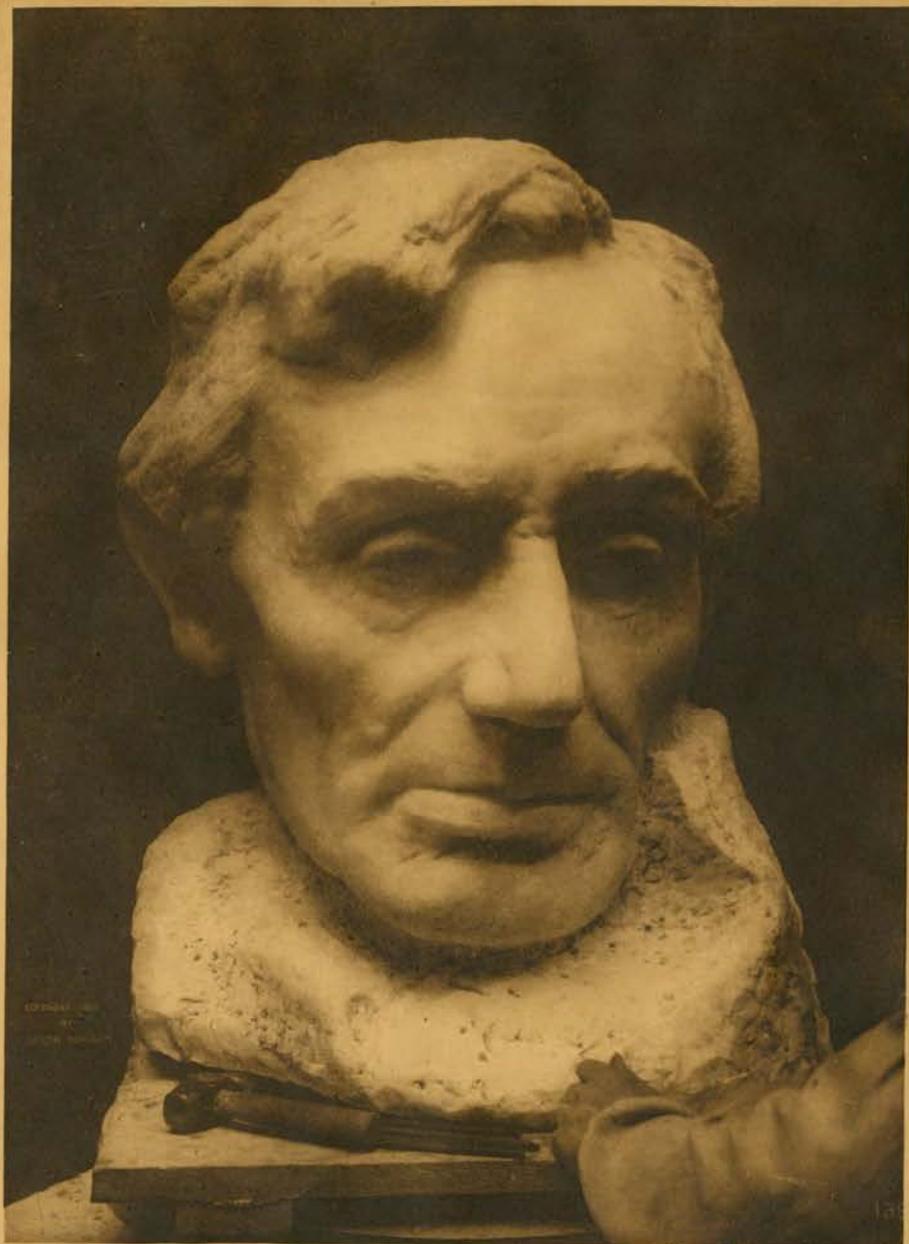
- 1) Biographical note about Gutzon Borglum, description of contents with included sale price of 550 dollars from David Schulson Autographs.
- 2) Letter to Mr. Stewart in which Borglum aligns himself with Mr. Stewart.
- 3) Poster advertising the Memorial Inscription Competition for Mt. Rushmore
- 4) Aerial photograph of the Black Hills of South Dakota
- 5) Photograph with type and handwriting on verso of men "Ascending the Keystone Mountain"
- 6) Photograph with type and handwriting on verso of the steps built to "facilitate the carving of America's national monument"
- 7) Photograph with type and handwriting on verso of "First American flag on top of Keystone Mountain."
- 8) Photograph with type and handwriting on verso of "Taking measurements of the tip of Washington's nose."
- 9) Photograph with handwriting on verso. "Loading the drill holes with dynamite."
- 10) Picture of the bust of Abraham Lincoln
- 11) Manuscript statement on parchment beginning with the lines, "The soul of the world alone."

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

Detailed Description of Collection (Container List):

Box 1	Folder 41	Biographical note about Gutzon Borglum and sale price	nd
Box 1	Folder 41	Letter to Mr. Stewart	nd
Oversize Box 1	Item 5	Rushmore Memorial Inscription Competition Poster	nd
Box 1	Folder 41	Aerial Photograph of the Black Hills of South Dakota	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Oversize Box 1	Item 4	Picture of the bust of Abraham Lincoln, signed by Gutzon Borglum	Feb. 10, 1911
Box 1	Folder 41	Manuscript statement	Jul. 27, 1928

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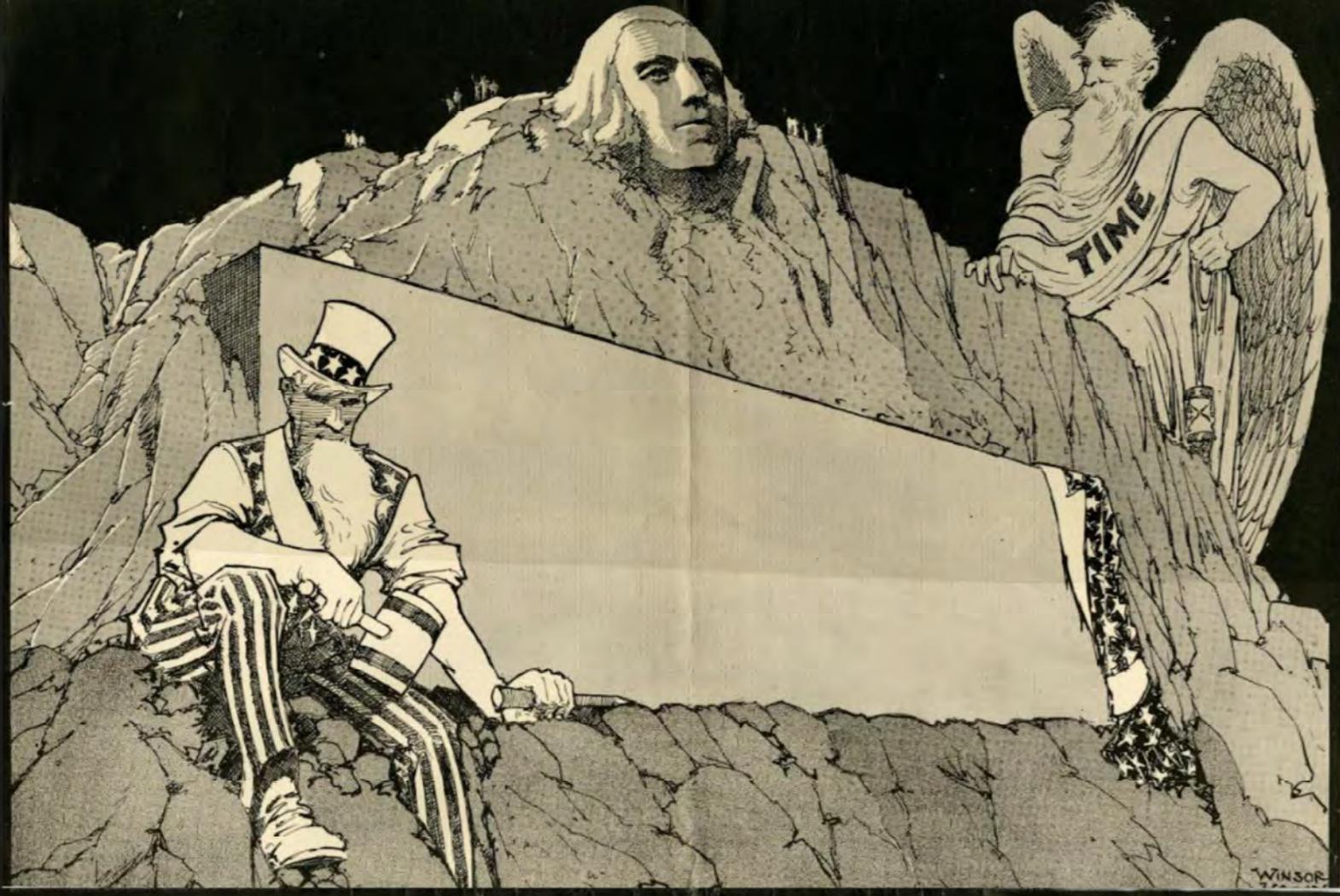


Gutzon Borglum
Feb. 10-1911

COLOSSAL MARBLE HEAD OF LINCOLN.

CAPITOL BUILDING WASHINGTON D.C.

GUTZON BORGLUM, SCULPTOR



\$1,000 **FIRST CASH**
PRIZE

17 OTHER PRIZES in the

MT. RUSHMORE

MEMORIAL INSCRIPTION
COMPETITION

Read further details in the

New York American



BORGLUM, GUTZON. (1867-1941).
American sculptor; best known for his
overseeing of the Mount Rushmore
Presidential Memorial in South Dakota.

Twice signed A.L.S. on personalized sta-
tionery, 2 pages on one large 8vo sheet,
New York City, September 14, n.y.

"Dear Mr. Stewart, I am...without reser-
vation with you in what you say = definite
organization which would establish a true
nationalism should be considered and
laws drawn and pressed upon Con-
gress...we are terribly in need of just
such a movement...." Signed, "Gutzon
Borglum." On verso, he writes a second
brief letter about a recent visit to Chicago.
Signed, "G.B." and circled. Fine content.
\$550.00

Dear Stewart:

I was in Chicago while the
Munsie and his wife were here.
of course we would have been with you
Mrs. Byler - happens to have gone to
Waldley with Mrs. Morris and knows her
well -

Yours (G. P.)

I'm off to Georgia for a few days.

350
GUTZON · BORGLUM
166 · E · 38 · N · Y ·

Sept 14 -

My dear Mr. Stewart:

I am wholly
and without reservation with you
in what you say = definite organization
which would Estoblish a true national
should ^{be} considered, and laws drawn
and passed upon Congress which
would automatically take care
of situations such as we are in today
we are terribly in need of just such
a movement as you suggest. Please
let me know - any where -

Sincerely yours -

Eugene Borglum

(over)

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: Borglum, Gutzon

Poster advertising the Memorial Inscription Competition for Mt. Rushmore

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

*For description of photograph
see large copy*

CREDIT

(c) N. G. S.

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FROM THE

NATIONAL GEOGRAPHIC MAGAZINE

For release not before May 1, 1936



BLACK HILLS OF SOUTH DAKOTA

Mt. Coolidge

+ Rapid City

Devils Tower
Nat. Mon.

Fort Pierre

Bear Butte

Cheyenne River

White River

~~18~~ 19

BH 9 - U.S.A. SOUTH DAKOTA Black Hills

Ascending the Keystone Mountain.

