Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Stella, Joseph
- **Inclusive Dates:** 1941-1945
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Joseph Stella (1877-1946) was an Italian born American painter, collagist and draftsman.

Scope and Content Note:
1) Small copy of Joseph Stella’s work, “Self-Portrait.”
2) Handwritten note detailing the content and background of Joseph Stella’s correspondence. List price is 3200 dollars.
3) Typed content note itemizing the contents of Joseph Stella’s correspondence. List price is 3200 dollars.
4) Letter to Alexander Z. Kruse stating that his article is “a real marvel.” Stella wishes to get lunch with Kruse. Postmarked envelope included.
5) Letter to Kruse stating that he is still awaiting an answer to his letter and hopes that everything is O.K. Postmarked envelope included. Postmarked envelope included.
6) Postcard to Kruse inquiring why his art has been excluded from a recent tour.
7) Postcard to Kruse stating that he is moving to another studio and must come get some of his items.
8) Postcard to Kruse in which Stella states that he wrote one week ago and hopes that this card will reach him. He wishes for Kruse to visit his new studio and lists the address.
9) Postcard to Kruse apologizing that he was not at home when Kruse came by.
10) Letter to Kruse stating that he has written him a postcard and still wishes to know how thing are going with the Nodler [sic] Gallery. Postmarked envelope included.
11) Letter to Kruse inquiring again about the Nodler [sic] Gallery, stating that he has brought the pastel and tempera paintings. Postmarked envelope included.
12) Letter to Kruse stating that he has moved again and he is now two blocks down from West Houston Street. Postmarked envelope included.
13) Letter to Kruse conveying the fate of a few of his paintings including “Brooklyn Bridge.” Stella reiterates that Kruse is his very best friend.
14) Letter to Kruse stating that he has been staying with a guest of his brother and that it was great to have heard from him. Postmarked envelope included.

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 1</th>
<th>Copy of Joseph Stella’s “Self-Portrait”</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>Handwritten content note with price</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>Typed content note with price</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse</td>
<td>Jan. 17, 1941 ; [Jan 17, 1941]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse</td>
<td>Feb. 1, 1941 ; [Jan. 31, 1941]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>Postcard to Alexander Z. Kruse</td>
<td>[April 23, 1941]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>Postcard to Alexander Z. Kruse</td>
<td>[Jun. 29, 1941]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>Postcard to Alexander Z. Kruse</td>
<td>[Jul. 29, 1941]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>Postcard to Alexander Z. Kruse</td>
<td>[Aug. 27, 1941]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>A.L.S. to Alexander Z. Kruse with postmarked envelope addressed</td>
<td>Oct. 23, 1941 ; [Oct. 23, 1941]</td>
</tr>
<tr>
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<td>A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse</td>
<td>Nov. 11, 1941 ; [Nov. 11, 1941]</td>
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<td>Folder 1</td>
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<td>May 24, 1942</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 1</td>
<td>A.L.S. to Alexander Z. Kruse with postmarked envelope addressed to Alexander Z. Kruse</td>
<td>Jul. 1, 1945 ; [Aug. 1945]</td>
</tr>
</tbody>
</table>

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N.J. May 24 1942

Dear House:

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

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

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

That the Whitney had no money to acquire anything—But the true

sentiment is that the price was 20 dollars fixed by me, was not

written on the back of the picture. The Buffalo Museum has

the "Factoriae" and the "Black Madonna" in consideration, but surely

bidding will come something will come out of it. Besides
The letter to A. J. Kruse at 1753 64th St., Brooklyn, New York, is as follows:

"A real marvel & plans for Hawaii together for a long chat soon..."
and wished,

Wishing for few lines of yours informing me when to meet.

Cordially

Joseph Stella
From Joseph Stella
322 E. 14th St
New York
New York Jan. 17 1941

Dear Kansas,

Your article is a real marvel, and I have no words to thank you with which we can
July 1st 1945

Dear Fritz,

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

Letter from your
With my best wishes
Your friend
Joseph Stolla

Aff the hospital
Your message was not given to me.
to find you at home? Let me know as soon as you can. I am quite sure that everybody at home is all right. Give my best regards to Mrs.pause. I am thinking of writing to you, when your postal came. My arm is getting all right; but at night I suffer, especially when pain, especially during the night. I am thinking of calling on you some evening—which day do you think I will be able.
From Joseph Stella
3345 Crescent St
Antonia N. Y.

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

Dear buses,

You will be surprised to hear that I have moved again for several reasons. I will relate to you a vital piece when I will see you.

I am now at 13 Charleston St. and No. 27 jus' block down.
Yours truly,

Joseph Smith

13 Charleston St.

From West Houston St.

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

Let me hear from you.

My regards to everybody at home.
From Joseph Stella
13 Charlestown St
New York
he has moved
Kriestien Exh
Apr 2
7-PM
7942

M. A. Z. Krase
1753 64th St.
Brooklyn (N.Y.)
Nov. 11 1941

Dear Kruse,

I have been waiting this time to have a final report from Mr. Petroff of the Modler Gallery. I have brought to him the pastels and the tempera paintings you requested. And also some

Yours very truly,

Joseph Stella
72 MacDougal St.
not expect to see him. He is after all, defeated and only a salesman. I thought that I would see first the Lady that you spoke of. Anyhow I would like to see you as soon as possible one of the evenings of this week. I will telephone you.
Ms. A. Z. Kula
1753 64th St
Brooklyn
(N.Y.)
W. S. Oct. 23 1901

Dear Kneir,

Last week I have written you a postal and so far no answer of yours has come. Now the last time you were here I prays you to let me know in ten days the latest how things were proceeding with the Knodler Gallery. I hope that you will let me know as soon as you receive this letter. Yes as we if things are coming
Remember me to everybody at home.

Waiting for a quick reply cordially.

Joseph Stella

12 MacDougal St.

The way we want.

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

If you cannot come to my studio drop me a note explaining all—

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

**Renwick Gallery**
Pennsylvania Avenue at 17th Street, NW

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

**Barney Studio House**
2306 Massachusetts Avenue, NW

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

A lengthy correspondence of nine holograph letters to A. Z. Cohn discussing many facets of his life. Writing English always appears to be difficult with grammatical and spelling errors throughout. He is constantly concerned with his success in exhibitions at Knoedler Gallery. About the success of shows, etc., "I have noticed that my work has been excluded from 'American Art to Travel in the South Republic'. Do you know why? Positively I have been informed: The picture selected 'American Landscape' was announced in the Newark Museum. 'Picture that was viewed in the Newark Museum. Picture that was never admitted in America' has been found "too large in size." That is a lie, but they should have selected a smaller one." The correspondence partially social and partially quite serious is to a writer on art subjects.
Letters of Stelle are scarce. You have one letter from Mr. Salins and one letter of his from me. This is the remainder of the entire archive.

$3200 - us
Wednesday April 23 1941

Dear Kate, I am sure that you have noticed that my work has been excluded from "American Art to Travel in the South Refusing." Do you know why? Positively I have been informed: the picture selected, "American Landscapes," owned by the "American Museum of Paris," and valued guards, was heralded in Paris as "the best achievement ever attained in art achievement ever found in America." It has been found a lie - but they large in size, selected a small one. Let me tell you, dear, how much I hear from you. Regards to you and Mrs. Helen Joseph Stella.
Ms. A. F. K. 1753 64th St.
Brooklyn
Ms. A. Z. Cruise
1753 64th St.
Brooklyn (N.Y.)
N.Y. Aug. 27 1946

Dear Kruse,

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

My regards to everybody.

Cardially,

Joseph Stella
72 MacFougal St.
72 MacDougal St.
11.7 July 29 1944

Dear Krisse,

I have written you one week ago.
No answer has come.
I hope that this card will reach you.
Let me know which day you can come to my new studio at 175 MacDougal St.

Regards to everybody at home.
With my best wishes

Joseph Stella
M. H. E. Kruse
1753 64th St
Brooklyn, New York
N.Y. Sunday June 28 1941

Dear House: This coming week nearly the end of the studio. So please come and get your portrait Wednesday or Thursday morning the latest from 11 to 12 a.m. with my best wishes to you all.

Joseph Stella
Mr. A. E. Bros.
1753 64th St.
Brooklyn
Joseph Stella (1877-1946), one of the first American modernist painters.

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

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

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

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

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

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

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

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

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

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

$3200. net
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Sterne, Maurice
- **Inclusive Dates:** 1926-1932
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

Scope and Content Note:
1) Letter to Mr. Ludwig stating his hope that Ludwig can explain why five of his etching and one black and white titled “Grief” were missing when he picked up his work from Clausens.
2) Handwritten biographical and content note detailing the extent of Sterne’s correspondence with a list price of 1600 dollars.
3) Typed content note detailing Sterne’s correspondence to Carl Hamilton with a list price of 1600 dollars.
4) Typed biographical note detailing Sterne’s accomplishments, travels and journey throughout life.
5) Typed list of Sterne’s works
6) Newspaper article entitled, “Italy Honors Maurice Sterne, U.S. Artist; Wants Self-Portrait.”
7) Letter to Carl Hamilton describing how primitive his place is and making a pun on the phrase, “keeping the wolf away from the door.”
8) Typed receipt from “Scott and Fowles” addressed to Carl Hamilton for nine drawings by Sterne at a price of 1300 dollars.
9) Typed letter to Carl Hamilton from Martin Birnbaum on “Scott and Fowles” letterhead asking that he stop by the gallery. Birnbaum states, “You will like the drawings which you selected and they are all being put into shape for delivery.”
10) Typed letter to Carl Hamilton again from Martin Birnbaum on “Scott and Fowles” letterhead requesting that he see his paintings before they officially ship.
11) Typed receipt addressed to Carl Hamilton from “Scott and Fowles” for a total of 3500 dollars for two paintings by Sterne: “Bread Makers,” and “Giovanina.”

12) Letter to Carl Hamilton stating his will to show his correspondent several drawings. Sterne offers a special price if he chooses to buy many paintings. He mentions several paintings including “The Offering,” and “Spring.”

13) Letter to Carl Hamilton from Martin Birnbaum attempting to schedule a time to meet regarding the “Sterne matter.”

14) Typed letter to Carl Hamilton from Fowles stating that all of Sterne’s works are on hand and ready to be shipped in the following week to Hamilton’s apartment.

15) Typed inventory list with prices for all works to be sold.

16) Typed letter to Maurice Sterne from Carl Hamilton discussing the recent sale of his paintings for 5,500 dollars and recent travels.

17) Typed letter to Maurice Sterne regarding Birnbaum and an offer of sale. Hamilton asks for Sterne’s permission regarding an appropriate and acceptable sale price for several of his works.

18) Letter to Carl Hamilton from R.R. Power of “Scott and Fowles” regarding the sale of the painting “Bali Feast.”

19) Letter to Carl Hamilton from R.R. Power requesting where he should ship the paintings.

20) Letter to Carl Hamilton from R.R. Power of “Scott and Fowles” stating that Sterne has been able to convince the owner of “Bali Feast” to sell it for 1,000 dollars. Power requests that Hamilton send a check.

21) Typed receipt from “Scott and Fowles” to Carl Hamilton for 3,000 dollars to balance his account.

22) Typed letter to Carl Hamilton stating that as of March 31st, the painting “Anticolani” is in place at their Manhattan Warehouse. Signed “Scott” on “Scott and Fowles” letterhead.


24) Letter to Carl Hamilton from Sterne regarding his travels in Europe, a new studio and several works including “Morning” and “The Offering.”

25) Letter to Carl Hamilton in which Sterne likens his relationship to painting and sculpture to the love of women. Sterne states, “I played hooky and did a couple of pictures. Now that I have had my fling (with the brush) I will be able to do my sculpture without longing for the smell of paint and turpentine! [...] Painting has always been a mistress to me- we often had violent quarrels [...] suddenly I got married to sculpture [...].”

26) Typed letter to The Amalgamated Bank of New York from Carl Hamilton with instructions for a 3,000-dollar check to Sterne.

27) Receipt from the Amalgamated Bank of New York to Carl Hamilton.

28) Typed letter to Maurice Sterne from The Amalgamated Bank of New York confirming a 3,000 dollar deposit.

29) Telegram from Sterne to Hamilton regarding a meeting with Paula Segal.

30) Receipt from The Amalgamated Bank of New York for 4 dollars and 32 cents for a cable to Maurice Sterne.

31) Telegram from Sterne to Hamilton regarding the price of “Bali Bazaar.”

32) Receipt for 5,000 dollars from Hamilton to Sterne with a stamp by “Adolph Lewis & Sons.”

33) Letter to Carl Hamilton from Maurice Sterne regarding his painting “Bali Temple Feast” owned at the moment by his wife. Sterne explains the story of the painting and states later that he cannot paint and sculpt at the same time.

34) Letter to Hamilton from Sterne expressing his will to travel back to America and paint again.
35) Letter to Carl Hamilton from Maurice Sterne. Sterne writes a business letter describing his paintings as a way of identifying them for his correspondent. He later expresses his wish to return to painting but comments that he is making progress on his monument.

36) Letter to Carl Hamilton from Maurice Sterne describing his recent trip to Spain to see paintings by Goya in Madrid. Sterne notes his admiration for the Spanish language and culture.

37) Letter to Carl Hamilton from Maurice Sterne complaining of the heat in Rome and for an advance of cash.

38) Letter to Carl Hamilton from Maurice Sterne again expressing a need for money to continue working on his monument. Sterne notes that he has done some painting which he considers to be “mature and excellent.”

39) Typed receipt to Carl Hamilton on “Henry Reinhardt & Son” letterhead for several paintings by Sterne for a total of 6,796 dollars and 36 cents.

40) Official form entitled “Resolution Authorizing the Director of the Museum Patrons Association to exercise his discretion in the purchase of a painting.” Signed by both trustees and the presidents for the purchase or loan of Sterne’s work for 3,500 dollars.

41) Typed letter to Carl Hamilton from Sam Lewisohn regarding Hamilton’s collection of Sterne’s work and an upcoming exhibition of Sterne’s work at the Museum of Modern Art.

42) Typed letter to Sam Adolf Lewishon from Carl Hamilton stating his will to loan his works for the upcoming Museum of Modern Art exhibit.

43) Typed letter to Mr. Lewisohn from Carl Hamilton regarding his delay in responding to previous correspondence.

44) Letter to Carl Hamilton from Sam Lewisohn stating that he received both of his recent letters and is overjoyed that Hamilton will readily allow the display of Sterne’s work.

45) Telegram from Maurice Sterne to and unidentified person requesting to have lunch.

46) Telegram to Carl Hamilton from Maurice Sterne asking if he may exhibit his own paintings.

47) Letter to Carl Hamilton from Sterne stating that he is on his way back to New York via boat and can be connected at the “Modern Museum.”

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

**Detailed Description of Collection (Container List):**

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

I am taking along "The Offering" & "Spring," and the large girl oil [blue] which I wish to finish for your Paris Summer art will bring back to the mis with kinder remembrances from myself and my wife.

P.S. The drawings of Mrs. Nash's I selected from about 1500 drawings and I consider them the best.

My dear Carl Hamilton,

I have tried to reach you several times in order to say farewell or tell you how I am coming back in December. I presume that you have come to see your father.

I also want to show...
you the drawings that
I have at East 49th
and a wonderful time.
I asked about your
I left with my
friend Mrs. Meredith
Notar of 230 East 49
(Tel. Vanderbilt 3574).
I have spoken to
her of your intention
to get some of these
and she would be
very happy to show
them to you.

Mrs. Morse is a
Dear friend of mine.

Of course, if you
should happen to
want a great many
I want make a
special price $50 for
the large ones and
$30 for the small.
This is less than
half of what I have
been getting for them.
August 28th, 1977

My dear Carl,

I had written to you, shortly after the letter came. You have not heard from me, and I was pleased to learn that things are going well. That you are gradually getting yourself back, that you have been weighing you which I can imagine that you have it will be when all that has been cleared away and you can devote your energies to the present and future. Your assurance of incomparability of staying without my world in the face of an anchor I keep here. You will have more time for play. Don't forget your own playground - Italy is a lovely playground. And I also was a child so we will play together. I have been playing lately.
While occupied with the preliminaries for the monument, such as building large enough studios, carpentry, etc., I played polo and I also played tennis. How that sample of pictures I have had my swing (with the long brush) I will be able to do one. Smell of paint has always been you see painting less always been you see a mistress to me. We often had violent quarrels and very dress but it less always been exciting but now suddenly I got married. How suddenly I got married.

To sculpture. Not being respectable to sculpture. Not being respectable I love not the least imitation of fire is a shame I wish that there. And look forward to the day when I will come back for good for real.)
In my last letter I asked you to make a payment (if convenient) to the Amalgamated Bank of London, Square W. 1. In case you have not yet done so, I would rather you send me a check to Adolph Lewensohn & Sons, 61 Broadway, Lewirosh & Sons, 61 Broadway, Lewensohn & Sons, 61 Broadway, and ask them to credit the amount to my account.

My wife joins me in warmest greetings to you.

Faithfully yours,

Maurice Stringer

P.S. Could you, please, ask the destroyers in 516 Street to send me the exact dimensions of the cape for trunks. This is very important for me. I want to have them in the proper shape. By the way, did you get the frame yet? By the way, did you get a frame yet? By the way, did you get a frame yet? By the way, did you get a frame yet? By the way, did you get a frame yet? Thank you dear, really astonished that early wrote of mine.
Dear Carl:  

It was my sweet of you to write me such a long sort letter and I was pleased but surprised with the photograph of Grandpa and his grandson — you certainly do seem proud and — you must have had a very young — But I suspect that if I insisted upon having the antecedents of your grandparent get  

I would get that done at the bottom of it — love of collecting — love of beauty — thank you heartily for making the payments of $300 to Remsen. They mailed me  

about $30. (I also got your cable) now, dear Carl I must speak about a rather painful subject. The reason they have not spoken up very ago is because it is painful — I mean the Bali Temple scene. That picture is not for sale.
The owner will not part with it at any price (the owner happens to be my wife) - of course you are surprised. I can tell you a story about this mystery.

Chapter 1.

Two years ago when you told me that you intended to buy that picture from Scott & Stowers, I wrote to my friend Dr. Roth Regiments in February about it. At first they thought that the price was too low (after deducting commission only $750), a few weeks later they wrote that they were willing to take the $750 on condition that the picture is sold and paid for by one of our firms. I immediately wrote to Scott & Stowers, urging them to settle the matter. I do not remember exactly what Scott & Stowers wrote in reply, but as time went on, I received another letter from Mrs. J. B. R. a sort of S. O. S. saying that she needs the money at once and would
I went to see my friends to promote the sale. I wrote again to seek a buyer, but it was hard in the summer and they could not.

I was unable to do anything about it. I was able only poorly, but I saw my friends in Germany and I wanted to help them.

Chap. II

Just Christmas (1926) I received a charming letter from home for Dai Bennett informing me that the crisis was over and that the war was very happy now. In 1926, I have been forced to sell the Temple Feast, as this picture was one of the few things which reminded her of the past.

Chap. III

When I returned to America last February Scott Bantam felt it would perhaps be wise if I withdrew my pictures from his gallery (since Bantam was no longer there). When my wife saw the Temple Feast (for the first time) she became
enthusiastic and begged me to buy it for her. I told her that this was foolish—that in the first place the fair B. R. did not want to sell it, and in the second place I was certain it was not below in longing any own pictures. But I have seen her so determined. She reminded me that I still had blood left of the little money which she had inherited from her father, and that the money belonged to her and that she could do anything she wished with it. She would me give her back her money. She promptly bought the picture from me and fair B. R. for $100. Mrs. fair B. R. wrote a charming letter saying, 'Fast as the picture bundle so to say, remains in the family, the idea was so bad to paint about telling it.'

These are the facts. I shall love told you about the best thing in new york, just as matters stand—but seeing that you were so keen about meeting it.
that painting, I felt that there was no
way to do so. Besides, I still held out
the faintest hope of procuring that
painter for you—Franz Véra.
Now I have made an agreement
with one thing: to come the second
week of July and decide to sell the painting to
you for the first chance.
Now that I have this off my chest, let us chat
about things that are more pleasant. I hope you really can
manage to come abroad soon.
I feel that you have been
wasting more energy on your
work than is good for you
and a change of pace is needed. But I hope it will
not be while we are away
from Italy. April and part of
May we will be spending
through Spain with our friends
Mr. Jermyn. I see very keen.
about this trip as I have never been there. My work on the monument is progressing satisfactorily. I am very anxious to get the bronze and return to painting. So I had started some things, but soon found it necessary to put them aside because of my sculpture. I had hoped to be able to do both at the same time, but found it is impossible. I earnestly put myself entirely into one thing at a time. I have not sent you any photo graphs that we few things I have just sent to Rehn, as I want interest in you. You spoke about an old picture of a woman that you saw at the Manhattan fair. I do not know which. Perhaps you should describe it to me? Well, this has been quite a bulky manuscript. I am very keen about the book about which you mention practical, but not ns.
January 17th, 1926

My dear Mr. Hamilton,

Thank you hearty for your Christmas greetings and for keeping me in touch. I hope you are feeling alright and may they all go well with you this year.

I have been working on the models for those monuments and at last they have taken on a satisfactory shape. It was a hard struggle, but I am glad I succeeded. Otherwise I should have been back in New York before Christmas. We are sailing on the S.S. 'Galileo' on February 2nd and I hope to have...
The pleasure of seeing you again
shortly after my arrival.

I look forward with delight to be in New York again, for
my stay in this primitive
village was forced upon me
because of my work. You
know no idea how primitive
love can be, especially in
this place. The wolves love
me without.

Actually came to my door
keeping a real wolf away
from one's door, it is not so
terrible as it is in the Far
west. Nature's sense. I love tool

myself, not in regret.

Faithfully yours,

[Signature]
July 23rd 1883

Dear Carl,

I was delighted to hear of your coming here. I had previously written two letters which I had intended to enjoy with my friends, as a parting mark for all the legal and terrestrial toasts that I had to attend to prior to my departure. When sailing to France to bring in my departure, I had a hurried call from Worcester, and all the few I had expected to see and all the friends vanished. When I got back to New York, there was just enough time to see my precious wife and descendants, and the eternal bond of sentiment remain and to catch an almost vanishing steamer.

Apropos, do you know that Vera went away abruptly? She knew that I was going to see the Olympic off a week before. She told me that she was not going to change her plans, which I had sent as a present. She and our friends left her for a week or two in the house, but she was Recommending that you bring along a few kind thoughts. Thank you for being so kind to her. If she went off as scheduled, then

The usual circumstances crossed, then
an evening with us in London where we had a
fine time in the British Museum and the
British Museum Library and where we were forced to
stay longer than necessary on account of
some stupid clothes which I had ordered
and which are packed away until we will need it.

Paris where Vera got her revenge by going
to buy clothes and where I got my revenge
of buying some of the Cape Town style
by going out of the Cape town straight through to Rome.

Then he came straight through to Rome and
Anticoli, where I had been busy building
a large enough studio for my momentary
sant's room. I had hoped to be able to
get to Europe this summer, but I am afraid, for
you know, for us to go by the 25th of July to come
and Anticoli we have a

nice room for you, a good scrub and
a beautiful Tuscan land to
be with on your visit, I am sure you would stay
it here and be kept you would stay
as long as your can and longer—

I have been asked by the
Rochester Art Gallery for instructions where
you two lectures which are
an exhibition here now. The
"Morning" and the "Offering".
Would you like to have them on hand? Should I have them sent in storage together with the other group belonging to you?

I have been rather busy with my money and feel that I could raise some of it. If convenient, could you pay for them before failure and settle for the above failures, and settle for the other later? I would appreciate it if you could do so, but only if it is not going to cause you much trouble. If you could make the payment in the "Amonat" Bank, that would be very convenient. 11-15 Newman Square, New York.

I am in receipt now of the account. I hope to have your order for them as soon as possible.

I feel sure you would find it convenient, as it involves your own account, and the matter might be left to your own convenience.

With affectionate regards,

Charles Steing

My wife sends greetings.
June 21, 1926.

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

Dear Sir:

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

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

Trusting this meets with your approval, we are

Very truly yours,

SCOTT & FOWLES
Per. [Signature]

HRP/R
October 18th 1926.

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

Dear Sir,

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

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

Thanking you, we are

Yours very truly,

Scott & Fowles.

per R. R. Power.
SCOTT & FOWLES
667 FIFTH AVENUE
(BET. 62nd & 63rd STS)
NEW YORK
CABLE ADDRESS "ELOOES, NEW YORK"

September 15th 1926.

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

Dear Sir,

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

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

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

Yours very truly,

Scott & Fowles,
per R.P. Power.


Mr. Hamilton,

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

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

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

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

Ever sincerely,

CWH. AH
June 3, 1926.

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

Dear Mr. Sterne:-

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

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

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

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

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

Dear Mr. Sterne:-

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

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

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

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

Very sincerely,

CWH. AR
My dear Mr. Ludwig,

I called for my work at Chasen's today and thought it useless to have them stored away any longer and was very much surprised to learn that five of my clothes and 1 black + white called gray is not the I was handed a package containing only two clothes as I instructed them to you. I hope you will are able to write me something
of their whereabouts as I feel very much worried about them.

Anxiously awaiting an answer. I am truly yours,

February 18th, 1901

Maurice A.
Maurice Sterne,
To Carl Hamilton the American art collector.

Eleven letters and numerous other business
transaction papers. In the first letter his appreciation
for N.Y. and his need to be in a "Primitive" village
so he can do some work. In his next letters
he invites Hamilton to his home to see drawings
he mentions having the prices with varying depending on the
quantities purchased. $50 for the large ones and $30 for
the smaller. This is less than half of what I have been
getting. He continues by listing many paintings he will
be buying. "The Offering" Says and the "Lady in the Basin.
"The best of the letters is certainly better
than clandesne descriptions, but in many ways,
the dozens of letters from dealers offering paintings,
receipts for paintings, etc., becomes a treasure
of information relating to his entire
body of work.

$1600 next.

David Schulson Autographs 11 East 68 Street New York NY 10021 (212) 517-8300
Italy Honors Maurice Sterne, U.S. Artist; Wants Self-Portrait

(Special to The Herald)

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

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

With the permission of the authorities, therefore, he is going to include in the picture his wife, who was one of Isadora Duncan’s most gifted pupils and is well known in Rome and New York for classic dancing.

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

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

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

Five thousand dollars

For account of Marnie Steine

$5,000.00

12/27/27

Adolph Lewisohn & Sons
Western Union
Cablegram

Received at 40 Broad Street, New York

"VIA ITALCABLE"

Hq RN 254 SC

Roma 20

Wlt Carl Hamilton

50 Broad NYK

Refused 1500 dollars for Bali Bazaar would let you have it for that

Sterne
Received at 40 Broad Street, New York

RN143C ANTICOLI CORRADO 20

LCD CARL HAMILTON 50 BROAD NYK,

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

MAURICE STERNE.
October 19, 1927.

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

Gentlemen:

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

Thanking you for your kind attention, I
am

Very truly yours,

CARL W. HAMILTON
April 4th 1927.

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

Dear Sir,

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

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

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

Very truly yours,
March 1, 1926.

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

Dear Mr. Hamilton:

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

Trusting that you had a pleasant sojourn in Florida, I am

Sincerely yours,

[Signature]

MB/R
March 12, 1926.

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

Dear Mr. Hamilton:

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

Very truly yours,

[Signature]

Martin [Signature]

for Scott & Fowles

MB/R
Dear Mr. Hamilton -

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

Thanking you for your courtesy,

Sincerely yours,

[Signature]
May 22, 1926.

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

Dear Mr. Hamilton:

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

- The Breadmakers
- Giovanna
- Dance of the Elements - Bali

Still Life (Fruit on a Table)
Girl Sleeping
Anticolana

The following drawings -

- Nude Child Seated, unframed
- Nude Child Seated (green) Unframed
- Five large nude figures of men, unframed
- One large head, charcoal, unframed
- One head, charcoal and blue pastel, unframed
- Three girls, Benares (pencil) unframed

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

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

Faithfully yours,

[Signature]

MB/R

P. S. We shall deliver all the above drawings, framed and unframed, with the exception of those in Mr. Offner's possession to your apartment this coming week.
July 13, 1927.

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

Dear Maurice:

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

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

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

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

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

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

With best greetings to Mrs. Sterne and yourself.

Most cordially,

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

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

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

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

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

A year later Sterne went to Monhegan Island where he made numerous studies of rock formations. These are remarkable in their rough energy and power and seem to interpret a nature incomplete -- still in the process of change. After this our artist set out for New
Maurice Sterne is considered by some the greatest American artist living. He is also a great sculptor. I personally consider him the greatest living artist. Two years ago he told me he considered his "Bread Makers" his best picture and his "Dance of the Elements" his most important Bali picture. He and Bruce are the only Americans that the Italians have published.
October 27, 1927

MAURICE STERNE

ANTICOLI CORRADO

PROV DI ROMA (ITALY)

CHECK THREE THOUSAND DOLLARS

CARL HAMILTON CREDITED ACCOUNT

OCTOBER TWENTIETH

AMALGABANK

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

1) ALS on personalized address stationery, 2 separate 4to pp., Anticoli-Corrado, Rome, Jan. 17, 1926. He describes how primitive his place is and makes a pun on the phrase "keeping the wolf away from the door." Signed in full.

2) ALS, 4pp on one 8vo folded sheet, New York City, April 26, 1926. He wants to show his correspondent his drawings and offers a special price if he chooses to buy many paintings. He mentions his paintings, "The Offering," "Spring," the large girl in blue intended to be finished in the summer. Signed in full.

3) ALS, 3 separate pp on address stationery, Anticoli-Corrado, Rome, July 23, 1927. He writes a lengthy letter about his travels in Europe including shopping, building a new studio for his monument, two of his works, "Morning" and "The Offering" on exhibition at the Rochester Art Gallery. A good personal look at the artist. Signed in full.

4) ALS, 3 separate 4to pp on address stationery, Anticoli-Corrado, Rome, Aug. 28, 1927. A wonderful letter where he likens his relationships to painting and sculpture to the love of women. "I played hooky and did a couple of pictures. Now that I have had my fling (with the brush) I will be able to do my sculpture without longing for the smell of paint and turpentine!...Painting has always been a mistress to me- we often had violent quarrels...suddenly I got married to sculpture...." Signed in full.

5) Telegram, Nov. 21, 1927. "Refused 1500 dollars for Bali Bazaar would let you have it for that."

6) ALS, 6pp on three separate 4to sheets, Rome, Jan. 12, 1828. He writes a lengthy letter about his painting "Bali Temple Feast" owned at that moment by his wife who would not part with it. As if writing a mystery he tells the story of the painting. He explains that he cannot paint and sculpt at the same time. Signed, "Maurice.

7) ALS, 2pp on one 4to sheet, Rome, Jan. 28, 1928. He wishes to be in America and wishes to be back at painting. Signed "Maurice."

8) ALS, 5 separate 4to sheets, Rome, March 4, 1928. He writes a business letter and describes his paintings as a way of identifying them for his
correspondent. He expresses his wish to return to painting but comments that he makes progress on his monument. Signed, "Maurice."

9) ALS, 3 separate 4to sheets, Rome, June 4, 1928. He writes of his trip to Spain to see paintings by Goya in the Prado Museum in Madrid. He expresses his pleasure with the Spanish language and culture. Signed in full.

10) ALS, 2 separate 4to sheets, Rome, July 15, 1928. He complains of the terrible heat in Rome which forces him to interrupt his work on the monument. He asks for money. Signed in full.

11) ALS, 2 separate 4to pp on address stationery, Anticoli-Corrado, Rome, July 27, 1928. He explains that he needs money to continue working on his monument which is progressing. He did some painting which he enjoyed. He describes the new paintings as "mature and excellent." Signed, "Maurice."


13) ALS on "Norddeutscher Lloyd Bremen" ships stationery, 3pp on one folded 8vo sheet, Dec. 20, 1932. He is on his way back to New York and can be connected at the "Modern Museum." Signed, "Maurice." His wife adds a note.

$1600. net
MAURICE STERNE

Anticolani

Resting at Bizarre

Temple Dane

Bizarre, Bali

Greeting the Sun

Marchelli

Girl in Piazza

Girl Asleep

The Large Still Life

The Dance of the Elements

The Girl Holding Fruit

The Young Girl Reclining

Nude - Male figure (Ụ)
MAURICE STERNE

- Bread Makers
- Giovannina
Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue.
bet. 52nd & 53rd Streets

New York, February 17th 1926

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

1926
Febr. 17th. To a Drawing by M. Sterne
"Nude - Male Figure"

$ 250.00

Received Payment,
February 19th, 1926
SCOTT & FOWLES
PER: J. Cornell
Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue,
(Neb. 52nd & 53rd Streets)
New York, February 17th 1926

1926
Febr. 17th. To Nine Drawings by M. Sterne ........................................... $ 1,300.00

Received Payment,
February 17th 1926
SCOTT & FOWLES
PER F. COTTLY
Dear Sir[s]: Please note that we charged your account for:

Cost of cable to Maurice Sterne in Italy advising you deposit of $3000.00 to his account 4.32

Sent October 27, 1927

PLEASE REMIT.

Kindly return this memo with your check. It will be stamped “paid” and mailed to you.
Receipt is hereby acknowledged of your mail deposit totalling $3000 which has been placed to your credit.

Respectfully yours,

ANDRÉ F. POUY,
Cashier

*All items are credited subject to final payment in cash or solvent credits.*
Scott & Fowles
Dealers in High Class Paintings
680 Fifth Avenue.
(bet. 53rd & 54th Streets)
New York: January 31st, 1927

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

Statement

1926
May 21st. To Balance Account .................................................. $3,000.00

Received Payment,
March 26th, 1927
SCOTT & FOWLES
PER C. COWELL
Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue,
(bet. 52nd & 53rd Streets)
New York, March 15th 1926

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

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<td>To a Painting by M. Sterne</td>
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<td>&quot;Giovanina&quot;</td>
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<td></td>
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<td>$3,500.00</td>
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Received Payment,
March 15th, 1926
Scott & Fowles
Per T. Cornell
Scott & Fowles
Dealers in High Class Paintings
667 Fifth Avenue
(bet. 52nd & 53rd Streets)
New York, May 22nd, 1926.

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

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<td>&quot;Still Life&quot;</td>
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<td>&quot;Anticolana&quot;</td>
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<td>&quot;Three Girls&quot;</td>
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<td>To a Drawing by Sterne</td>
<td>$100.00</td>
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<tr>
<td></td>
<td>&quot;Nude Asleep&quot;</td>
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Special Discount ................................ $1,400.00

Credit by Cash received on account May 21st, 1926 .......... $3,000.00
Villa Strohl-Verne
fuori Porta del Popolo
Rome 28-1-28

Dear Carl,

I thought the enclosed clipping might interest you. Thank you for the catalogues of the Carnegie International and the new Ford car. The latter I found very interesting! I wish I were in America. Most everyone can afford a Ford — how they are very expensive. Have you seen the lovely new Carnegies with Louise Maloney, etc., on the America? That girl is certainly coming along. I am working very hard and doing quite well. But I will write.
be happy until I am back to any painting. But that is all nonsense— I do not remember being particularly happy when I painted.

With affectionate greetings,

[Signature]
Dec. 20 5th 1932

Dear Carl,

I am living a rather rough trip now and could be worse. I am glad that my persistence and deliberation have paid off. Had I been less persistent, we would not have seen you. You made our departure very pleasant and I was glad to see you. Looking for well.
A happy and successful New Year to you.

Dear Carl

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

With love

Vera

It will be fun to see you in the York before conference. Your fail is not in love with me either. Our broken camera on a note to our amalgamated Bank.

11 lemon Sponge will reach me.

Love from us.

Charmaine
Villa St. Paul Wimbledon
from Villa del Poggio
Rome July 15th 28

Dear Cal,

I am very sorry to have troubled you with my cables and letter. I cannot understand why I did not get a reply.
If my need of money had not been so urgent, I should not have troubled you. Going to
be unbearable to stay in Rome. I am forced to interrupt my work on the movement
for the next 3 months and our work on the movement will only fall due when all the details
are finished. That is what I meant.
already used up the money I received as first payment. I must have some money in order to carry on the busines by working and living.

So on Care you have and already June 30, I would be very grateful if you would send me 1,000 to Romania the balance of 42,000 due on this personal transaction as soon as you possibly can.

I hope you have received my letters and I hope that we may come to pleasure of seeing you this summer.

Mr. Kelly

thankfully yours

Manio Stitt
July 27th, 1928

Dear Carl,

I wrote and cabled to you several times during the past two weeks and have been anxiously awaiting your reply. I am sure, however, that you realize the delay was caused by your absence from New York. I am very sorry to hold you up and am afraid that I am getting to be a nuisance.

Before we, I very much hope I have not been too much Reports, and I hope that you have made already done so were not my immediate need of funds. The most urgent need is still painstaking Report, and I hope that you have made already done so, you will call the same funds of Allston, Rome.

May we accept this letter as your assurance that I have exhausted all possibilities of raising money. The dealers do not pay up under one is on the stock, and at present, I am paying 6 percent on money that I lose. I assumed in borrowing. But I cannot borrow any more.
The work on the monument is coming along very well but as I have very anxiety to do some painting I hope the work will be in the last three weeks have lost a glowing interest in my present work. It is much more mature and authentic.

Any loving spent last two years of modelling has, if anything, better my painting. I expect to stay here until October. and by that time hope to have quite a number of works.

I have not collected any money on the monument until all sketches are finished. But I expect to receive by December, 12.

Please send me my Finances.

You can very remember that I never have done so before. If I do so now it is because I go and see any other way out. - Faithfully

Charles
Villa Torre - Rom
From Porta del Popolo
Rome June 4th 28

Dear Carl,

How are you and what are you doing? If you knew how much pleasure your letters give me you would write more often. Telegrams are all right, but I prefer letters.

Since I wrote to you several months ago, we have had a glorious time in Spain. Have you ever been there? The landscape of San Remo and the glorious sea with its great range of lovely colors and cheerful shores, Grass is one more exciting than I had imagined. I have found more than I ever lived a passion for nature, content and language is as are science - a happiness.
only a little balance moving on
the unbalanced—plaguing of course
I found just as fascinating
and admirable as I had expected.
But immense talk & expectation fail
to move me deeply—

But my great discovery was
Paris! It is worth going to hear
in order to see the centenary
with the other at the Plaza. But
what an uneven family! Poor are
8 essay and suchwise, the
mediocre and the few—of
his best he is seldom to home.

I am wanting him on
the movement in Literature
but Spain was so stimulating
historically that I have decided
to take up a few months this
summer for painting
What are your plans?
Can you at last manage to get away? If you can make it to Monte Ceneri, hurry and let us all know. I am sure you would like it.

I must ask a favour of you when you are ready to pay for the pictures (Pictets) which you bought from Bompere. Please make the payment directly to me instead of to Bompere. Your reason for anyone but I will explain to anyone who will listen. I will attend to the commission myself.

Love from me and myself.

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

Maurice Searing
Villa Strohl, Zermatt
from Porta, del Regolo
Rome March 4-28

Dear Carl,

I want to thank you for your regards. I have enjoyed reading your many telegrams and your great interest in my work. If you look back and you will read a most impressive collection of my work.

I am not quite sure of the picture which you saw in the storage. If it is of a girl with a hat with pink flowers, painted about 22 years ago in Paris, you can have it for the amount you offered $2000. But if it is of a girl without a hat against a back ground (in green dress), then...
can't buy it because I love your brush on this canvas and kept
always meant to destroy it
I heard from Richard that
The Latin bust has been moved
to the basement by Bourgeois for an
exhibition. I do not know if
you are dealing with them or
directly with Bourgeois. To
avoid any misunderstanding, I would
appreciate it if you would have
the payment for this bust to
either Richard or Bourgeois
but directly to me (mean when
you are ready to pay it)
Your love for I sold some
Things through dealers and
the always referred me to
the other -- so I would like
to avoid this. After I love
called to money I could easily attend to the dealers in
commission.
I wonder if you still expect to come to Engla-
next summer. I sincerely hope so. I should be 
delighted to roam about together in Italy. We are going to 
Paris on April 1st. I expect to meet the Sweirons in 
Paris, and make Madrid our headquarters whenever 
we shall tour through the 
South. As I have never 
been there, I am most anxious about this trip. I hear 
that you got some of 
the Bruce Tangis. Could
you! Bruce is developing all the time and he certainly promises to be the best landscape painter in America. I see that Kelleman again quoted me as one of

Kelleman's admirers, I was prepar
to put a step to it by writing to Kelleman. My enthusiasm for Kelleman's work advanced very rapidly - (in about 48 hours)
and I was considerate and

pride and glory

my work on the monument
is progressing. The only trouble is that as I go on, the work

relief are getting hotter and

the time. This makes it worse,

many to be some of the

other's over - and I hope
should keep as I will never get things with the encouragement and I must get things so as to get back to my painting and I will lose to passion in order to begging your courteous attention.

I love a lovely bunch of the 'Boulevardier' here and you can love it, so can you should want another excuse.

All of my early daughers five years ago. It sold for $2000 and I lost interest in it for $2000. But you can love it at the old price.

Yours,

[Signature]

[Name]
Signification des principales indications de service taxées pouvant figurer en tête de l'adresse.

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

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

Indications de service.

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

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

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

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

ROMA 31099 24 12 1010 = CARG HAMILTON AMEXCO =

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

MAURICE =

16 DEC. 1932
RECEIVED 12 DEC.
Mr. Carl W. Hamilton,  
c/o Guaranty Trust Co.,  
4 Place de la Concorde,  
Paris, France.

Dear Mr. Hamilton:

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

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

With kindest personal regards,

Sincerely yours,

L:W
ALS

Sam Thewes Jr.
Dear Mr. Hamilton:

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

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

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

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

With sincere personal regards,

Yours,

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

November 7, 1932

Dear Mr. Lewisohn:

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

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

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

With best regards,

Sincerely,

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

October 24, 1932

Dear Mr. Lewisohn:

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

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

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

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

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

Sincerely,

Carl W. Hamilton
HENRY REINHARDT & SON, INC.

GALLERIES
NO. 730 FIFTH AVENUE
NEW YORK
May 23 1929

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

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<th>Description</th>
<th>Quantity</th>
<th>Unit Price</th>
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<td>&quot;Francesca&quot;</td>
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<td></td>
<td>&quot;Sleeping Shepherdess&quot;</td>
<td></td>
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<td>$5500.00</td>
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<td></td>
<td>&quot;Bazaar at Bali&quot;</td>
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<tr>
<td></td>
<td>&quot;Stilllife&quot;</td>
<td></td>
<td>1200.00</td>
<td>$6700.00</td>
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<td>June 30</td>
<td>5-2 light reflectors at $14.00 each</td>
<td>70.00</td>
<td>18.00</td>
<td>$6796.35</td>
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<tr>
<td></td>
<td>1-3 light reflector at $18.00 each</td>
<td></td>
<td>5.85</td>
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</tr>
<tr>
<td></td>
<td>13 lamps at 45¢ each</td>
<td></td>
<td>2.50</td>
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<tr>
<td></td>
<td>50 feet cord at 5¢ per foot</td>
<td></td>
<td>96.35</td>
<td></td>
</tr>
</tbody>
</table>
RESOLUTION AUTHORIZING THE DIRECTOR of the Museum Patrons Association to exercise his discretion in the purchase of a painting.

Date 6/7 1931

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

TRUSTEES

__________________________
President

__________________________
1st Vice President

__________________________
2nd Vice President

__________________________
Secretary-Treasurer
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Stieglitz, Alfred
- **Inclusive Dates:** 1884-1945
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

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

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

**Detailed Description of Collection (Container List):**

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

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Apt E
124 Breese Terrace
Madison Wisconsin

19 March 1945

Mr Alfred Stieglitz
Lake George N.Y.

My dear Mr Stieglitz:

I am trying to assemble a file of bookplates done by Allen
Lewis. I believe he did two for you. I would deem it a privilege
to be able to have yours represented.

If you are willing to send me anything I shall be very grateful.

Sincerely,

Katherine Towne

(Mrs. Jackson & Towne)
March 23/45

Unfortunately all the bookplates were thrown away years ago.

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

Alfred Liedtke
June 30/39

My dear Mahatma: my deepest sympathy is with you. I can imagine what physical agony you are enduring. That doesn't relieve the suffering — yet I want you to know that I am with you in spirit constantly. I know the meaning of actual pain — why does it seem necessary to endure it? How frightfully impotent we are. Are all particular points of suffering humor seems to flee I agree with you. Can no doctor alleviate your pain? —

Your old friend

[Signature]
An American Place
May 3, 1939

My dear Mrs. Stetina & friend,

Thank you for your morning greeting. Yes the world is not a very pleasant thought these days. Particularly not for old folks like ourselves. Yes we are old folks. Healthy is the only real asset in the world to-day in either of us is blessed with that. So the slow torture called living continues.

The Brooklyn museum has acquired an Egyptian water-color for $100!! - What courage these institutions show nowadays. - Phenomenal. Grandioso.
You haven’t the money as yet. It’s safe undoubtedly. — “Exit eric Thünenholtz.” A German poet once said — It remains remains anything will ever be one. — At least for one who really feels. — That thought may be sentimental. — What if it is. — Well halatma the agony can’t last forever. — My heartiest greetings to my friend.

Von old

Stieglitz

The poem is beautiful.
My dear friend & master: 

My letter. I have all yours. 

And heartily thanked you. I wonder how you liked him. He said nothing to me of his visit. He will though some day. People are under such terrific pressure these times. It's a wonder any one finds time to really look at my pictures. Real ones I mean. Does any one. It's sensationalism to talk people want. 

Some liked to talk about and others would happen to American
culture without grief. - Do you know? I'm the master of Wine there. I feel particularly antiquated & stupid these days. It's not a time for old jokes. - Did your exhibition net you any returns? - The Place is very quiet.

Sometimes Turnbullie - so still & deserted.

In a way I like the absence of people. - It gives me a fuller chance to revel in a dolce far niente state of being - Wonderful.

It is really too bad I may not walk gratis for I'd really come to see you if I could. Damn the bloody taxes. - Well Master & Friend,
pardon this gray letter.

[Signed]
Voni M. Athelmeus
Hahatma
118 E. 57
May 20 - 1939

My dear friend and master:

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

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

The gods I guess it’s true that those God loves he takes, giving I know I have long overstayed my time — why I really don’t know.

— I feel deserted — I can't feel myself equally as — Yes, I could.
desperate daily. - Er ist nie
Havenwelt - as said a German poet: - how I I wrote that before
but it bears repetition.

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

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

Well as they be here too though
just - were too kind. - why
should they be? - are we?

My Lord greetings old friend to
ever young master. - Strikingly
ever so skilful.
But somehow for myself I can not see things that way. Being left to myself I do not feel deserted. People are as busy being busy. I am not busy with anything. You wanted loans to you have it. So how am you feel alone. I don't want even fame for exhibitions in cities. My dear friend and master when is that book about you to appear? I read it little. Yes. But that book I do look forward to.

If, though still says, she is going to visit you. But she too is far from well. Has no reserve vitality. And the struggle for existence, as you know, becomes more and more
Berlin, March 18784.

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

You will thereby oblige,

Alfred Stieglitz.
An Editor of the "Scientific American"

261 Broadway
New York, N.Y.

U.S. of America
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Stimson, John Ward
- **Inclusive Dates:** 1910-1911
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Ward Stimson (1850-1930) was an American artist, art teacher and author.

Scope and Content Note:
1) Content note detailing Stimson’s correspondence
2) Content note detailing Stimson’s correspondence and biographical information.
3) Newspaper clippings detailing John War Stimson’s life.
4) Letter to Edwin Wiley regarding some reading he has done recently and several magazine articles. Postmarked envelope included.
5) Letter to Edwin Wiley stating his friendship. Postmarked envelope included.
8) Letter to Edwin Wiley stating that he received his letters and that issues have engaged his study and practical life. Postmarked envelope included.
9) Letter to Edwin Wiley discussing various subjects. Postmarked envelope included.
12) Poem dedicated to Helen Keller. Postmarked envelope included.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.
## Detailed Description of Collection (Container List):

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<tr>
<th>Box</th>
<th>Folder</th>
<th>Content</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 4</td>
<td>Content note</td>
<td>nd</td>
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<tr>
<td>Box 7</td>
<td>Folder 4</td>
<td>Content note</td>
<td>nd</td>
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<tr>
<td>Box 7</td>
<td>Folder 4</td>
<td>Newspaper clipping</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 4</td>
<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Aug. 26, 1910 ; [Aug. 26, 1910]</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 4</td>
<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Sept. 13, 1910 ; [Sept 14, 1910]</td>
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<tr>
<td>Box 7</td>
<td>Folder 4</td>
<td>Order Form</td>
<td>nd</td>
</tr>
<tr>
<td>Box 7</td>
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<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Sept. 16, 1910 ; [Sept 17, 1910]</td>
</tr>
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<td>Box 7</td>
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<td>nd ; [Sept. 21, 1910]</td>
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<td>Oct. 23, 1910 ; [Oct. 25, 1910]</td>
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<td>Box 7</td>
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<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Nov. 29, 1910 ; [Nov. 30, 1910]</td>
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<td>Box 7</td>
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<td>A.L.S. to Edwin Wiley with postmarked envelope addressed to Edwin Wiley</td>
<td>Dec. 10, 1910 ; [Dec. 10, 1910]</td>
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<td>Box 7</td>
<td>Folder 4</td>
<td>Poem dedicated to Helen Keller with postmarked envelope addressed to Edwin Wiley</td>
<td>nd ; [Jan. 6, 1911]</td>
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</table>

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STIMSON, John Ward, American artist; b. Paterson, N. J., Dec. 16, 1850; d. June 13, 1930. He was graduated from Yale, 1872, and from École des Beaux Arts, Paris. He was lecturer and art teacher at Princeton University and later served for five years as director of the art schools of the Metropolitan Museum of Art, New York. He founded the Artist-Artisan Institute, New York, 1888, and was later director of the Art and Science Institution, Trenton, N. J. He was a popular lecturer on art and author of several works, including Principles of Vital Art Education.
Collection of letters by American Artist John Ward Stimson (1850-1930) to Mr Edwin Wiley, Library of Congress. Stimson was a Yale grad, 1872, Ecole des Beaux Arts, Paris, lecturer and art teacher at Princeton Univ., director of the art schools at Metropolitan Museum of Art, author, lecturer, critic. This collection of 7 very lengthy letters and an original autograph poem, a total of 21 fully written pages (ca.1910) giving personal views, spiritual and artistic opinions, authors, philosophers, artists. The 6 stanza poem was dedicated to Helen Keller on her appeal for Warren. Generally good condition with some marginal chipping. A fine collection of correspondence by an important American artist, critic, teacher, author.
[Art]: Stimson, John Ward: [COLLECTION OF 7 AUTOGRAPHED LETTERS FROM AMERICAN ARTIST JOHN WARD STIMSON TO EDWIN WILEY OF THE LIBRARY OF CONGRESS]. Redding, Ct. 1910. 21pp. of manuscript text comprising 7 letters. With some of the original envelopes. Some marginal chipping and tanning to some leaves. Generally good condition.

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

$500.

ART, MSS, CT, NE, EDU
Redding, Conn., Aug. 26, 1970

My dear Fellow. God is truly good to send me in kind forcing the fate of the day. (And I take true force, you speak of.) I believe in people who like letter will share the same spirit of liberty for both Blake and Chatterton are very dear to me. Not that one does not render to their "defens, de leur qualities" for who has not those? But they were "a" and I use the word not乐队. Blake was another academic in crossed with Michael Angelo! There are links in him as majesty as Milton. I think it as inspired of God." poor Chatterton (whose life by Chas. E. Runcie I have lately been reading with new interest at my house) was so essentially a manly brave, honest (I wonder not in his little active dying preaching in his spirit Voice) later when the war to that taste of English philistinism. It is in those very "fame" (in force) which his enemies expressed as in his poetic struggle to get a hearing at a little good—then giving his story to a dead mythic main. Do you even see B.O. Flower's magazine the "Arena"—"21st Century"? A few yrs. ago I wrote some articles in his "Arena" on Shelley (Keele "The Democracy of Art") & on Richard Reed (another "Chatterton— I think under the title "A Modern Shelley") & me in The Divine Forehead Mark— all along in the early half of this decade.
I want you to read them — I want you to thank Mrs.
Who is the person of our letter. I know she will find some lines in
my "Wandering Clouds," "Wife," "Mother," "that will steal
to her soul. You will also find a poem in "Rossett" in an
"Artistic Realism" — that may keep our hearts to get together
closer.

Yes, dear Sue — I am excited — I believe in the
"Tales of Love," the next 107th. Are you enjoying it?
Yes, you were "found" to write me. As truly as you believed
for dear ones so true — I did not know him but you help
me to know. You will write so late when we get together as
I see God is intend.

The Newcomb University Press — do you know Dr. Childs
there? Prof. Archibald Henderson of the University of N.C.
sent me a warm letter of introduction to him a little village
when I was thinking of going South — just before you wrote.
He replied that he already knew my "work" and we take
interest in inquiry. For me — you I have heard nothing since.

I may have to go west to talk to Indians shortly in a few days (perhaps tomorrow) at Sunday, to
straighten some business smalls there if may be able to stop,
at Washington to see you in between.
If I cannot find
the situation I want for "dream type" work in the climate and at
I need, for best spiritual and physical efficiency, I shall return to deal
so on as I have before. Letting Readiness to move or fight be got first
as God will. He only knows (Can't see best."

Sincerely yours

[Signature]
Mr. Edwin Wiley
Library of Congress
Washington, D.C.
In fact, the first Victoria of the year already had Andrew D. Hovland, Architect's heart for this plan. The most powerful practical office head which he ever so generously to The Great Hall. He seized upon the opportunity to help the Lord Chancellors' Equity Economics Society as soon as he could. I consider him as a great man (as full as any other, but a great man) because he is personable, a paragon, a paragon. He takes courage then dear fellow.

I got a word about "Plutarch". I'm glad for it. I am sure it will be just. Yours N. I had just written it to you but was so worried. Else, since you were so worried, believe me, now it is obvious, it ought not to be. You are little home with the event in the house. (unless you greatly improve). Indeed, you make the few days here so of great a benefit. Now, I am at home, in the city, I think. It is very, very cold as it is! My wife + hands dance about us at this enormous table. Up yours + feed the chicken, please — I think it is a good time.

If that were together, I might be inclined to tell you of years of "labor" (other than physical) which I have undergone upon as a "mental labor". Very frustrating.
I do not know what the earth will be without
that early courage & hope that came from ignorance
of brain but tenderness of conscience! then how our
betrayed fellowman by artificial inventions starved to death
& cooperate of our craft: in faith in the subhuman
other "world" (of false society) from "Rashomon", "Heikinmei"
If young people knew as much as old folks that the trials,
ergie, & disappointments ahead - how may we know
to bear it worse? to prevent us to hide the
future or just the pressure on us to "vent into"
our "own" "injuries"? The being is more than
the suffering. All the whole of our "sins!"

As with Ruskin, leskov, Tolstoy,
all of whom was "one faith" with God in the truth
of human race - "they, without us" (C. K. S. M. 8/8)
cannot be made perfect, i.e., have the condition
The Redemption of man made "efficacious" by the
story. That the American: "Call for it from each age
must be proof that each example must be renewed
for each age"! If they seemed to "fail in better"
Owens now knew why they did not "fail";
English public opinion was "morally
modified by good", in fact intellectually
morally "re-orientated"! The present thinking
of the People in England can be largely through
their "preachments" (Beckett by Prinsep);
Ruskin and did Tolstoy appear in the last issue
of his intellect to the upsurge & create of his
Times. Especially in the workers & com leaders.
M. Wm. Tiley

Corpsal Library

Washington, D.C.
Dear Sir, Edin —

The point of thought from God's Letter, (first read) is so intensely
that it has engaged my study & practical life for years, so many years, I think
I will give you my "Point of View."

Of course the old "griddle" of the
Sophists as to the mind & soul of the soul
came "first," or whether it be the egg,
or egg had hen," is too intricate to settle
for long. Thoughts of San's "intimus
fasciae" today — yet it involves all the
"collateral griddles" of Plato & Aristotle.

There can be no "one indwelling" (to the scientific mind) nor can we
say "one" without making two "points."

So "Abduction & Deduction" are mutually

To refer to the "small" paper, in
the "Chambered Nautilus," I see "newspaper"
"set" — but only one "Shell" it perhaps,
only one "Shell" of many "Chambers!"
"melancholy" and involved in each other, as are the obscure
"states of man's soul," esoteric or esoteric sides of
philosophic thought, the metaphysical except of spirit
matter. On this side we have a..."Aristotelian..." and this seems might
rather be likened to 'two arms' of the same body..."or..."or..."may be..."
separate 'soul' & 'body' by some crude
finite conception in space & time... yet one the
delusion consists in thinking our finitude into the infinite.
I never see these terms completaed from one to the other... but rather growing
ontologically & interdependently in the
idea of 'body' & 'soul' in the eternal laws of equilibrium &
Rhythm involved in all Syntaxic & Dynamic expression.
Just as the "soul" is involved in the "body," so is it
not to be fact or fiction (but not separate from it),
confused & confused. They are involved in each other.
I quote you will be surprised... I do not ask you
throughout all my "Safe, Beautiful," I have been so
strongly in this principle of universal continuity... It was, because I... see nothing
else in nature - because I was so forcibly
troubled at the shortcomings & unscientific implications
(see very pitiful & poignant) separation right
clearances being wrought into life at a time of
by the "riddlings of men" (today & yesterday)
now to the "tree" (to my own position)
I can see the revolutionary processes of the "leafy" or
"dry" in the "tree of life," a tree & seed (agapie).
Now I concede no essential spirit, I decide:

For (to me) the conviction is past all question
that Christ was absolutely right in saying: The Father
I am ONE! ... He that loveth God, loveth his
Brother also. ... He that hateth his brother has not
seen the Father! ... Which being interpreted
means (I think) God is actually present
in each other in his own Handwriting.

He who cannot SEE the 'Practical,' Cannot
See the 'Ideal.' ... He who cannot see the Ideal
Cannot see the 'Practical.' ... For the 'Practical'
Inclusive or inclusive of God Himself, Christmas
is my one constant, the most constant of
my present most constant exercises.

And I think herein is the happy
of the modern problem: educationally &
sociologically ... to give substance
of substance things out of the same
Soul ... for they are surely unlike.

Every soul! It is also a question of
the right proportion, of raising things
out both functions, (as if they were)
rightly coordinated, harmonizing balance.

This is in whose sense is definitely
sustained not rather to make Spirit seek the
more complete normal & efficient
self-sufficiency & revelations...

I am yours, John 3:20"
to quick Scripture: "Saw not in my heart: "The shall ascend into the Heaven, bring Christ down? (Plato) or who shall descend into the deeps to bring Christ up? (Bishop). For as he hath made even so in the heart, or heart! "(Hymn: Saul, peace, now, happy + Men to feel). I said "Ye are Gods"! All Cosmos is in our own hearts! And Jehovah the Open Eye to SEE IT!

Do you know a little book by Dr. on called "Beside Still Waters" (Lyman) He has much that I think you will like in it - On page 321 he says: "This felt that if one was neither Aristotelian or Platonist, Scientific or Theological, then was no doubt a whole side of the fight he was arrayed. Not that he thought of these two tendencies as antagonistic. Rather he thought that the Idealist should be the Scientific, except a patient humble and humble people, much as the Dorians confessed of Sparta, he was qualified to perform the necessary faithful work of investigation for which the Idealist were unqualified." Now when I got here I laughed outright! He is an Englishman; it is worse the class-conscious "Concert of the modern Idealist to a pseudo "Idealism" which had (so very properly) regarded the "Class Conscious" revolt as repentance of the Spirit of the class conscious revolt to repentance of the Spirit, from the two rampant attitudes grew all sorts of strife and friction - which still persists - for this same privilege "and this other fellow for that fellow!"