Mr. Baughman and party
making the first ascent
to the top - A very difficult
feat

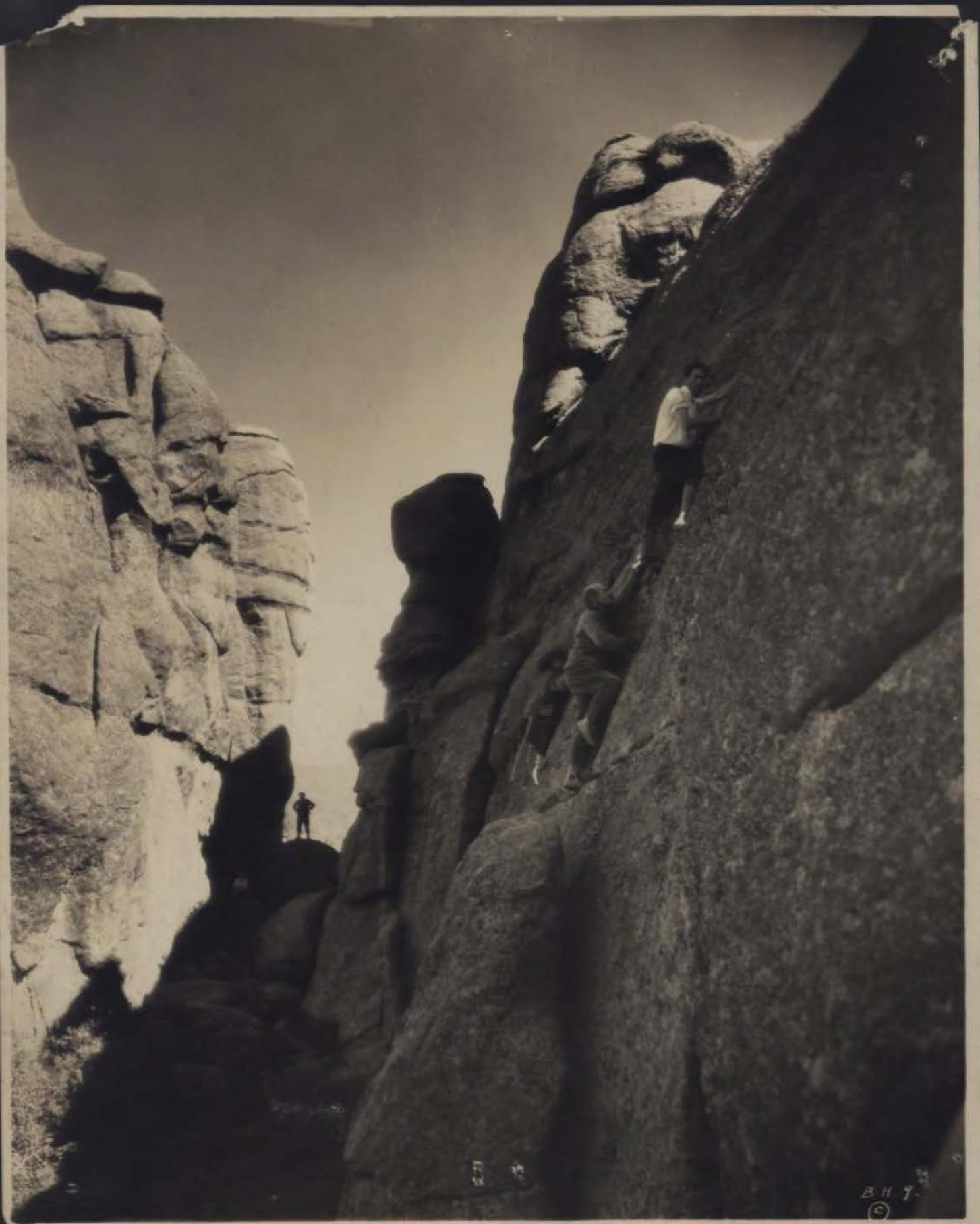
BH 9

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B.H. 7
©

41

50306 U.S.A. SOUTH DAKOTA. Black Hills.

A section of the Rushmore Cliffs, showing the steps that have been built leading to the top to facilitate the work of carving America's national monument. Beneath the steps may be seen the pipe line from the air-compressor that will work the drills.

BH 97

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37

B.H.25 SOUTH DAKOTA. Black Hills.

First American flag on top of Keystone Mountain.

Mr Borglum raising the

by Mrs

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29

BH 208 - U.S.A. SOUTH DAKOTA The Black Hills

National Monument Memorial Park. Taking measurements on the tip of Washington's nose. The two men are drilling on the figure of Jefferson. Note the drill holes.

BH 208

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20

Loading the drill holes
with Dynamite

2
11



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: Borglum, Gutzon

Picture of the bust of Abraham Lincoln

Item Date:

Feb. 10, 1911

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

DO NOT REMOVE THIS PAGE FROM FOLDER

The Soul of the World alone
interests permanently Civilization -

The Fine Arts presence what-
their appears of soul in the
physical world - and only
the most sincere - the most
Reverent - Expression attains the
Ear - and the Hearts of Humanity

Enzio Borglum

(sculptor)

San Antonio Texas -
July - 27 - 1928 -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Boughton, George Henry
- **Inclusive Dates:** 1885, 1902
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown 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 Boughton (1833-1905) was an American and British born painter and illustrator. He was the student of Edouard Frere.

Scope and Content Note:

- 1) Biographical note about George Henry Boughton
- 2) Signed note to the editors of "The Critic." Boughton asks if they can send him their paper for a year and states that he has "let down a few of his views on the art tariff subject."
- 3) Letter to Riding regarding his impressions of the city and that Boughton will be willing to write an essay on the "Romance 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 1	Folder 42	Biographical note	nd
Box 1	Folder 42	A.N.S. to the editors of "The Critic"	Nov. 8, 1885
Box 1	Folder 42	A.L.S. to Riding	Jul. 25, 1902

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

George Henry Boughton³⁵⁻
1833-1905

"American" painter

born in England

brought up Albany, N.Y.

returned to England 1861

Painted American scenes & historical subjects

To the Editors of the Critic.

35

8 Nov '85

Gentlemen

In reply to your note I have set down a few of my views on the Art tariff Subject - They are rather the reverse of brief - but you may shorten to your needs.

Will you also ^{kindly} correct any slips of sense or punctuation, as I write in haste and shall probably see no proof.

Will you also kindly send me your paper for a year. I will send you the Subscription on learning the amt.

Yours truly

W. B. Carpenter

July 25th 1902
Coombe Bank
East Liss
Hants

My dear Riding

We left the big and noisy hive
last Thursday - and I got my poor wife
down here into the fresh and curing air
without danger or much discomfort and
already she is better for the change and
the repose. I am not sorry - either -
for my share of "sittin'" as I find
the music of the wet wind through the
surrounding pines much more soothing and
sweet - than the grind of the Steam roller
over the flints, or the other "grind" of the
Italian noblemen on the barrel organ.. "
This is the "Fair, quiet, and sweet rest"
that knits up the relaxed and irritated
"innards" of mortal persons. and stills
the hasty utterances of "Cass Words".

The suggestion you put forth of 3000
words - on the "Resonance of the Royal Academy"
gives me to reflect" and it is a happy
idea I think. In my various readings
and studies ament the institution - I have
often been struck by the abundance of such
material - properly put forth. Even some of
its present day - critics hold that the R.A.
was "begun in crime - and continued in
degradation". So just see what digging
in lurid inequity that offers! - The soreheads
do not specify the crimes or inequities - so I
cant reply categorically. The one crime I can
associate with the graders is that they are not
of the criminals! The other materials apart
from inequities - are full of promise. but
down here. I have not the "papers" the "dossiers"
to assist me. But when you think of the some
complications between Sir Joshua Reynolds and
Angelica Kauffmann (the first lady Member)
you will see "chances" at once.

I will keep the subject in the air - and reflect
much - and you will hear later on.
Meanwhile I am ever yours
(H. B. W. R.)

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Boutelle, De Witt Clinton
- **Inclusive Dates:** 1862, 1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

De Witt Clinton Boutelle (1820-1884) was an American painter.

Scope and Content Note:

- 1) In a letter to John Bohler, Boutelle describes his purchases for Bohler at an auction the previous evening.
- 2) Boutelle asks Mr. Jos. John Canter to deliver to bearer his picture, "The Evening Breeze."

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

Detailed Description of Collection (Container List):

Box 1	Folder 43	A.L.S. to John Bohler	Dec. 16, 1862
Box 1	Folder 43	A.N.S. to Mr. Jos. John Canter	April 19, 1866

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it sold for \$36 it was started at
\$15. I found a gentleman, bidding on
my judgment and I let him have it
and tried to buy him out, after the
sale, but it was no go, it was a
good companion for the one I got
for you.

if I had a had money last night
I could have made three or four
thousand Dollars, it was a good
time for the Dealers.

I will leave you a marked cata-
logue of the prices paid for all
the Pictures, at the New York
Hotel, with a list of the Pictures
Purchased by me - and the prices.

You will find my name on all
of the backs of Frames and
Pictures ^(for you) in the corner Boutelle
so your Pictures or Frames cannot
be substituted for others to share
to look.

Respectfully Yours
D. W. Boutelle

Brandoth House New York Decemr 16th 182

John Bahlen Esq

My Dear Friend,

I was at
the sale last evening and succeeded
in getting the gem of the Collection
I found other Artists after it
and made up my mind to go
\$80 for it. I got it for \$40 and
felt ^{exceedingly} ~~well~~ ^{well} ~~convinced~~. Subject View of the Fall
near Tivoli.

No 10 Study of a Tree \$6

" 70 " " from Nature \$15

" 72 Pencil Drawing Italian Costume \$3

The above I purchased, I bid on
others for my self, but my means
is small and I could not get them
there is two or three pictures I
will try to get to night, but there
are others after them.

view of Tivoli sunset I bid \$35

Please I desire to bear
my picture - "The Evening Breeze"
and oblige.

Plaza, April 19 /
66.

To Mr: Jos^s John -
Cacuta -

J. W. C. Bantelle

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bradford, William
- **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 Bradford (1823-1892) was an American painter and photographer. He was the student of Albertus van Beest and the teacher of Charles Dorman Robinson.

Scope and Content Note:

In a letter to John Dodge, Bradford writes that a single painting of his just sold for 1500 dollars and that his work is attracting attention.

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

Detailed Description of Collection (Container List):

Box 1	Folder 44	A.L.S. to John Dodge	May 3, 1865
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few things &c by express when
I see that I would then like
to know the amount due then

Thy friend
Wm Bradford

P.S. please give my
regards to thy family
whom I hope to see soon
Wm B.

New York 3^d Mo 5/65

John Dodge
Esteemed Friend

I rec^d thy letter with one
sorrow to thy and regret
and apologize for not answering
I delay^d answering as I ought
when I rec^d it thinking I should
see thee in Boston when I was
in which was about a week
after. I called thee at Mr. C's
now I differ^d times but thou
was not in. and I called thee
at three more at different times
of my being there in Boston
but I ought not to have put
it off so in not writing thee

and rest assured John I
have not forgotten thy kindness
and attention. I fully intended
to have finished thy painting
ere this but on getting back last
Season I had to improve
every moment to meet my
immediate wants as I was
situated in having considerable
heavy amounts to make out
which I had to earn as it
was a heavy expense owing
to my not getting any trade
it cost me John over \$1000
over and above all I got
back from passengers and
I know thou wilt feel to
show leniency more on this act
but John as expensive as it
has been it was one of the
best vents of my life and
I am doing finely I promise my

Subjects and being prospered
more than I could have expected
I have just sold one painting
for fifteen hundred dollars
My pictures are attracting
considerable attention here
I will finish thy picture
I think before I leave if possible
and John I will do my very
best I assure thee and thou
shalt be satisfied I suppose
thou wilt have two letters from
a Mr Brown of Philad and one
from Mr Thurston of this city who
I think will go with thee
thou art two or 3 others talking
about thou can get \$250 dollars
as easy as not especially for
thy best accommodation I some
expect to go Amesbury next week
if I do will try and call on
see thee if I do I need thee

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brangwyn, Frank
- **Inclusive Dates:** 1931
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Frank Brangwyn (1867-1956) was a British painter and graphic artist. He was the apprentice of William Morris and the friend of Mark Senior and Joseph Simpson.

Scope and Content Note:

In a letter to an unidentified person, Brangwyn writes regarding an 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 1	Folder 45	A.L.S. to an unidentified man	Sept. 6, 1931
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THE JOINTURE, DITCHLING, SUSSEX.
STATION: HASSOCKS. TEL.: HASSOCKS 31.

sep. 6. 1931

Dear

many thanks for your letter. You
have indeed a collection, and
that you wish to add my name to
it, gives me much pleasure,
hoping that you will always
get me as to progress of those
you write to.

Yours truly,
Frank van der

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bridgman, Frederick Arthur
- **Inclusive Dates:** 1883
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Frederick Arthur Bridgman (1847-1928) was an American painter and the teacher of George Brehm, Jay Hall Connaway and David Brown Milne.

Scope and Content Note:

- 1) Bridgman invites Miss Strong to his studio and sends her an announcement for his coming exhibition.
- 2) Not yet located

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

Detailed Description of Collection (Container List):

Box 1	Folder 46	A.L.S. to Miss Strong	nd
Box 1	Folder 46	Not yet located	Feb. 3, 1883

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Frederic Arthur Bridgman
1862-1923
Am. Painter

you a card to an
Exhibition of my notes
which is to take place
at Bonssat & Valentin's
(303 5th ave) starts
January 10th.

Sincerely yours

F. A. Bridgman

REFORM CLUB.
233 FIFTH AVENUE

Dear Miss Strong
It gives me
much pleasure to comply
with your flattering
request, and our acquaint-
ance may not stop at
an "Autograph" for I
should be pleased to see
you at my studio 303
Fifth Avenue when you
come to New-York; at
any rate I will send

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bristol, John Bunyan
- **Inclusive Dates:** 1886, 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:

John Bunyan Bristol (1826-1909) was an American painter.

Scope and Content Note:

- 1) In a letter to Mr. Gladwin, Bristol speaks of the value of ancient art but adds that he does not feel qualified to give his opinion.
- 2) In a letter to Florence Levy, editor of the "American Art Annual," Bristol asks if it would be possible to have his address changed in the publication.