And a man exactly where the colored man is. It is surprising how wide hiding in the woodpile! The same words "slaves"! 171 for many]"
Mrs. Edwin Wiley
Congress Library
Washington, D.C.
My Dear Friend,

For a letter of
discussion, this is a deeply signed note. It is here in
the ear; it can be heard even if it is otherwise
understood with. I can write:
"What was that
recorded as? Does it seem to be
drawn on this side of the
sidewalk?" I shall be
lost to my ears today, unless you write to me.
"This right." If we had not seen more.

My dear fellow, I am sure to make the best of it.
May your health be as good as mine.

And be sure to save my love to
free things and your Poor at home.

Your little Oliver - fare you well.

New London, Nov. 29, 1746.
Two days since I have been slow in replying to your letter (which I do again last night) because of the weather, but I am sure you will not blame me.

I am not sure if you have read of the new idea that has been put forward by some scientists. They propose to plant a pearl in the sun and absorb it, and then harvest it as a source of energy. This is similar to the idea of a space station, where the humans would live and work.

I have been thinking about the future of our planet. I think it is time we started thinking more about the long-term consequences of our actions. We need to think about what our children's children will inherit.

I have been reading a book about the history of science, and I have been impressed by the way in which the human mind has always been able to solve problems. I think we should be proud of our past, but also of our future.

I have been thinking about the meaning of life. I believe it is the question that has bothered people for centuries. I think we should try to live our lives in a way that makes us happy, and that we can be proud of.

I have been reading about the work of some of the great scientists, and I have been impressed by their dedication. I think we should try to follow their example, and to give our best to everything we do.

I have been thinking about the future of our planet. I think we should try to make sure that it is a place where people can live in peace and harmony.

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I have been thinking about the future of our planet. I think we should try to make sure that it is a place where people can live in peace and harmony.
I think we are surely coming to a passage where general principles of common conscience. It is becoming not only more "natural," but more inherent, self-evident. Principles are born to go. The highest privilege is the privilege to serve this. They will place at harmony, perfect harmony, we arrive. This must not come a great victory! We are a great pardon.

The victory is on ourselves. We Pardon to God, not to each other.

I have no belief, for a moment, that "dream" has not been created. God is not the author of dream. The absurdity, I think, mains family or selflessness. (If you will his evolutionary incompleteness) that has created injustice, confusion, class, or social inequity.

I have just picked up a short little paragraph in the Baldoyn of a little group of activists which lays the groundwork of permanence. Value "for the must like. Correct element in their moral or artistic attitude, some philosophers of Nature, especially "naturalists" (like the followers of "life") - that they are not "natural," but "natural" to some needs, nor mere "manic automatism." Copying copying will produce, affects, but must be done, doing the wellbeing.

Now I take it. Prosper works have merited more severe "morality" has been properly interpreted. This social magic. But the trouble for the judging (his own personal "specialist immense") I must in full self-absolute (to droop to) chief, etc., to his "dressing" similar spoons with other, as the "natural, calibers! - Helvelly, etc., etc., I was the last letter. I am from "not" (later than the word) as well as they.

And so on, etc. with all of us - with Society. Word for word, "life," "Tempest." (A new poet, meaning a)

Thus far - the "life," "Tempest." It is of "early apple," "the first" "carried" out. At least ten days ago. "Indeed" the "life," "Tempest." Did you get jigger apple excellent? A new one. The real one. And I am there. And I am there. When they left here, will not keep to indefinitely. (especially when, and if you close from an.) They are also, the "real" (open, dangerous).

Then the river from our "good angel" for such sweetness. The fruit, the fruit, from our most sweet juice. Marvellous. The fruit from our most sweet juice. Marvellous. They are often later. "Life, the life," "Tempests to each other. And, etc. Unreadable.
AN APPEAL
BY DE CARP

A NEW WORLD

NEWS AND NOTES OF THE WEEK

A: the new Katz (fell in)

\[ \text{...} \]

...with the merit of having...
Mr. Edwin Wiley
"Compend Library"
Washington, D.C.
My heart is keen to know the state of the people most needy & most generous.

Dear Friend,

I trust you have been happy & well. May I ask if you have been a "high day" in your life? May I send you a "rainbow"? May the dear ones here be all together. Pray in it! I am looking at Donnabind that "sprinkles in its dews and seeks in the joy of the rough world". How do I know it? "Fear the little God" I hope better to know what cannot be "named."

Always aff.

[Signature]
I feel some all things unite together to form to them who are called according to His purpose. He alone can fulfill that purpose. I rejoice if you have your own spirit in witness or remembrance of "High Voice" in that of your own wife. give your spirit a close touch by spirit "wireless" which keeps you somehow coupled up my spirit. It may keep you somehowatorized in my spirit's sympathies. That of in great "knowledge heads!" I have always felt somehow that my "call" was more pressing to do the actual "truth." Good and Brandy, that stood pointing evidence (already) in nature "Hi! Stand" - then to call it when so more Fuller. So perhaps, I have stood in fullness of my generosity that might more completely have
had I craved more and asked more. But I almost trembled at "more." It was an opportunity
that was actually before me! That much
at least I hoped being along beforehand;
so it has been the burden of my life struggle the
cause of all my joy and regret. "Joy amid" "regret" when "rejected of men."

Well, dear fellow, you at least understand
I am tenderly gratified that the Spirit moved to tell me so. It is one more proof of truth."

Ran down my little machine and
I wrote in some simplicity last 3 yrs ago when Brandt was delating my career by
'munity by his own destruction & Sophistries.
The Edgar Wilson
CONGRESSional LiBary
Washington D.C.
Brother Ed.,

Your sweet wife, letter are here.

I found me slowly returning from my excursion last trip. But I have been

sitting in my household affairs. I had not time (the car

arrived early) and straightening up everything for work,

I am hoping to do a little additional work on the house

before snow, so as to get better working room for my

project work, to make things a little more easy to

work on. 

I want the back log burning slow and deep and

thick. I want the mountain clear up (when snow flake and

sweet in the present to visit with it so much thought.

Sunk in the darkness (do not "darkness" with the high

and the dark). Uncertain shod my light of the flicking flames that

called all the ages. I know it can conceive it all, just as mean.

Our God is good.
I want you to tell that little girl of Joan that “carrot” also a “special product” of our lovely glass town.

“Carrots” as a “special product” of our lovely glass town.

And again: Pudding (Christmas) is another specialty for us.

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

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

$500.

ART, MSS, CT, NE, EDU
"Man must not merely learn first and then do, but must seek to learn by doing."

To INTERLAKEN SCHOOL,
LA PORTE, INDIANA.

Kindly send _______ copy _______ edition, price $______

"The Gate Beautiful, a Study in Principles and Methods of Art Education," by John Ward Stimson.

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

Send to

Address

Town __________ State __________

Send to

Address

Town __________ State __________

Amount enclosed, $______ in {Draft Check Money Order}

Shall we send on approval?

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

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<th>STATE</th>
<th>How Interested</th>
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M. Edna Wiley
Coronet Library
Washington, D.C.
The Prize + The Vale Eye
(To Helen Keller - in her appearance)

Who sees with but the Vale Eye -
Material orb - the laws of sense -
Her never lived - I vowed to die
My life, an Earth's Incompetence.

The eagle hath him far out matched!
The owl - the falcon - the fly -
The hen before her egg is hatched
Hath known Prosperity!

O Soul so wondrous in the light!
Sweet girl, sent here from Realm of Love -
Where all is Vision - all in sight -
And shine an Eart God's Lamps of Love -

It has hastened past the Roses of Night
And burst the bars of Matter's vision -
Soared up inClimax in the flight
Beyond the Scope of World's Vision -

She taught the World This lesson grand!
The Vale, Bright Eye was never Kind!

Eternally it shall expand
And Carry with it All Mankind's

Pride, the "Court" are anares
Tribe, Justice blind, hath winded Eyes;
Tears screen it, Complex theirs in
Through shaded eyelids, then SPEED RIGHT.
Descriptive summary:

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

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

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

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

Detailed Description of Collection (Container List):

<table>
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<tr>
<th>Box 7</th>
<th>Folder 5</th>
<th>A.L.S. to B.R. Keim</th>
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<tr>
<td>Box 7</td>
<td>Folder 5</td>
<td>A.L.S. to B.R. Keim</td>
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Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Story, William Wetmore
- **Inclusive Dates**: 1877-1890
- **Identification**: 1 file folder
- **Repository**: Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information**: Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information**: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation**: Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Wetmore Story (1819-1895) was an American sculptor and writer.

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

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

Detailed Description of Collection (Container List):

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

May 6 - 1679

Dear Sir,

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

Yours faithfully,

M. W. Stone
Dear Sir,

I am most respectfully

per the invitation to the

Great Club to the re-

cption to see this

Distinguished

Pat. Mr. Bryant and I

at the place of I shall

have great pleasure in

being present at that occa-

sion. I am truly,

Yours sincerely,

[Signature]

Nov 10, 1877
Dear Mrs Van Rensselaer

With great pleasure

Your faithfully

W. W. Story

Rome May 12, 1880
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Strickland, William
- **Inclusive Dates:** 1840
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Strickland (1788-1854) was an American architect, painter, printmaker, engraver and draftsman.

Scope and Content Note:

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

Detailed Description of Collection (Container List):

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<th>Box 7</th>
<th>Folder 7</th>
<th>A.L.S. to J. Andrews</th>
<th>March 2, 1840</th>
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Philadelphia March 22d, 40.

Sir, In answer to your letter of the 24th ultimo informing me of the protest of a promissory note signed by me and made payable on the 20th September last for the sum of Five thousand dollars, I have to acknowledge the non-payment thereof, and beg leave to propose, first, that as this sum was borrowed of the Bank and solely applied to the purchase of the house in which I now live, in Walnut Street West of Broad, and for which I gave $18,000, and deposited the deeds with the Cashier of the Bank, which he now retains as an escrow; I propose to give the Bank a Mortgage on this property for the above mentioned sum, and at as early a day as possible to make a sale of the property upon the best possible terms.
J. Andrews Esq
1st Asst. Cashier
Bank United States.
time ago, the proprietor of this estate, your knowledge of its value will best enable you to judge of the security which I now offer for an early settlement with the Bank.

very respectfully, Sir,

Yours,

William Strickland.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

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

Scope and Content Note:
Framed portrait of “Little Turtle” the famous Native American chief of the Miami People. Letter detailing the sketch included along with a signed note of assumed authenticity on verso.

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

Detailed Description of Collection (Container List):

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

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LITTLE TURTLE
Dear Sir,

The little truth is worth any, but a dollar in your pocket. A word with him Monday evening. Incidentally, perhaps, anything might induce Mr. Potter to see the first word of American.
The within, I believe to be a genuine autograph of the late Gen. Stuart, and the only one I ever saw.

Philadelphia, April 5th, 1843.
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _9_

**Item Note:** Stuart, Gilbert

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

**Item Date:**

1855

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

**Biographical Note:**
Jane Stuart (1812-1888) was an American painter.

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

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

**Detailed Description of Collection (Container List):**

| Oversize Box 1 | Item 27 | A.L.S. to Mr. Parmly | Dec. 12, nd |

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Mr. Barmby will deliver the picture to Messrs. Cannon & Whitchurch on receiving from them a guaranty that the picture if not $10 shall be returned to them or the money paid within two months.

$110
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX  _1_

Item Note: Stuart, Jane

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

Item Date:

nd

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Sully, Thomas
- **Inclusive Dates**: 1848, 1868
- **Identification**:
  - **Extent/Quantity**: 1 file folder
- **Repository**: Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information**: Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information**: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation**: Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Thomas Sully (1783-1872) was a British born American artist.

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

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

Detailed Description of Collection (Container List):

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

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Dear Crocker,

I don't want the engraving, which I shall have much pleasure in giving you, who will know best how to value it. If I should at any time wish to consult it, I can perhaps find it in your possession. They make no difficulty in obliging me.

Sincerely yours,

R.M. Suckley.

18th October 1848
Philadelphia Feb 6th 1768

To the Rev. David McCounghy

Dear Sir:

Having been informed by Mr Rothermel, that you are interested in the claims of American Artists for a reconsideration and change of the revenue laws, so far as they retard the cultivation of native talent, the undersigned, including nearly all the professional Artists of Philadelphia, thankfully embracing the opportunity of your assistance, respectfully submit the following:

The necessity of the cultivation of the fine Arts in every well ordered community being already sufficiently established, the undersigned will endeavor as briefly as possible, to direct your attention...
to those portions of the revenue law, which, in their opinion, are not only a great hindrance to the progress of art, but also grievously unjust to all who have devoted any serious portion of their time to its pursuit.

Probably from a confusion of ideas, or for the want of a proper opportunity for information on the subject, the framers of the present laws seem to have considered the importation of the works of foreign artists the only method for the diffusion of taste, and in the furtherance of that idea, have so constructed the law that they shall be admitted at a low rate of duty; but, unfortunately there has been no distinction of merit; all classes of works are allowed the same privilege, and the tax being
ad valorem, while the works are
difficult of appraisal; the opportu-
nity is widely embraced by speculators
to introduce them almost entirely free.
In addition to this, for all the mate-
rials required in the pursuit of his
profession, for which the artist is
dependent upon foreign supply, he
is compelled to pay a heavy duty,
varying from thirty to forty percent;
making it actually much cheaper
to import anything claiming to be
a work of art, than the necessary
materials for creating it.

In presenting their claims
for what they would consider a relief
of this grievance, the undersigned could
distinctively disclaim all hostility to
anything foreign, simply as such, con-
fining their objections mainly to that
class of works which is manufactured at a small cost to the orders of speculators who flood our cities and towns with them to no other advantage than profit to themselves.

To this well-established artist this may be thought, and perhaps is, no serious personal injury; but when it is considered that in art, as in letters, there must in every community be those in training who are to rise and occupy the places of honor as they are vacated by time; that such training necessarily involves a large portion of life; that, even with the successful artist, there must be long years of labor and study, without adequate remuneration; it will be easily perceived, that by thus occupying the market with valuable matter at a price which the high cost of living places above competition,
even with better work; the country not only withholding all inducement to the young Artist, but even enforced him to seek some more congenial climate, or to bury his talent in other pursuits.

The undersigned, therefore, deem themselves actuated by no unworthy purpose, when they ask for such legislation as shall allow them the same opportunity with the better classes of foreign work, and protection from the worse; the only effectual method for accomplishing which, being, in their judgment, the imposition of a specific duty of fifty or more dollars upon every imported foreign work, great or small, better or worse; no system of ad valorem tax being able to secure the same discrimination between the desirable high cost work and the clap condemned, and at the
same time close the avenues to fraud by undervaluation. They would further ask for such an attentive reconsideration of the rates of duty imposed upon the necessary material for the practice of their profession, as shall determine the amount of relief in this respect, consistent with the public welfare, the precise adjustment of which, requires a more extended knowledge of the various interests of the country, than they are at present able to command.

In conclusion, they desire to express to you their high appreciation of the disinterested offer of your services, trusting they will meet with the reward due to all unselfish effort to advance any interest of our common country.

Very Respectfully, Your Obt. Servts.
The Sully

Rev. William

Hamilton

W. H. Willard

President

Edmund N. Bennett

Samuel Bartain

J. B. Wilson

Geo. M. Conner

J. R. Lambden

P. R. Rothermel

Thos. Moran

John Faulkner

Ed. Moran

Geo. T. Bensell

John Bartain

Mr. H. Hewitt

Jno. H. Grego

Dale. R. Knight

J. Henry Smith
Richard A. Brodie

H. Barnisch

Fred. P. Shea

Edmund D. Lewis

Thomas J. Ferrinone

R. M. Tudor

W. A. D. Benfield

A. H. Keaton

Mr. Emlen Cresson
Descriptive summary:

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

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

Scope and Content Note:
Letter to [James Reid or George Cochrain] Lambdin enclosing a check for 275 dollars. “The pictures generally are approved off [sic] many thinking they are the best you have done, particularly the children in a studio.”

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 11 | A.L.S. to Lambdin | nd |

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New York, Dec. 14th

Dear Lambdin:

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

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

Yours in haste,

[Signature]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Swinnerton, James
- **Inclusive Dates**: 1935
- **Identification**:
- **Extent/Quantity**: 1 oversize item
- **Repository**: Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information**: Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information**: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation**: Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

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

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

Detailed Description of Collection (Container List):

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

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Dear Mister Borein,

Mr Swinnerton wishes me to tell you ayes and also the same to you, altho not too many of them.

Mr Swinnerton also says that he has been in touch with Tex O'Riley who discussed Mr Borein and also said ajes and many other things.

P.S. Yes

Mrs Wally Simpson
Secty to Mr Swinnerton
course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
Oversize Item Relocated to Oversize Box _2_

Item Note: Swinnerton, James

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

Item Date:

Dec. 6, 1935

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

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

Scope and Content Note:
Letter to Mrs. Tarbell about painting a portrait, studying in the Louvre and having lunch with the Director of the Luxembourg. Postmarked envelope included

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 13 | A.L.S. to Mrs. Tarbell with postmarked envelope addressed to Mrs. Edmund Tarbell | Jul. 17, nd ; [Jul. 17, 1919] |

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Mrs. Edmund C. Tartar
New Castle
New Hampshire
United States of America
Thursday July 17:

nearest.

Today is the first really nice
day I have seen since arriving in
France. I went down the first:
thing to find out from Mr. While
what Marshal Foch had to
say for himself. Old pop
While must have flattered him up
tour considerable, as he said he
would eat as soon as he got back
which will be about the 26th. I
think. In the mean time I am
going to make some drawings of
his head from the photos they
have here. I'll have them all on
the canvases ready to paint them.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Tchelitchew, Pavel
- **Inclusive Dates:** 1955
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

Scope and Content Note:
1) Typed content note with description of Tchelitchew and his note to Clinton Rutan.
2) Letter to Clinton Rutan thanking him for his kind words and telling him to give Richard Morse his regards. Postmarked envelope included.

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

**Detailed Description of Collection (Container List):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 14</th>
<th>Typed content note</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 14</td>
<td>A.L.S. to Clinton Rutan with postmarked envelope to Clinton Rutan</td>
<td>Jun. 19, 1955</td>
</tr>
</tbody>
</table>

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
D. toshkevch Candido Galli
Frascati
(Roma)
Italia
M. Clinton N. Rutan
1 Beaumont Place
Irvington 11 New Jersey

BY AIR MAIL
PAR AVION
PER VIA AEREA

Stati Uniti

U.S.A.
Dear Mr. Rutan,

I have your letter of Sept 12 forwarded to Italy. Thank you for all you say about my wife - when you see Mr. Richard Morse give him my best regards from Italy. I have my work at Diirlechi Bros. 11 East 57th Street NY26.

There are old (before 1939) drawings, and all my work during the war until I went abroad in July 1952. You can call on them and Mr. Kiss Arturo or Mr. Georges Six 39 - can show you what you like. About photographs you have to wait a little as I don't have any good ones. I have taken awful ones! I'll let tour my photos by some friend.

If you come to Europe - please do call on me.

Write me before too. All good wishes to you.

Yours very sincerely,

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

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

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

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

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

**Scope and Content Note:**
1) Battlefield report written in Terrill’s hand to Captain [T.M. Hendricks] detailing the battleground of Pittsburgh Landing. Terrill recounts scenes from this historic civil war battle including the number of dead, wounded and the rounds of specific ammunition shot from their cannon. A detailed and interesting “live” account from a famous Civil War battle.
2) Letter from Gen. Nelson commending “Captain Terrill, his officers and soldiers.” The letter is addressed from the Army of Ohio, Field of Shiloh.

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

**Detailed Description of Collection (Container List):**

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<thead>
<tr>
<th>Box 7</th>
<th>Folder 15</th>
<th>A.L.S. to Captain [T.M. Hendricks]</th>
<th>April 8, 1862</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 15</td>
<td>A.L.S. to “The Commanding Officer of the 5th Regiment, U.S. Artillery”</td>
<td>April 16, 1862</td>
</tr>
</tbody>
</table>
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Captain

I have the honor to send the following report:

On Sunday, April 7th, by a forced march, General McLean's Division, to which my battery was attached, reached Savannah, Tennessee, at 8 o'clock P.M. We waited in a downpour until 3 o'clock on Monday morning, April 8th, for a steamer to take us to Pittsburg Landing. The battery was embarked by daylight and immediately after reaching Pittsburg Landing was disembarked and hurried into action.

By Lieutenant Hollday, General McLean's Artillery Captain. The battery was, by the ground occupied by General Nelson's Division, which at that time was sorely pressed by the enemy.

The battery fought until about 4 o'clock P.M., when the fire of the enemy was silenced. General Nelson then moved his Division forward and we encamped on the ground the enemy had occupied the night before.

The early part of the action—the right section of my battery, which was playing...
Battle Ground of Pittsburg Landing
April 8th, 1862

Captain,

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

By Lieutenant Robbison, General McCoos's Aid de Camp, the battery was in the ground occupied by General Nelson's Division, which at that time was sorely pressed by the enemy. The battery fought until about 10 O'clock P.M., when the fire of the enemy was silenced. General Nelson then moved his Division forward and we encamped on the ground the enemy had occupied the night before. At the early part of the action — the right section of my battery was assigned a position near the right of the Division and was of great service in silencing one of the enemy's guns, which was playing
on the left and centre of the division—After the firing on the left became very severe the section was moved by permission of General Nelson to the support of the remainder of the battery, and was of great assistance in repelling the advance of the enemy. This section was commanded by 1st Lieutenant Francis L. Gunther the brother of that Continental and bravery who displayed on a former occasion in Nelson Virginia and I especially commend him to the favorable consideration of the highest authorities. Sergents Davis, Eagan and Manbeck and Corporals Carson and Gallagher are especially commendable.

Though the conduct of the men attached to the section gave much satisfaction to their chief. Soon after the commencement of the action I advanced the left and centre sections, commanded respectively by 1st Lieutenant J. H. Snyger and 2nd Lieutenant Daniel Fielding along the line of skirmishers where the fire was the most galling. I was compelled to this to gain the crest of the ridge to fire upon the enemy’s batteries which were playing upon our skirmishers. After silencing their fire they seemed to be reinforced with fresh troops and with two ferocious cheers charged along the whole line. The infantry with us gave way before the storm of musket balls. Cannon shot and shell, which was truly awful. 2nd Lieutenant’s section was immediately sent to the rear to protect the retreat of Lieut Snyger which was well done—One of Lieut Fielding’s Causes was left here all the horses having been killed or wounded but we recovered it later in the day. Skirmised one of Lieut Snyger’s pieces, 5th of Napoleon, and to the other. We fired prolong and forced retiring. The enemy changed us but were stopped by our discharge of cannon while Lieut Gunther and Fielding on our left forced spherical case shot into them. He checked their advance three times retiring as they charged upon us. From the vigor of their fire their charging, and the impetuosity of their advance I judged they were reinforced each time. For a time Lieut Snyger and Corporal Redmon served the 5th piece of Napoleon alone. Sergt. Weber Chief of the 6th piece behaved with great gallantry and devotion. Though wounded in the head by a musket ball, he gallantly bore his Captain till wounded in the leg and compelled to crawl off—Corporal Brodie and Private John S. Carratt served at this piece until we relieved the enemeys fire. Sergt. of infantry being us thereby afforded us opportunity brought up ammunition. He served but a few moments when he was shot down. I do not know his name or the regiment to which he belonged. I was not able to find his body, after the battle. Private John Marsh of Company E left Capt. O’Byr Mckinley having expended his Cartridges threw down his musket and served as a Corporal during the remainder of the action he was of great service. After checking the advance of the enemy we shelled the woods where they were and at
3:30 P.M. all was quiet in front of General Nelson's Division, when he ordered a charge to the position last occupied by the enemy. The 6th Ohio were then reserved as a support to my battery. The skirmishers thrown to our front discovered that the enemy had abandoned that position—seeing Genl. McCook sorely pressed and a battery in the woods about a half mile to our right playing upon his Division I opened fire on the battery with two Napoleon guns and instant that battery and one to its rear and nearer us opened—Having but few Cannoniers I called upon Col. Anderson of the 6th Ohio for a detail from his Regiment to man the guns. The men soon came forward and the Napoleons began to tell. Lieut. Snipes was disabled by a shot tearing off the Centre Alec strap when the next recoil of the piece tore off the other two. Lieut. Genther in the meantime with his section had advanced with Genl. Nelson's skirmishers and he took these batteries in reverse—they were soon silenced and I enfiladed the enemy's line with Shells and Spherical Case Shot—My Centre section was posted so as to prevent our left flank being turned. Our fire must have told fearfully for every room Genl. McCook's whole line rapidly advanced and drove the enemy before them and the day was ours—after ascertaining that the enemy had retreated, Capt. Fry, Chief of Staff ordered me out on the road leading to Corinth to camp for the night, with General Nelson's Division.
He remained all night in the camp occupied by the enemy the previous night, and the next morning at daylight to the battle ground. I have already spoken of Lieut. Gunthers gallant conduct but cannot close my report without doing justice to my other gallant Officers Assistant Surgeon Dallas Backe U.S. Army who has been with my battery and the Chief Medical Officer of the Artillery of the 2nd Division, was on the field of battle, attending the wounded not only of the Artillery but of all Armed friends and foes. Words can hardly express my appreciation of his services and great devotion to duty. for five long weary months in Camp during the most trying weather he has been unremitting in his devotion to the Sick and yesterday his conduct on the battle field moved it all— 1st Lieut. Daboll H. Smyser 5th Arty behaved with great gallantry and fought his piece with desperation, with but one man left at his piece he brought it safely off.

2nd Lieut. B.F. Rittenhouse 5th Arty had been left on the road to Savannah with our baggage train and did not participate in the action. I regret his absence in as much as it deprives me of the pleasure of adding his name to those of his gallant brother Subalterns. The 6th Regt. of Ohio Volunteers when selected to support my battery came forward with alacrity, they stood by me to the last and when the fire of the enemy's batteries was concentrated upon us. The shot and shell falling
on the left and centre of the division. After the firing on the left became very severe the section was moved by permission of General Aveson to the support of the remainder of the battery, and was of great assistance in repelling the advance of the enemy. This section was commanded by 1st Lieutenant Francis J. Guinan who behaved with that coolness and bravery which he displayed on a former occasion in Vectorburg, and I especially commend him to the favorable consideration of the highest authorities. Sergeants Davis, Egan and Hanlock and Corporals Edwin and Leppart are especially commendable.

Though the conduct of all the men attached to the section gave much satisfaction to their chief, soon after the commencement of the action I advanced the left and centre sections commanded respectively by 1st Lieutenant J.H. Smoyer and 2nd Lieutenant Israel Llewellyn along the line of skirmishers where the fire was the most galling. I was compelled to this to gain the crest of the ridge to fire against the enemy's batteries which were playing upon our skirmishers. After silencing their fire they seemed to be reinforced with fresh troops and with two or three sharp charged along the whole line. The infantry with us gave way before the storm of musket balls. Canister, shot and shell, which was truly awful. Lieut Llewellyn's section was immediately sent to the rear to protect the retreat of Lieut Smoyer which was well done. One of Lieut Llewellyn's causers was lost here. All the horses having been killed or wounded, but we recovered it later in the day. I served one of Lieut Smoyer's pieces [The 3rd Napoleon] and the other. We fired volleys and fired retarding. The enemy charged us but were stopped by our discharges of Canister while Lieut. Greenhut and Llewellyn on our left forced spherical case shot into them—this checked their advance three times, retarding as they charged upon us. From the vigor of their fire their charging and the impetuosity of their advance I judged they were reinforced each time. For a time Lieut Smoyer and Corporal Robinson served the 5th piece of Napoleon alone. Sergt. Mahon of Lieut. Smoyer's section behaved with great gallantry and devotion. Though wounded in the head by a musket ball, he galled that he gave the Captain till wounded in the leg and compelled to crawl off. Corporal Biddle and Pvt. John. S. Keenly served at this piece until we silenced the enemy's fire. A Sergt. of Infantry being as terribly pierced at my signal brought up ammunition. He served but a few moments when he was shot down. I do not know his name or the regiment to which he belonged. I was not able to find his body after the battle. Pvt. John Marsh of Co. E 24th Regt. being having expended his Cartridges threw down his musket and served as a Cannoneer during the remainder of the action. He was of great service after checking the advance of the enemy we shelled the woods where they were, and at
Recapitulation

Killed

1. Private James Gurrill
   Wounded

2. Sergeant Richard McFarland

3. Sergeant James Reed

4. Private Alexander Allen

5. " Frederick Galette

6. " Daniel Cunningham

7. " James Duffy

8. " John Ebersole

9. " Patrick Kelly

10. " John A. Long

11. " George Metzger

12. " John Walshe

13. " Martin McFadden

Wounded

11. " Horses Killed

7. " Wounded

Ammunition Expended

53 Solid Shot
53 Spherical Case
65 Spherical Case
29 Cannister

26 Shells (time fuse)

223 Cannister Guns & a 60lb gun

6 Shot 1/2 60lb. Shells 2 x 24lb. Shells 70lb. Shells 2 x 24lb. Shells 2 x 24lb. Shells 2 x 24lb. Shells
Head Quarters, 4th Division
Army of the Ohio, Field of Shiloh.
April 16th, 1862.

Sir, The Commanding Officer,
of the 5th Regiment, U.S. Artillery
Hannibal, Mo.

Sirs, In the official report, made by one of the men taken by the
4th Division, of the Army of the Ohio, in the action of 16th April
on the Field of Shiloh, occurs the following passage to wit:—

"The powerful reinforcements which the enemy had again received
compelled me at 9 o'clock to again order for reinforcements. The General
sent to my aid, Battery H, 5th Artillery, Regular Army, commanded
by Captain Terrill. This battery was a shock in itself. It consists of
4.7-inch Ordnance Guns, and two Parrott Guns. Its fire was terrific,
it was handled expertly. Whereas Captain Terrill turned his Battery
silence followed on the part of the enemy."—In which paragraph
I copy and send to you, in order that the testimony, which I have
borne to the distinguished conduct of Captain Terrill, may be
recorded on the archives of his Regiment.