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

Detailed Description of Collection (Container List):

Box 1	Folder 47	A.L.S. to Mr. Gladwin	Jan. 24, 1886
Box 1	Folder 47	A.L.S. to Florence Levy	March 28, 1904

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upon ancient art.

Most Sincerely

Yours
W.D. Bristol

artist of figure, political & landscape

6.11.1826

52 East 23rd St
N.Y. Jan. 24th -86

Mr Gladwin

Dear sir

I do not feel qualified
to give an idea or opin-
ion in regard to the
subject of which you
have asked me, as it
lies entirely outside
of any knowledge or
experience of mine,
- but I can give my idea
in the matter, and, that
is, that I do not believe
there is anything yet to
be discovered that will
throw light of any value

vacation Building
the corner of 23rd street

and Fourth Ave.
52nd East 23rd St

I had a flat for
living purposes for
my family for two
or three years but that
was all, in Lexington
Mass. It has been
annoying in one or
two cases. Could it
be corrected?

Most Sincerely

John B. Bristol

120 East 23rd
March 28th
1904

Florence H. Levy

Dear Madam

I cannot understand
how you should have
made the mistake
in my address in
your "American Art
Annual," Previous
to May 1st 1904 for
twenty six years my
studio was in the
Young Men's Christian

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Howard Brodie (1915-2010) was a sketch artist known for his Korean combat sketches and courtroom sketches.

Scope and Content Note:

- 1) Leonard Bloch writes to Howard Brodie hoping that he will be able to contribute some sketches of the Korean War to his collection.
- 2) Howard Brodie writes to Bloch and inquires what his budget would allow him. Postmarked envelope included.
- 3) Leonard Bloch writes to Howard Brodie stating that his budget will only allow 20 dollars and that he is interested in two specific pieces.
- 4) In a letter to Leonard Bloch, Howard Brodie states that he has sent a Korean War sketch. Postmarked envelope included.
- 5) Leonard Bloch writes to Howard Brodie stating that he has received the drawing and would love for Brodie to recommend more war artists.
- 6) Howard Brodie confirms that he received Bloch's check and explains the inspiration for his sketches, namely that he witnessed the Korean War firsthand. 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 1	Folder 48	T.L.S. to Howard Brodie	April 20, 1954
Box 1	Folder 48	T.L.S. to Leonard Bloch [sic] with postmarked envelope addressed to Leonard Bloch [sic]	April 27, 1954 ; [April 27, 1954]
Box 1	Folder 48	T.L.S. to Howard Brodie	May 2, 1954
Box 1	Folder 48	T.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	May 12, 1954 ; [May 13, 1954]
Box 1	Folder 48	T.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	May 24, 1954 ; [May 25, 1954]
Box 1	Folder 48	T.L.S. to Howard Brodie	May 20, 1954

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Mr. Howard Brodie
1410 32nd Avenue
San Francisco, Calif.

k/m/54

Dear Mr. Brodie:

Very recently I came across a copy of Collier's for November, 1950, in which appeared a number of splendid illustrations by you, made on the Korean war front.

Within the past year or more, I have been gathering together a small collection of original drawings by great illustrators of the past and present, one phase of which is concerned with the work of artist war-correspondents. Although ~~limited~~ limited by a small budget, I have been able to acquire examples from the Civil War to World War II, a most interesting grouping of pictorial ~~documentation~~ documentation of the military which ~~is~~ is far more vital than any photographic effort in this direction.

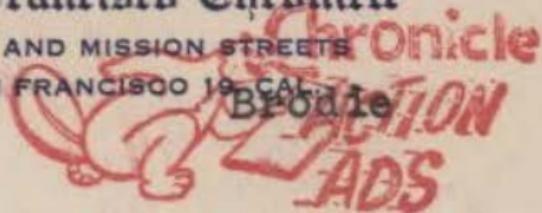
This is written in the hope that you like my idea, and that you will be able to assist me in adding ~~some~~ examples of your own work from the period of your Korean experiences, a period as yet unrepresented in my little collection. I shall ~~xxx~~ look forward to hearing from you. ~~and xxx drawing xx~~

With best wishes,

San Francisco Chronicle

FIFTH AND MISSION STREETS

SAN FRANCISCO 19 CALIF.



Work Like Beavers



Mr. Leonard Block

405 West 57th St.

New York City

San Francisco Chronicle

4/27/54

Mr. Leonard Block
405 W. 57th St.
N.Y.C.

Dear Mr. Block:

I am pleased that you
liked my Korean war sketches.

I have few drawings, but
would sell one from Korea. What
would your budget allow?

Sincerely,

Howard Brodie
Howard Brodie

May 2, 1954

Mr. Howard Brodie
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Brodie:

It was indeed good to hear from you, and to learn that you would have one of your splendid Korean combat drawings available for my little group of military drawings by outstanding American artists of our time.

My present budget will not allow me to expend above twenty dollars at one time - a small sum, I realize, but I do hope that you will still find it possible to assist me in my effort.

I found especially impressive two of your drawings for the Collier's article of November 4, 1950: "A 'cracker box' makes a slow haul from the 3d Division's front," used as heading for your article; and "GI brings in his wounded South Korean buddy on a jigai."

Thanking you in advance, and looking forward to hearing from you again,

Sincerely yours,

Leonard Bloch

405 West 57 Street
New York 19, New York

1 EITZ 0100

San Francisco Chronicle
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.

Work Like Beavers



VIA AIR MAIL

Leonard Bloch

405 West 57 Street

New York 19, New York

San Francisco Chronicle

5/12/54

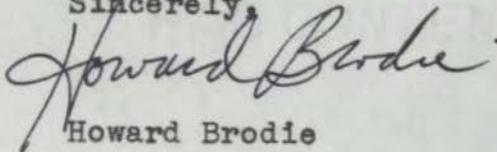
Dear Leonard Bloch:

A Korean sketch is on its way to you.

You will find it reproduced in the March 17, 1951 issue of Collier's together with a story I wrote giving the details surrounding the picture.

Best wishes on your collection.

Sincerely,

A handwritten signature in cursive script that reads "Howard Brodie". The signature is written in dark ink and is positioned above the printed name.

Howard Brodie

San Francisco Chronicle

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CAL.

Brodie

Work Like Beavers

Leonard Bloch
405 West 57
New York City 19



May 20, 1954

Mr. Howard Brodie
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Howard Brodie:

The drawing has arrived, and I am herewith enclosing my check for twenty dollars for it.

I am delighted to have this very handsome sketch for my collection, and greatly appreciate your selecting this drawing to represent your work as a combat artist, to be included in my special group illustrating the accomplishment of our artist war correspondents.

The collection includes a few sketches by artists working for Harper's Weekly, and sent from the front during the Civil War, as well as those of our times. When completed, I believe that it will tell a fascinating story, and hope that I shall be able to receive as much interested cooperation in my effort from others, as I have from you. If you have any suggestions as to the work of other combat artists you would include, I would enjoy having your recommendations.

It would also be of added documentary interest to me to know whether this drawing, and others you produced for your Korean articles, were made on-the-spot, or later, from preliminary sketches.

Thanking you again, and with best wishes,

Sincerely yours,

Leonard Bloch

405 West 57 Street
New York 19, New York

San Francisco Chronicle

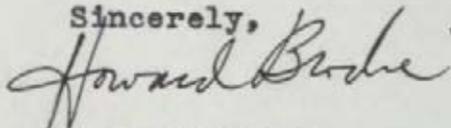
5/24/54

Dear Leonard Bloch:

Thank you, for your check.

To get your sketch, I joined a company of infantrymen on an attack in Korea. I watched these GIs carry the dead man down. When we got to a sheltered area, a day or so later, I made some studies from GI models of the gestures and uniforms. Then I took a plane to Tokyo, where I did your sketch in my hotel room. Some of my sketches were done in Korea, completed there. I can't think of a sketch that I didn't see or experience first hand.

Sincerely,



Howard Brodie

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Alexander Brook (1898-1980) was an American painter who was the student of Frank Vincent DuMond and Kenneth Hayes Miller. He was married to Peggy Bacon and Gina Knee.

Scope and Content Note:

- 1) Alexander Brook explains to Leonard Bloch that he is currently in Spain and will not be able to help him until his return in mid Jun.. Postmarked envelope included.
- 2) Leonard Bloch writes to Brook stating that he still wishes to have a drawing from Brook despite his small budget.
- 3) Alexander Brook thanks Bloch for his letter and writes from Sag Harbor stating that he is on the move. The only way for them to meet would be at some point in New York upon his return. 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 1	Folder 49	A.L.S. to Leonard Bloch with postmarked envelope to Leonard Bloch	March 24, 1954 ; [March 24, 1954]
Box 1	Folder 49	T.L.S. to Alexander	Jul. 9, 1954

		Brook	
Box 1	Folder 49	A.L.S. to Leonard Bloch with postmarked envelope to Leonard Bloch	Jul. 16, 1954 ; [Jul. 16, 1954]

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POR AVION

Brook
Serrano 120
Madrid
España



Mr. Leonard Bloch

593 Broad St.

Newark,

New Jersey -

U.S.A.



Serrano 120
Madrid, Spain
March 24^o - 1954

Dear Mr. Bloch:

Your letter after many
forwardings has just reached me -

I can't do anything about
your plan until I return in the middle
of June after which we can take up the
matter and perhaps come to some agreement.
Would you drop me a line after I get
back and perhaps we can get together then -

Sincerely yours -

Alexander Brook.

7/9/54

Dear Mr. Brook:

trust
I ~~hope~~ that you will recall my last letter to you, written several months ago, referring to the small collection of drawings by contemporary Americans I was attempting to bring together. It was my hope that you would be able to find a drawing in your own portfolio that we could both be proud of, despite my budget limitations.

Your ~~very~~ encouraging reply of last March, from Spain, requested that I write to you upon your return, at about this time.

I hope that your trip was a rewarding one, and I do look forward to hearing from you -

"Point House"
Sag. Harbor, C. I.

Mwane

AFTER 5 DAYS, RETURN TO

Brook -



SAG HARBOR, N. Y.

*Mr. Leonard Bloch
593 Broad St.,
Newark,
N.J.*

W. B. D. G.

Sag Harbor N.Y.
July - 16th -

Dear Mr. Bloch:

Thank you for your letter
of July 9th - I seem to be constantly
on the move or some place else but
home. We are leaving for Virginia
day after tomorrow and from there
perhaps to San Francisco. The only
way I can see that we can get together
is to meet in N. Y. when I return -
when I cannot say but it will not
be too long - where we could go over
some drawings together - I will keep
your address handy and drop you
a card then for an appointment -
Sorry for the delay but it can't be
helped.

Sincerely yours
Alexander Brook.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, George Loring
- **Inclusive Dates:** 1860-1868
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Loring Brown (1814-1889) was an American painter and illustrator. He was the teacher of Warren J. Thyng. Henry Morford, to whom the letters are addressed was a journalist and author.

Scope and Content Note:

- 1) In a letter to Henry Morford, Brown states that he is sending one of his most minute and detailed drawings.
- 2) Brown writes Henry Morford and states that he will read his book and send him the drawing he liked as Morford appreciates the painstaking nature with which he draws.
- 3) In a letter to William Cullen Bryant, Brown asks Bryant to visit the Geo. W Nichols gallery and see his painting of the sunrise and the city of New York.
- 4) In a letter to Talmadge Ewers, Brown thanks the man for attempting to sell his painting "Silver pond" and asks if he could send him another work. He wishes Ewers to display his work "Niagara Falls" at his next exhibition.
- 5) Letter to Mr. J.H. Richardson in which Brown states his delight that Mr. Richardson finds his paintings satisfactory.
- 6) Letter to Henry Morford confirming the receipt of a check for 140 dollars. Brown attempts to clear up a misunderstanding about Morford's opinion of a painting.
- 7) Letter to Leonard B. Ellis explaining that Brown has two framed paintings of Niagara Falls and an Italian scene which he will send Ellis if he pays for boxing, freight and insurance.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in

Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 1	Folder 50	A.L.S. to Henry Morford	nd
Box 1	Folder 50	A.L.S. to Henry Morford	nd
Box 1	Folder 50	A.L.S. to William Culen Bryant	Aug. 14, 1860
Box 1	Folder 50	A.L.S. to Talmadge Ewers	Feb. 15, 1862
Box 1	Folder 50	A.L.S. to J.H. Richardson	May 21, 1862
Box 1	Folder 50	A.L.S. to Henry Morford	Oct. 22, 1864
Box 1	Folder 50	A.L.S. to	Oct. 27, 1868

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Studio 755 Broadway Wed, ^{morning}

Dear Mr Morford

I send you one of my most minute and detailed drawings, taken entirely out of doors near Rome and knowing your keen appreciation of this ~~specimen~~ ^{department} of Landscape art, I would beg ~~for~~ your acceptance of it. It was done "Con Amore" some 7 years ago when I was stimulated with a deep sense of the necessity of drawing carefully from nature; and it is a work of patience if you will examine it in detail. I hope it will please you. if not I will substitute it for some other subject.

I was very much gratified with the notice of the "Magara" & think it was very flattering, and I thank you for your good opinion.

of my effort, —

Without trespassing upon
your patience, I would modestly
suggest if you can conveniently insert
the letter from Gen Poove to H. W.
Beecher in regard to the acceptance
of the Boy of New York by the Prince of
Wales, it would gratify me
with best wishes for your health
& happiness I am your
True friend

George L. Brown

Henry Morford Esq

es.

I shall send the notice of the "Niagara"
to London, —

George L. Brown, Artist.

Studio, Monday

My Dear Mr

Morford

Geo. L. Brown,
Artist.

I am greatly obliged
to you for your kind remembrance
of me, & I will read with pleasure
your book, — and to keep my promise
true. I will send you, or bring you
myself one of my drawings which
you liked so much, for I love to
have my pains taking studies appre-
ciated, and I feel that you do.

I wish you could drop in and see
how I have improved. The "Magara"
within 2 or 3 days — It is another
affair now, the water on the right
is now big & mighty, and of the right
tone (I think, with all due modesty.)
It goes to England next week to be
Exhibited in Pall Mall London — The
owner of it Mr Nichols has sent for it.
He says my other two pictures are attracting
great attention by Prof Geo L Brown

Studio, New York Aug 14/60

William C Bryant Esq

My Dear Sir

I have been many months engaged upon an American Subject, (the first I have painted for 20 years) it is a view at Sun-rise of the bay & City of New York - and 10 feet by 6 -

I should be much gratified if you could make it convenient to call and see it at Mr Geo. W Nichols gallery corner of 8th Street & Broadway and give me your opinion of it -

Very Respectfully

Yours Truly
Geo. L Brown

you must accept of this from your
grateful friend - Will you? I tell me
now I shall send it It is about a foot
long by 10 inches high - & I am sure
you will like it - it is so silvery & fine
in tone - as soon as you get ready
for your next Exhibition I will send
you my large Niagara Falls it is
now on Exhibition at the Dusseldorf
GALLERY - & I hope to be able to send you
some fine pictures, this I promise
to do - I have quite a number of very
interesting Roman Landscapes painted
in Rome & Venice which I could send
my large Bombardment of Port Royal
10 feet long will go to Washington in
a few days for Exhibition & I hope to
sell it to Government. It is now on
Exhibition a Goupils - the Press have
come out very warmly in its favor, I wish
you could see ^{it} there has been a superb
Lithograph ~~been~~ published drawn from
the painting. - send me the money
as soon as you can conveniently and in
the most economical way - you know that
artists are not "Sharp" or up to this sort
of thing - I am sorry the Moonlight and
the Bombardment have been packed I
wanted them to remain however - as it is
I shall send them to Washington where
I intend to have some of my works

in your next exhibition I hope to come out
stronger. I will do all I can to get my
friends contribute, - let me hear from
you as soon as you get this
and believe me your grateful &
sincere friend

George L Brown

New York
Thursday 5 P.M.
7th. 13th 1862

734-16-1862
Geo. L Brown

Studio 750 Broadway
Corner of Eighth St
3rd story

Talmadge Ewers Esq
My Dear Sir

Your favor of the
11th has just been received I write
you on Monday I did hope the letter
would reach you before you commenced
packing the remaining New York pictures
for I gave instructions to sell all at some price
I am very proud to have
my New York pictures hung in your
association rooms - & Thank you
for your kindness and interest in
selling Silver pond, and as I always
feel gratitude for any kind feeling
shown me, & as you seem to take per-
~~sonally~~ sonally so much interest in me &
my works - will you allow me to
send you a small picture of a Marine
a view of Leghorn I painted in Italy as
a token & a memento of my first intro-
duction through your kind interest in
Buffalo? Tell me how I can send it
it is one of my most carefully finished
pictures, & I feel from the spirit & tone
of your letter so much kind feeling

drawings - so if you will, send
it to Mr Adams ^(Express) himself
with a note to him to forward
it to The Bishop's Homestead
Medford. I know Mr Adams
personally he has several of
my large & best pictures, and
he will see I get it - so do let
me do it - & I will be sure

to please you - I have painted
2 of the best small pictures ^{they are now in exhibition in Boston} I
ever did. Oh I am so happy
among Gods beautiful & wooing
nature, How different from that
that great Ulcer of Human deprav-
ity & wickedness New York - " -

I love the Country - I am painting
from the sun set skies every
evening - I hope to do something
good now? - God willing

Very Truly Your friend

J H Richardson Esq } George L Brown
Medford

sent by Adams Express
care of Mr Adams
with directions to forward it
to Medford Bishop's Homestead

Bishop Homestead

Medford May 21 1862

My Dear Mr Richardson,

I am delighted to hear that the two drawings are satisfactory, I would by all means wish for a 10 \$ Copy therefore please put me down for one copy. — I should like to make the drawing of Shakespeares House from the Engraving you show me in my studies, and as I am so quiet here, I can take patience and do it from the Engraving without having a Photograph taken. if it is if you will send it on to me with a block of Box wood I will make a beautiful thing of it, now you have encouraged me by praising my two

South Boston
Broadway 312

October 22/64

Dear Mr. Morford

Your favor of
Yesterday enclosing a certified
check on the Park Bank, N York,
for One Hundred & Forty dollars
was duly received this morn

I am truly sorry that you
should have felt hurt by imogeneity
I thought you "mean", or "Chaffering"
in regard to the picture and frame

I did misunderstand ^{you} I confess,
and really, supposed that you
knew the amount, as I wrote
you in ^{letter} my when the picture was
sent. (as you have explained
it all, let it drop) I trust you
will excuse any unintentional
remarks, which you say hurt

your feelings, I feel proud
& happy that the picture
pleases you, & you have been
kind enough to notice it
for which please accept my
thanks, - Hoping you are
in enjoyment of health &
God will bless you with
prosperity I remain
Yours friend as ever
Geo. L. Brown

Henry Whorford Esq
Newark

~

George L. Brown (Artist.)

freight - insurance &
- for you know that every
artist likes to have himself
secured - please
reply by return of mail.
I will have them
all packed and ready
My price for Magazine is
\$500 - and the smaller
one \$300 - and you
can take off a little should
you find a purchaser
Very truly yours
in haste

Geo L Brown
(Artist.)

G. L. Brown

Geo L Brown

Studio 312 Broadway
South Boston
Oct. 29 1868

Leonard B Ellis Esq
My Dear Sir

Your favor
was duly received - and
ought have been answered
before - but moving into
a new house has kept me
so busy I have had no time
to write,

I have a Niagara
falls picture, - and an Italian
scene - upright about 18 by
21 - and the Niagara, ^{one} 21 by 43
inches ^{both pictures} framed, - which I
should be happy to send - If
you will promise to pay
Exp^{er} - such as boxing

Landscapes
Amer. Wood Engraving

2 50
941

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, Henry Kirke
- **Inclusive Dates:** 1866, 1875
- **Identification:**
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- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Henry Kirke Brown (1814-1886) was an American sculptor. He was the teacher of William Morris Hunt.

Scope and Content Note:

- 1) Four albumen print photographs on a card mount. Photographs include the home and portrait of Henry Kirke Brown as well as a portrait of Asher B. Durand and Samuel F.B. Morse.
- 2) In a letter to Mr. Drummond, Henry Brown requests that Drummond send him 150 pounds of white lead and sufficient oil. He invites Mr. Drummond to visit him in his new studio.
- 3) In a letter to Benson Lossing, Henry Brown states that he received Lossing's letter and thanks him for his kind friendship.

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

Detailed Description of Collection (Container List):

Box 1	Folder 51	Four mounted photographs	nd
Box 1	Folder 51	A.L.S. to Mr. Drummond	1866
Box 1	Folder 51	A.L.S. to Benson	Aug. 23, 1875

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

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Newburgh 6th 1866

Mr. Ammon

Dear Sir

Will you be
so good as to send m^r for
Orange as before - 150 lbs. of
white lead. and sufficient oil
to go with it. Oxyrs. etc. -

My studio is now finished
all but painting the out side
I should be pleased to have
you come up and see it.

Yours very truly

H. T. Brown

Morris



Inventor of the Telegraph

3-F-B

Henry Kirk Brown



born Leyden, Massachusetts, 1814.

57

Walter Brown Garand



born Jefferson, New Jersey
1796.



Home of H.K. Brown with Studio at
the right - in Stucco - after his own
design - near Newburgh on the Hudson.

may then not have been something
in our lives, and manner of observation
of things, and experiences, which have
fitted us for mutual friendships
more perfectly than many lives
who have enjoyed the closest personal
relations. However far removed
from each other, if we have trod
the same rough road, and have
^{worshipped}
the same brambles by the wayside
and have felt the same thorns
beneath our feet. It only requires
that we should come within
hailing distance to recognise our
brotherhood, is it not so.

I will look ^{up} all the history
and facts, connected with
bronze casting in this country

so far as I have been connected
with it and send it to you. It is
really the beginning of founding in
this country.

Mrs Brown and myself will
be most happy to make Mrs. Lassing's
acquaintance at the Ridge, at
your convenience, and in the
mean time believe me

Yours very sincerely

H. K. Brown

Benson, Lassing Esq'

The Ridge

Down Plains

A. G.

Jenny Keike Brown
1814-1886
Am Sculptor

SCULPTOR

New York Aug⁹ 1878

Dear Mr. Loring

I received
you very pleasant letter of the
17th inst. and also the prospectus
of the great labor you have under-
taken

I was especially pleased that
you liked our impudent ~~to~~
work and us. I trust the visit
may be around soon and often.
If so you will confer a blessing
on us. You speak of my being
almost like an old and dear
friend

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, John George
- **Inclusive Dates:** 1886-1905
- **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:

John George Brown (1831-1913) was an American painter.

Scope and Content Note:

- 1) Brown states that he received James D. Gill's letter and check. He does not give consent to Gill or anyone else to have his work reproduced.
- 2) Letter to David P. Secor in which Brown offers to sell him a picture of a boy and dog titled "Friends" for 500 dollars with a 50-dollar commission for dealing directly with him.
- 3) Letter to Earl N. Hale praising the boy for "making a good start." Brown states that he is willing to grant his request.

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

Detailed Description of Collection (Container List):

Box 1	Folder 52	A.L.S. to James D. Gill	Nov. 25, 1885
Box 1	Folder 52	A.L.S. to David P. Secor	Feb. 28, 1897
Box 1	Folder 52	A.L.S. to Earl N. Hale	May 13, 1905

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photographed, engraved or etched, I made a little pen sketch for the Catalogue of the American Art Gallery that is the only thing & that was so slight ~~to~~ that you would not recognize it.

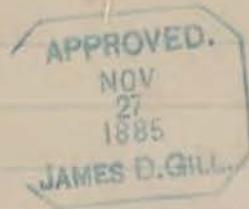
The Copyright I reserve for myself. for I could have sold it to two publishers if I had wanted it engraved. but I would not do it. so you can tell the doctor it will not be with my consent.

that it is published in any form. I am tired of misrepresentation. as none of them get the proper expression of my work.

I hope this will be satisfactory to Mr Cooran

Thanking you for your prompt reply, (even if you did send it to another man) he was a honest one

Yours truly
J. G. Brown



37 W. 10th St. N. Y.

Nov. 25th 1886

Dear Mr. Gill

A gentleman came into my room this morning and asked if I was Mr. Brown. I said I was the man. He said have you rec. a letter of mine this morning? I said know. I have not. Well; he said I have rec. one of yours from Mr. Gill of Springfield with a check on it. & he gave it to me. You had directed my letter with check to Mr. Bainbridge of 114 William St. So I have rec. it all right.

The picture has not been

51 West 10th St. N.Y.

Feb. 28th 1897

Mr. David P. Secor

Dear Sir:

I have a
picture of a boy with
a dog in his arms, I
call it "Friends"

Size 16 by 24 inches

Price \$500. with frame

When I deal direct with a
customer I take off the
commission, which makes it
\$450.

Respy. Yours

J. G. Brown
artist

5-1 W. 10th St. N. Y. City
May 13th 1905

Carl N. Hale
731 Richard St
Dayton, Ohio

My Dear boy

Your request granted
with pleasure.

If I could live long enough I
think I might hear of some
of my great grand children asking
for the autograph of C. N. Hale,
for I think he is making
a good start.

Very sincerely yours
J. G. Brown

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bruff, Joseph Goldsborough
- **Inclusive Dates:** 1848
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown 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 Goldsborough Bruff (1804-1889) was an American architect. Bruff was the draughtsman of the Topographical offices for eleven years and worked in the Treasury Department for another fifteen. He designed swords, buttons, insignias, uniforms, seals, and medals for the U.S. troops.