Captain Terrill, his officers and soldiers, won for themselves, on the
16th April, both the admiration and the thanks of the 4th Division

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

"Copy"
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Terry, Luther
- **Inclusive Dates:** 1840-1857
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

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

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 16</th>
<th>A.L.S. to Calvin</th>
<th>May 18, 1840</th>
</tr>
</thead>
</table>

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

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Rome, August 17th, 1840

Dear Brother,

Since I wrote to you last which was but a few weeks since, I have received no letters from you. For the most part, I am indebted to your health rather than your self as you would not have written had she not given you the occasion. From your remarks about the professors I conclude you are not very well satisfied with the professors of philosophy. I have no doubt you have reason to dislike their movements. I don’t know enough of them to form an opinion of their character yet from the little I have known of them I have formed an opinion that they are mean narrow minded and destitute of a fine sense of honor and many other traits which are necessary for one to pass to qualify him to teach young men who expect to mingle with the more intelligent classes of society. Among all your professors there may be one or two that I should hope are true believers, though I should think they are more than partial exceptions. I hope you may have the fortune to meet with more noble minds and souls in your theological course. I am sorry to hear you have decided to study in Casselberth. I think you will regret it at least you would thank your fortune that you did not study there if you should prove some other day to be the place where they have more able professors. The Casselberth professors are none of them above mediocrity and I should think some of them a little below it. It is rather presumptuous in me to judge of their abilities knowing as little of them as I do but I think that Buda will say the same and be taught to know. It will be for you to try to dissuade you from going there and you have made up your mind to do it. At all events I shall hope you will finish your course. If you were studying theology I would try each of the schools, old and new, which exist at present. I think of a narrow mind inclined to form and you are less in the main, I believe. Be kind enough to send me the papers that have come to you. I have always been interested in them.
The letters are not legible due to the nature of the handwriting. Please provide a more legible version for further assistance.
My dear Calvin,

The last letter I wrote you was written between the 12th and 14th of March, sent by private conveyance which I thought would go all right as direct to the mail. But I have since heard from my friend who sent the letter that he saw it opened unexpectedly nearly a month in France. He did not think it the 14th May as you supposes the letter to be written. I assure you the letter will be written the 14th from here. The last letter I wrote home was as long one to the same one that I wrote to you about the April 2 or those weeks before that I wrote one to you.

I trust I shall write at least three for every one which receive from home, I include Peter & yourself of course. Then I say home - I do not think you can please many of time as the need for not writing of time that ought to consider letter writing as part of your studies and a very useful pastime. The more practice you have in it the better. It is one of the men necessary accomplishments which are quite too much neglected in all our schools and colleges. It is very unfortunate for our Americans that we have not those national accomplishments which contribute largely to pleasure in social intercourse. We are not taught in all parts of education. It is particularly the fault of the academies and colleges in the United States. Every one is taught that part of his education is in the school and college.

In a hundred years, if our educated men dare from their learning to good accord, influencing the world, for lack of those polishings which are taking with everybody and which surrounds a man of learning and dignifies him in the ideal that we command the admiration and respect of all who know him. I know that a large portion of the population of the Eastern States think but little of the importance of refinement of manners. I recommend to you the study of a man's talent and turned me to his profession, it is enough, his very awkwardness and naivety inability to write is nothing for such talents.
been prevented to his holiness. He requested me to write him a
letter after I had done these two things. At first he wished not to be
presented to the pope till I had begun to leave Rome because he
would be more proper; but I would not know as I shall be at
all. I have been seen frequently and have very little desire for a
private interview. If my letter were here the time I
spare would advise him to come to Rome. The
encouragement given to Rome would give him pleasure as long as he lives if he should
once see the thing. I could not promise at present for their
work—don't forget to write more your story.

May 21. I have kept this short because it was unnecessary
to write so much; I shall be put by the steamer of the 24th
forward with a note at the letter of Mr. [illegible] and shall
send a passage and he can for me at it to you whenever you
may be. If you see Mr. [illegible] and remember me affectionately
to him, and an additional line of love very particularly to
him. I should be with him in a few days Mr. [illegible] that I have been
in Paris from top to bottom since last week, but I have not got
Received Rome March 13th
1857 of Mr. Edward King
Twelve hundred & seventy
Scudi - 1270 per a Picture
executed by me representing
the artists obsession including
a frame for the same

A. Terry
Descriptive summary:

- Creator: Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Thompson, Launt
- **Inclusive Dates:** 1861, 1862
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

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

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

Detailed Description of Collection (Container List):

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

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Studee Building Sept.
Aug. 6th, 1862.

J. F. Pietschner Esq.

Dear Sir,

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

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

Respectfully yours,

[Signature]

S. M. Thompson
My dear Colman,

If you are uncertain for what you so kindly said of the book you have taken out a load on your shoulders.

I must say that I was particularly pleased with your good intentions of the subject. I trust you regard it kindly as a portrait of "old adams" but also as a representation of the "Rocky Mountain Huntman." As you admirably described him in your articles, my modesty was touched only at having been given to such an authoritative position in the

[Signatures]

Lithograph
March 1861

[Handwritten notes]
Notice of the "Reception"
Accept my thanks and
best wishes to you.

[Signature]

Salute, Thompson
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

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

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

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

Detailed Description of Collection (Container List):

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

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June 14th, 1891

Mr. R. Benjamin

Dear Sir,

I was unable to see the owner of the autograph letters until 8:00 PM last evening. She is interested in social matters and there was little opportunity to say much about the subject in question.

She said however that she had designed the money from the sale of these letters for a pet charity. That years ago she was offered $50 for a few of them. "Lord Byron, Lord Sterling, Pat Henry, Adm. Digby, Sir Guy Carleton." She meant, that the Lord Byron is genuine having been presented to the grand father in 1837 in Paris by one of the派 of Galajn

She thinks that if they are worth anything the collection would be cheap at $2 each but I believe that if your offer were somewhat nearer that figure you would obtain them. The fact that they have been in her family so long is her only interest.

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

Very truly yours,

Wardsworth Thompson.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Thornton, William
- **Inclusive Dates:** 1824
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Thornton (1759-1828) was an American physician and architect.

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

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

Detailed Description of Collection (Container List):

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

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It is hereby agreed between William Thornton & Jacob Dixon
both of the City of Washington, that the said Dixon sells all right Title
and claim whatsoever to the said Thornton in and to the Stable which
is on the lot that the said Dixon took on ground rent from God.
John Van Wye, for one Dollar in hand paid, which the said Dixon
hereby acknowledges to have received; and he hereby authorizes the said
Thornton to take possession of the said Stable whenever he pleases,
not to remove the same from the premises with all that appertains thereto
as soon as he the said Thornton shall think proper.

In testimony whereof the parties aforesaid have hereunto
set their hands & seals, this eleventh Day of Feb', 1824.

William Thornton

Jacob Dixon

William P. Elliot

R.W. Tenwick

Witness

William P. Elliott

Mark

Seal
William Thornton
agreed with
Jacob Dixon
Received Febry
11th 1824 to be re-
corded and the
same day was re-
corded in Liber
M.R. No. 20 folio 355
one of the Land
Records for Wash-
ington County in
the District
of Columbia and
Examined by

H.B. Brenton
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Trumbull, John
- **Inclusive Dates:** 1804-1838
- **Identification:**
  - **Extent/Quantity:** 1 file folder, 3 oversize items
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

Scope and Content Note:
1) Typed content note detailing Trumbull’s correspondence and his biographical information.
2) Signed card autographed by John Trumbull
3) Letter to John Trumbull from E. Tisdale regarding his recent journey. Tisdale states that although he brought the prints, he forgot something he wanted to bring and will have it forwarded to him at a later date.
4) Letter to John Trumbull from John Philips regarding Philips’ nephew and the possibility of Trumbull teaching him about the arts.
5) Letter to John Trumbull from D.M. Randolph. Randolph requests Trumbull’s “view on the ground of the controversy between this country and that of our common birth, so degraded by this Realm. The right of search – imprisonment - &c. &c. since they are deemed preeminent points so you will notice them first in order.” Randolph later writes, “Besides, so long as I saw or fancied a ground to hope, that the diffusion of my sentiments by writing or conversation, could contribute anything towards preventing or retarding the Calamity which has taken place, I wrote and spoke freely: - but now that war has actually commenced, I consider it useless, perhaps improper to say more than that I leave to those who have involved their country in difficulty, the task of extricating it.” Trumbull’s feeling about the War of 1812 are later expressed in a letter to Mrs. Julia K. Wheeler, a daughter of Gen. Isaac Hull. He states, “The declaration and conduct of that war I have always regarded as one of the least honorable passages of the American history, but I now view it with increased disgust, as a most disgraceful period of the grossest ignorance and misconduct; and, what is worse, a vile endeavor to divert public
indignation from its authors and conductors by a sacrifice of the reputation and even life of one of the bravest officers of the Revolution.”
6) Agreement between John Trumbull and the American Academy of Fine Arts for the paintings “The Woman Taken in Adultery,” “Suffer Little Children to Come Unto Me,” “The Knighting of De Wilton,” “Peter the Great at Narva,” “The Madonna and Child.” The paintings are to become the Academy’s property after Trumbull’s death and he is to be paid 900 dollars for them.
7) Letter to the “Directors of the Academy” from an unidentified man regarding the poor construction of a building which has failed to shelter its residents and certain works of art.
8) Itemized bill “to the Office of the Mercantile Advertiser” made out to “Col. Trumbull.” The bill totals 5 dollars.
10) Letter to John Trumbull from Samuel Williams Esq. discussing various works by John Trumbull.
11) Letter to John Trumbull from James Earle stating that he has sold two prints of Trumbull’s “Declaration of Independence” and has enclosed 30 dollars for the sale.
12) Letter to John Trumbull from Benjamin Silliman regarding several paintings.
13) Letter to John Trumbull from the estate keepers of Samuel Williams Esq. regarding a debt owed to Samuel Williams in the amount of 10,997 pounds.
14) Letter to John Trumbull from Isaac U. Coles, then the treasurer of The American Academy of Fine Arts, regarding some of his works.
15) Typed content note describing the oversize letter to Charles Bird King from John Trumbull.
16) Oversize Letter to Charles Bid King from John Trumbull discussing the paint color “India Yellow” and his time in D.C. including the state of the art at the time.
17) Typed transcription of a letter to John Quincy Adams from John Trumbull discussing his contract and the health of Adams’ father. Original letter not present.
18) Letter to John Trumbull from General Gaines for “the likeness of one beloved Washington.”
19) Framed Letter to Benjamin Silliman regarding permission to copy Trumbull’s “Gen. Washington.”
20) Letter to Benjamin Silliman about making a replica of his portrait of Christopher Gore.
21) Letter to John Trumbull from Rebecca Smith Blodget inquiring as to the details of her husband's military service.
22) Trumbull’s copy of a letter to Rebecca Smith Blodget. Rebecca Smith, the widow of Samuel Blodget who had served in the Revolutionary War, made a fortune in the East India trade and then lost it all speculating land in D.C., writes to Trumbull to obtain information about her husband’s war service. Rebecca Smith may have been attempting to obtain a widow’s pension.
23) Typed transcription of Rebecca Smith Blodget’s letter to John Trumbull.
24) Letter to John Trumbull from James Herring in which Herring offers commercial distribution of Trumbull’s works.

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

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Dear Mr. Williams,

London 31st March 1823

Dear Mr. Williams,

I am long since I have had the pleasure of hearing from you and have occasion to you lately. The Brother informs me that he was not able to advertise the picture to you for my benefit, and that it would require about 6 months to effect it. It is difficult to ascertain the exact time it may require, more than it is at present. If you do, you will get while November to pay off the mortgage and hold the land for yourself.

I am sure you will understand your account with me in a fair settlement. Your pictures on my hands must be sold or be reduced by you. I will deliver them next delivery to your order for the thousand pounds. It is not possible to sell them at present. They would bring at a frankish deal in three or four thousand. I am not at all in a hurry to sell them.

The value of your pictures was determined by the value of the prints for which I credited you. I must say that the pictures are magnificent, and I am not sure that they are worth as much as they ever were. The value of a Raphael has been for years at Mrs. Roberts and the Tenny at Mrs. Camden without tempting any one to make an offer.

I am, dear sir,

Yours truly,

John Turnbull Esq.

New York
Mr. Turnbull
New York

[Handwritten text]

[Signature]

[Handwritten text]

[Signature]

[Handwritten text]

[Signature]

[Handwritten text]
Mr. John Townsend

London, 13 Finsbury Square.
December 1825.

Sir,

Having been appointed Affectees of the Estate of Mr. Samuel Williams, of this City, we enclose your Account with him by which it appears that you are indebted to his Estate in the sum of £1,977. 15/- left to me in the Summae of £1,000. 0/- Sterling which we request you to remit to us without delay, adding Interest since the 26th October last to the time when your Remittance will probably become due here.

We refer you to our Agents, Samuel Hawe Esq. and Alphabet Hale Esq., in Boston, for any explanation you may require.

We are sir,

Your most obedient servants,

[Signatures]

Joseph Williams

[Signature]
Mr. John Marshall
May 1st, 1826

Having been appointed by the assignee of the estate of Samuel Williams, to the collection of debts due here.

We have the honor to inform you that your account current with that concern is now at our hands, showing a balance due from you of £1077.4s. 6d. towards the payment of which we now give you immediate attention.

John Doe

[Signature]
Dear Mr. King,

Our brother, Mr. Burley, principal painter of the Capitol, is here, and promises to deliver to you a small panel containing India Yellow.—it is a powerful Color as you know. It will serve you some time.

Since I left Washington, the weather has been very fine—and this day is more like April than the last December. I have told you how pleasant my days have been with you, and that only the Campbellers, but the Millennium appears to be coming.

The Ash are thin as usual, longsining for lack of nursing. Mammon is the great order of the time, and into his Temples one can not return.

I am faithfully yours,

[Signature]
Mr. Randolph presented four of the large pictures to the Capitol.

The Declaration of Independence,

Luminous of Signers,

Luminous of Pioneers,

Washington resigning his commission,
This is presented to you by

Dr. John H. Barry — Author of the American National

Corant, I have been the first of the series, and

I doubt not that subsequent members will be equally worthy

d of the Country.

Pity none be left in your present

Your duty family is finished, and at this last

consequent to the other works. — the first line in a dream

of the next subject, and I feel strongly disposed to take

your hand and finish the whole while the day lasts, for

I am not well.

Hope to see you here soon — and that all

your family can write.

J. in faithfully

Willard

Widely known was authorized to copy his

full-length portrait of Gen. Washington for insertion in

his Art National Gallery.

I grant no longer access to the Townsend for

any purpose above named.

Nebraska, Oct. 2, 1861.

B. Dillman
Mr. Chairman

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

When the apartments were arranged, the two windows of the adjoining rooms were stopped to obtain space and light. The carpenters were not sufficiently careful in securing the sashes, and these are now not. Let there be sashes on the south front, or on the north, sufficiently open to admit rain—of course to damage the walls, and the paintings, statues.

This important circumstance has been observed by me for nearly three weeks, and it has escaped the notice of the Keeper, who lives in the building—of the Keeper who spends most of his time in it and of the Visitors. I had not apprehended that I should either have given or received offence. I should have requested the Keeper, to see that the windows were properly secured.

The other circumstance is this—in the fourth week
of the present exhibition, always acting out of my duty, requested the Treasurers to inform me what amount of money they had received from the Exhibition. He answered that he had received none, understanding that there had been an alteration of the law, by which the Keeper was to pay over to him at the end of the Exhibition. Mr. Chene is aware, but could enquire no further, but it is proper that I should put it in the power of the board to enquire, since that is the course which gentlemen consider most proper and most agreeable and most cordial.

It is proper to observe that during the arrangement of the present exhibition, I stated that Mr. Palles, D. M. the Keeper, should enquire the porters for the pictures which I am accused of stealing. They both answered that the pictures were not ready for them. You see, gentlemen, that it is still a Lunatic Room, and wishing to preserve your property, I have continued to encumber my room with them.

Mr. Deyos is only charged by the collector.

"November 25, 1856"
Dear Sir,

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

There has been applied to for such a portrait which I have in other means of furnishing them, than by copying that which is in your possession.

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

Love to all the Family.

Yours sincerely,

[Signature]

38 Broadway.
Carl Fornfell the celestials different.

To John Jones. Mr. Smith of

Seminary.

Yale College

New Haven, Conn.

At Dr. [illegible]

E. [illegible]
It is two years, dear Ceremony, since I regret to have seen you. I have good children and have occasion to visit your talents I loved your former residence and love of society. I wish to know when my last busi-ness entered the country and how long he served and if you can give me the desired information. I wish it in the form of a letter which may appear to be written merely as a reply to my ques-
tions. I yet sufficiently well to receive as to antecede as a legal document. I believe he was at Ticonderoga because he used to be many strange tales all beginning "when I was at Ticonderoga" so that when I was disposed to lament him it often happened he used to tell some monstrous story headed "When I was at Ticonderoga." He was wounded through the left hand I never saw any other wound and did I ever hear what commission he bore or when he was a brave soldier but fortunately that will not be a subject of inquiry. They are to obtain something from the Government and I see a liberal one in the Gen. Post Office. I would never have asked for any
gad I sit in my Yankee logits breathing in my lair—travelling over the wide field of retrospection existing that my fevered lip could inhale one drop from the fabled stream of letter—what is it to me with it of Ender R. N. What if I was once a young beauty—what to her whose heart has been shaken that she once prized her—self on a daughter portion of her father's genius? yet I have felt more rational lately—stupid as I look—I never rise—tote three or five—should you come to our city you will find me any afternoon at Mr. White's corner of 16th & George's Street & O'h call—had—I should be to see you—I fear you will find it difficult to read my letter as I am unable to sit up & it is impossible to write tolerable on a pillow but I trust you will be able ordinarily to read that I am

Most affectionately
your friend
Rebecca Blyden

Direct simply
to Mr. Blyden
my Grandson goes
daily to the Post Office
October 29th 1834
Nov 9th 1814
God preserved us well
Our good friend Mrs. Ann Trumbull
John Trumbull
New York
To John Tunbridge
Washington, D.C.

December 4, 1828

New York, April 4, 1828

[Handwritten text not legible]
arrangements. The gallery from Geddes was an old one but not good enough, and we got it for an exhibition. We should have some from Mr. Bliss's institution. The location of the picture was considered a perfect place for air. I can see your nothing more going forward, but one long to

Isaac B. Cowles

If we could get one of the best pictures of Napoleon entering the Alps more exhibited at the Philadelphia gallery than here for it, it would be a good thing. Perhaps you may see the Count on your way home, and get a loan of the Inc.

p.s.
New York July 23rd 1838

Dear Samuel,

The storm on Friday afternoon last, which commenced soon after my arrival in New Haven prevented me from seeing you, and I was obliged to leave early in the morning. You are aware of this event. I am about to make at the Apollo, as I have transmitted to you my circular to artists, and some subsequent notices of it. I have full confidence in the success of my project as the artist, and the public will be brought into constant in the case. My portrait gallery and the great point of Washington will lead me into all the cities where I can operate in various ways. I have the promise of nearly all the artists of the country to sustain me with their efforts. The ladies have too promised to let the light of their countenances shine upon me, and
I know you have great confidence in your talent in my business. How can you employ me and what can I do for you? I shall be able to dispose of the prints you have on hand, both here and elsewhere, provided you do not hold them too high. I have an idea for a set now, but could not tell the price. Barnes told me you would not allow him any thing for selling a set, but I now fancy it is true. I should be glad to have the opportunity of selling all your work, and with thanks to you to state on what terms you will constitute me your agent.

Will you be able to send me some pictures for my first exhibition, which will run about the 1st of October?
General Gaines requests the favor of Colonel Trumbull to deliver to
James Franks, who will hand him this note, the likeness of our
beloved Washington—which will be safely delivered to his respected
relation Mrs. Bostic.

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

City Hotel
New York, June 8, 1829

Mrs. Gaines is induced from the badness of the day
to return her visits till tomorrow.
Colonel Trumbull
W. 256. Broadway
Dear Sir,

My journey to this place was not the most pleasant—was very liable to personal injury and attended with as few accidents as could reasonably be expected, for I find it is not common to travel this road without them. The prints which I had accommodated in a box made for the purpose were thrown to the care and looks of the driver left behind, and we had proceeded thirty or forty miles before I discovered my loss—To this Dismay—I thought my best course would be to pursue my journey, and have the box forwarded to Albany, where I was left under mine obligingly offered to do, on his return to New York a day or two after. This piece of service I presume he performed for I sent the box by this day's stage. Since therefore the prints are safe, I know not that I have much cause of regret on that score, unless it be the loss of a few days time, which as it respects the object of my mission perhaps will prove no loss at all; for certainly from the dispositions of those persons with whom I have conversed from no very favourable expectations.—Much is said in the newspapers of the mischievous claims upon public liberality, and abuses so frequently practiced upon the Patriotism of good nature of our much-injured countrymen—a portrait of Gen. Hamilton it seems was offered for subscription in this place and turned out to be a much cheaper thing. That gentleman, author of the Triumph of Liberty, he has been likewise also—and these few instances of imposture they have this silly impudence to mention, as reasons for not encouraging the labours of an artist whose talents are acknowledged to be the ornament of his country. This age

Judgeopriner is among the number of those who have "cast ominous and unfinishing on the public mind." I expect better things of him, well knowing his pretensions to taste and liberality. I shall write again as soon as I can form any opinion as to the probable result of any undertaking. My respects to Mr. Hamilton. Town with great respect presented, Ellis Whitcher.
May 12th

Col. John Trumbull

No. 108 Broadway

New York
Philadelphia Nov. 6, 1820

Sir,

It would be doing injustice to your former friendship, partly appreciated, to omit the opportunity of informing you that a favorite nephew of mine, the son of my sister Howard, visits England and the Continent on a tour of pleasure and instruction. He is accompanied by one of the most respectable and distinguished characters in our circle. Who pursues the same extensive plans with his friend, by offering them your assistance in guiding them to those eminent men of the Arts and Sciences who you daily enjoy so much pleasure, and advising them known to any of your friends. You will oblige the family where you are ever remembered with due esteem, and particularly one who recollects with great thanks your former attention.

I am, dear Sir, your obliged friend,

Sophia Philips.
John Turnbull Esquire

London

c. B. Howard Junr.
......

Torquay Hotel 31 Nov. 1812

My dear Sir,

Since one good turn deserves another, I am in duty bound to request a positive favor of you.

The repeated disappointments and the various orders to which I am subjected, and render it of much more than ordinary concern to me, to be as far as possible, correct in my data, and comprehensive in my special orders.

Will you therefore, have the goodness to give me a view of the ground of controversy between this country and that of our common wealth, so degraded by their recent Repeal?

The right of search—impeachment—&c. &c.

Since they are deemed prominent points, it will please notice them, first in order.

To these, I urge you will add every other of whatever nature and gravity, that will, to our椿nderstanding, strike them
John Drummond Esq.
of yesterday, in the context you write — the discussion of the various subjects which you propose to examine, and would require time and careful reflection — but I have literally not a moment to spare, as many two pictures both far from completing, which must be finished before the 1st January, for the exhibition in your mode — a thing hardly practicable in these short and dark days.

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

Yours ever,

J. Greenleaf

33 Cagell Street
23rd Dec., 1812
Dear Sir,

I'm explanation of the cause of the trouble

to hope of quite satisfactory.

I certainly understand your objecions of possessing a specimen
from early painting one of the small miniature I have
so often expedited to you my approbation, and indeed should
with pleasure take two of those you mention azomotic,
but I frankly confess (as I confidently trust to you my
condemn preceding the miniature) that I think them high as
small pictures at 70 or 80 each, though their merit is unchangeable.
You are perfectly aware that this price, which you assign for
painting such pictures, indeed are several for pictures
at any time afterwards, except if in rare extraordinary
instances, as in the case of the old masters I remarkabled individual.

Your purchase of the pretty little primitive for your house is
an example of the fact, which surely cannot have bought the
excellent artist at any money. Mr. Thomas, portrait of myself
ever, self-painted and is, would entirely suit very few
any one, perhaps some member of the family deigns to
purchase it; the price of 70 or 80 which I paid for it, nor
would he wait, portrait, except in remarkable instance

Yours
bring half his piece for them. The reason is obvious.

Rumors, no entanglement from me to an artist who has had much experience as yourself.

Remult, I am satisfied when we meet you.

I cannot differ much in regard of this matter, and if
you will bring with you the portrait of Williams of which
which is taken from out of his face, can be bought from
pocketbook, I will certainly take one of perhaps both.

I do not care for smallwood, but if you want to buy Tales
with you, you might hire at Washington and some
one who would like to have it.

If I had not long known your taste and you
would not have thought it necessary to make the public
consider, which I am sure you will not at all regret
by one who is happy to style himself always,

Bourne's fine Swell's

I feel

Col. Washington

1800

1830
Phil. a Sepr. 5th 1823

Colonel Humble

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

Yours with respect

James Earle

Thursday Morn. Mr. Conover 10 o. C.
Friday Morn. Mr. Bush 10 part S.
Saturday 12 o. C.

Mr. Varnum for the hand

Mr. Mount for the Covers— the Parker for prints.

Mr. Larkin for boat— Hearston— B. W. S.

Mr. Bush Tuesday 9 o. B. 20th Sept. will be 8 Sittings.
Dear Madam,

I should not have supposed that your letter to me of Oct. 23rd. 1854, was written by an Old Woman as you call yourself, but rather should have suspected the fanciful hand of a great daughter, meditating upon again upon a long old Necessity. You are certainly a true Scotch still and time must have ruined your beauty. Have not searched my curious Memory Box, but rummaged old papers to find the means of giving a satisfactory answer to your question respecting the military services of the W-M-Dst. — the liv. of 38 years renders the retrospective vision very dim — and all the strong am persuaded that I remember him at Concord as an officer in Col. Brown's Regiment of New Hampshire — yet scarce affect it — and have no knowledge of the date at which he entered the service, or when he quitted it —

Yours,
intimate acquaintance was in London & Philadelphia. I always understood that he was in the battle of Princeton if then wounded in the hand — and that he then had the rank of Captain.

Mr. Robinson was not the least affectionate — but one of his daughters — Mrs. West was living a few years ago in Gay Street, Baltimore, near the Exchange. The only mode of obtaining correct information that could be obtained by examining at Washington the returns of the Master general; if these have not furnished in some of the cases which have hitherto been neglected, they must exist in the War Office and speak the truth. Perhaps similar documents are preserved in the records of New Hampshire.

It is a sad consolation to you and me — that the expiration or sufferings of this vain life approach their end — and our own Eternity may soon be of any importance to us — or have any currency in that land, when there we can almost in some degree be happy heretofore.
W. Humbold
The Articles of Agreement, made this first day of February in the year of our Lord one thousand eight hundred and seventeen, between John Trumbull of the city of New York, Esquire of the first part and the American Academy of the Fine Arts of the second part, Witnesseth that the said John Trumbull, in consideration of one dollar to him in hands paid by the said American Academy of the Fine Arts, the receipt whereof he doth hereby acknowledget, and in consideration also of the covenants and agreements hereinafter contained and on their part and behalf to be observed, kept and performed, doth deliver unto the said American Academy of the Fine Arts for the use of them and their successors as hereafter mentioned the several Paintings or Pictures hereinafter described belonging to him, the said John Trumbull, and which are now in the gallery and possession of him, the said John Trumbull—And it is hereby mutually covenanted and agreed by and between the parties.
Just. The woman, taken in adultery. Second. Suffer little children to come unto me. Third. The knighting of St. Wil- ston, South, Peter the Great of Russia, Fifth. The Mada- vanis and children being a copy or alteration from Raphael, Sixth. The Parc Beaudon or Beaudoin, sixteenth, Seventeenth. The Magna, and Stahl mounted and agreed, and hath entered into a covenant and grant, that the said American Academy of the Fine Arts and their Successors shall and may have power and enjoy the said Paintings or Pictures and Frames respectively and the use, benefit and Advantages thereof for and during such time, as they the said American Academy of the Fine Arts or their Successors shall pay and satisfy the Annuity herein after mentioned, to the said John Turnball, or after his death to his present Wife Sarah Turnball. In case she shall survive him, as herein after more particularly mentioned; or in case such annuity shall continue to be paid as herein after mentioned during the natural lives of the said John Turnball and his said Wife Sarah and the life of the longest lives of them, without any other default than is herein after mentioned, then that the said Paintings or Pictures and Frames respectively shall upon the death of such longest lives be come and thenceforth forever remain the absolute prop- erty of the said American Academy of the Fine Arts and their Successors. The consideration where- the said American Academy of the Fine Arts for them- selves and their Successors do hereby covenant and agree to and with the said John Turnball and his Executors Administrators and Assigns, that they the said American Academy of the Fine Arts and their Success- ors shall and will well and truly pay to the said John Turnball during his natural life and to the said Sarah Turnball his present wife (in case she shall survive him) after her decease during her natural life
Next they the said American Academy of the Fine Arts and their successors shall and will at their own expense as soon after the date of these presents as the same can reasonably be effected cause the said paintings or pictures with the frames belonging thereto, to be insured against fire, in a sufficient amount to cover a capital the annual interest of which shall be at least equal to the annuity above granted or covenanted to be paid, said painting and will in like manner during all the time the said paintings or pictures shall remain in the keepers or under their control, during the continuance of the said annuity, keep the same in insured as aforesaid, and that such insurance, in case of loss shall ensue, and the monies hence arising be applied to the use and benefit of the said parties or their assigns in proportion to their respective rights and interests in the insured premises at the time of such loss, as shall be just and equitable.