Scope and Content Note:

In a letter to an unidentified man, Bruff states that he will soon send his correspondent drawings of arms and offers to draw his name for display in his gallery. He states to the man that a friend of his will be exploring Central America and has promised to bring back several large stone statues and a collection of shells.

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

Detailed Description of Collection (Container List):

Box 1	Folder 53	A.L.S. to an unidentified man	1848
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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Things he will get for me, is one which is in no known collection - Colossal Statues & busts of stone, (double human size) covered with hieroglyphics, from an island in Lake Nicaragua, Central America. He will cross the Isthmus, and take particular pains to visit the island & procure them for me. He says few Europeans or Americans, except the natives, have seen them; and their antiquity is lost in oblivion. - Being well off, and attached to me, and expressing the desire to add importantly to my collection, I feel assured he will do so. - When it occurs you shall share with me. - His name is ^{P. A.} Brinsmade. Suppose, if you should complete the Aword in time, you finish one for him, and it may be a good card for you; and where your name is, (as manufacturer), you might add a little more, as a more specific reference; and on the reverse ~~TO P. ALLAN BRINSMADE~~ ^{TO} P. ALLAN BRINSMADE, SR. KIN^d FROM HIS SINCERE FRIEND & COMPANION, J. GOLDSBOROUGH BRUFF, WASHINGTON CITY, D.C. AL. 5848.

The charge of which I'll be answerable for.

J. G. Bruff
Dept. D. S.

I deferred sending the blade before hoping to accompany it with drawings of 2 blades and 3 new heads, to be copied from elegant drawings I have framed; but had not time to do so: will I trust ere long.

I examined the swords, you recently sent on, they are beautiful. - The Secretary of War showed them to me.

I thank you much for the little things you so kindly sent me, particularly the fish.

Did you not promise me some arms and coins? I have another idea to work up for you when time will admit, after the card-rack is done - Your name formed of arms, to frame, for your gallery, which you may have reduced, if you like, for a business card.

I am much pleased with the acquaintance of your two friends, and I trust they have been pleased with my cabinet. I intend getting a suitable case, in which to exhibit such matters as arms, - swords, guns, &c. Should the inventors and manufacturers thereof choose to place any therein: - it would be a beneficial exhibition I think for them, as my cabinet is visited by many officers and scientific men, of foreign as well as our own country.

In fixing up my blade, clean it as well as you can without defacing the etchings upon it, if you please.

A very particular friend of mine, who has been here about 6 mos. a Protonian, but 14 yrs. past a merchant & consul in the Sandwich Islands, and a very intelligent gentleman, will, in a month or so return to the Sand^h Islands. He is delighted with my cabinet, and has promised me a collection of shells, &c. from the Pacific islands, California, Peru, and E. Indies, which will render it the most valuable private collection known. But, in order to lay him under an obligation stronger than mere friendship, I would like much to give him a Knight's sword. - I assisted in creating him a Kt. Templar during the winter. Among the

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brush, George de Forest
- **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:

George de Forest Brush (1855-1941) was an American painter and the teacher of Elizabeth E. Case, Barry Faulkner, Charles Robert Night and various other artists.

Scope and Content Note:

- 1) In a letter to Henry Dormitzer, Brush describes that he is in receipt of Dormitzer's favor and that his work can be seen at a number of museums in major U.S. cities.
- 2) Portrait photograph of George de Forest Brush.

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

Detailed Description of Collection (Container List):

Box 1	Folder 54	A.L.S. to Henry Dormitzer	nd
Box 1	Folder 54	Portrait photograph	nd

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9 Mc Dougal Alley
June 6th

Mr Henry Dormitzer

Dear Sir

I am this day in receipt of your favor of June 5th. in reply I can say that an example ^{of my work} can be seen in the principal Museums of the country Boston Philadelphia Washington N. Y. Chicago and the Wallis collection Baltimore. - I have also a picture recently painted now on exhibition at the Galleries of M. Knoedler & Co 55 & 57 Fifth Ave

I remain
Very truly yours
George de Forest Brush



GEORGE DE FOREST BRUSH, N.A.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

William Cullen Bryant (1794-1878) was an American poet and journalist.

Scope and Content Note:

Framed petition to the state of New York to remove and inhibit advertisements that have been appearing on items such as trees, rocks and other natural outcroppings. The petition seeks "to prevent the natural scenery from further defacement." It is signed by over two dozen individuals, first and foremost William Cullen Bryant.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of 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 4	Item 1	Formal Petition	nd
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Petition

of
Residents of New York

for the passage of an Act
to prevent the defacement
of Natural Scenery

To The Legislature of the State of
New York

The Petition of the undersigned Residents
of the _____ of
respectfully represents

That the natural scenery in many
parts of the State is now defaced by words,
characters and devices intended as advertise-
ments permanently painted upon rocks,
trees, fences and in other prominent places.

That as the undersigned are informed
circulares have been issued in the City of
New York inviting the patronage of merchants
and others in thus advertising their wares
& with the evident intention of making
this defacement of the Scenery of the State
an extended and permanent employment to
many individuals.

That prominent as the evil now is,
it will, unless checked by efficient legislation,
extend to such measure that the natural
beauty of the State, wherever it can come
under any public observation, will be most
materially injured.

That by a Statute now in force in
this State, it is made a misdemeanor, and
the subject of public prosecution and
private action, to deface any monument or
work of art, and that the evil of which
we complain requires a remedy of at least
equal stringency.

We therefore respectfully pray that
a Statute may be passed by your Honorable

Body sufficiently penal to prevent the natural
security of the State from further disface-
ment by any word character or device
intended as an advertisement.

And your Petitioners &c &c

W. C. Bryant

Geo. Bancroft

D. Huntington

J. D. Kenney

Thomas E. Church

J. O. Pugh

Saml. Hoopes

John W. Luce

J. P. Ripley

C. P. Cranch

Henry R. Wintthrop

J. A. S. Luce

W. E. Dodge

H. W. Coburn

H. S. Person

Dudley S. Fuller

Henry C. Dorr

Wm. Clift

J. W. Luce

Wm. W. Wainwright

E. W. Stoughton

James H. Ford

Wm. Young

J. Van Buren

R. H. Hudson

Rutherford W. Wainwright

W. W. White

Bayard Taylor

Wm. W. Wainwright

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _4_

Item Note: Bryant, William Cullen

Framed petition to the state of New York to remove and inhibit advertisements that have been appearing on items such as trees, rocks and other natural outcroppings. The petition seeks "to prevent the natural scenery from further defacement." It is signed by over two dozen individuals, first and foremost William Cullen Bryant.

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 – Building Contract
- **Inclusive Dates:** 1687
- **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:

Biographical information not available

Scope and Content Note:

Building contract for a barn between John Hamond and John Barnard. The specifics including dimensions of the structure are described in the contract.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of 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 6	Item 1	Framed building contract	May 25, 1687
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An agreement made betwene Cornat John Hamond and
John Barnard for both of wator towns that is to say that
the said John Barnard is to Build a barn for the said
John Hamond at or neare his house at magus plains as
followeth thirty foot longe and twenty foot broad and
eleven foot betwene joints and is to finish it suffi-
-tiently ^{without} to cover the ^{roof} with Clap boards and sides with
Lawon boards and make two great barn doors and the
said John Hamond is to find sufficient timber boords Clap
boords and nails and is to saw the Lathes for the barn
and draw and bringe all to the place and find hands to
raise the barn and the said John Hamond is to pay
to the said John Barnard for buildinge the said Barn
when it is by the sume of eleven pounds in good &
merchantable corne ^{at cont} and five days worke of a man
to this agreement both parties bind themselves their heirs
executors and administrators to the true performante of
it and have heard unto both these hande this twenty
fift day of may in the yeare of our Lord one thousand
six hundred eighty and seven

Witness

Henry Spring

James Barnard

John ^x Cinimigone
his mark

John Hamond

John Barnard

Crystal Bridges Artists' Letters and Manuscripts

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

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX 6

Item Note: Building Contract

Building contract for a barn between John Hamond and John Barnard. The specifics including dimensions of the structure are described in the contract.

Item Date:

May 25, 1687

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 - Bulfinch, Charles
- **Inclusive Dates:** 1805, 1817
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown 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 Bulfinch (1763-1844) was an American architect. He is noted as the first native born American architect and was responsible for the architectural work of the U.S. Capitol from 1817-1830.

Scope and Content Note:

- 1) Document title "Selectmen of the Town of Boston" giving permission to "Thomas K. Jones to fell any Goods or Chattels at Public Venue, or Auction, in said Town for the term of one year."
- 2) Lease between George Perry and the town of Boston for stall number 4 in the Old Market of Boston for a weekly rent of 1.85 dollars. Signed by Charles Bulfinch.

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

Detailed Description of Collection (Container List):

Box 1	Folder	Selectmen of Boston	Jul. 1, 1805
Box 1	Folder	Lease between George Perry and the town of Boston	Oct. 9, 1817

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

Thom^d Ho Jones —
due from 1005? 27 cent. 1/9 —

THE SUBSTITUTES

The following is a list of the
substitutes for the
original paper of the
United States
Congress, and is
intended to be
used as a guide
for the selection
of the proper
substitute for
the original paper.

Original Paper	Substitute
1005	1005
1006	1006
1007	1007
1008	1008
1009	1009
1010	1010
1011	1011
1012	1012
1013	1013
1014	1014
1015	1015
1016	1016
1017	1017
1018	1018
1019	1019
1020	1020
1021	1021
1022	1022
1023	1023
1024	1024
1025	1025
1026	1026
1027	1027
1028	1028
1029	1029
1030	1030
1031	1031
1032	1032
1033	1033
1034	1034
1035	1035
1036	1036
1037	1037
1038	1038
1039	1039
1040	1040
1041	1041
1042	1042
1043	1043
1044	1044
1045	1045
1046	1046
1047	1047
1048	1048
1049	1049
1050	1050

BOSTON,

July 1st, 1808

THE Subscribers, Selectmen

of the Town of *Boston*, at a meeting held for that purpose, do approve of and Licenſe *Thomas K Jones* —
to ſell any Goods or Chattels at Public Vendue, or Auction, in ſaid Town, for the term of one year, commencing the Firſt of July, 1808; he conforming himſelf to an act of the General Court, paſſed in June, 1795, for regulating the Sale of Goods at Public Vendue.

Charles Bulfinch

Wm Porter

Eben Oliver

John May

Joseph Foster

Nathan Webb

SELECTMEN OF BOSTON.

N^o 4
\$1.85.

THIS INDENTURE made the *Ninth* day of October, in the year of our Lord one thousand eight hundred and seventeen, witnesseth that the Inhabitants of the Town of Boston in the County of Suffolk do hereby lease, demise and let unto *George Perry* of said Boston Stall numbered *four* in the old Market in Boston aforesaid, with the rights and privileges appertaining to the same: To hold for the term of one year from the first day of November in the year aforesaid, yielding and paying therefor the weekly rent of *one dollar & eighty five cents* for each and every week.

It being understood and agreed, that this lease is upon the express conditions following, viz. 1st. that the said Lessee *Geo Perry* shall forfeit the same, and all monies paid therefor, if *he* or any person under *him* or with *his* connivance or permission shall commit any offence against the laws or regulations of the market, or against the general or special laws regulating the same; and that the Selectmen for the Town of Boston aforesaid, for the time being, shall have authority to hear and finally to determine all complaints respecting the breach of this condition, and thereupon to take from the said Lessee the said Stall.

2d. That if the said Lessee, or any person acting for or under *him* shall be convicted before a Justice of the Peace, or before any other Court of competent jurisdiction, of forestalling the market, of selling by false weights or measures, or of any other indictable offence against the market, the said lease shall be forfeited, and the Selectmen may let the said Stall to any other person.

3d. That the said Stall shall be under the inspection of the Clerk of the Market for the time being: and if the said Lessee shall refuse or neglect to keep the same clean; or if the Lessee, or any person acting for or under *him* shall use any abusive language to, or threaten the Clerk of the Market, while in the discharge of his duty; the Selectmen for the Town of Boston for the time being, on complaint therefor, and proof of the same to their satisfaction, shall have right to deprive the said *Geo Perry* of *his* lease, and to let the said Stall to any other person.

4th. That the rent aforesaid shall be paid in weekly payments to the Clerk of the Market for the time being: and in case the said rent should, at any time during the said term, be in arrear and unpaid for two weeks, it shall and may be lawful for the Selectmen of the said Town of Boston, to let the said Stall to any other person.