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

Solemnly, that after the death of the said John Trumbull and of the said Sarah his present wife, if default shall not have been made in the payment of the said annuity or any part thereof to him the said John Trumbull or to the said Sarah his present wife for a longer time than is hereinafter mentioned, then all and singular the said paintings or pictures and frames shall be absolutely the property of the said American Academy of the fine arts and their successors forever. And all other claims and demands whatsoever of him the said John Trumbull or his said wife or any legal representative of them or either of them. But if default shall at any time be made in the payment of the said John Trumbull during his life time or to the said Sarah after the death of the said John Trumbull or the said annuity or any part thereof, for the space of one whole year after any half yearly payment or installment shall have become due—
and payable according to the covenant and agreement herein before contained, then the said paintings or pictures with such frame as belong to them when delivered to the said American Academy of the Fine Arts as before mentioned shall be restored in good order and condition natural, decay and dry by fire only excepted, to the said John Trumbull his executors, administrators or assigns, and he and they shall and may at any times after such default take and resume the deductions of the same, and have all and enjoy the same to his and their own uses and behoof forever as of these presents has not been made and therefore and from henceforth, that is to say forever and after the termination of one whole year during which such default of payment shall have continued aforesaid the said annuity hereby contained or granted to be paid shall cease and be discontinued, and the American Academy of the Fine Arts and their successors shall be exempted and discharged from the payment thereof for or in respect to any time subsequent to the termination of such year during which such default shall have continued as aforesaid, but not from any installment or payment which shall have become due or payable at or before the termination of such year, it being the true intent and meaning of these presents and of the parties hereto notwithstanding any covenant herein before contained it shall be in the power and at the option of the said American Academy of the Fine Arts or their successors to put an end to this agreement and the annuity hereby granted or contained or to be paid, by such default of payment continued as aforesaid for any whole year from the day on which any half yearly payment or installment shall become due and payable as before mentioned. And it is also mutually understood and agreed and the said American Academy of the Fine Arts for themselves and their successors do hereby covenant to and with the said John Trumbull his executors, administrators and assigns.
Col. Trumball

To the Office of the Mercantile Advertiser, Dr.

1818 Sept. 28 / A Notice of Exhibition of Painting at 1
1 1/2 = 1.50

Exhibition of Painting no. 2
1.50

Declaration of Independence no. 1
1.50

Exhibition of the Day & Doll on 24th
1.00

Received payment
$5.00
Mercantile Advertiser
Advertising paintings
Oct. 1818

$5.00
Oversize Item Relocated to Oversize Box _1_

**Item Note:** Trumbull, John

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

**Item Date:**

Mar. 30, 1823

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Trumbull, John

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

Item Date:

Dec. 1825

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

*DO NOT REMOVE THIS PAGE FROM FOLDER*
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX 1

Item Note: Trumbull, John

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

Item Date:

Dec. 30, 1828

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _2_

Item Note: Trumbull, John

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

Item Date:

Apr. 25, 1833

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

*DO NOT REMOVE THIS PAGE FROM FOLDER*
DECLARATION OF INDEPENDENCE.

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

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

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

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

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

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

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

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

Should this print meet the public approbation and patronage, another of the same will be immediately commenced from the picture now in progress, representing Gen. Washingiion in the act of resigning his commission to Congress, at the close of the war.
New York, Jan 5th 1829
Hon J.Q. Adams, Esq.
Secy of State
Sir,
After a detention of two weeks, on my way from Newport, I have the pleasure to acquaint you that I yesterday reached this place with perfect safety: it is now on the Road for Phila. where I shall ... it on Saturday morning.
In that City I am offered the use of the room, in which the Act passed, and shall avail myself of the offer, to exhibit the picture for two weeks--I may be induced to stop for ... at Baltimore, + shall reach Washington early in February, prepared to place the Picture in the situation which may be determined upon. On referring to my contract, you will observe that I am entitled to receive Six Thousand dollars, on the delivery of each of your painting:----if it be necessary, will you have the goodness to see that the proper provision is made for this purpose in the Act of Appropriation.
Your Father did me the honor to look at my work in Faneuil Hall: and I was delighted to find him in good health + in the perfect enjoyment of all his faculties to a degree I scarcely ever witnessed at his advanced age. I left him well.
With great Respect I am
J.T.

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

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

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

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

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

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

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

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

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

A letter dated Baltimore October 28th 1825 from R. Gilμr is concerned with purchasing two miniatures by Trumbull of Williams and Smith for the seemingly outrageous sum of $50 each. Gilμr, a collector, argues at length that the works are overpriced, however so keen is he to own them that he agrees to pay the asking price.
A Fine Letter From John Trumbull to Charles Bird King


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

A fine, jesting correspondence from one important American artist to another.
An Extensive Description of the Southeast

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

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


The First Reports of the Supreme Court

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

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

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

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

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

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

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

John Trumbull, autograph draft of letter to Rebecca Smith Blodget, 1834
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Tuckerman, Henry Theodore
- **Inclusive Dates:** 1856-1871
- **Identification:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

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

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.
### Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 21</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>A.L.S. to T.R. Walker</td>
<td>March 29, 1856</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A.L.S. to Mrs. Anna Cora Ritchie with an envelope addressed to Mrs. Anna Cora</td>
<td>Dec. 17, 1857</td>
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<tr>
<td></td>
<td></td>
<td>Ritchie</td>
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<td></td>
<td></td>
<td>A.L.S. to an unidentified man</td>
<td>May 12, 1858</td>
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<td></td>
<td></td>
<td>A.L.S. to J.A. McAlliston</td>
<td>April 11, 1859</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A.L.S. to Mr. Coquerel</td>
<td>Nov. 25, 1871</td>
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<tr>
<td></td>
<td></td>
<td>Translation of A.L.S. to Mr. Coquerel</td>
<td>Nov. 25, 1871</td>
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No. 4 [N.Y. University] New York, May 12, 1858.

My dear Sir,

Many thanks for your kind note. I am glad you were pleased with the article on Hamilton. In a recent letter to Mr. Childs, I mentioned other recent contributions wherein you may find some desirable information for your magazine. As to my undertaking an historical work, it would require a combination of favorable circumstances to justify such an enterprise—a new material, an interesting subject, some both unhackneyed and deeply suggestive—a union of facilities not likely to be found. Besides, I regard biographical studies properly carried out as a social history capable of being made harmonious and coherent. Sometimes since your excellent publisher sent me these sheets of A. H. B.'s book to look over, I had suggestions as to the recast. I have done so with...
came to think now, as Mr. Crewe requested and the volume to be returned to you. I doubt not what has occurred to me in the way of improvements has been anticipated by you. I must note a few things at the risk of being too familiar.

"Oldrich James, died after years evo, two famous verses of his mingled quoted from 1499 Dampier's English Dictionary, Vol 2. Further information might be got from his works through Dr Richard Heaslip of this city, this physician.

James Fisher; if disposed to enlarge this notice, there is a life of him of some eloquent tribute to his memory. Arnold Thomas: within two years, others description of his system taking an announced in the leading British Reviews; he also Tom Brown's Schooldays just by Richard Field.

Atomic - You praise his "Anecdotes", he is the most interesting compiler without giving credit in Thailand,
Curly T. Huth's account of him as an author is by John Sterling Steer in his Miscellaneous.

Chapman, E. H. has written other books.

Cooper, I. F. - Idle in Memorial of Justin. A. Smith forthcoming author biography.

As to the subject I have personally investigated included in these pages, I imagine you know them: Bryant, Burns, Coleridge, Cowper, Crabbe, Campbell, W. Brown, are discussed in my "Thoughts on the Poets." The two last in biography.

Essay (Campbell) - Transcript of an (Brown).

Andronon also is treated of in the latter. We have some new things about Parkley.

Josephine in American noted. Brocken Brown is also familiarly one of them.

Essay: Channing, Burke, Sir T. Brown, and Beckford are annotated in "Character of Literature." Buckminster in The S. L. Messenger - also Burr. In some cases new facts about these authors are disclosed, but I do not know if the paper would repay your perusal except when you can, to amplify. Will you do me the kindness to send me the sheets of your work containing Joanna Bailey, Miss M. P. Mitford & J. A. Hillhouse? I want to use the dates in my book in Freely. H. T. Tuckerman.
especially in the many American materials.

Attwood—Anew author of this name has lately appeared; his book has been distributed by H. Alston.

"Barley Samuel"—author "Forming Opinions," authentic data and facts about him, obtained by Mr. Replcy, may be found in the "New American Cyclopaedia."

"Bancroft"—Baro, a dispeller of opinion or to the impartiality of the historian, which does not seem quite recognized by his son.

Bayard. E. Justin, since deceased, the memoirs of Tilton Cutting, Esq., 1876.

"Beach's Hill has been published," not, "Life Thoughts," edited by Independence."

"Bannam's"—there is a grand account by him in "Church in the introduction to "Principles of Legislation."

Bowditch's "Sea Private Memoir of Le Bronte, "Life of the Reverend Thomas, Fime a new aspect to her with..."
New York, April 10, 1857.

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

Truly and gratefully yours,

F. A. Fullerton Esq. Henry T. Tuckerman
Philadelphia.
Tuckerman a M. Coguerel

(En le fait, la dédicace est avec une affectueuse pensée)

Lettre de New York, 25 nov. 1871

"Comme vous l'aurez compris, j'ai sugéré à plusieurs de vos plus belles revues de vous envoyer
de exemplaire en échange contre du "Renaissance"
ou il a promis d'envoyer à l'adresse que vous
avez indiqué de nombreux du "Atlantic Monthly"
"Our young folks" la "Nation" l'"Indépendant"
"Weekly post" j'ai adressé la même requête
aux "Weekly Tribune", Boston "Weekly Transcript"
et j'espère qu'ils seront envoyés. J'ouvre des
d' autres échanges, écrivez-le moi. De votre
côté j'espère que le envois promis en échange
sont correctement vérifié que le adresse
sont bien écrite et le frais d'envoi juste.

Essentiel à le lui dit que tous de eux, avaient été beaux de l'entente et il lui envoya le"
Meilleures pensées de Dr Bellows, P'Walas, et Schuyler? Il demande s'il a fait son voyage. "Envoyez-moi un exemplaire de votre journal, pour montrer que vous êtes bien arrivé. Je peux que nous devrions faire un rapport sur votre visite en Amérique."
Indians

Mrs. Anna Cora Ritchie

place of Wm. F. Ritchie Esq.
Richmond
Va.
Dear Mr. Ritchie,

I must thank you without delay for your kind consideration in accepting the 10th Miss C. T. all her friends and speaking in appearance of Miss's letter, it was written published without her know-

ledge or approbation if I knew without prejudice her cause.

Permit me to correct some of the impressions derived from our former letter to which you reply. I mean by "ignorance of Art" that the distinction of proprieties of artist-life are little understood in this country.

Virginia included; for proof thereof acknowledged requiring the commission government toward the Franklin Temperance Person to which would make a European State: a,

New York, Dec 17th. 1857.

Yours truly,
to your good Governor — I do not doubt as I said before — his kindly intentions — but a man who could in a picture (as I drop describe the power of making Holbein's Portrait as he did) can scarce he said to yours much about that. And further I continue to think that when a great man is so far completed as to have come the highest price abroad of the Creator thereof of life — after making every provision for the completion of his task — common decency figures a little consultation with on consideration for his legal professional representative — who instead of before his death is knitted to a newspaper for the first intimation of "Crawford's successor." In regard to Roger, what I mean by "ridicule" at Rome — has no reference to his personal abilities, but simply to the idea of this coming out "Crawford's" ideas. Roger has made pretty living enough, he is a good falcon, knows human, the same written about him. But his style, experience, artistic ideas from no relation with Crawford — his comparably a type in his art of statues made by him would prove incongruous beside Patrick Henry of Crawford's; any person practically born in Art — we acknowledge of this, his being employed with C on the Capitol Lion being very different from conceiving in the same conception. As to completing unfinished works — I do not refer to a single statue or figures because it simple enough to carry out such a thing if outrun, modelled or half done — but my reference was to a composition — such as an historical painting or an elaborate monument — in such works unity of design, defence to the writer, plans of spirit of the originator in a point of duty, good sense of justice which, in hired round, would
My dear Walker,

You will find in the April number of Putnam's Monthly, a little notice I have written of our friend Palmer, which I hope will not do, please try to help to make him generally appreciated. If you can procure the "Criterion" —a weekly N. Y. paper for Saty, March 22, you will also see what I have to say about the present Academy exhibition. I would send you a number of each of the new publications, but have none at hand to suppose they are easily
to be found at Utica. Your intention last is very expense for them, calling your attention from more important matters. We are having a very cold spring to an almost unseasonable temperature, contrast to the winter, which is severe, was of more even temperature.

I saw your daughter in Broadway a short time ago, looking the picture of health and cheerful. I trust Mrs. Walker and Anne are well. Remember me and Kindly from also to Mr. Bray to Palmer when you see him.

Very Truly Yours,

T.R. Walker<br>Mr. Tuckerman
37 West 10th St.
New York. Nov. 25th 1871

My dear Sir Coquard,

Agreeably to your request, I have suggested to the editors of several of our best journals, to send copies to you in exchange for the "Renaissance." I am positive that the "Atlantic Monthly," "Our Young Folks," the "Nation," the "Independent," and the "Weekly Post" shall be sent to the address you gave me. I have also made a similar request for the "Weekly Review" of the "Boston Weekly Transcript" which I hope will be sent. Should you desire any other American journal, I shall be happy to ask an
exchange for you, if you will let me know your wishes. Meanwhile I wish to ask you to give directions to have your journal forwarded to the officers of those which you receive and have promised shall be done. Care should be taken as to the correct address, perhaps shortage, but I do not know what the regulation of case. I hope the leading journal of America will be your provision with a choice supply of American periodicals. I trust you had a comfortable voyage. I hope this will find you safe at home. I hope all your friends have 2 Remember your visit with the greatest pleasure if you please to extend your wishes for success in your future work. The State of Alepcr now seems the public attention, in the late after the Chicago fire of the election. Mr. Bellows has expressed the greatest interest in your efforts and success. I am in communication with the President. Give me a copy of your paper to show you how I have arrived. I think you ought to write some account of your visit to America. With best wishes, remain your sincerely,

Henry T. T. Scott
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

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

Scope and Content Note:
Letter to Florence Levy regarding the date of the unveiling of his decoration in the Baltimore Court House entitled “Barter with the Indians for Land in Southern Maryland.”

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

Detailed Description of Collection (Container List):

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

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October 26th, 1903.

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

Dear Miss Levy:—

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

Very truly yours,  
[Signature]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Updike, Wilkins
- **Inclusive Dates:** 1843
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Wilkins Updike (1784-1867) was an American historian

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

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

Detailed Description of Collection (Container List):

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<tr>
<td></td>
<td></td>
<td>Typed transcription of A.L.S. to John Trumbull</td>
<td>nd</td>
</tr>
</tbody>
</table>

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Kingston, N.B. April 19th 1843

Dear Sir,

Selbert Stewart, the celebrated portrait painter was born in Northampton in the County of Washington in the State of Ohio. The Rev. Mr. Janes, the Rector of St. Paul's Church in the Naugatuck county, now county of Washington, N.B. in the Hands of the church says: "April 11th 1755 being Palm Sunday, baptized at St. Paul's, Naugatuck, a child named Selbert Stewart, son of Selbert. The message of the painter is also on the record. I have your Autobiography before me, which permit me to say it one of the most interesting works of the time, and in page 57 you mention your first acquaintance with Mr. Stewart at a very early age. It is not easy to know exactly the dates of his birth, but must have been longer than any one was living capable of appreciating his talents a character.

I am now writing the History of the Church in Naugatuck as shall give a history of biography of Stewart. I have a letter from the daughter of the late Mr. Stewart, in which she says: "If my friend name is not to pass into oblivion, we should certainly feel grateful to have some sketch of him from the pen of a friend." I have been his life, time to be handed down to posterity by his friends. Dunlap and his most magnificent biography, he certainly was fit only to write for the Green room, for which he had been mostly employed. Some time since I had a conversation with Colonel Trembley, who was one of my Father's intimate friends, and he said, how he thought of Dunlap's account of him, if he should have identified by that, Mr. I said, the Colonel, Mr. Talbot was a gentleman, not the part he has represented. But this is not the worst, he has, one instance, made him.
denomit, where of all things was certainly the most urgent. He was a man but little skilled in fraud, the difficulty with him was, depending on the vicinity of his fellow men, but for this might have been in different. There are two very excellent sketches of him which I regret not being able to trace, one by Washington Allston, the painter, the other by the late Mr. Knapp. As for Dr. Wistar-horse, we all know him to be to truly my friendly, that I have read any thing from his pen, he has always been such an unpopular man, that he perfectly hated my Father for the Whigism in which he was held by those with whom he associated. "The continuance I feel all the diffidence in the world to give you the information you desire, but my means are limited, as most of our relations are dead, and I am the elder branch of our immediate family. My Peltier is known, and quite advanced and I find射击 the is rather thoughtless to talk of days gone by." The family now live at Northport and hence the writer of the letter mentioned paint pictures for the support of the family and I believe he younger sister also. She is determined I should come to London, write you certain what information you will be so kind as to furnish respecting the character a remembrance of my Father as a professional and historical painter. If you would give to this subject in leisure hours, you would do an act of great justice to the memory of a departed friend and also highly gratify the feelings of a family who clearly recite the recollection of their Father. I am in hopes you will do me the honor of giving me as long a biography of Mr. Stewart as you possibly can, for while in the course of events you shall be called away, there will be no one remaining that can do justice to the character of this distinguished man, and the great men of our country we very science ought to feel glad that their remains and their memory are preserved for oblivion.

I have lately published a work entitled "The Memory of the Whole..."
April 13, 1843 Wilkins

April 13, 1843

Will inquired in
behalf of a daughter of
Gilbert Stewart. The

Painter—just by this
letter was never

received.
Island Bay. I was I have given the life of the late General James Mitchell Furness of the Revolution whom you probably knew. I will send you a copy of the first foregoing. I am now engaged in writing the history of the Narragansett Church, in which I shall give the full biography of all the distinguished men that are mentioned in the records, and one will be Mr. Tobert Stewart.

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

I have the honor to be
Your obedient servant

William Updike

Colonel Trumbull

New Haven, Ct
Wilkins Updike Writes to Colonel John Trumbull

The Life of Gilbert Stuart the Celebrated Portrait Painter

Kingston, Rhode Island, April 13, 1843

Dear Sir,

Gilbert Stuart, the celebrated portrait painter was born in North Kingston in the County of Washington in this state and Dr. McSpanan, the Rector of St. Paul’s church and Naragansett County, now the County of Washington, Rhode Island, in his record of the church says. “April 11, 1756, being Palm Sunday, baptized at St. Paul’s, Naragansett, a child named Gilbert Stuart, son of Gilbert.” The marriage of his father is also on the record. I have your autobiography before me which permits me to say is one of the most interesting works of the times; and in page 67 you mentioned your first acquaintance with Mr. Stuart and in 245 again. Therefore your acquaintance with him and knowledge of his science must have been longer than anyone now living capable of appreciating his talents and character. I am now writing, “The History of the Church of Naragansett,” and shall give a biography of Stuart – I have a letter now before me from the daughter of the late Mr. Stuart, in which she says, “If my father’s name is not to pass into oblivion, we should certainly feel grateful to have some sketch of him from the pen of a townsman, as it has been his misfortune to be handed down to posterity by his enemies. Dunlap has been his most suspicious biographer, he certainly was fit only to write for the Green Room to which he had been mostly employed. Some time since I had a conversation with Colonel Trumbull, who was one of my father’s old and intimate friends. I asked him what he thought of Dunlap’s account of him, if he should have identified him by that, no, said the Colonel, your father was a gentleman, not the jester he has represented. But this is not the worst, he has in one instance made him dishonest, what of all things was certainly the most unjust. He was a man but little skilled in fraud, the difficulty with him was, depending on the honesty of his fellow men, but for this we might have been in affluence. There are two very excellent sketches of him which I regret not being able to trace, one by Washington Allston, the painter, the other by the late Mr. Knapp. As far as for Dr. Waterhouse, we all know him to be so truly unfriendly that I never read anything from his
pen, he has always been such an unpopular man, that he perfectly hated my father for the estimation in which he was held by those with whom he associated.” She continues, “I feel all the disposition in the world to give you the information you desire but my means are limited as most of our relatives are dead and also all the elder branches of our immediate family. My mother is living, but quite advanced and I find of late she is rather disinclined to talk of days gone by.” The family now live at Newport and Anne, the writer of the letter mentioned paints portraits for the support of the family and I believe the younger sister aides her – she is desirous I should communicate with you and obtain what information you will be kind as to furnish respecting the character and eminence of her father as a portrait or historical painter – if you would give to this subject a leisure hour you would do an act of great justice to the memory of a departed friend and also highly gratify the feelings of a family who dearly revere the recollections of their father. I am in hopes you will me the honor of giving me as long a biography of Mr. Stuart as you possibly can for when in the course of events you shall be called away, there will be no one remaining that can do justice to the character of the distinguished man, and the great men of our Country as every science ought to feel solicitous to us that the contemporaries and the memories are preserved from oblivion.

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

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

Your obedient servant

Wilkins Updike

Colonel Trumbull
New Haven
CT
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Vanderlyn, John
- **Inclusive Dates:** 1820-1851
- **Identification:**
  - **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Vanderlyn (1775-1852) was an American painter.

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

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

Detailed Description of Collection (Container List):

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

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

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

Sincerely yours,

J. Vanderlyn

Wednesday 6th Decem
Received from Mr. Nicholas Elmonisof, through
the hands of Mr. C.H. Van Gaasbeck, the sum of forty-
dollars for two old pictures of the Falls of Niagara
the sketches of which were made on the spot in 1802.

Washington, March 22, 57

[Signature]

Joshua Vanderlyn
New York June 28, 1820. Received from the Academy of Arts a gilt frame belonging to the Rotunda. J. Vanderlyn.

N.B. This frame was made for the painting of Miss McEwen and paid for by Mr. Vanderlyn.
Vanderlynn's receipt for a gift of June 1820.
Descriptive summary:

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

Biographical Note:
Biographical information not available.

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

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

Detailed Description of Collection (Container List):

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

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Mr. John La Farge
512 10th

Dear Sir:

Last spring you were kind enough to take some interest in the Art. A. A., which I am editing. The 1899 issue will be ready Jan. 1st and its principal feature is a diary containing dates for sending in works to the various annuals with their opening and closing dates and monthly meeting of the Lincoln Club. The reports of the art society sections 1898 volume containing direct types of painters, sculptors, and illustrators will be sold for $3.00.

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

the information you request will be forwarded to you before the 6th by Dr. Upjohn, as I have not
by me one of the dates you want.

With respect to the sub-committee you wished for, I have found no different reply than that contained in my last letter to
you. They, of course, the ballots could be opened again before the Bond of Dr. Upjohn furnished in
an interim.

But I shall not be in N. Y. to
attend Bond meetings for a few weeks. Such action would have
been started by someone else.

With affection,

Dr. Upjohn

Oct. 22, '94
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

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

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

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

Detailed Description of Collection (Container List):

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<th>December 7, 1880</th>
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My dear little sweetheart,

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

On the other page I have made a picture of how Patriarch Noah planted the first grapevine. His real name was Patrick Noah.
but as he lived in an arch, the people called him after Patrick of the arch and after a while Patrick, which name has stuck to him to this day. Mrs. Noah generally called him Pat for short. So no more at present.

From yours affectionately

A. S. Volk

Balt.-Dec. 5, 1880
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Volk, Leonard; Brainard, Daniel (as signatories)
- **Inclusive Dates**: 1859
- **Extent/Quantity**: 1 file folder
- **Repository**: Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information**: Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information**: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation**: Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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

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

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

**Detailed Description of Collection (Container List):**

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<th>Box 7</th>
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<th>Content pages</th>
<th>nd</th>
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<tr>
<td>Box 7</td>
<td>Folder 27</td>
<td>Statement of purpose for Art Exposition in Chicago</td>
<td>March 19, 1859</td>
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int JH Graham Paid £10.  
N. Murray  
D. Panda  
R. Burns  
B. McPhee  
A & Wess  
P. & Capt.  
P. & Waylon  
P. & White  
P. & Rainey  
P. & Magie  
P. & Boyd  

Received by Brooks 10  
Paid 10  
Paid 10  
Paid 10  
Paid 10  
Paid M. D. O.  10  
£ 120
Chicago, March 19th, 1859.

Sir,

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

A punctual attendance is requested.

W. L. Neiburg
Mark Sonntag
N. P. LaForge
E. B. Mr. Cagg
William Barry
Ph. Bennett
J. P. Airforth
Daniel Brahmaitz
Leonard W. P. R. M.
ART AND ARCHITECTURE.

The year 1858 found Chicago too deeply engaged in commercial enterprises of every description to bestow more than a passing thought upon Art. The struggle for wealth engrossed alike the mental and physical activities of its citizens. Few were found at this period who were not contented to leave the entire subject of Art for future consideration. We can not bestow too much praise upon those earnest, hopeful artists who, with firm faith in the city’s future, looked forward to a day when Chicago should become one of the leading Art centers of America, and were content to offer to the public, however unprecambiate, the best productions of their genius. Among the artists of that time were L. W. Volk, G. P. A. Healy, S. P. Tracy, Howard Strong, George S. Colis, and Daniel F. Bigelow.

To such men as E. B. McCagg, Horace White, J. Y. Scammon, S. H. Kertog, U. H. Crosby, Daniel Brainard, Walter L. Newberry, B. F. Culver, Thomas Hoyne and others, belong the distinction of having co-operated with the artists in educating the public taste to a point where genuine love for Art created a demand for its finest productions. To this union of effort, on the part of artists and connoisseurs, is due a progress in this direction which is absolutely without parallel in any city in the country.

On March 22, 1859, a meeting was called, to be held at the rooms of the Historical Society in the Newberry Block, the object of which was

“To devise a plan for an Art Exposition, to consist of such select and approved paintings and sculptures as are in possession of our citizens, in order to afford to the public, and especially all persons interested in the Fine Arts, an opportunity to gratify and improve their taste in Art matters.”

As a result of the deliberations of this meeting, an invitation to contributors was announced on April 12; and on May 9 the first Art Exposition in Chicago was formally opened to the public in Burch’s Building, corner of Lake Street and Wabash Avenue. The number of contributors was about seventy; the catalogue showed the presence of about three hundred and sixty-nine works of art, consisting of twenty specimens of statuary, over three hundred and twenty paintings in oil, and some twenty in crayon and water colors. The entire number of visitors registered was twelve thousand; gross receipts from admission fees and sales of

* To Leonard W. Volk, the sculptor, who generously professed the use of his extensive and unique collection of newspaper articles, catalogues and other pamphlets relating to Art matters, preserved by him with great care for many years, the compiler is indebted for much valuable material.
MEDICAL HISTORY.

Mortality Statistics.—The following table gives the statistics of mortality, with the ratio of deaths to the population, since 1843—the earliest date at which there are any figures approximating to accuracy:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>Reported mortality</th>
<th>Estimated actual mortality</th>
<th>Population</th>
<th>Death rate per cent.</th>
<th>Deaths from epidemic or prevalent diseases.</th>
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<tr>
<td>1843</td>
<td>170</td>
<td>141</td>
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<td>8,370</td>
<td>334,270</td>
<td>2.50</td>
<td>8,370</td>
</tr>
</tbody>
</table>

On March 9, 1841, Francis C. Sherman, mayor, William Jones, Henry Brown and Jeremiah Price were the board, and Dr. John W. Eldridge was health officer. On March 14, 1842, the board comprised Mayor Benjamin W. Raymond, William Jones, Henry Brown and Jeremiah Price. The city physician was Dr. Levi D. Boone, and Orson Smith was the health officer and city marshal. On March 12, 1843, the board were Augustus Garrett, mayor, William Jones, Jeremiah Price and Walter L. Newberry. Henry Brown was elected, but declined. Orson Smith was health officer. On May 9, 1844, Augustus Garrett, mayor, Jeremiah Price, William H. Brown and A. Peck composed the board, J. M. Underwood having been elected, but declined the office. Orson Smith was still health officer. On April 4, 1845, the members of the board were Augustus Garrett, mayor, William H. Brown, Jeremiah Price and Dr. David Sheppard Smith. Dr. Philip Maxwell was city physician, and Philip Dean health officer. In 1846, John P. Chapin, mayor, Dr. Daniel Brainard, Jeremiah Price and H. Brown were the board, and Ambrose Burnam was health officer. In 1847, the board consisted of James Curtiss, mayor, E. S. Kimberly, Sutton Marsh and Dr. Stewart. On June 29, A. F. Bradley took the place of D. Kimberly, and Jared Barrett that of M. Marsh. J. E. Walt was health officer. In 1848, James H. Woodworth, mayor, Sutton Marsh, S. J. Sherwood and F. C. Hagerman constituted the board, and Ambrose Burnam was health officer. On January 24, Dr. Henry S. Huber was appointed city physician. In 1849, the board was composed of J. J. Woodworth, mayor, Flavel Moseley, William H. Brown and J. M. Underwood. Dr. Levi D. Boone was city physician, and Ambrose Burnam health officer. On June 4, Mr. Moseley resigned, and Thomas Church was elected to fill the vacancy. In 1850, James Curtiss, mayor, Flavel Moseley, William H. Brown and Samuel Hoard were the board, Dr. Levi D. Boone city physician, and Orson Smith, health officer. On March 7, 1851, C. P. Bradley was appointed health officer, and the first meeting of the board was held April 1, 1851, when it comprised Walter L. Newberry, acting mayor, William H. Brown, Samuel Hoard and Flavel Moseley. August 1, W. S. Gurnee, mayor, became a member. On April 17, 1852, the board comprised W. G. Dodge, Dyer, Brinkerhoff and Carpenter. Dr. A. B. Palmer was city physician, and C. P. Bradley health officer. On March 22, 1853, the board was composed of Charles M. Gray, mayor, J. C. Dodge, L. Speer, C. Follensbee and James Andrews. Dr. Brock. McVickar was city physician, and W. B. H. Gray health officer. In 1854, the board consisted of Isaac L. Millican, mayor, John C. Dodge, H. Whitbeck, C. L. Harmon and Isaac Speer. Dr. Brock. McVickar was city physician, and W. W. Taylor health officer—George P. Hansen being appointed health officer on Mr. Taylor’s resignation on July 24. On March 22, 1855, the board was constituted by Levi D. Boone, mayor, Dr. B. McVickar, Isaac Speer, H. Whitbeck and George W. Dole. Dr. Isaac Lynn was city physician, and George P. Hansen health officer. On April 2, 1856, the new board met. It was composed of Thomas Dyer, mayor, Isaac Speer, G. W. Dole, Frederick A. Bryan and Hugh Malher. Dr. Brock. McVickar was city physician, and George P. Hansen health officer. On April 2, 1857, the new board met, the members being John Wentworth, mayor, George W. Dole, Isaac Speer, W. H. Brown, William Whitbeck, Casper Butz and — Cleveland. Dr. Gerhard Christian Paoli was city physician, and Ambrose Burnam health officer. In 1858, there appears to have been no board; Dr. Gerhard C.
catalogues amounted to $1,942.99; and the total disbursements were $1,123.55.

Encouraged by the success attending this exhibition, some of the artists and art connoisseurs formed an organization known as the Chicago Art Union, having for its object the encouragement of Fine Art in the West. The first exhibition of this society was given in the gallery of Mr. Hesler, at No. 113 Lake Street, and included works of Volk, Healy, Strong and Tracy. The

Known as the Art Building. This gallery was intended for the reception and free exhibition of specimens of the fine arts, by local and foreign artists of repute. The enterprise met with much favor; and while it afforded to artists a convenient method of bringing before the public works which they otherwise could not have seen, it was of great value as an educator of the public taste.

During the last week of October and the first week of November, 1863, the Ladies' Northwestern Fair for the benefit of the Sanitary Commission was held. One of the departments which attracted most attention from visitors was the Art Gallery, which was opened at McVicker's Theatre, under the management of the following committee: Mrs. J. S. Colt, of Milwaukee; Mrs. D. P. Livermore, of Chicago; Mrs. Doctor Carr, of Madison; and Miss Valeria Campbell, of Detroit. Leonard W. Volk was the manager of the gallery. Among the contributors from Chicago were W. L. Newberry, E. B. McCagg, U. H. Crosby, G. P. A. Healy, Dr. Rogers, Dr. Daniel Brainard, M. D. Ogden, W. B. Ogden, Bishops Whitehouse and Duggan, William Broas, George Stevens, L. W. Volk, Mark Skinner, H. C. Ford, Joseph Medill, Thomas Hoyne, S. H. Kerfoot, J. Y. Scannamon and E. Peck. Three hundred and twenty-thousand works of art were catalogued, and a comparison with the Exhibition of 1859 shows a marked growth in culture and the refinements of civilized life. Not more than two of the owners of private galleries declined to loan some of their choicest works to the exhibition, and many artists exhibited some of the finest specimens of their work. The interest shown in this exhibition may be inferred from the fact that on one evening alone seven hundred tickets of admission (exclusive of season tickets) were taken at the doors; and during the first five days over seven thousand catalogues were sold, the profits from which sale alone were sufficient to defray all expenses of the exhibition.

A still finer art collection was exhibited at the Great Northwestern Sanitary Fair, in June, 1865. Local artists and art connoisseurs again offered the gems of their collections, and many choice works were obtained from abroad. The list of artists embraced one hundred and forty-seven names (mostly of Americans) who represented every school of art, and included many of the most eminent artists of the past and present centuries.

It was in 1866, however, that the real history of Art in Chicago began, with the inception of the Academy of Design. This organization secured its first impetus from a few professional artists, who desired to found an institution which should promote and foster taste for the fine arts, and encourage harmonious emulation among artists. Their first meetings were held in the Portland Block, late in the year 1866, and the first officers chosen were as follows: President, Sheldon J. Woodman; Vice-President, Charles Peck; Secretary, Walter Shirlaw. A constitution and by-laws were adopted, in which the aims of the Academy and its scheme of government were set forth. Its support was to be derived from monthly dues paid by artists. Free schools were instituted for instruction in drawing from models and antique models. It was early determined to give an exhibition of such works in painting and sculpture as could be collected from artists and private individuals, and the following announcement of the intentions of the society was made by circular to the public:

"The Chicago Academy of Design will give a literary, musical and dramatic festival at Crosby's Opera House on Friday
HISTORY OF CHICAGO.

evening, May 3, 1867, and on Monday evening, May 13, will open, at its gallery in Jayne & Alman’s building, the first semi-annual exhibition of the Academy." About thirty-five members were enrolled at this time, including some of the first artists in the city. The reception at the Opera House was very successful, school, and to warrant issuing invitations to the artists of the country, with a view of gathering together in this city a much larger and finer collection of art work for the annual exhibition in December," the reception proved a brilliant affair. The Crosby Art Gallery and auditorium were rented, a large number of pictures were hung, the studio thrown open, and some classic art scenes of rare excellence given on the stage. The attendance was large, but the net profits footed up only $450; scarcely enough to liquidate accumulated indebtedness. Gifts of $500 from J. Young Scammon and $200 from B. F. Culver, however, enabled the society to purchase the desired casts. On April 1, 1868, Conrad Diehl was employed to teach the schools at a salary of $1,000. In ten months from the commencement of the schools, thirty-five pupils had been received, eight of whom were admitted to associate membership. The tuition was about ten dollars a month, no charges being made to members of the Academy. On November 5, of the same year, the first distribution of premiums among the pupils occurred, and the third annual exhibition was opened on December 18. At this exhibition the highest catalogue number was one hundred and eighteen; amount of sales of pictures, $4,000, of which the academy received ten per cent.; sale of tickets to exhibition, $850. On March 16, 1869, an act of incorporation was secured through the efforts of E. B. McCagg, Charles Knickerbocker, the corresponding secretary, with the following artists included as incorporators: H. C. Ford, Charles Knickerbocker, S. E. Loring, Al- vah Bradish, J. C. Cochrane, W. Cogswell, L. W. Volk, Conrad Diehl, J. F. Googins, Louis Kurr, K. E. Moore, Theodore Pine, P. F. Reed, W. Shirlaw, G. P. A. Healy and Charles Peck. At the annual meeting of the Academy on November 5 of the same year, the address of the president and the reports of the committee presented an encouraging view of the work accomplished and a favorable account of the society’s condition. Owing to a refusal of the use of the Opera House Art Gallery, no exhibition was given this season. This refusal, although at first depressing to members, was the means of stimulating a desire for independence, which bore fruit the following year, in leasing a new and beautiful marble-front building on Adams Street, between State and Dearborn. A new feature was engraved on the policy of the administration about this time, in the establishment of life-memberships and life-memberships in perpetuity, upon the payment of $100, and $500, respectively—a measure which, it was believed, would increase both the moral and material resources of the Academy; and the result justified the expectation. On March 22, 1870, the new building was formally opened to the public by a reception given under the auspices of the Academy, the society having taken possession of its new quarters. The building had been erected expressly to meet the wants of the society by Jonathan Clark. It had a frontage on Adams Street was eighty feet, and its depth seventy-five feet. The material used in its construction was Cleveland stone. The lower story was occupied by stores and the four upper floors by the Academy. It contained two galleries, a hall and lecture room, large school rooms and sixteen commodious studios. An event which excited no small interest in art circles, was the formation, in 1866, of the Crosby Opera House Art Association for the sale of the Opera House,
M. KENNEDY, who had a full-length portrait of General Washington, copied from an engraving in the work written by Sparks. The king commissioned Mrs. Denny to paint a full-length portrait for his historical gallery at Versailles. In 1844, Louis Philippe commissioned Mrs. Healy to make copies of the royal personages, from Elizabeth down to William IV, together with those of the most eminent statesmen. While executing these, he was instructed to proceed with all haste to paint the portraits of General Jackson and several of the presidents and statesmen of our country. He afterward returned to the United States, to make studies for his great picture of "Webster Replying to Hayne," the studies for and execution of which work occupied him seven years. His next important work was the representation of Franklin, Lee and Dean negotiating a treaty of alliance between France and the struggling colonies. This work obtained for him the silver medal at the Universal Exhibition in Paris, in 1845, in which year Mr. Healy first came to Chicago. In this city he has become well known by the many portraits of eminent citizens he has painted.

John H. Drury, one of the pioneer teachers of drawing and painting now living in Chicago, having taught in the Chicago Female Seminary, on Clark Street, as early as 1839, Mr. Kemencott displayed talents as a child, with his father, a woman of rare accomplishments, and a teacher in an academy at Auburn, N. Y. By her she was educated in drawing and water-color painting, and by her father, in the higher branches of learning; so that, when her mother died, although Marie was but thirteen years of age, she was considered competent to teach in the academy. Mrs. Kemencott's father, Allen Finch, had formerly practiced law in New York City, where she was born, but being solicited by many of her former college classmates to open a school in Troy, to cultivate their talent, he consented, and within a short time his school became the second one opened after that of John H. Drury. After the fire he visited New Orleans, and went to Europe in 1852, and returned to Chicago while the financial panic was at its height. Although he had collected about one hundred paintings from the richest galleries of Germany, his friends were doubtful of the feasibility of establishing a sale-gallery for foreign productions in the midst of such financial distress. But his venture was a success in every way, as Mr. Highwood disposed of some $40,000 worth of paintings within the first few years. For four seasons he made European trips, and, in 1879, disposed of his entire collection. In the spring of 1883, he again permanently opened a studio, having been for the previous six years afflicted with great trouble of his eyes, which by proper treatment and this long season of rest were permanently cured. During the past few years he has, in addition to portrait-painting, devoted much time to landscape and figure painting, and in 1879, he established a second studio at his own home, which he conducted for eight years. She went abroad, in 1878, with a class of young ladies, and also studied art, making a specialty of water-color painting. Since her return she has been continuously, spending her vacations in New York and Washington, where superior advantages are offered for her improvement, and where her paintings of fruit and flowers meet with a ready sale. Of Mrs. Kemencott's three daughters, one of them has adopted music as a profession, while the other two have, until recently, been associated with their mother in her studio. Mrs. Kemencott has, for three years, made a specialty of portraiture in pastel, crayon, and oil, having some years ago studied in oil under several proficient instructors, especially under William Meissonier, of Old New York City, and, in pastel under Professor Moulin, a French artist, as well as other artists.

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Cass, Minister in Paris, who also ordered Mr. Healy to paint himself. While there he also painted a portrait of General Phillippe. In 1838, he painted the portrait of Mrs. Cass, which, in the exhibition at the Louvre, in the spring of 1839, obtained for him his high prices. He also painted a series of portraits which were shown at the fall fair that year, returned to Paris, married Miss Luise Phippen, and then went back to Paris to resume the sittings of Louis Phillippe. His Majesty attended a ball given by the Duchess of Orléans, while there, observed one of Mr. Healy's works, a full-length portrait of General Washington, copied from an engraving in the work written by Sparks. The king commissioned Mrs. Denny to paint a full-length portrait for his historical gallery at Versailles. In 1844, Louis Phillippe commissioned Mrs. Healy to make copies of the royal personages, from Elizabeth down to William IV, together with those of the most eminent statesmen. While executing these, he was instructed to proceed with all haste to paint the portraits of General Jackson and several of the presidents and statesmen of our country. He afterward returned to the United States, to make studies for his great picture of "Webster Replying to Hayne," the studies for and execution of which work occupied him seven years. His next important work was the representation of Franklin, Lee and Dean negotiating a treaty of alliance between France and the struggling colonies. This work obtained for him the silver medal at the Universal Exhibition in Paris, in 1845, in which year Mr. Healy first came to Chicago. In this city he has become well known by the many portraits of eminent citizens he has painted.

JOHN H. DRURY, one of the oldest artists of Chicago, and a prominent landscape painter, was born June 30, 1816, in the District of Columbia. His father, Samuel Drury, was, for many years, a justice of the peace in high standing. After the death of his father, he went into the dry-goods business, and, for several years thereafter, was in the Post-Office Department at Washington. At an early age, he exhibited an unusual aptitude and facility for drawing, and brush and ink, and in pastel. His first regular lessons were taken under Thomas Doughty, at the time one of the best-known landscape artists of the country. Mr. Drury went to London, London, Rome, and most of the centers of art, to remain in Paris and receive instructions at the hands of Thomas Couture, the eminent painter, whose pupil he was for three years. He returned to New York and Washington, and, for several years, was engaged in the Civil War, portrait painting. His studio was the first opened in the Crosby Open House. After- ward, Mr. Drury moved to the Academy of Design, and there some of his most characteristic works were exhibited. After the great fire, he was at the time absent in Washington. Since that casualty, Mr. Drury has continued to work at his profession, being still inspired by the love and enthusiasm of Washington's British and native life, and views of the sublimity of the Rocky Mountains, are recognized as masterpieces of art. He confines himself, however, to no specialty, but does fine work in figure-painting and repre- sentative views of cattle. Mr. Drury was married, in 1845, to Miss Mary C. Donelan, of Boston.

C. HUGHWOOD is one of the few artists in Chicago who have received a thorough European education, having spent all his early years in Munich, where, for twelve years, he was connected with the Royal Academy of Fine Arts, a portion of this period studying under Peter Cornelius, the historical painter of world-wide fame, and for a long time director of the Academy. In 1848, Mr. High- wood opened a studio in New York City, where he met with marked success. The first portrait which brought him into prominence was that of Henry Clay, painted from sittings in New York during 1850. The artist became acquainted with the statesman through W. Seward. After the portrait was accepted, he received a letter from Mr. Clay, speaking in the most flattering terms of the faithfulness of the work. This precious document was unfortunately burned. The portrait, which is still in Mr. Highwood's possession, represents the statesman in his usual pose, with folded arms and hands, his head erect, and his whole attitude and expression one of intense interest, as if he were about to reply to some adversary with his head and eloquence. In 1853, Mr. Highwood's studio, adjoining the Lafage House, was destroyed by fire, after which, in company with other artists, he started on a tour of observation to gather material for his profession. For a number of years he continued his travels, exploring, in the course of his wanderings, nearly every State of the Union, from Maine to Cali- fornia. At the breaking out of the War, he joined the 34th Michi- gan Cavalry as captain, but resigned in 1865 and came to Chicago, where he opened a studio in the Wood's Museum building, corner Lake and Randolph streets, and there he remained until the close of the war, when he removed to his Opera House, his studio being the second one opened after that of John H. Drury. After the fire he visited New Orleans, and went to Europe in 1873, and returned to Chicago while the financial panic was at its height. Although he had collected about one hundred paintings from the richest galleries of Germany, his friends were doubtful of the feasibility of establishing a sale-gallery for foreign productions in the midst of such financial distress. But his venture was a success in every way, as Mr. Highwood disposed of some $40,000 worth of paintings within the first few years. For four seasons he made European trips, and, in 1879, disposed of his entire collection. In the spring of 1883, he again permanently opened a studio, having been for the previous six years afflicted with great trouble of his eyes, which by proper treatment and this long season of rest were permanently cured. During the past few years he has, in addition to portrait-painting, devoted much time to landscape and figure painting, and, in 1879, he established a second studio at his own home, which he conducted for eight years. She went abroad, in 1878, with a class of young ladies, and also studied art, making a specialty of water-color painting. Since her return she has been continuously, spending her vacations in New York and Washington, where superior advantages are offered for her improvement, and where her paintings of fruit and flowers meet with a ready sale. Of Mrs. Kemencott's three daughters, one of them has adopted music as a profession, while the other two have, until recently, been associated with their mother in her studio. Mrs. Kemencott has, for three years, made a specialty of portraiture in pastel, crayon, and oil, having some years ago studied in oil under several proficient instructors, especially under William Meissonier, of Old New York City, and, in pastel under Professor Moulin, a French artist, as well as other artists.
and three hundred valuable oil paintings. The Association announced the object of the sale to be the re-imbursement of Mr. Crosby for sacrifices made in the cause of art, and engravers and publishers co-operated with the artists in coming to his relief. Among the best known works of art enumerated on the list of premiums were Bierstadt’s "Yosemite Valley," Cropsey’s "An American Autumn," Schusse1’s "Washington Irving and his Friends," Hart’s "Woods in Autumn," Gignoux’s "Alpine Scenery," and Volck’s original bust of President Grant. By March 16th he began to work and enjoyed until the time of the fire. Other dealers of prominence were Jevne & Almini, Hovey & Heffron, W. T. Noble & Co., and Martin O’Brien, the last named having in 1869, founded the Chicago Art Journal, the first Art serial ever published in the West.

Leonard Wells Volck, whose name is so intimately connected with the progress of art in Chicago, was born at Gironde, Montgomery County, Now Hamilton Co., N. Y., November 7th, 1828. His mother belonged to the historical family of Anneke Janz Bogardus. At the age of fifteen he gained the trade of a silversmith, working with his father. From Massachusetts, he removed to Maine, and then to Milwaukee, Wisconsin, where he established himself in business with his brother. Having become interested in the advantages offered by Mr. Volck to the city. There he determined to carry into execution a project long before conceived—to abandon his trade and strive to attain success in art. Acting upon this resolve, he opened a modest studio in St. Louis in 1849. His first work was the execution, from a daguerreotype, of Dr. J. K. Barlow, the father of his future wife. The story of Mr. Volck’s attachment for and subsequent marriage to Miss Emily C. Barlow constitutes a veritable romance. Their acquaintance was formed while Leonard W. Volck was working at his trade in Bethany, N. Y. Dr. Barlow shortly thereafter removed to Quincy, Ill., and Miss Barlow was a not infrequent guest at the residence of her brother in St. Louis. It was not long after this that it was discovered that his affection had gained such hold that his affection could not be removed. The potent influence in determining his choice of the profession of an artist, and we may readily believe that an ennobling love for a true woman was a factor in his early struggles, at once a solace, a stimulant and a safeguard. To become worthy of the woman he loved was his aim, and each success was to him doubly gratifying because he saw in it one new step toward the goal of his desires. Miss Barlow was among the visitors to the young sculptor’s sanctum, and it may be imagined how her presence lighted up the little room and infused new courage into the lover’s heart. During those early years in St. Louis, Mr. Volck studied faithfully and worked hard, nor was he compelled to wait many years for recognition. Among the productions of his chisel during that period was a copy of Hart’s bust of Henry Clay, the first piece of marble given to him by a gentleman. Although, however, he gave no indication until the age of sixteen, when it was developed by drawing maps at school. Two years later he was presented to Thomas Sully, the great artist, who requested him to make a study of nature and copy a head by Stuart. When they were completed and shown to Mr. Sully, he, with his characteristic kindness, said: "By all means, Mr. Healy, make painting your profession." Seven years later, while on his way to England to paint a portrait of Queen Victoria, Mr. Sully chanced to look at a portrait of Audubon, painted by the young student, and he said, "Mr. Healy, you have no reason to regret having taken my advice." This encouraged Mr. Healy, and he took a studio; but he did not earn enough money to paint his first quarter’s rent, and his landlord, Richard Tucker, purchased pictures for his son and daughter, John and son-in-law, John Henry Gray. These were exhibited at the Athenaeum in 1832. The following spring he painted the portrait of Lieutenant Van Brunt of the navy, and through him he became acquainted with, and secured sittings from, Mrs. Harrison Gray Otis. He painted her portrait and hung it in the exhibition of that year. This was a handsome woman, and made a lasting impression, which proved a valuable aid to the struggling artist. It enabled him to leave a considerable sum of money with his mother, and to go to Europe, with 

Europe, leaving his wife and child with his mother, at Pittsfield, Mass. After spending some time in England and France, and attending the International Exposition, he went to Rome. He devoted himself earnestly to the study of his profession for a year and a half, and there he painted "The Cherry Tree." From Rome, Mr. Volck went to Florence, whence, after a few months, he sailed for New York. In June, 1857, he arrived in Chicago, and opened a studio in his own residence. He was always a man of action, and, with other works, made him immediately and favorably known throughout the Northwest. His connection with the various art exhibitions in this city has been already mentioned, as also his identification with the movement for the establishment of the Academy of Design, whose president he was during a period of eight and a half years. It would be useless to enumerate the works of Mr. Volck, as they are so well known to every citizen of Chicago. His bust of Douglas, his statue of the same statesman (executed for Governor Matson), his mask of Lincoln, his bust of the late Daniel Brainard (now in possession of Rush Medical College) are familiar to every resident of the city. The mask of Lincoln by Mr. Volck is without doubt the most faithful portrayal of the features of the first National martyr ever made in the United States, and it is a guide for all who have since attempted to portray that rugged, homely, yet strong and pleasant face. At the outbreak of the Rebellion, Mr. Volck enlisted as a private in Colonel John Adams’ regiment, and drilled with that organization in the old Board of Trade building, but the seventy-five thousand troops called for by the Government having already responded, the regiment was disbanded. In December, 1868, Mr. Volck made his way to Rome; and in January, 1871, he visited Rome for the third time, being accompanied by his wife, daughter, and son, Stephen Arnold Douglass Volck. During his absence the great fire occurred, in which his losses were serious. It is worthy of remark that on his return in 1872, he ordered, at Geneva, the first shipment of Carrara marble (imported from Italy to Chicago), the conflagration only served to revive the energy of his youth, and his works since that date show no impairment of his genius or his faithful seal. Among these may be mentioned his statues of Lincoln and Douglas (now in the State House at Springfield), his busts of Henry Keep and the late Zachariah Chandler, U. S. Armstrong, Gordon H. Hubbard, Rev. J. P. Lane, and Governor, W. C. Adam, president of Dearborn Seminary. The crowning effort of Mr. Volck’s professional career is, beyond doubt, the superb monument over the tomb of Senator Douglas, which is one of the glories of Chicago. Mr. Volck was for several years secretary of the Douglas Monument Association, and the massive pile itself stands to-day not only as a tribute of a State’s love and gratitude toward the eminent statesman, but as a monument of the genius and devotion of the artist. Mr. and Mrs. Volck have two children living, a daughter, Mrs. William B. Colt, and a son, Douglas Volck, who is an artist of rising fame in New York.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Vonnoh, Robert
- **Inclusive Dates:** 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Robert Vonnoh (1858–1933) was an American Impressionist painter known for his portraits and landscapes. He traveled extensively between the American East Coast and France, more specifically the artists’ colony Grez-sur-Loing.

Scope and Content Note:
A letter in which Vonnoh discusses art reviews and the “New York Art Bulletin.”

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

Detailed Description of Collection (Container List):

<table>
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<tr>
<th>Box 7</th>
<th>Folder 28</th>
<th>A.L.S. to Florence Levy</th>
<th>April 30, 1904</th>
</tr>
</thead>
</table>

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4/30/04

My dear Miss Loney,

I enclose my check for 2.00 to cover your

"The Art Bulletin"

I would like to say that I am pleased to know that it is your intention to enter its regime. I long particularly felt the need of this in reference to reviews of works which have often been very

meaning as you have only quoted one critic review of an Esra. Yet, later the others. Opinions are mixed, even to the extent of the idea that one might expect from a type of music such as to

get attention, whether the person really knows anything about the things one.
you know the best of our critics can hardly make a superficial and not really profound
assessment of art. Knowledge, opinion, is one thing, knowledge can only be gained
enough for the professional to size up his critic with the critic attempts to
analyse intimately a picture's effects as it were. As we know the really intelligent
man's opinion forms his conclusions from
studying the many reviews. Pondering between
the two if we seeing the picture. With
you all success

Sincerely yours

Robert C. O'Brien
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Waldo, Samuel Lovett
- **Inclusive Dates:** 1843
- **Identification:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Samuel Lovett Waldo (1783-1861) was an American portrait painter.

Scope and Content Note:
A letter in which Waldo thanks him for his help in gaining a commission from the New Jersey Bar for the portrait of Gov. Williamson.

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

Detailed Description of Collection (Container List):

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

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New York Aug 5 1843

Honor P. B. Burr
Lyon & Whitney

Sir,

Your esteemed favor of the 3rd is received, and approves one of the resolutions of the New Jersey Bar, to have the portrait of your Williamson for their use, and that they have done me the favor to select me to execute the picture. Orders of this kind are among the highest honors the humble portrait painter can aspire to, and this is exceedingly gratifying to me, especially, as the subject and the agent are among the most distinguished of the time.

I shall therefore most cheerfully do whatever is required to paint the Portrait, and consult his convenience as to the time and place.

Most respectfully,

Yours

Sam'l. L. Wilde

White
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Walters, Thomas Ustick
- **Inclusive Dates:** 1837
- **Identification:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Thomas Ustick Walters (1804–1887) was an American architect. He was the fourth architect of the Capitol, responsible for adding the North (Senate) and South (House) wings and the central dome that created the U.S. Capitol building’s modern appearance. Walters was a founder and second president of the American Institute of Architects.

Scope and Content Note:
A letter in which Walters discusses the possibility of having his son sent home from school because of a scarlet fever epidemic.

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

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

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Thriam Feb. 9, 1837

M. A. Bolton

Dear Sir,

Joseph has just informed me of the death of your Kachelhurst of your school — I am not aware that he would
be any longer at home than with you, but if
you think that the most prudent course would
be, to send him back until the Scholars who are
sick be restored to health, I wish you to do so.

Any course that you may think best to
pursue, will meet my cordial approbation.

Sir, my affectionate regards to Joseph and
believe me to be with
assurances of the highest
Consideration

Your O. duty

[Signature]

[Name]
W. A. Bolmar
West Chester
Pa.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Ward, John Quincy Adams
- **Inclusive Dates:** 1869-1894
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
John Quincy Adams Ward was an American sculptor.

Scope and Content Note:
1) A letter in which Ward thanks Eliot for the honorary certificate of life membership to the Association. He is particularly interested in Mr. Barnard’s explanation of the view of the Society respecting the influence of art in public schools.
2) A letter in which Keim outlines his work on a bronze statue, 16 feet high, weighing 7500 pounds, for the Society of the Army of the Cumberland.
3) A letter in which Ward courteously declines Isaacs’ invitation to give a talk to the members of his sketch club.

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

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

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

Lancaster Ohio.

I say Kears lollin on
you now. Have cut
your teeth in unfor-
medness. He wants Eu-
Country to join his
lusty adherents.—Carlie
wants to an authentic
or the subject.

Very yours,

[Signature]

Provider office scheme of Polar Colonization.
Dear Sir,

I suppose your message was to me your postal card of 6th inst. in which you say you propose to supply "The Corner Stone" from your "Corner Stone" machines. Therefore they will be at the jobbers hand in a month as they are the founders takes no metal and will be sent to them even before the purchase. I am accordingly pleased to reply to your kindly greetings.

1. The material used is for casting was new metal.
2. Whole height of bronze statue 15 feet.
3. Weight about 750 lbs.
5. Pasting this copy of the five of the various cases of miner's and miners' data.

Yours truly,  
[Handwritten signature]
My dear Mr. Leland,

Pardon me, please for neglecting to reply to your kind note writing. It would not give a little talk to the members of your Sketch Club on the evening of May 3rd, next. I shall be out of town at that date, so it will be impossible for me to accept your invitation. Some other time, if you should favor me with a similar request, I would not object to giving a familiar little talk on some subject related to my arts.

Yr. trly,

[Signature]
161 Fifth Avenue N.Y.  
March 5th 1869

Dear Sir,

Your very kind note in closing a certificate of life membership was duly received.

I thank you for the kind words and sentiments you have expressed in your recommendation of my idea of a national system of government for the people of Ireland.

I was greatly interested in Mr. Barnard's explanation of his views as advanced by your society regarding the influence of Art in Public Schools.

Very truly yours,

[Signature]
J. L. A. Ward
5 March '69
Descriptive summary:

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

Biographical Note:
William Robert Ware (1832-1915) was an American architect of the firm, Ware & Van Brunt and head of the first American School of Architecture at M.I.T.

Scope and Content Note:
A letter in which Ware tells Miss Sedgwick of how they might meet.

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 32 | A.L.S. to Miss Sedgwick | nd |

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COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

My dear wife, Edwine,

I am afraid the big rainy season has now
left almost entirely northern
My dear friend, I am now in
you under many skies, so

If you come by the
Broadway & Columbus
I am forced to say

If it please you,

War

(not legible)

[Signature]

[Signature]
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Warren, Whitney
- **Inclusive Dates:** 1915-1929
- **Identification:**
- **Extent/Quantity:** 3 file folders
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Whitney Warren (1864-1943) was architect of the firm, Warren & Whetmore.

Scope and Content Note:
1-16) Letters, addressed to “mon ami”, “M.” or Mme” from a series of letters in which Warren praises many articles by Lapauze and to his wife, thanking them for their article on him in Gaulois. Letters are written in French.
17) Telegram to M. Petit Palais. Written in French.
18-23) Letters, addressed to “mon ami”, “M.” or Mme” from a series of letters in which Warren praises many articles by Lapauze and to his wife, thanking them for their article on him in Gaulois. Letters are written in French.
24) Letter inscribed “Mes Chers Amis” (presumably M. and MME. Henri Lapauze). Warren has been in Washington to determine the sentiment of the country regarding the ratification of a treaty between the Allies and "the Teuton," and the establishment of the League of Nations.
25) Letter to Glen Walton Blodgett for his autograph collection. "I too have the mania for collecting: inanimate and anonymous objets de vertu."

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

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<th>Description</th>
<th>Quantity</th>
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<td>7</td>
<td>33</td>
<td>A.L.S. to Lapauze and his wife</td>
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<td>A.L.S. to Lapauze and his wife</td>
<td>Dec. [nd].</td>
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<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>March 6, 1915</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. [?] 1916</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>May 30, 1916</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jul. 17, 1916</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>November 21, 1916</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. 13, 1917</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Feb. 3, 1917</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Feb. 28, 1917</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jun. 15, 191[?]</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jul. 18, 1918</td>
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<tr>
<td>Box 7</td>
<td>Folder 34</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Sept. 25, 1919</td>
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<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. 17, 1920</td>
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<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Aug. 21, 1920</td>
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<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Nov. 5, 1920.</td>
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<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Lapauze and his wife</td>
<td>Jan. 3, 1921</td>
</tr>
<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>T.L.S. inscribed “Mes Chers Amis”</td>
<td>Jan. 5, 1920</td>
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<tr>
<td>Box 7</td>
<td>Folder 35</td>
<td>A.L.S. to Glen Walton Blodgett</td>
<td>Jan. 21, 1929</td>
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</tbody>
</table>

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Jundi—

Père Ami,

Enfin j'ai sus

jamais est jé fais.

Bien des compliments à

Madeleine et à Madeleine.

Père grand avec les voyez

et ennuye avec de amis,

votre bein de voui et

bruit rénommaise.

Whiteney.
GRAND HOTEL
DU PALAIS D'ORSAY
PARIS

Petit Palais des Champs-Élysées
NEW YORK SUN
29 January 1917

RHEIMS HIT BY 60,000 BOMBS

Whitney Warren Tells How Great Cathedral Is Used as Hostage.

SURE ALLIES WILL WIN

Architect Returns on Touraine After Eight Months at War Fronts.


The trip would bring enough material to write almost any mass book, but the busy schedule he was under did not allow him to be giving practically all of his time to his original plan of editing the French people and their allies, found forces to secure the people of France and Italy.