5th. That the said Stall is to be used for the special use of the said Lessee, and that it shall not be by *him* let to any other person, without the consent of the Selectmen of the said Town. And the said Lessee doth accept the lease of the said Stall on the conditions aforesaid, and doth promise to pay the said rent, in weekly payments, to the Clerk of the Market as aforesaid, and to quit and deliver up the said Stall to the Inhabitants of the said Town of Boston, or their Clerk of the said Market, peaceably and quietly, at the end of the term, in as good order and condition, reasonable use and wearing thereof excepted, as the same now is or may be put into by the said Lessors; that the said Lessors, by the said Clerk of the Market, may always enter upon to view the said Stall, and make repairs or improvements of the same, and to expel the Lessee, if *he* shall fail to pay the rent as aforesaid, or make any waste or destruction of the said Stall, or otherwise forfeit this lease by virtue of the conditions, which are herein before contained.

In witness Whereof the Inhabitants of the said Town of Boston, by CHARLES BULFINCH, Esquire, Chairman of the Selectmen, and the said *Geo Perry* have hereunto, and to one other instrument of like tenour and effect, set their hands and seals, on the *ninth* day of *October* in the year first above-written.

Signed, sealed and delivered }
in presence of }

The Clerk
[Signature]

Charles Bulfinch

George Perry

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burchfield, Charles Ephraim
- **Inclusive Dates:** 1941, 1963
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown 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 Ephraim Burchfield (1893-1967) was an American painter and illustrator associated with American scene painting. He was the student of William Joseph Eastman, Henry George Keller and Frank Nelson Wilcox.

Scope and Content Note:

- 1) Burchfield writes to Robert A Wilson stating, "Peter Breughel, the Elder, is my favorite old master if I had to designate one of many I admire."
- 2) Letter of advice to Mr. Emile J. Gex giving him personal career advice.

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

Detailed Description of Collection (Container List):

Box 1	Folder 57	A.L.S. to Robert A. Wilson	Jan. 2, 1941
Box 1	Folder 57	A.L.S. to Emile J. Gex	Jan. 16, 1963

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.

Greetings to
Robert A. Wilson

Charles Burchfield

Jan. 2, 1941
(1942)

Peter Breughel, the Elder
is my favorite old master,
if I had to designate one
of many I admire.

2

to make a living - This takes years and years.

And you say you are by no means a Matisse or Picasso and you have had no formal training.

You say you enjoy expressing your moods and thoughts by putting oil on canvas - Very well then, do it; make it a hobby - do it in your spare time. It can be done, altho you do have to sacrifice.

Your first duty is to your wife and family. I don't care if a man is a Rembrandt or a Bach; it is his duty to see that his family is taken care of. I am sure your family will help you have some free time evenings or week-ends to follow your hobby.

So go to it.

Sincerely yours -
Charles Burchfield -

Jan. 16, 1963

Mr. Emile J. Gex, Jr.
Picaoyune, Mississippi

Dear Mr. Gex:

You probably will not like my answer to your question; nevertheless I must be honest.

By no means should you put yourself and your family in jeopardy by giving up your law practice to follow what is at best a will-o-the-wish.

Even if you did have the genius of a Matisse or a Picasso (latent) it still would be folly to give up your practice before you had proven what you could do, and had proven by hard facts that you could sell enough pictures

BURCHFIELD
3574 Clinton Street
West Seneca 24, New York



MR. EMILE J. GEX, JR.
620 STOVALL AVE.
PICA YUNE,
MISSISSIPPI

P.S.

You ask if I ever had to make such a decision - when I gave up my job in 1929 to devote all my time to painting I had behind me the following:-

1. Four years at the Cleveland School of art -
2. Six years of working as a clerk in a cost department (painting in my spare time)
3. Eight years as a wall-paper designer (raising a family and still painting in my spare time -)
- 4 - A gradual increase of sales of pictures over the years, and then a dealer who was sure he could sell enough pictures for us to get by -

A total of 18 years -

I have never regretted my decision, but I did have something concrete to go on.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burliuk, David
- **Inclusive Dates:** 1936-1946
- **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:

David Burliuk (1882-1967) was a Ukrainian painter who was active in the United States. He functioned as an artist, art dealer, editor and writer.

Scope and Content Note:

- 1) Letter to Philip Boyer explaining that he and his son will be at Boyer's gallery in Philadelphia tomorrow.
- 2) Letter to Philip Boyer thanking him for what he has done for their art and asks for catalogues and Boyer's releases.
- 3) Letter to Philip Boyer stating that his friend Abra Cheff is opening a gallery and looking to exhibit his work. Burliuk asks if Philip Boyer could arrange his work at Abra Cheff's new gallery.
- 4) Letter to Philip Boyer explaining that a business man, Mr. Shulman, came to Burliuk offering 150 dollars for three of his works. Burliuk explains to Boyer that as Boyer has written about him, he has reached acclaim and this price would simply be too low.
- 5) Letter to Philip Boyer explaining Burliuk's full satisfaction with his work as Burliuk's personal dealer.
- 6) Letter to Philip Boyer stating that "Foot of 10th Street" and "Halibut Point" are Boyer's property.
- 7) Letter from Mrs. Mary Burliuk explaining her gratitude to Mr. Boyer for inviting them all to Philadelphia.
- 8) Letter to Miss Helen Davis confirming the receipt of a check for 116.67 dollars. "Song of the Steppe" will be hung in the collection of Emlen Etting.
- 9) Receipt from "The Golden Gate International Exposition" for the reception of Burliuk's work "Gloucester Waterfront." The event was hosted by the Department of Fine Arts at the San Francisco Bay Exposition.

- 10) Four page handwritten autobiographical statement by David Burliuk
- 11) Receipt for David Burliuk's painting "Home for the Aged" priced at 200 dollars and displayed at the Art Institute of Chicago's "Twenty-first International Exhibition of Water Colors-1942."
- 12) In a letter to Philip Boyer from J. LeRoy Davidson, Davidson states his will to include Burliuk's watercolor at a government exhibition.
- 13) Department of State Purchase Order for David Burliuk's picture "Evening Party."

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

Detailed Description of Collection (Container List):

Box 1	Folder 58	A.L.S. to Philip Boyer	Mar. 6, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	Mar. 17, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	May 12, 1936
Box 1	Folder 58	T.L.S. to Philip Boyer	Jun. 20, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	May 29, 1941
Box 1	Folder 58	A.L.S. to Philip Boyer	Jan. 12, 1943
Box 1	Folder 58	T.L.S. to Philip Boyer from Mary Burliuk	Oct. 29, 1936
Box 1	Folder 58	T.L.S. to Helen Davis	Sept. 24, 1937
Box 1	Folder 58	Receipt from "The Golden Gate International Exposition."	Feb. 21, 1939
Oversize Box 1	Item 7	Exhibition program for Boyer Galleries	Mar. 1939
Box 1	Folder 58	Autobiographical statement of David Burliuk	Mar. 31, 1939
Box 1	Folder 58	Receipt for David Burliuk's painting "Home for the Aged"	1942
Box 1	Folder 58	T.L.S. to Philip Boyer	Feb. 4, 1946
Box 1	Folder 58	Department of State Purchase Order	Feb. 15, 1946

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PAINTINGS

1929-1939

BURLIUK

April 3 to 22, 1939

BOYER GALLERIES

69 East 57th Street, New York

DAVID BURLIUK

Down the corridors of his career DAVID BURLIUK has plunged with the excitement of an adventurer proclaiming as he explores the world of reality, the world of thoughts and the world of fantasy that "art is an ecstasy." The course of the career of this native of Kharkov, self-styled poet, painter, orator and journalist, has been labyrinthine, with passages into Impressionism, Cubism and Expressionism. Before he reached America in 1922 his restless inquiry into the expressional forms of subjective content had led him to various sources, primarily to the Impressionists, to Van Gogh one of the progenitors of modern Expressionism to Cubism, and to Russian folk art. These strands of influence are woven through Burliuk's paintings executed in this country, giving variations to the patterns of the artist's concepts as they appear, seem to vanish, and reappear again in unending permutations.

A curious mingling of the real and the imagined, of the rural and the urban, combined with delicacy of technique and robust tempestuousness, yields a dramatic dualism similar to that encountered in the paintings of Eilshemius who, it is evident in certain pictures (1929), at one time inspired Burliuk to paint autumnal landscapes enclosed within painted frames. There is a strange kinship between the American and the Russian, discernible not only in their *kind* of art but also in their regard for versatile genius. Each, in his personal style, combines fantasy with factualism and each, in his intensely self-conscious attitude toward his own many-faceted creativeness, epitomizes the Aristotelian concept of the magnanimous man who is justly proud of his own deserts. This parallel cannot be drawn too closely, for Eilshemius is essentially a naïve pantheist and a nineteenth century romantic, whereas Burliuk is essentially a naïve symbolist and a twentieth century expressionist.

The extension of fantasy is variable in Burliuk's paintings. In a flower, a butterfly or a fish, unexpectedly displaced and enlarged, we have symbols relating to memories of things past. However, in the street and waterfront scenes of New York, we have a homely, humorous genre, peopled by gnome-like figures that are the creatures of Burliuk's world. Face and hands, the most expressive parts of the human body, are made effectively eloquent and individualized by their enlarged size and exaggerated features and gestures. These figures, as the buildings, are solid, three dimensional forms existing in a changing atmosphere and deep space. On the surface of these canvases Burliuk displays a harmony of vibrant hues in which the scene is completely immersed. At other times he paints in patches of dissonant colors, the synchrony of which is at once dynamic and explosive. Distortions of form, heightened by the use of thick impasto projecting in parts as relief, frequently lend fantasy to those pictures that recall Russian folk art.

Burliuk's latest paintings (1938) are volcanic, expressed with chromatic fury, painted without brush or palette knife but squeezed from tubes of unadulterated color, "Only ten fingers squeezing the colors by the pounds on canvas; overburned canvasses!". So writes this restless, searching and vigorous painter who proclaims, as his credo: "A painting is the result of movement. To be dead is to be immobile in meadows of eternity. Drawings or paintings are seismographic recordings. They express psychological cataclysms; eruptions of emotions, different passions, because only souls of academicians are mournful and sleepy as swamps. Then again, real life and real creations are symbolically so near to revolving convulsions of tigers."

March, 1939

MARTHA DAVIDSON

LIST OF PAINTINGS

1. EGG ROBBERS, 1939
2. BOOK LOVER, 1939
3. MRS. BURLIUK, 1939
4. BEFORE SAILING, 1939
5. AUTUMNAL BOUQUET, 1932
6. HALIBUT POINT, MASSACHUSETTS, 1938
7. SEVENTH ST. and FIRST AVE., 1937
8. SHELTER ISLAND, 1938
9. FLOWERS IN BLUE PITCHER *
10. OLD HOUSES ON BATTERY PLACE, 1933-1937
11. EVENING, 1937
12. OLD FACTORY, 1936-37
13. NEAR EAST RIVER, 1938
14. CITY ISLAND, NEW YORK, 1937
15. PORT JEFFERSON, 1938

16. YACHT CLUB IN SPRING, 1936
17. EATON NECK LIGHTHOUSE, 1935
18. BUTTERFLY, 1934
19. LOVER OF KNOWLEDGE, 1936
20. COURTSHIP, 1935
21. VINEYARD HAVEN, MASSACHUSETTS, 1929
22. EDGARTOWN, MASSACHUSETTS, 1929
23. HOMEWARD BOUND, 1939
24. BIG PECANICK BAY, 1938
25. BY THE WINDOW, 1930
26. WATERING THE COWS, 1937
27. GLOUCESTER, MASSACHUSETTS, 1934
28. FISHERMAN, 1929
29. OLD CAPTAIN, 1929

6 March 1936.
David Burling
321 E 10 St.
Nyc.

My dear great
friend Mr Ph.
Bayer

I and my son, Davy
will be in Phila at 1pm.

March 8 (tomorrow) - at door
of your gallery.

Some of my friends come to
to see my, and Davy's art.

Please, if possible, make gallery
open from 1pm till 3pm.

Will be great pleasure to see you
and say you thanks for great search
for sake of our arts. David Burling respectfully

17. III 1936
David
Burlin
321 E 10th NYC.

My dear P. Boyer.

First - I must say you our
great thanks for all, what
was done this season by you for
me and Davy (our art). I believe
we get big encouragement, that will
help to us abundantly create.

Please send catalogues, clippings,
and your releases (specially about Davy.)
we need them very much. Mrs Burlina
sends her love and wishes to Paul.

Best regards to you from all
Burlin's Family. Sincerely David Burlin

matter. Not with standing I
not heare from you (and miss
Paris to) during 2 monts, that
elapsed after closing exhibitions
~~that~~ you so generously arranged
in Phila; I hope that you still
are interested in my art and
I d'ont like to do something
witout youre permit, or
patronage.

Please help me to
dissolve this
probleme.

PS.
I am hard working, encouraged
by yours interest in me and David's
art. Best regards from Mrs David
Burline. I shake your hand friendly.
David Burline

May 12 1936.

David Burliuk
321 E 10 St.
Nyc.

My dear Mr. Ph. Boyer!