It was estimated that the Allies had captured nearly 60,000 prisoners and made many millions of Americans who are fighting in France and Italy.

The present situation is described as the most perilous of the condition of the Gothic churches of France, which was not completed until last week.

Whitney Warren was in London for Mr. Warrent last night.

Bombe Rain on Town

"I have just returned," he said, "from spending nearly four months in France, France, France, visiting all the various places which were at war with Germany. During all this time I have interviewed the people of France and interviewed the people of Italy and interviewed the people of Russia and interviewed the people of Belgium and interviewed the people of Germany and interviewed the people of France.

Every time the French had a victory, they took their victory in France, and every time the French had a defeat, they took their defeat in France. And every time the French had a victory, they took their victory in France, and every time the French had a defeat, they took their defeat in France.

During all this time, I have been editing the French people and their allies, and have been editing the French people and their allies.

The new report to the French Government, which was not completed until last week, will be published in London for Mr. Warrent last night.

In Danger From Water

"The water which has accumulated here and there is not without its importance, and the water is of great importance. In many cases, the water must be kept from reaching the walls and from reaching the floors.

The water which has accumulated here and there is not without its importance, and the water is of great importance. In many cases, the water must be kept from reaching the walls and from reaching the floors.
In Danger From Water.

The water which has ascended has 
behind the Huff mann, which crowns the monumental piers of the cathedral, as through a Alois Ros. Hoping the tides will return here.

It is of prime necessity to maga-
with a temporarily roof of
or a layer of cement, but the
bathroom and other similar
are so constructed as to
the best protection of
water. But the terrible position of being destroyed
by the waves is not to be
should the slightest attempt be made to
mend the condition of the church.

It has been said that the cathedral is
in the possession of the Cardinal Lucas, Bishop of Rheda, who
has not sought the advice of the
architects and has not acted
from the counsel of Rome in September. 1844.

And

The cathedral has received the
of its benefactors and all the
throughout the world, but there is no such
acclamation as from the

"Simply a Hymn of Peace." 

The unhappiness of it is that the

ment and a regret is
ded upon itself, expected into
this. Peace God. Yesterday

is to be done here. It has been

been stationed in the neighborhood.

he has come for the assault, he

the cathedral as the only

to the name of Mr. Warren, with
noble, and as much as possible, to
in Madrid on January 15, one

is the Spanish church, but which was received very

of the Spanish press and people, but

have been won in Spain.

Mr. Warren, who is a

the Spanish press and people, but

of whom Germanse have been won in Spain.

Mr. Warren, in his new

address, is not

for Spain, but which was received very

of the Spanish press and people, but

of whom Germanse have been won in Spain.

of the Spanish press and people, but

of whom Germanse have been won in Spain.

Extended on Third Page.


northern provinces of courage and science

have had little circulation in the

The world doesn't understand what

of Napoleon. Mr. Warren, who is

of the Spanish press and people, but

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of the Spanish press and people, but

of whom Germanse have been won in Spain.
Hotel Bristol
Paris

M. Martin

Lapauze
Petit Palais, Champ Elysées
Cher homme.

Je viens de recevoir

vivement des N°
de la France avec une

provocation inouïe

et je ne perds de

transmettre à M. 

Lapeyre tous mes

rejetons de mes pas

ainsi pu être la 

bien tôt, mon

Sinl

sympathie

Mrs. Webster
Pancioteski

GRAND HOTEL
DU PALAIS D'ORSAY
PARIS

Thérèse Lafaugère

Petit Palais des Champs-Élysées

Z. L.
Mon cher ami.

Je compterai sur vous pour deux le Vendredi à huit heures à l'Hôtel Gillon. Je réunirai la Presse Allemande et de mes amis français. C'est une convention qui grand merveille pour rendez-vous.

Pas vrai?

Notre bien-dîner, Whitney.

J'espère que vous avez dit à monsieur coubris j'ai trop de la sa lettre. C'est vous qui m'avez invité, pas moi.
21 August 1930

Dear Madame de Parsey,

I must write to congratulate you and your good husband upon his wonderful success in the re-organization of the Petit Palais— I have read with joy the wonderful praise sung in his name. The opening of the museum — what pleasure it must have given both of you so much hard work — as if it would only commence its life at the head of the Beaux Arts something grand would happen!

In Trouchet's last letter he tells me that you have not been enjoying the best of health but I trust
that your yearly visit to the father has had a beneficial effect and that you are quite yourself again—

Here, I am terribly occupied! How many buildings we are building! I am unable to say, but a great many. Some are very large—"it keeps me very busy, very!!"

To add to it all d'Aumurio and the City of Florence have-appointed one their official representatives! I am taking my position very seriously and feel convinced that we will succeed and that Diocletian and Tizone will be returned to Italy—of this I am as convinced as I was in regard to Alsace and Lorraine—

...toundly give any tone to "l'homme terrible". I am obliged, owing our obedience and with deep affection and reparation, with Serenissime,
3 February 1907

Dear Madame Lagrange,

I have just received the article of the "Gaulois" which you devoted to me. Really, to thank you is quite impossible anything that I ought say would indeed feel--you said much that I only wish I might merit and which people will only believe if I would me power to do every thing. I would like to--Alas, we must in spite of it only when one is his own country--it is only then one is appreciated away from home that the faculty begins to attribute him certain qualities.

Of one in most precious--

The voyage across the ocean was never
Twelve days I spent in bed reading with the result that I arrived here in a sad state of mental exhaustion. Truly a somber and melancholy moment today. Tomorrow is the wedding of my daughter.

Many, many messages to you both... I have said to attempt to thank you both for all you have done for me. It would be an unpardonable error not to do so. Adieu, Madame! Madame also sends many messages.

Believe me, your devoted servidor,

[Signature]
Auriez-vous aimé :

Vous êtes étonnant avec vos humeurs sur l'Ameuse, vraiment, ou vous obéisiez toutes les médailles, donnant en même temps un monde, de l'Amérique, sans que, à vous, vous commenças, encore honteux ! Quel malheur d'avoir encore honteux !

Dans Wilson, vous avez encore quanta, en est aussi à attendre avant qu'il ne vous puisse rendre. Mon Dieu quelle misère à vous, mais à vous seul, je vous l'avoue, j'ai honte !

A tous ceux, je vous prie tous mes compliments aimables sans salutations. Les plus sincères,

... pour vous deux, mes sentiments bien affectueux.

Votre dévoué,

Whitney

A Trouche, me fût fourni d'amour !
Bien cher ami : Jeune femme esquimau,
la tristesse qui m'a envahi en lisant
ce matin la nouvelle nouvelle — je savais
que depuis longtemps Madame Sappho se
plaignait de sa fièvre, tout à fait bien.
J'avais, aussi, grâce à son courage naissahnt,
je ne pouvais croire à une maladie vraiment
finie — Elle était pour nous tous si
indulgent si patient, avec une telle douceur,
de l'apprécier comme on n'en trouvait jamais.

I beg of you, my dear friend

to believe in my sincerity and deep sympathy
for you in your distress and to always count
on me as one of your most faithful friends.

Affectionem, cher ami

Whitney
La Touraine
13 Janvier 1917

Comment vous dire combien je suis troublé, cher ami, de toute la fraîcheur d'amitié que vous me transmettez. Vrai, pour des bien indigents pour vrais pour des bien indigents pour

moi ! et Madame Dupont qui j'ai moi et Madame Dupont qui j'ai

toujours quand je pense des moments de tristesse que je dois oublier dans son

larmes. Donc je Sylvestre vous rendra

compte de notre voyage - c'était interressant comme exposition et j'espère un petit peu

utile ! C'est le moment de bien de mieux

la bas un campagne actuellement contre les Boches, dans la Prise - je suis convaincu qu'il ne

résisteront pas tous aussi ! Mais actuellement je suis timide !

A bientôt cher ami - bien bises du chien

à madame de son serviteur fidèle

Votre affectueux Balley.
je regrette m'érario présenter à la Président
la Commission. J'aurais aimé lui dire même
l'importance de l'Espagne et de la concordance
de l'importance de rester un pays francophone
faisant la béne, ainsi qu'il serait
défavorable à sa détermination aux États-Unis.
Bien cher ami,

Je vous envoie le rapport de Wythe Williams à l'attention de Paul Revere, Rain Ka Ka ! Sans aucun doute vous trouverez en juin, la Tronsou, ou Paris, mais pas plus que l'article que je vous présenterai de l'égard de Williams, aussi je vous prie de la reproduire strictement — Envoie-tu un extrait télégraphique avec le nom de la date de publication —

Bien effectivement, cher ami,

Whitney

Je confie ce mot à Monica Bagues, un ami sûr.
L'article en question a paru dans "La Sane" ici en réponse à la traduction de l'article de Rain Ka Ka traduit publié par le même journal —
Dear Madame Lafarge,

Thank you so much for your letter concerning the article. The A.P.C. House was able to send you for les Femmes aux Combattants.

It is a great service you render us in aiding to distribute these articles and I can assure you that when we have things which you need,
it is a great privilege
to confide them to someone
who knows so well where
they are most needed
with many messages

Your good husband
Believe
ever obediently,

John Sewater

19 July 1916
Paris, le 6 Mars 1915

Cher M. Lefévre,

Votro idée de l'album est des plus jolies. Comme je vous l'ai dit l'autre jour, seulement j'ai du me contenter de deux ou trois, c'est comme si je laisse moi-même de côté la partie qui est au cœur de mon travail. Je ne veux pas faire ça pour vous. Ce que je veux, c'est une œuvre qui puisse être soignée avec soin. Je ne souhaite pas une œuvre de ménage, mais une œuvre qui puisse être soumise à la société.

Yours truly and faithfully

[Signature]
PALAIS D'ORSAY
GRAND HÔTEL
de la Gare du Louvre d'Orsay
PARIS
Adresse Télégraphique
PALAISORSAY

TÉLÉPHONE - PARIS
29.00
29.01
29.02
29.03
SAXE
BUFFET DE LA GARE D'ORSAY
29.13
POUR TÉLÉPHONER DE LA PROVINCE
228 inter.

Je suis désolé que
Madame souffre. J'espère
rien de sérieux.

Cher ami,

Je viens vous informer
sans aucun de vous
ami-able succède, il faut
que je vous tente de mon
mème ! Voici l'embartant

Mère, Mère

Bis à vous,

[Signature]
Chéri Madame Laffarge,

Par malheur j'ai demandé une permission pour jeudi et vendredi pour visiter le champ de Bataille de la Monce et je ne vois dans la dévotion de ne pouvoir accepter votre si aimable invitation pour vendredi ! Je suis navré tout enfin comme vous êtes charmants de souigner à moi pour谈及 le 7
Votre serviteur sincèrement

[Signature]
Paris, le Vendredi soir 13/1

Cher Monsieur Laporte,

Je viens de recevoir
la Première de la Renaissance. Votre
article est magnifique, justi ce
qui il fallait — il ne semble
impossible de faire mieux —

Merci

Votre bien dévoué

Whiting Warren

Il faut que votre secrétaire qui a
un talent charmant travaille d'une façon endorée
pendant tout le temps qui nous reste pour que
rien d'affaire — je comprends bien vous pour résister
et l'exciter !!
Cher Ars Paume,

Pour l'acte de l'habitation de la boue de la ville d'Hill.

Je vous en prie.

Vos Amis.

Bien chargé.

Jeu d'ouvrage.

Cher Ars

Vendredi.
Paris, le Friday

Dear Madame Lafleur,

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

Yours obediently,

[Signature]
à bord d'Espagne

mort de Samuel

On renonce, mes deux amis, à vous et à oîn chantant dans le coin.
Nous commençons de bon ton à trêter mission.

C'est qui ? Impossible, mais un de ces jours en Amérique.

J'ai vu Salieri, Verdi, il est superbe : quand je pense qu'entre nous, le diable et la sueur profonde il n'y avait que lui au cours de

Septembre il y a eu au chapel. Un chandelier lui dit : il est moment !

Il a été chantant pour vous et il ne semble être le seul que comprend, ce que je veux faire

l'importance et sa suspiro : il

ne m'a permis de m'aider et je pars.
pleins d'extinction & détermination.
Tout cela sera fait à contant, et comme il vous plaira à bientôt à l'espoir
votre dévoué

PARIS
DE LA GARE DU OVAL D'ORSAY
GRAND HOTEL

PALAIS D'ORSAY

A vous demain soyons avec curiosité
de toute mon adoration de tous
ma gratitude

par III
Dernière

Cher [Nom],

Je prends [la lettre de [Nom]].

J'ai [Temps] affinité

[Signature]

[Enfacement]
5 November 1920

Chère Mademoiselle de Claire,

I am writing you a word after the elections. I hope France will recognize the gesture of the American people and that France will compliment us. For it you remember I always said, que, non, étrangères des bravos féus!

The elections were the quietest I have ever witnessed and it is not so much Harding that we elected, but Wilson qui on a fauchen à la porte avec ses escrocs, juifs et compounds. France need have no fear as to our
future attitude; remember, your friends, who started to fight for you in 1914, are in power—but, great fact must be used—he should save a new Ambassador, un vrai, et non un fonctionnaire—Jusserand will always be the same figure, as amiable with Harding as he was with Wilson—it was hard to choose—un grand nom, un grand français, il y en a, bow Diew! Do not forget that Sinhalese counts for more in this country than perhaps anywhere else—it should be exploited.

Tardieu and Jusserand are at the bottom of all your trouble with this country—the first did not understand anything about us and the other...
Suis, John, à Paris, aujourd'hui. Je travaille 4 heures par jour. 

Pardonnez-moi s'il vous plaît de vous laisser en l'état. J'ai besoin de repartir, mais je ne peux pas vous laisser ici. 

Je vous embrasse, mon cher ami.

Je vous assure, pour vos amis qui

voulez faire travailler pour la France, et

le déshonneur — Soyez donc gentil et chargé

fort, ici à travailler — il faut que

l'ambassade de France soit la France

française avec forts ouverts — en tout

monde y veut y penser, justement.

Je vais vous aider ! et avec le présent,

bien sûr, il a toujours bénir, si all

The Embassy, the hardest to enter —

There is also here in New York the Council

General Liebert, who is really no good.

J'ai fait mon possible de travailler sans aide.
des jours - impossible - ils suffiront à
une reine ! Promote them, send
Jusserand to Spain, England, but give
us some one new - who is somebody, who
has done something, who is genial and
hospitable, au français de qualité !

Tell all this to l'Homme Terrible
et Doux) and ask him to express
more Amis S. with the importance of
it - with the new administration coming
in - we ought to be able to do great
things for la France.

Trusting, you are in the best of
health, both of you.
Believe our heartfelt and affectionate

Whitney

Tell all this to good friend Trouncker.
21 November 1916

Cher ami,

Je trouve la note et enclume qui sans doute j'ai oublié à replier - toutes ces ennuies. L'infortuné au Petit Palais dont le tout en pleine dans ce moment là et de l'armi organisée doit être là aussi de faire comprendre aux mœurs d'armée. C'est pour ces circonstances que j'ai été dans la tâche de faire des changements des...
25 Septembre 1919
Hôtel du Palais d’Orsay

Très cher ami,

Partant très prochainement pour les États-Unis, je réunis quelques amis pour leur dire au revoir.

Voulez-vous me faire le plaisir de dîner avec moi lundi prochain le 29 Septembre à huit heures au Café de Paris ?

Votre dévoué,

[Signature]

[Handwritten]
AVIS

AFFRANCISSEMENT DES CARTES PNEUMATIQUES :

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

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

La carte qui ne remplirait pas ces conditions réglementaires serait assimilée à une lettre 
ordinaire et traitée comme telle.

Le service des correspondances pneumatiques de Paris est confié à l'aide de correspondants cyclistes 
specialisés :

1° À la plupart des villes ou localités du département de la Seine pourvoir d'un bureau de 
poste (pour connaître la liste de ces villes, s'adresser au Chiffre prosopographique des bureaux de 
poste) ;

2° Aux villes d'Enghien-les-Bains, de Sèvres et de Saint-Cloud (Seine-et-Oise).

L'heure de la dernière levée des correspondances pneumatiques de ou pour les villes ou 
localités dont il s'agit diffère suivant la destination. Se renseigner à ce sujet aux bureaux de 
poste.
16 East 47th Street
New York

To Slim Wadding Blydfell, Esq.

Dear Sir:

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

Believe me,

[Signature]

January 21, 1929
Je vous présente l'architecte américain, membre de l'Institut Whitney Warren.

À l'attention de [Signature]

Novembre 1916
LAPAUZE PÉTIT PALAIS PARIS

CONTOLE +

LA PORT EST GRATUIT. Le facteur doit délivrer un récépissé à recouvrir une fois qu'il est chargé de retenir une lettre

A DÉCHIRER

ROMA D' 371 32 14 21 =

= AVONS DÉJEUN AVEC DARIA HIER SOMMES RAVIS DE L'EXCELLENT MOMENT QUE VOUS AVONS PASSÉ TOUS DEUX CHARMANTS PARTONS CE SOIR SERONS PARIS SAMEDI AMITIÉS = WHILNEY ROBERT =
Chère Mademoiselle —

J'envoie à vous
une bille de 100 francs
à Madame Harjes pour
la loge que j'occupai à
la Conférence de la Réunion
en effet avec beaucoup de
et de l'homme terrible!

Believe me,

obediently

Drury Warren

Thursday —
GRAND HOTEL
DU PALAIS D'ORSAY
PARIS

Mme Lafarge -
Petit Palais Augustin
I have been here and in Washington for two weeks, busy informing myself as to the real sentiment of this country, and of the momentous problem which confronts us, in regard to the ratification of the treaty, namely, the struggle of the Senate to modify it so that it may become a common sense, practical, working document, upon which, not only the United States but the whole of the Allies may rely; for, be it not forgotten, the world of to-morrow, as it was of yesterday, will remain divided into two camps, that of the Allies who have fought for emancipation, and that of the Teuton with their accomplices seeking to impose their predominance over the entire world.

Opinion in Europe as regards the attitude of the Senate has been disfigured, because, all information given out through the press there has been from the administration at Washington, who, in order to save its face has continually spread news putting its opponents in the wrong light and accusing them of party politics. Such men as Lodge and the majority of his followers are above suspicion, if one considers their records, as are the Democrats who have followed them. They represent honest and thinking Americans, that is, the vast majority of the population - through their honesty they have been forced into opposition - to have signed the treaty and covenant as presented would have been the forsaking of all their responsibilities as representatives of the
country and an act of pyprocrisy unbelievable. What Lodge is succeeding in doing is **stupendous** in its importance as regards the future - he has not only saved this country from becoming an autocracy but also the Entente from deluding itself with a sense of false security. A great debt of gratitude is due him, for he is the one man who has seen clearly and who has had the courage and patience to fight Wilson whose mentality is nothing short than that of a Prussian. Wilson has disfigured the American Nation and shewn it with a mask. It should be remembered that he ran and won his second electoral campaign by uniting everything that was yellow and rotten in the country and by appealing to our lowest sentiments. His cry was, "I kept you out of war", when he knew, as no one else could, for he possessed information no one else had, that war was inevitable, and now he would have us sign a covenant guaranteeing against all future wars when he knows that the next is as inevitable as this last one was.

The opinion of this country has been rapidly modifying, otherwise the treaty, impractical as it is, would have been ratified months ago, and we would have put out signatures to another, "scrap of paper"? What has held the treaty up has been this steady change of public opinion, the average man knows that the treaty is impossible. Article X is the key of the whole controversy - As Senator Lodge said to me, "we are, all of us, ready to go if needed, we will never allow France to be crushed, only we wish to go of our own volition, but we will not be at the beck and call of a so-called League
of Nations." The League of Nations is looked upon as a document establishing the British Empire over the world guaranteed by the United States. Wilson has not been true to any one; for his personal aggrandizement, he would sacrifice not only Europe but American, and this is proved by the doubt he has wilfully cast upon the Senate, who represent the Country, when he says that they are not acting in good faith but as party dictates.

As regards the second treaty signed at Versailles, that of the Alliance between France, England and America, it was stipulated that it should have been presented to the Senate at the same time as the treaty and covenant. This Wilson did not do — had he done so, it would have been ratified immediately and the necessary guarantees thus secured to France, but he withheld it in the hope to coerce the Senate into accepting his League of Nations interwoven with the original treaty. This interweaving has been nefaste, and, as everybody knows, it was totally Wilson work.

The Senate cannot be blamed for not upholding what Wilson proposed to them for they were kept in absolute ignorance of what was going on at the Conference in Paris in spite of the fact that their assent was necessary to the final agreement and Wilson's pretense that all treaties should be "open covenants openly arrived at".

The public here knows that France and England are our bulwark, but also they know that Belgium and Italy form part of it and are at a loss why they were not included in the second treaty, and why, alone, France should be considered to be in danger. If the American people had been consulted, France would have had the strategic frontier which Wilson
refused her as would also have had Belgium and Italy. There is a feeling that France and England are playing a game of "bluff" as regards Italy by saying, "We can do nothing without Mr. Wilson," also the right of Italy to settle the Adriatic situation is conceded, the right to shape her own destiny. It must not be said that America has frustrated Italy in getting the fruits of her victory which are simply the guarantee of her own safety at the same time as that of her Allies.

There is absolutely no indication of a let up on Germany - Germany is as cordially hated as abroad, if not more so. There is also a strong feeling against Russia because of Bolshevism second only to the suspicion felt towards Germany.

An unfortunate point as regards the covenant is that the President proposed and insisted upon it. It was not wanted by our associates, and, therefore, we owe something to them. Wilson's attitude was impossible but unfortunately we cannot utterly devest ourselves of the responsibilities our representative assumed, we are under an obligation to Europe just as much as a private individual is should his chauffeur run over a man in the street. We had no real representatives at the conference, they were simply representatives of Wilson's; some of them had never taken an official oath of any kind and none were approved by the Senate. Unhappily the Senate could do nothing to prevent their going to the conference, the constitution not providing for this eventuality, but none the less, once the treaty brought back, it was the Senate's bounden duty to investigate
and pass upon what the President and these personal representatives of the President had proposed and accepted. The President's attitude has been one of absolute determination that no control by Congress should be exercised over him. Wilson traded on the gratitude of the Allies for his own aggrandizement. He has manifested all the qualities familiar to a tyrant, he is suspicious and influenced only by bootlickers and sycophants of miserable quality. A point not to be lost sight of is what he sought and accepted responsibility in spite of every warning, that he made a mess, and that he is now attempting to pass it on to the Senate. The Senate is ready to ratify the Treaty, with its reservations, which simply means, our interpretation of the document, this to avoid future complications and controversies. If quick peace is desired, pressure must be brought on the White House not on the Senate; it is up to Mr. Wilson, the Senate is ready.!!!

affectually yours obedient servant

Whitney W.

This is the truth, France ought to find and understand it! Please use anything it contains if it can be useful.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Waud, Alfred R.
- **Inclusive Dates:** 1864
- **Identification:**
  - **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**

Biographical Note:
Alfred R. Waud (1828-1891) was an American illustrator, painter, and photographer.

Scope and Content Note:
1) Handwritten note on notebook paper detailing the content of Alfred Waud’s form.
2) A printed form from the Provost Marshal General’s Office made out for Alfred Waud to give him permission to travel to the front line during the Civil War.

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 36</th>
<th>Content note</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 16, 1864</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

The Bearer, Alfred R. Ward,
has permission to pass from Fortress Monroe to
CITY POINT, VA.,
for the purpose of Harper's Weekly
This Pass will expire Dec. 14, 1864

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

By steamboat.
No 2727
Printed pass filled out and signed by
the Captain of 2nd US Infantry 16 Dec. 1864,
Fortress Monroe, Va. 12th Ave.

Provost Marshall General's Office, Armies operating Against
Richmond

The bearer, Alfred R. Ward has permission
to pass from Fortress Monroe to City Point,
This pass will expire Dec 16.1864 by
Command of Brig. Gen. M. E. Patric

Alfred R. Ward 1828 - 1891. Civil war &
Western illustrator

After immigrating to the US in
1858 Ward almost immediately
became staff artist for Harper's
Weekly and during the Civil War
was one of the magazines most
prolific artist correspondents.
Descriptive summary:

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

Biographical Note:
Andrew John Henry Way (1826-1888) was an American still-life, portrait, and landscape painter.

Scope and Content Note:
A letter in which Way accepts Smith's invitation for Sunday dinner on behalf of Dr. A. George, H.I. Volck, and himself.

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 37</th>
<th>A.L.S. to W. Prescott Smith</th>
<th>nd</th>
</tr>
</thead>
</table>

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To Prescott Smith Esq.

My dear Sir,

We accept your kind invitation for Tuesday next, and will be happy to break bread with you at 3½ O’clock with you and the Sabbath.

On behalf of Mr. George H. Volck and yours truly,

A. T. H. May
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Weber, Max
- **Inclusive Dates:** 1942
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Max Weber (1881 -1961) is an American painter, printmaker, and sculptor.

Scope and Content Note:
Letter to Benjamin Krohn in which Max Weber thanks Mr. Krohn for a gift and tells him of an upcoming exhibition. Postmarked envelope included.

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 38 | A.L.S. to Benjamin Krohn with postmarked envelope addressed to Benjamin Krohn. | Mar. 2, 1942 ; [Mar. 1, 1942] |

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March 2, 1942

Dear Mr. Krohn:

I should have written sooner to thank you for your kindness in sending me so lovely a gift, which I hardly deserve. However, the pipe is a splendid piece of workmanship, excellently shaped and finished. I think it will be my favorite of all the pipes I have.

I am going to have an exhibition at the Paul Rosenberg Galleries opening March 10, and as soon as I get things ready, I am sure you know what that means—frames. I will write you at length. The beautiful pipe will be my souvenir of our lovely visit to Chicago, and the many friends I met.  I believe Mrs. Metzmann is going to be in Chicago, so please remember me to her.  Indeed your--

Max Weber
Mr. Benjamin Krohn
154 East Superior St.
Chicago, Ill.
Descriptive summary:

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

Biographical Note:
Adolf Alexander Weinman (1870-1952) was an American sculptor.

Scope and Content Note:
A letter in which Weinman states he will forward prints of the obverse and reverse of the American Institute of Architects medal.

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

Detailed Description of Collection (Container List):

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<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>39</td>
<td>A.L.S. to Florence</td>
<td>Jan. 14, 1910</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Levy</td>
<td></td>
</tr>
</tbody>
</table>

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January 14, 1910.

Miss Florence H. Levy
Editor, American Art & Architectural Monographs

Dear Miss Levy,

Replying to your letter of Jan. 13, permit me to say that I have ordered a print each of the obverse and reverse of the American Institute of Architect’s medal and shall be pleased to forward them to you as soon as I receive them from the photographer.

Appreciating your courtesy,

Very truly,

[Signature]

[Name]
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Weir, John Ferguson
- **Inclusive Dates:** 1868-1896
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

**Biographical Note:**
John Ferguson Weir (1841-1926) was an American painter and teacher.

**Scope and Content Note:**
1) A letter in which Weir informs her that he will be sailing abroad on Dec. 2, and that Davies is interested in the professorship.
2) A letter in which Weir tells Stedman that he and his wife enjoyed “The Victorian Poets.” Postmarked envelope included.

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

**Detailed Description of Collection (Container List):**

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

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E. C. Sudman.
18 Lafayette Place
New York
Assume, it is not to

ship. It has always seemed to

me a deficiency in one life

critique that art and letters

come to separate as distinctly

the professions - American. The

influence of one upon the other

at the value of this is recognized

fully among the French. But in

my case there is little or nothing of

this procedure. But I don't

just know you - you are not at

the time at New York. I

read your note to me, and

the distress must take it - as you

have written, but now I have a chance to

just the things down. The cause

of my neglect was the hope

of another opportunity. Your letter filled me with surprise

as it reached me just a

week after the postman's

return. A letter to you just
But then I may be erring.

I only like the things that really impress me:

I admire the manner of McCall, as

triumph to the fingers,

I must be a great satisfaction to have so much

of your true self sincerely ex-

pressed. I felt 'The Miracle

of Hope' in that in black

ink you have many still think

right. A painter tries to:

with elaborate processes, to a

single result which may have

up as for my part - I wish

like hopping off a limb of the

knee he has only a few such

apparitions to his body, as to

annihilate one in a calamity

that only runs through to

send to annihilate self.

I like the artist in you, Sidman.

I mean the form and framework.
Michael Angelo said that
"Beauty is the persuation of
superfluities" which is
contrary to the popular notion
that beauty may be分离ed
from Truth, and still be beautiful.
So that beauty is an abstract
quality not dependent upon
strict economy in Art.
Keats said: "Beauty is
Truth. Truth Beauty.
This is all we know on
tearth, and all we need
To know."

very truly

fro. T. Weir
New York, Nov 23rd 1868

Mr. A. H. String

My dear Madam,

I purpose very soon going to Europe and thought of such proper time I should notify you of the fact. We sail in the "Russia" the 2nd of And when I have learned what you address will be, I will send it to Miss Jordan.

If there should be any result from your plan of filling the Professorship that you would desire to notify one of, I presume one being abroad would not interfere with such communication.
Prof Davies whom I met a few days since asked me to refer you to him and also said he would write to you on the subject.

I remain, Sir,

Yours most obediently,

[Signature]

John T. [Last Name]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

Biographical Note:
Julian Alden Weir (1852-1919) was an American painter and printmaker.

Scope and Content Note:
A letter to Howes Norris Jr. for his autograph collection.

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

Detailed Description of Collection (Container List):

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<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>41</td>
<td>A.L.S. to Howes Norris Jr.</td>
<td>Mar. 6, 1912</td>
</tr>
</tbody>
</table>

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The Artist, like the Seer
of old, has always seen
forces of nature, or
impressions in art,
embodied in its finest phase.

J. H. [Signature]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

Biographical Note:
Robert Walter Weir (1803-1889) was an American painter, illustrator, and teacher.

Scope and Content Note:
A letter in which Weir declines an invitation “to see your treasures of art, and to meet the artists who will be gathered at your house.”

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 42 | A.L.S to Reverend E. L. Magoon | Feb. 22, 1856 |

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make an other even of a
day more memorable still,
if I can manage to do so,
it will give me much please.