I like to inform you, that my friend, artist Abracheff (~~127~~ 172 Newbury street, Boston, tel. Kenmore 9470.) is opening Art Gallery.

He is anxious to exhibit my works with some others noted artists.

You are able, if you like, without expences to arrange my (and ^{sonny} Davy's) exhibition in his gallery.

Please write to him at once, and answer to me to - your plan, and intentions about this

Boyer. I do not make a secret about the sale of paintings in my house."

For three paintings Mr. Shulman offered 150 dollars.

"Bargain prices are over; you, Mr. Shulman, are a businessman and must understand that publishing of such a catalog as was issued by Mr. Boyer, articles printed in the papers, and reproductions in five art magazines of work of Mr. Burliuk required large expenses, and now it would be a stupidity to sell paintings cheap."

My best wishes to you from me and my wife.

Sincerely yours,

D. Burliuk

321 E. 10th St.

June 20, 1936.

N.Y.C.

Boyer Galleries

Broad Street Suburban Station Building

1617 Pennsylvania Boulevard , Philadelphia

Dear Mr. Boyer,

We recieved the programs of the cinems exhibition. Thank you for your permanent activity. The April's issue of the American Magazine of Art I sent to the Library of the Tritykovskaya Gallery where according to Moscow's newspapers is on exhibition a portrait of Vassilii Kamensky painted by me in 1915. Two weeks ago came to my house Mr Shulman , 315 Central Park West , Schyler-4-1106. I was not home , and Mrs Burliuk showed him the paintings. He liked three paintings; Roundout Creek, 18by 13, with four fishermen, Sunset on the Shore of Mount Sinai, 18 by 20, (seashell lying on a peice of wood, ocean and sky and on the left side a red sun; and third, a still life in Kingston , 18 by 20. On this painting is shown a river on the opposete shore of which a gas factory is located, a still life with modern mechanical architecture in the landscape. On the foreground is arranged by nature an empty bottle , shells and a block of old wood.

"It is strange ; I could never buy a painting in your house," said Mr Shulman .

"Paintings take energy and time; by giving them to you for nothing I do not make a base for the art of David Burliuk. I put my life deeper into the well. I thank you Mr Shulman for your attention to Mr. Burliuk's art. I am sorry that you did not find time in March to go and see the exhibition of DavidBurliuk in the excellent gallery of Mr.

BOYER GALLERIES

C. PHILIP BOYER
New York
730 Fifth Avenue

~~69 EAST 57th STREET~~ - NEW YORK

730 FIFTH AVENUE

to Mr. Ph. Boyer,
May 29, 1941.

Dear sir!

Please permit me to express
my full satisfaction by your
activity, as my "dealer" for
(during) period from 1935 and also to
say to you by these lines -
"thanks." Thanks for your atten-
"tion and love to my art... It is
so valuable. With regards

David Burlingame.



HOTEL WELLINGTON

UNDER KNOTT MANAGEMENT
SEVENTH AVENUE
FIFTY-FIFTH AND FIFTY-SIXTH STREETS
NEW YORK

TELEPHONE CIRCLE 7-3900

Dear Mr. Ph. Boyes ! Jan. 12
1943.

According our arrangements
today the two my paintings:
"Foot of 10th street" and "Halibut
Point" - are to be your own sole
property.

Trav. David
Burling

321 East 10 St.

Oct. 29, 1936.

N.Y.C.

Dear Mr. Boyer,

After saying goodby to you we went to the bus station, and while we were passing a theatre with a sign, "Open All Day" a blue bus was waiting for the red light to change, and its bright letters shone "New York". I waved to it with my splendid bouquet that you presented to me. The chauffer pointed his hand in the direction of the bus terminal. The bus was already waiting for us, when we came running to the door. The chauffer closing the door behind us said answering to David Burliuk's happy laughter, "This couple seems as if it came from a gay party."

At half past one in the morning we reached a place where a violet, frozen rose from the early frost was dangling on its fragile ^{stem} near the ground. Burliuk slept and I met the dark, invisible distances of the fields and endless lights. New York greeted us with its damp from the fog streets. The wonderful chrysantemums became alive from the water in the glass vase and will live in the still life which David Burliuk began to paint.

We all send our best wishes and gratitude for the splendid day we spent in Philadelphia with you.

Sincerely Yours,

Burliuk

Mary Burliuk

321 East 10th St

Sept. 24, 1937.

New York City

Boyer Galleries , Inc.

Dear Miss Helen Davis,

We received your letter with a check for \$116.67.

We were delighted to learn that the painting "Song of the Steppe" will be hung in the collection of such a nice gentleman and a great artist as Emlen Etting .

Please send me two photographs of my painting "They Trust in the Future". I would like to include it in the next issue of our magazine "Color and Rhyme".

I and Mrs. Burliuk send you our best wishes.

Sincerely yours,

David Burliuk

David Burliuk

CONDITIONS

The Department of Fine Arts, Division of Pacific Cultures of the San Francisco Bay Exposition, a corporation hereinafter called the "Exposition Company", points out to the lenders of material for exhibition that all objects are to be exhibited under modern museum conditions and cared for by trained museum specialists and by special guard.

The Exposition Company undertakes to transport the objects loaned to and from the Exposition site, and it will place customary "all-risk" wall to wall insurance from the time the objects loaned leave the owner until their return to him provided it received full details and descriptions, including a separate value placed on each object loaned, and will defray all expenses in connection with such transportation and insurance, reserving for itself the right to name transportation and insurance carriers.

In the event that "all-risk" wall to wall insurance is already in force on loan material, the owner is requested to ascertain whether the coverage can be transferred during the transits and while in the new location and to notify the Department of Fine Arts of the Exposition Company whether the owner's own insurance is in force and covering the loan material during the transits and while in the new location in the Fine Arts building on the Exposition site.

Certain works of art which, by reason of their delicate character, must be exposed for limited periods, will be on view in the galleries for less time than the duration of the Exposition.

Certain other objects which, by reason of their size or the durable material of which they are constructed, require no special protection behind glass, with the consent of the owner, will be exposed without glass.

It is the purpose of the Exposition Company with the co-operation of the lender to assure insurance coverage for loss or damage on loan material through the customary "all-risk" wall to wall insurance above referred to. The Exposition Company will accordingly not be responsible for loss or damage to such loan material arising from such causes as are covered by the customary "all-risk" wall to wall insurance or for loss or damage to such loan material due to acts of war or acts of God or to the inherent or perishable qualities of the loan material, or caused by vermin or rodents.

● THE GOLDEN GATE INTERNATIONAL EXPOSITION

ACKNOWLEDGES on the part of its

DEPARTMENT OF FINE ARTS

the generous loan from

Boyer Gallery

of

"Gloucester Waterfront" by David Burluk

to be exhibited in the Fine Arts Building on Treasure Island in San Francisco Bay during the term of the Exposition, February 18th, 1939, to December 2nd, 1939.



SAN FRANCISCO BAY EXPOSITION

BY Edward W. Cutler
PRESIDENT

BY H. B. Batorff
EXECUTIVE SECRETARY

DATED FEB 21 1939 1938

ATTEST:

Richard King Gregory
Director, Division of American Art

This receipt is effective only when dated and attested by the Director of the Division concerned.

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: Burliuk, David

Advertising program pamphlet for the display of David Burliuk's works at the "Boyer Gallerires."

Item Date:

March 1939

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

DO NOT REMOVE THIS PAGE FROM FOLDER

ON THE ROAD

I WAS BORN IN UKRAINIA. UKRAINIA IS A PROVIDENCE OF RUSSIA, A LAND FULL OF LYRICAL EMOTIONS. IN 1902 I WAS CALLED TO MILITARY SERVICE AND HAD TO REPORT TO THE DISTRICT OF MY BIRTH UKRAINIA TO MY HOME VALLEY, ANCIENT NEST OF KOSSACKS AND MY ANCESTORS. I TOOK WITH ME CANVASES AND A BOX OF OILS. I REMEMBER WITH WHAT FERUOR I PAINTED WASHED OUT ROADS BY ^{AUTUMN} ~~SPRING~~ RAINS, OLD WINGED MILLS AND THE DARK VELVET OF FIELDS. UKRAINIA IS FAMOUS FOR ITS BLACK TOP SOIL IN SOME SECTIONS IT IS AS MUCH AS A METER IN DEPTH. TOP SOIL IS BLACK FAT; AFTER 30 YEARS THESE IMPRESSIONS IN AUTUMN BEGAN TO PURSUE ME. IN THE CLAMOUR, NOISE, OF NEW YORK, WET BLACK PAVEMENT OF THE STREETS BROUGHT ~~TO~~ ME ^{BACK} IN MEMORY TO BLACK FURROWS OF MY UKRAINIA. THE PAINTING "ON THE ROAD" I PAINTED 4 YEARS AGO. I WOULD CALL THIS OIL "HALLUCINATIONS IN COLORS". IT WAS NOT ~~NECESSARY~~ NECESSARY FOR ME TO PURCHASE A TICKET AND RIDE TO LIMITS OF KHARKOW PROVINCE; BEING IN MY STUDIO ON 10th ST. IT WAS ONLY NECESSARY FOR ME SLIGHTLY SQUINT MY EYES

Fasten on back of work in upper left hand corner

■ INVITED ■

THE ART INSTITUTE OF CHICAGO
Twenty-first International Exhibition
of Water Colors—1942

Artist DAVID BURLIUK

Address c/o Boyer Gallery-New York

Title "HOME FOR THE AGED"

Price 200.00

Return Address Boyer Gallery

730 Fifth Av., New York

69

DEPARTMENT OF STATE
WASHINGTON



INFORMAL

February 4, 1946.

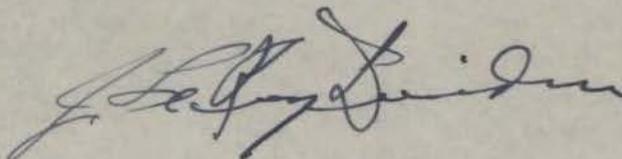
My dear Mr. Boyar:

I am sorry I was so rushed that I did not have a chance to get in touch with you before I left New York.

I have decided that I want to include the watercolor by David Burluk in the exhibition. I am making out a government purchase order for this which I imagine you should receive within three weeks. The picture should be matted on a hinged mat and sent prepaid when you receive a government purchase order.

Very best wishes.

Sincerely,



J. LeRoy Davidson

Mr. Phillip Boyar,
Wellington Hotel,
Seventh Avenue at Fifty-fifth Street,
New York 19, New York.

PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL

D. O. Vou. No. _____
Bu. Vou. No. _____

**GENERAL ACCOUNTING
OFFICE PREAMBIT**

Certified for payment in the
sum of \$ _____

Comptroller General of the
United States

By _____

Department of State

U. S. 1961004.001 Cooperation with the
American Republics 1946

Voucher prepared at New York, N.Y., 1946
(Give place and date)

THE UNITED STATES, Dr.,

To C. Philip Boyer
(Payee)

Address Wellington Hotel/7th Ave at 55th Str.
Payee's Account No. _____

PAID BY

(For use of Paying Office)

No. and Date of Order	Date of Delivery or Service	Articles or Services (Enter description, item number of contract or general supply schedule, and other information deemed necessary) Terms <u>Net</u> % Discount Cash _____ days	Quantity	UNIT PRICE		AMOUNT	
				Cost	Per	Dollars	Cts.
		Brought forward from continuation sheet(s)					
6269-46 Feb. 15, 1946	Feb. 22 1946	Picture, original watercolor painting, "Evening Party" by David Burluk. (Matted only on heavy hinged mat)	1	75.00		\$ 75.00	

Shipped from New York, N.Y. Wash. D.C. Weight _____ Government B/L No. _____ Total \$ 75.00
(Payee must NOT use this space)

C. Philip Boyer

Differences _____
Account verified; correct for _____
(Signature or initials) _____

Contract No. _____ Date _____ Req. No. _____ Date _____ Invoice Rec'd _____

MEMORANDUM

ACCOUNTING CLASSIFICATION (for completion by Administrative Office)

Appropriation, limitation, or project symbol	Appropriation title		Limit'n or Prof't Amount	Appropriation Amount
	Amount	Obligations liquidated		
Allotment symbol	COST ACCOUNT		OBJECTIVE CLASSIFICATION	
	Symbol	Amount	Symbol	Amount

Paid by { Check No. _____ dated _____, 19____, for \$ _____ } on Treasurer of the United States in favor of
{ Cash, \$ _____, on _____, 19____, Payee _____ }
(Use original only)

* When a voucher is signed or receipted in the name of a partnership or corporation, the name of the person writing the company or corporate name, as well as the capacity in which he signs, must appear. For example: "John Doe Company, per John Smith, Secretary", or "Treasurer", as the case may be.
† If the ability to certify and authority to approve are questioned in any manner, the signature only is necessary; otherwise the approving officer will sign in the blank space below "Approved for \$ _____" and over his official title.

Per _____
Title _____

METHOD OF PURCHASE **FORM APPROVED**
Budget Bureau No. 48-R101

Indicate Method by Number

1. General Schedule of Supplies.
2. Treasury Procurement Stock.
3. Surplus Property Transfer.
4. Advertising (R. S. §3709).
5. War Powers Negotiation.
6. Other Exemption from R. S. §3709.
7. Miscellaneous.

(See Treasury Procurement Circular Letter No. 722)

PURCHASE ORDER

DEPARTMENT OF STATE
WASHINGTON, D. C.



This number must appear on all
PACKAGES and PAPERS
relating to this order.

ORDER No.

6269-46

DATE

FEB 15 1946

REQUISITION No. **153**

Auth. **14**

ALLOTMENT **119**

APPROPRIATION SYMBOL AND TITLE

1961004.001 Cooperation with the American Republics,
1946

TO
SELLER

Phillip Boyar
Wellington Hotel
Seventh Ave. at 55th St.,
New York 19, New York

CONSIGNEE AND DESTINATION

S Department of State
H 532 17th St., N. W.
I Washington, D. C.
P

T Division of Cultural Cooperation
O

INVITATION No.

CONTRACT No.

TIME FOR DELIVERY **10 days**
FEB 25 1946

DISCOUNT TERMS

Net

F. O. B. POINT

Washington, D. C.

SHIP VIA

GOVERNMENT B/L No.

ITEM NO.	ARTICLES OR SERVICES	QUANTITY	UNIT	UNIT PRICE	AMOUNT
	Picture, original watercolor painting, <u>Evening Party</u> Burliuk (Matted only on heavy hinged mat	1	ea.	75.00	\$75.00

CU, JLB, Req. 6538

EH

TOTAL

75.00

SIGNATURE

E. R. Kiraly
NAME E. R. Kiraly, Chief Purchase
Section, Procurement and Supply Br.,
Dept. of State

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burns, Michael J.
- **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:

Michael J. Burns (1875-1898) was an American painter and illustrator.

Scope and Content Note:

Collection of nine original sketches

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

Detailed Description of Collection (Container List):

Box 1	Folder 59	Nine original sketches	nd
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Ownership and rights: The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.









Hovha

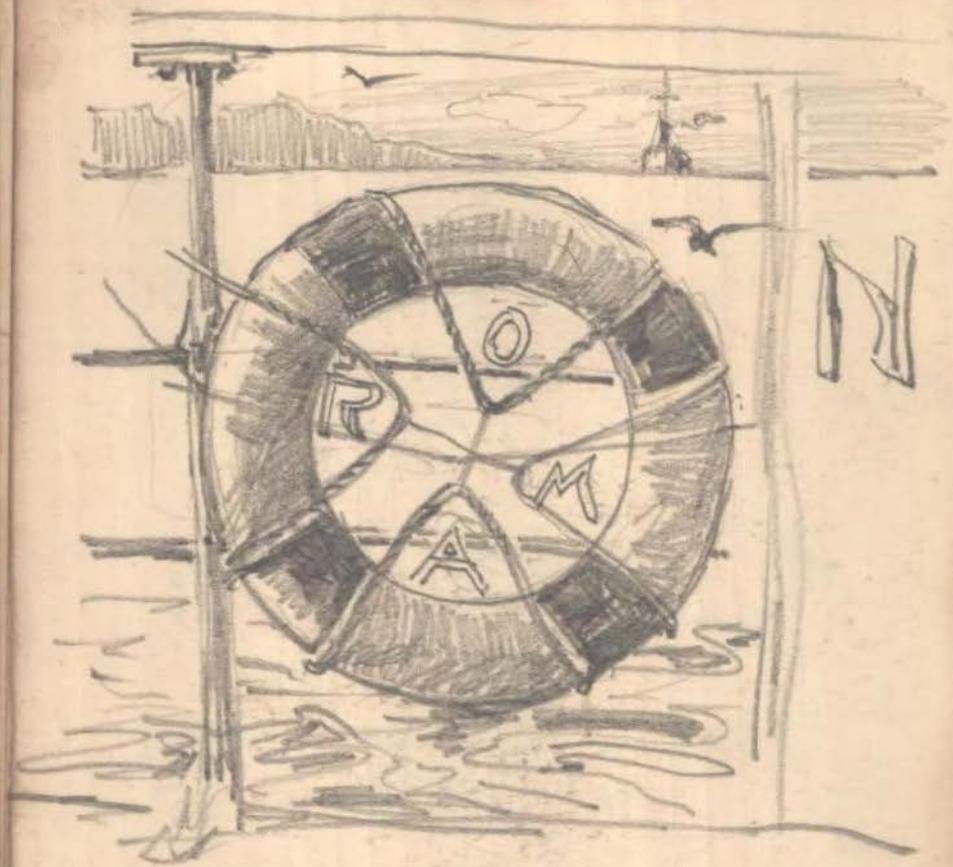
313

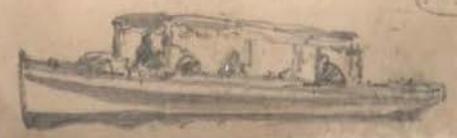
9 - Norms + Co.
Marseille France
Cap Jaz In McLeod
St-George - N.B.
Canada

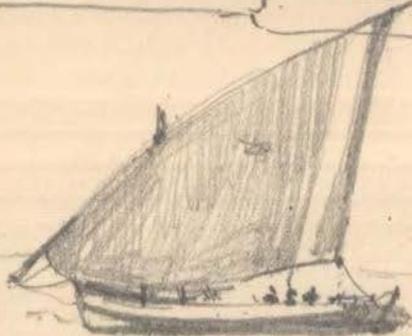


C. St-Vincent
Portugal.
apl 6-20 -









N.R

~~Burns~~
Millington,
N.J.
U.S.A.

Stearns -
Angie

ORIGINAL SKETCHES OF

.. S.S. CANADA (Fahre Line)
Landfalls, Seascapes, etc.

by Michael J. BURNS

MILLINGTON, N.J.

Michael J. Burns

Mallett - Illustrations

American actor 1898 in Boston

Home of the Sea birds -
Thrashing Along - (Gloucester)
The Bootleggers -
On the Beach - The Surf
Windy Day - Seining -
The Surf - In the Storm
Evening - Morning -



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Elihu Burritt (1810-1879) was an American writer and social activist.

Scope and Content Note:

Elihu Burritt writes to the Editor of the Union on a piece of paper with a sketch of a ship at sea with a sail that reads, "Ocean Penny Postage."

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

Detailed Description of Collection (Container List):

Box 1	Folder 60	A.L.S. to the Editor of the Union	Dec. 23, 1854
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Dec 15. 1854

Elihu Burset



Five speed the Ship whose signal is conferred.
ON AN OCEAN PENNY POSTAGE for the world?

Washington, Dec. 23, 1864

To the Editor of the Union.

Sir, I should feel much

indebted to your courtesy, if you would find room
in your journal for the enclosed very short
communication on Ocean Penny Postage, a
question in which many of your readers must
feel considerable interest. If, on glancing at its
statements, you shall not feel disposed to insert
it, will you kindly re-enclose it the envelope and
let it be dropped into the Post Office for me?
As I have no copy of it, this would oblige me much.
Yours respectfully
Elihu Burritt

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Bryson Burroughs (1869-1934) was an American painter and the teacher of Leslie Emmet.

Scope and Content Note:

- 1) Newspaper obituary detailing the life of Bryson Burroughs.
- 2) Letter to Ethel Jarvis Wheeler about the possibilities of sparing drawings from his old portfolio. Includes a 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 1	Folder 61	Newspaper obituary	nd
Box 1	Folder 61	A.L.S. to Ethel Jarvis Wheeler with postmarked envelope addressed to Ethel Jarvis Wheeler	Dec. 9, 1907; [Dec. 9, 1907]

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

BURROUGHS, BRYSON (Sept. 8, 1869–Nov. 16, 1934), artist, curator of paintings of the Metropolitan Museum of Art, New York City, was born in Hyde Park, Mass., the son of Maj. George Burroughs, a veteran of the Civil War, and Carrie (Bryson) Burroughs. He was descended from John Burroughs, of Plymouth, England, who emigrated to Boston in 1730; his grandfather was pastor of the Old North Church in Boston. When Bryson was a baby his father died and he was brought up in Cincinnati, where his mother's family lived. After finishing his elementary education he turned to art and entered the school of the Art Students' League in New York City. There he worked under Siddons Mowbray and Kenyon Cox and in 1890 won the Chanler scholarship for advanced study in Paris. He worked there at both the École des Beaux-Arts and at Julian's, but of all his teachers he was undoubtedly most strongly influenced by Puvis de Chavannes, who criticized his work, and whose style to an extent he followed. While abroad he met Edith Woodman, a gifted student of sculpture, to whom he was married in Sit-

tingbourne, England, on Sept. 5, 1893. Among her best works are her portrait-bust of John La Farge, owned by the Metropolitan Museum of Art, and a "Fountain of Youth."

In 1895 Burroughs and his wife returned to the United States. During the next years he taught at the Art Students' League, at Cooper Union, and at Norwich Academy. In April 1906 he joined the staff of the Metropolitan Museum of Art as assistant curator of paintings. The following year, on the resignation of Roger Fry, he became acting curator, and on Jan. 25, 1909, he was made curator, a position for which, by an extensive knowledge of the history of art and an unusually broad viewpoint, he was especially well qualified. With regard both to schools and individuals he was extremely impartial, and he was quick to recognize talent and to advance the interests of young contemporary artists. The soundness of his technical knowledge and his catholicity of taste are attested by the number of important acquisitions of diverse character made on his recommendation by the Metropolitan Museum of Art during his curatorship.

With Burroughs's work in the museum went his painting, done as opportunity permitted, and while he was not a prolific producer it is extraordinary how many notable canvases stand to his credit. He was a dreamer, as was his master Puvis de Chavannes, and it was perhaps this element in his nature that drew him to the paintings of Arthur B. Davies. The subjects he chose came most often from ancient mythology, but also at times direct from the present, and he likewise found pleasure in painting from nature. He was a romanticist in the best sense of the word, but also a realist, with a sensitive touch and a keen power of apprehension. His paintings were often decorative in design and almost always delicate in coloring. The high regard in which they were held by connoisseurs is evidenced by the number that found their way during his lifetime into public and private collections. The Metropolitan Museum of Art acquired "The Consolation of Ariadne"; the Brooklyn Museum, "Danaë in the Tower"; the Art Institute of Chicago, "The Fishermen"; the Denver Museum, "The Princess and the Swineherd"; the Newark Museum, "The Age of Gold"; the Corcoran Gallery of Art in Washington, "Demeter and Persephone," and the Luxembourg, Paris, "Hippocrene." Though his work was perhaps too reticent to have been widely popular, the medals and awards that he received at the hands of his colleagues bore witness to high professional esteem. The work of Bryson Burroughs is however of particular interest as inherently foreshadowing, though per-

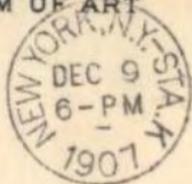
haps unconsciously, a new movement in art. Burroughs was no modernist, but he showed a desire to fathom philosophically as well as artistically new currents in art and learn their meaning.

Illness forced Burroughs to lay down his brushes and resign his curatorship in the spring of 1934. He died of tuberculosis in the following November. His first wife had died in 1916 and on Oct. 5, 1928, he had married Louise Guerber who, with two children by his first marriage Alan and Elizabeth, survived him.

[Tribute to Burroughs by Royal Cortissoz, *Bull. of the Metropolitan Museum of Art*, Dec. 1934; Bryson Burroughs: *Cat. of a Memorial Exhibition of His Works* 1935), containing an excellent memoir by W. M. Ivins, Jr., curator of prints and counselor, and an appreciation by H. B. Wehle, curator of paintings, Metropolitan Museum of Art; Duncan Phillips, *A Collection in the Making* (1926); Mantle Fielding, *Dict. of Am. Painters, Sculptors and Engravers* (1926); *Who's Who in Am. Art*, vol. I (1935); *Am. Art Annual*, 1898, 1933; Alan Burroughs, *Liners and Likenesses* (1936); *Art Digest*, Dec. 1, 1934, Apr. 1, 1935; *Who's Who in America*, 1932-33.]

LEILA MECHLIN

METROPOLITAN MUSEUM OF ART
NEW YORK



air

*Miss Ethel Jarvis Wheeler
734 Park Avenue
City*

METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

Dec 9 '07

My dear Miss Wheeler -

I have not had time yet to look over my old portfolios to see if I could find any decent drawings which I could spare. Some of them have associations that make them more valuable to me than they could be to any one else, so these I would like to save. If there are any others that are not too bad you will be very welcome to them.

Very sincerely
Bryson Burroughs.