 Yours very sincerely

[Signature]
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – West, Benjamin
- **Inclusive Dates:** 1807, 1817
- **Identification:**
  - **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**

Biographical Note:
Benjamin West (1738-1820) was an American painter and draftsman who was active in Great Britain.

Scope and Content Note:
1) Typed content note detailing the life and correspondence of Benjamin West.
2) Autograph Memorandum in the hand of H. Harris recording receipt from the West of two pictures, signed by West.
3) A letter to Thomas Sully concerning the delay of the arrival his "Christ in the Temple" at the Pennsylvania Hospital.
4) Letter to Samuel Coates, President of the Pennsylvania Hospital, explaining, as he had to Sully, the reason for the delay in the arrival of his painting. He later comments on the inappropriateness of the Gothic style for the building that will contain his paintings.

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box</th>
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<th>Date</th>
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<tr>
<td>Box 7</td>
<td>43</td>
<td>Typed content note</td>
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<tr>
<td>Box 7</td>
<td>43</td>
<td>Autographed Memorandum</td>
<td>Jul. 13, 1807</td>
</tr>
<tr>
<td>Box 7</td>
<td>43</td>
<td>A.L.S. to Thomas Sully</td>
<td>Feb. 28, 1817</td>
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<td>Oversize Box 1</td>
<td>Item 31</td>
<td>A.L.S. to Samuel</td>
<td>Mar. 2, 1817</td>
</tr>
</tbody>
</table>
Copy of B. West. Letter
the 14th July 1717
will be signed by 
A. B. From the Rigge in Britain
A. Wood
When that is accomplished, I will confide the three pictures to the care of Mr. Sargeant, on his return to America, with my suggestions in relation to your communication respecting the admission of Artists and others to view the pictures, when placed in the Hospital.

Respecting the building, which is to contain my pictures, I must take leave to observe, that it is very remote from my intention to depreciate the merits of the Architect who erected it, in making the following observations, but I think there is a misapplication of Gothic Architecture to a place where the refinement of Science is to be inculcated, and which in my humble opinion ought to have been founded on the clear and self-evident principles adopted by the Greeks—on Attention to which in the appropriate character of all subsequent buildings tried in Philadelphia (and that at no greater expense than attends building in general) will in a short time mark that City as the Seat of Elegance and Science in the Western World, and impress on the Mind of the beholder the mental refinement of its citizens. Such is the effect produced on people of information travelling this Country, when they behold that propensity of building in every public work and City, and which stamps the character of Civilization.

In giving my free opinion on this subject, I beg you will not suppose, that I mean not to condescend to the talents of Mr. Webb, as an Architect. It is the Gothic Taste, I combat with, as unapplicable to the building in question; for that Gothic Architecture is the insignia of a period when, the civilized World had passed away.
feel an interest, that the State of Pennsylvania should keep the lead in all mental refinements. As her commencement was founded on those principles of Equity and true feeling towards an unoffending People in a then Savage State, which gave her own ascendency and dignity in the minds of the just and virtuous throughout the World, and that Pennsylvania may ever claim that pre-eminence, both in Truth and Science, is the most ardent wish of, My Dear Sir, Yours very sincerely —

Benjamin West.
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From Benjamin West
To Thomas Lacey
Feb. 28. 1811

My Dear Sir,

The Beaux of this letter Mr. Derby will have the pleasure to present it to you, he visits Philadelphia, New York, and Boston as well as other places in the United States. He is an artist by profession in Architecture, and I should not permit him to visit Philadelphia without his being known to you as my friend.

I have to thank you the interesting letter you wrote to me last winter, on the same on which Mr. Derby is to meet me, in writing respecting the new room proposed to receive my Picture of Christ in the Temple; it gave me much pleasure to find your approval of the light for shewing the Picture to advantage. Before you receive this letter I do suppose you will see or hear from Mr. Watts respecting the Picture not having arrived at the Hospital as expected by the ship Elector; and I hope you understand the case which I wish to explain in writing by your letter and that from Mr. Watts. The Room was nearly finished, determined me to proceed with the other Picture which, on my mind, to shew as accompanying Picture when used the Room was ready to receive them, and
which was finished, and put in harmony which must be done when together under my pencil. I shall forward them to Philadelphia by one under the care of Mr. Snows, return to the city early in next summer, when I must request your friendship to see them put together and in their place; and I have written a letter to Mr. Snows by the ship attendee, occasional of the whole business.

It often afford me great delight in hearing of you by those from America who visit this. I think your portrait are truly spoken of in high favor, which I hope is the fact, and that you are fully employed, is the sincere wish of

My Dear Sir,
your very sincere friend, and much wished

Benj. West

Mr. T. Sully
Memorandum made of B. West Esq. two Pictures on sale or return Vig -

A Magdalen by Titian - £2 - 0 - 0
A. Lucretia by Guido - 600 - 0 - 0

1807 I paid Mr. West July 13 in part this day - £300 -

Harris

Benj. "West"
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note:  West, Benjamin

Letter to Samuel Coates, President of the Pennsylvania Hospital, explaining, as he had to Sully, the reason for the delay in the arrival of his painting. He later comments on the inappropriateness of the Gothic style for the building that will contain his paintings.

Item Date:

Mar. 2, 1817

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

*DO NOT REMOVE THIS PAGE FROM FOLDER*
WEST (Benjamin, 1738-1820, historical painter). Memorandum, in the hand of H. Harris, recording the receipt from West of 'two Pictures on sale or return', viz. 'A Magdalene by Titian' and 'A Lucretia by Guido', total value £600; also noting that 'July 13, 1807: I paid Mr. West in part this day £300'. Signed by Harris, and also SIGNED BY BENJAMIN WEST. 1 page 4to. [n.p.], 1807.

Although born in America, West spent most of his life in England, where he became a founder member of the Royal Academy and afterwards its president. He was historical painter to George III.

'West had a reputation not only as a painter, but also as a knowledgeable connoisseur, who was instrumental in shaping several important collections, and who had accumulated a considerable collection of his own' (Von Erffa & Staley).
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – West, Raphael Lamarr
- **Inclusive Dates:** 1819, 1835
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Raphael Lamarr West (1769-1850) was a British painter and printmaker. West was the eldest son of Benjamin West and painted scenes of the theater and scenes from Shakespeare.

Scope and Content Note:
1) A letter in which West accepts an invitation to celebrate St. Aubyn's father's birthday.
2) A letter to Col. Childes in which Raphael West had offered "Death on a Pale Horse" (1796) and fifty smaller pictures to the Pennsylvania Academy of Fine Arts for 15,000 pounds, and in 1826 he had offered to the Speaker of the House of Representatives no fewer than 150 pictures, including "Death on a Pale Horse," for 40,000 pounds. Neither offer was accepted. The picture, West's masterpiece, is now at the Detroit Institute of Arts.

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 44</th>
<th>A.L.S. to St. Aubyn</th>
<th>May 8, 1819</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 44</td>
<td>A.L.S. to Col. Cephas G. Childes</td>
<td>Dec. 16, 1835</td>
</tr>
</tbody>
</table>
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London December 16th 1833

Dear Sir,

Your Original & duplicate of the 75
of the 14th July have all been duly re\-

ceived, together with a letter of Creditor upon Mr. Weld &c. I am quite

sorry to hear that the sum not to exceed £1500 to be appropriated to the

purchase of Worth Pictures from the Duke of York.

Since the last 17th December I have succeeded in

The purchase of the Pictures, frame, and Sketches for the 75th

sum I anticipated and have drawn a Mr. Worth Bill therefor (a duplicate one as I found in one of the stamped offices) against any claim of him or her.

I have the pleasure to inform you that I have received and shall be governed by the draft as to sending the works, but if I conclude best to send them, they are to be kept subject to your Orders until I can bring an explanation before them. I am satisfied myself that Mr. Worth has rectified the

state of the Pictures, and former others, but the part in the large room of painting from my friend Lesly having to

go and examine them, and the cause several hanging expenses, &c., passing a great deal of time, as a distance of...
London, December 15th, 1855

Received from Mr. Joshua P. Bacon the sum of Two Hundred Pounds being in full for the Picture of Death upon the Pale Horse Painted by the late President West, and the Shadow of Frame belonging thereto.

Raphael L. West

Mr. Joshua P. Bacon to Raphael L. West.

1855 For the Picture of Death upon the Pale Horse, by the late President West, including the Shadow of Frame.

London, Dec 15th, 1855

Raphael L. West
Newman St. May 8

My Dear St. Aubyn,

I have great pleasure in accepting your invitation for the twentieth of this month, particularly as it is to commemorate the birthday of your father whom health I shall have much satisfaction in drinking on such an occasion — I trust you through one into such a meeting —

I believe one is most grateful to your very kind of doing

Raphael West

In an hour I am off to Haines
Son of Benn. Wirt, see Dunlop, V. II. p. 144.
Robert Wirt, 1769-1852, son of John.
T. C. C. Dunlop (1718-1818) patron of John.
Descriptive summary:

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

Biographical Note:
Whetstone (1837-1841) was an American portrait sculptor.

Scope and Content Note:
1) Biographical note detailing the birth and death date of Lewis J. Cist
2) A letter in which Whetstone informs Cist that it is his duty to read an original composition at the next regular meeting of the Academy. Together with three lengthy contemporary newspaper clippings regarding Whetstone, titled "Our Artists at Home" (1884), "Cincinnati Genius," and "Cincinnati Artists," mounted on a folded sheet with the letter.

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

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

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

It is perfectly natural that Cincinnatians, so justly proud of the fame of the countrymen whose names adorn the streets, should indulge in speculation on the merits of Powless, Clevenier, Kellogg, and others who have temporarily interested themselves, that they may drink in inspiration at the foundry-heads of Art. To do this, they need not necessarily overlook the achievements and neglect the merits of their Artists at Home. Yet thin, with all the pride they feel in their city as the birth-place and nursery-ground of Genius, they are in danger of doing. Amid the decorated pins lavish daily and hourly upon Powless, and amid the sorrow and sympathy produced by the melancholy and early death of Clevenier, who says a word of or for the artists who remain among us! If such were Powless, it does not reach our ears. And yet we have been at this time, studying and toiling in obscurity, unknown comparatively, and unheard, and whose names may be allotted any day in company with that of any artist that Cincinnati has yet sent abroad—men whom Powless, were here, would gladly take by the hand, and press to his bosom as brothers younger in years, and less in merit, it is true, but still as brothers.

After this introduction, many will be surprised to find presented to their eyes, a name so little known as that of Warrenworth; but John L. Warrenworth, we take pleasure in telling them, is as deserving to be known as the men who have accomplished works that entitle their names to be just so presented. Mr. W. is now, as we believe, twenty-three years old. From the age of sixteen, he has been working in secret, and in secret working, during the intervals of leisure afforded by other pursuits. At one time indeed, before his twentieth year, he fitted himself up a studio, spread upon his table such trumperies upon Art as he could obtain, surrounded himself by casts from the Antique, and earnestly held of Anatomy, procured the requisite materials for modeling, and in his favorite imagination beheld himself a Sculptor. And that imagination supplied all that he wanted, in addition to what he had, but one thing. That thing, however, was love; and as his dreams of the ideal could not furnish this, like all warming-pan which he is, he sought for the models in his books, turned back upon his studies; and, with tears on his cheeks, and a will bent to grapple with what could not. First a Kock-smit, and then a Wintzinger, impressions in both pursuits, he has prized the time since, giving his leisure to that which is his passion, and his promise for the future.

At such intervals, he has done a good deal of modeling in clay, from nature and from ancient statues. His business engagements, however, have left him time to continue but few things. Among what he has completed, or nearly so, have been busts of the venerable John Cavin, formerly President of the Ohio Mechanics' Institute, Dr. James Larre, of this city, and J. P. Franklin, the painter; all three works of merit. Only the last piece named, is now in existence—the others having been injured through mean-spirited neglect, before entirely finished in all their parts, and subsequently destroyed. Of the bust of Franklin, Mr. Warrenworth has taken a cast, which may be seen at the Studio of that artist, on West Third Street. This piece was executed the past summer, at odd hours, and is Mr. W.'s latest work. It is a striking likeness, a beautiful piece of modeling, and speaks of a future that under favorable circumstances, will be of honor and renown. Every thing about it is clear, distinct, and artistic. In the minutest details, nothing seems to have been neglected. To all the features of the original, justice has been done; and the entire work is modeled, in all its parts, by that beautiful harmony which is an essential index of genius.

One of Mr. W.'s earliest works was an Ideal head of Socrates. This we never saw, and it is not now in existence. From those who did see it, we understand that it was a production of decided merit.

Mr. Whetham must go on—say, will we are convinced, in spite of all obstacles. The very energy that sustained his spirits, which he was driven from his Studio, partly by necessity and partly through the admonitions of a paternal wisdom that saw little beyond self and suffering in the artist's life he had chosen, will sustain him still, through many a day of want and neglect, should those be his portion, and eventually carry him back to that Studio and to the pursuit in which he has at times longed to re engage. But Mr. W.'s pecuniary condition, we take great pleasure in saying, will in all probability be worth, in a few years, to admit of the free, independence of his time, and the exercise of his talents in the Department of Art to which they tend. We learn, from Mr. W. himself, that a friend of his, that he has just perfected a labor-saving machine in an important branch of his present business, that will most likely yield him a handsome and regular income. In his case, the poetical and the practical seem to be asking hands in right good fellowship.

In the rooms of Franklin, to which we have referred, are also a couple of Paintings, the latest from the pen of the artist, about which as well as from our author, we shall have something to say later.
Lewis J. Cast — (1818–1885)
bank clerk, 1st fed. jur.,
Cincinnati, later St. Louis.

Charles Hamilton — Hobbies
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Whistler, James McNeil
- **Inclusive Dates:** 1899
- **Identification:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:** Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
James McNeil Whistler (1834 -1903) was an American painter and printmaker, active in England and France. He developed from the Realism of Courbet and Manet to become one of the leading members of The Aesthetic Movement and an exponent of Japonisme. He is best known for his work "Arrangement in Grey and Black No 1: Portrait of the Artist's Mother" (1871), and his subsequent portraits using simple tonal colors. In 1877, his work "Nocture in Black and Gold: the Falling Rocket," caused a sensation for its blatant abstract qualities that shocked art critics.

Scope and Content Note:
1) Content note detailing the life of Whistler and the extent of his correspondence.
2) Folder sheath from “Maggs Brothers” book and print company
3) A letter to a Mr. Blott mentioning a court case and a scheduled meeting between Blott and Whistler.
4) Typed transcription of Whistler’s letter to Blott.
5) A letter to Mrs. Anderson discussing his work in her possession.

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

Detailed Description of Collection (Container List):

<table>
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<th>Box 7</th>
<th>Folder 46</th>
<th>Content note</th>
<th>nd</th>
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<tbody>
<tr>
<td>Box 7</td>
<td>Folder 46</td>
<td>Folder sheath</td>
<td>nd</td>
</tr>
</tbody>
</table>
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Dear Mr. Brett - I am shocked to hear from
Mr. Watts that he has received notice from your
lawyers that they are proceeding with the case.
This after your assurance that you intended
to treat with me in a friendly spirit is extremely
shocking, the lawyers must be doing this without
your instructions.
I have been expecting a visit from you
as you wrote to say that you were coming —
Will you come on Monday at 2 o'clock — or half past one and let us arrange the matter as I proposed.

I have seen Mr. Brock. He assured me you had settled with him about a picture.

But in every case you know that he is now coming into the money for his house and this facility of his will be paid off the first thing.

Pray therefore stop the lawyers immediately.

96 Cheyne Walk. Chelsea

Very sincerely yours

John A. Who

May 31.
The Petite Sound. I know — but what other?

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

What etchings have you in stock?

With best wishes for the season

Yours

Ruth W. Pringle

IIo. Rue de Bass. Gen. 4. 1899

Dear Mrs. Anderson: I did not at all know that you have a fancy for the lithographs of Mr. Thome. I do not think there is any upright picture a sort of wash looking lithograph, very soft, and something like a water-color drawing.

Of course in any case you can only have one copy, which I fancy had better be kept for the present —
Certain, if four summers is scarcely an impression — while other

can be found. How did Mr. Redfern come to make our

7 cheque? You may well and say that the Directors

paid upon checking, but if the matter rest — they are not prepared to

point with the proof until they have consulted with Mr. Whistle on

receiptability. If these being partly coming — they believe

of it & the unique proof. It is intended for The Point Room.

Museum in Dresden. / 

Now I want you to write to Mr. Alfred Chapman

of Liverpool. Though how you are to obtain his address

without seeming suspicion I don't know. (Come from

picture dealers for they know — but you must not say).

Well — you will write and say that the Directors

wish to know if he is willing to part with his "Snow Nocturne"

by Whistler — and his "Bozhoor" nocturne —

in which case will he submit his price for their consideration?

Also has he other Whistles?

Mr. Alfred Chapman was connected with a great

engineering establishment in Liverpool. Master Fowler I

something if I remember — he lives in some neighbourhood

of the town — in a house called "The Dingle."

Mr. James Chapman, his brother, had at one time an office

in Austin Friars. Perhaps Mr. Webb might find out through

him? / What pictures have you now on the cables?
WHISTLER, JAMES A. MCNEILL. Good ALS, 2pp., 8vo, 110 Rue du Bar, Jan. 4, 1899. To Mrs. Anderson, a gallery owner or perhaps his representative, discussing his work in her possession: "I did not at all know that you have a proof of the 'Lithotint' of the Thames. Is it a rather large upright picture?, a sort of 'wash' looking lithograph, very soft, and something like a water colour drawing? Of course in any case you can only have one proof, which I fancy had better be kept for the present. Certainly four guineas is scarcely an inducement - until others can be found .... You may write and say that the Directors find upon looking into the matter that they are not prepared to part with this proof until they have consulted with Mr. Whistler as to the possibility of others being possibly coming .... it is intended for the Print-Room of the Museum in Dresden. Now I want you to write to Mr. Alfred Chapman of Liverpool - though how you are to obtain his address without arousing his suspicion I don't know ..... Well, you will write and say that the Directors wish to know if he be willing to part with his 'Snow Nocturne' by Whistler - and his 'Bognor' nocturne. In which case will he submit his prices for their consideration? Also has he other Whistlers? Mr. Chapman was connected with a great engineering establishment in Liverpool .... What pictures have you now on the easel? The 'petite Sousis'(?), I know, but what others? In all cases of frames for lithographs, etc. the frames are not included in the price of the lithographs. What etchings do you have in stock?'" Faded and a little stained; weak at folds (small split along center). In good condition.
Autograph

OF

Whittier (James M. N.)

Born 1834 Died 1903

MAGGS BROTHERS,
RARE BOOKS, PRINTS AND AUTOGRAPHS,
109, Strand, London, W.C.
ENGLAND.
Dear Mr Blott -

I am shocked to hear from Mr Watts[4] that he has received notice from your lawyers that they are proceeding with the case - This after your assurance that you intend to treat with me in a friendly spirit is astounding[ing -] Surely the lawyer must be doing this without your instructions -

I have been expecting a visit from you as you wrote[5] to say that you were coming -

[p. 2] Will you come on Monday at 2 o'clock - or half past one and let us arrange the matter as I proposed

I have seen Howell[6] who assured me you had settled with him about a picture -

But in every case you know that he is now coming into the money for his house and this liability of his will be paid off the first thing -

Pray therefore[er] stop the lawyers immediately -

Very sincerely Yours -

J A McN. Whistler.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – White, Edwin
- **Inclusive Dates:** 1856, 1857
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Edwin White (1817-77) was an American genre, historical, and portrait painter.

Scope and Content Note:
1) A letter to Mr. Holly in which White writes he would like to withdraw $100 plus interest from the Salisbury Savings Society. He has just finished his picture of the “Signing of the Compact in the Cabin of the May Flower,” which has already been purchased and soon will be engraved.  
2) A letter to Charles Lanman in which White writes he has not only been occupied with painting but with going out at night. He complains that his models have been giving him trouble. He describes a visit to Mr. Hart’s studio, citing the progress of Durand’s and Kensett’s work.

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

| Detailed Description of Collection (Container List): |
| Box 7 | Folder 47 | A.L.S. to Mr. Holly | Mar. 31, 1856 |
| Box 7 | Folder 47 | A.L.S. to Mr. Charles Lanman | Mar. 20, 1857 |

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
1817-1877

A. B. Cunningham
March 20th

Dear Mr. Leman.

When I left you it was my intention to have written before, and when I think of your kind attentions and politeness it implies almost unforgivable neglect on my part not to have done so, but you will I am sure forgive me when I tell you how much I have been occupied not only painting through the day but going out sometimes almost every night, all of which is pleasant and agreeable enough but quite too much for a painter, and I am now looking forward to the time, which is not far distant, when I shall be in a measure lessened. We shall probably leave for Paris about May 15th My Picture of First Thatched which has occupied most of my time since my return is well advanced and hope that in ten days or two weeks it will be finished. Models you see so
much trouble and incessant that I do not advance as fast as I otherwise should. Three days ago I engaged one for yesterday morning. It was 9 clock came the time appointed, and no word waited through the morning. No model and no meeting all day. I have sent by Express for another, and hope to meet with better success on Monday.

I have seen most of the artists in my view, and among them those whose names you gave me with the exception of Coleman, who lives in Brooklyn, so far away that I have not had the time to call on him. Besides, they think favorably of the plan of your book and disposed to make such contributions as you have suggested. I was at Mr. Hatch's studio this morning, he wished one to say that he should like and said you a note as soon as he could find the time and decide upon what was best that he should send. What are you doing in the way of act? We can hardly image a more delightful situation in life than yours, for an artist or another, with material all about you, with none of the annoyances which the figure painter must necessarily be subjected to. How is the exhibition at Washington including? I have written to them some days since, but have heard nothing from them since then. I think it was unfortunate I think that, owing to the difficulty of collecting the pictures the exhibition was delayed 18 lots in the show. I will think it will meet with success. Our own artists are making a great effort for the coming exhibition and I have no doubt will give a large collection of pictures that they have done for years before. In second is just a large and beautiful picture from one of his best sources of light. Kendall has just finished one of his finest pictures, and is now engaged on another of your
This is a letter written by E. White to someone. The letter is handwritten and contains several paragraphs. The handwriting is clear, and the letter speaks about a sketch made at Cascade, church painting, a very lovely picture of Niagara Falls which promises to be fine, Huntington's just finished a fine portrait of one of our distinguished men, Hart is just finishing a fine large landscape with other little sketches, Redfern has just finished a small little one of it. Shattuck is painting several small pictures which promise well. I had a call yesterday from a young artist by the name of Hill, a most unphilosophical youth as I thought, but if he fully lives up to the promise of a little sketch which he showed me which he had studied from Nature he will soon be one of them. It was a perfect little gem.

Please present my kind regards to Mr. Sumner, and Eliza. Yours ever, E. W.
Studis. 707, Broadway
New York. March 31st, 1856

Mr. Holley,

Dear Sir,

I deposited in the Salisbury Savings Society August 1st, 1849, $100. I would like now to withdraw it with the interest. I see by the book four months' notice is required, but this sum being so small it may not in this instance be necessary. Would you be so kind as to enable the inquiring for me?

Are you not coming to New York soon? If you should I shall be happy to see you at the Studio. I have just finished my picture of the Signing of the Compact in the Cabin of the Mayflower. It has been purchased and will be engraved.
so that I shall be obliged to send it away the latter part of April.

Mrs. White is well and joins me in remembrance to you and your family.

Very Respectfully,

Edwin White

Pampered the

Patents of my

Mother and of

our children.

Etc. Etc.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – White, Richard Grant
- **Inclusive Dates:** 1855
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

**Biographical Note:**
Richard Grant White (1827-1908) was a professor of Fine Arts at Harvard.

**Scope and Content Note:**
A letter to Charles E. Norton in which White praises Norton’s father’s book. He makes some inquiries about the former owners of Norton’s sketches by Washington Allston.

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

**Detailed Description of Collection (Container List):**

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

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Allston sketches, when I heard that you were at the South, I learned only, however, that Mr. Mansiglia was a man of taste, knowledge, & experience, & most important to you—a man who could be relied upon, although he was a picture dealer. He bought at English sales, & twice or thrice visited England in the way of business. He was quite old when he died. Of Mr. Miller I could discover nothing.

Will you present my compliments to Mrs. Norton & your sister & beg them to excuse me for presenting anything to them at the present end of such a letter as this. I am sure that they will believe they do not dwell at the far end of my memory. Very truly yours, Richard Grant White.

My dear Sir,

I must acknowledge now the receipt of the beautiful edition of your father's important work. As yet I have but looked at it, & it into it. I need hardly tell you that it is the most beautiful & sumptuous book ever published in this country, & one of the finest specimens of the invention of The Devil & Dr. Faustus which that immortal machine The Press has produced anywhere. I put a good face on the matter, but the truth is I am dying of envy. My book was good for America, in spite

How miraculous! how miraculous! but now — Jehovah!
Jehovah! How did you do it? Did you make two Charles Eliot
Norton's one to attend to his business
and be happy at Shady Hill; the other to stand, sword in hand, over
compositors, proofreaders, printers, and
preparers? Or was there a special
dispensation of Providence in your favor? In tint and texture of your
paper, in proportion of your page,
your type work, or your title page is a miracle.

I shall have the pleasure of looking
into the book carefully pretty soon,
for I know something about the Gospels,
although as to scholarship, I put
about all the Latin I can understand
into my dedication, and all the Greek
I can remember upon my title page.
— I do however recollect Agiostor
very well, because I puzzled at the senti-
ments, I suppose; and, of course,
ought to have found in practicing the excerpt.

Seriously however, in one respect
I am much like Shakespeare. I have
small Latin, and less Greek. My
college requirements having been
allowed to rust away into uselessness
as far as regards the capacity of
judging of such a work as you have sent me.

I was about to write to you that
I had made some inquiries touching
the former professor of your
Descriptive summary:

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

**Biographical Note:**
Stanford White (1853-1906) was an American architect in the firm of McKim, Mead, and White.

**Scope and Content Note:**
Typed letter to Frederick MacMonnies stating, "I suppose you have heard the rumpus about St. Gaudens little nude on the medal for the Columbian Show, and how it also has spread itself to your design for the eagle." Speaks of "the complete and absolute idiocy of the Naval Board."

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

**Detailed Description of Collection (Container List):**

| Box 7 | Folder 49 | T.L.S to [Frederick] MacMonnies | Apr. 30, 1894 |

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30th April 1894.

My dear MacMonnies:

I suppose you have heard of the rumpus about St. Gaudens little nude boy on the medal for the Columbian Show, and how it also has spread itself to your design for the eagle.

As far as the eagle goes, there seems to be two obstacles in the way, first, the complete and absolute idiocy of the Naval Board, and second, there is some difficulty in getting the appropriation. I enclose you a letter from the Ass't Sec'y of the Navy Department. I am sorry to have bothered you in the matter, but we are all working in a good cause.

Have just got your cable about Grandin. I have ordered the scaffolds put up at once.

F. W. MacMonnies, Esq.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

Biographical Note:
Biographical information not available

Scope and Content Note:
Letter to Mrs. Malin discussing various things including religion.

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

**Detailed Description of Collection (Container List):**

| Box 7 | Folder 50 | A.L.S to Mrs. Malin | Feb. 21, nd |

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92 Mrs. Venn 23.

Monday

Feb. 21.

My dear Mr. Rolfe,

Mr. W—

Mannix & I — shall find our pleasure in

living so as I can — you

come say before long

becoming very gracious

invitation — you are

not able to accept

for the cause of

Mrs. Mannix — the last

which we are told

are very interesting.

Religious Themes will

never lose their hold upon

me — however I can change

a il — since the great it

know what — another

independent one — that

have to say upon them.

Always yours truly,

John Rolfe
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Whittredge, Worthington
- **Inclusive Dates:** 1868, 1869
- **Repository:** Library at Crystal Bridges Museum of American Art

Access Information: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.

Acquisition Information: Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.

Processing Information: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].

Preferred Citation:

Biographical Note:
Worthington Whittredge (1820-1910) was an American painter.

Scope and Content Note:
1) Letter to Samual H. Coale in which Whittredge states that he has no pictures of the requested size for sale. Whittredge lists prices and discusses frames and discusses his summer in the Catskills.
2) Letter to Samual H. Coale in which Whittredge complains about the high rates of packing and shipping a picture, and requests reimbursement.

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

Detailed Description of Collection (Container List):

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

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
Studio Building 51, W. 10th St.  
New York Nov 17, 1848

Dear Sir,

Owing my absence from town, I did not receive your note until yesterday.  
I have no picture at this moment for sale of the size you speak of but would be glad to paint what you desire  
for order. My prices are say $100. for a 9 x 12 inches,  
$150. to $175. for a 12 x 14 or 12 x 16. without frame. I need proper perforated frames for my pictures, but give them at the highest  
prices, choosing the best quality of work, but getting nothing unusual in style.  
I have been absent all summer  
in the Catskills and recently  
making studies, and am just  
commencing some new things.
If you want any thing of the
forest scenery of the Catskills,
especially of Austerlitz, or
something more pastoral with
Cattle and summer landscape
I do not know that you could
very well, or at a better time. I
have also a great many things which
I made out on the plains and
at the Rocky Mountains, but years
ago, which I have never used. If
you prefer I should point
true thing of that sort, but I
could not give you any much
more definite idea of what I
would like to point from this.
I could send you a little picture
of the size you think I so that you
could get it for Christmas, but
not before.

Yours ever,

Wm. Whitlode

P.S. In giving this other size
I mean more particular, that
number of square inches, or
thereabout. It often happens that
a particular subject which I want
to paint does not suit a given
form and I frequently make
my pictures quite long or high in
proportion or the color may be
but of course no for or possible
would point a certain shape of
desired.

W.L.W.
I arrived in St. Louis on my way back this week, with
various jobs in hand, like the
old Connecticut Clock maker
who often they had not. Their
owners, used to more
frequent
visits to mend them up now as they
were going.

Dugnan, Ferry Pike Co. Pa.
Oct. 8th 1869

Mr. Coale
Dugnan

Gentleman,

Of Sept 24th, not
of Sept did reach me until this
morning, owing to the flood, and the
Abolition of the mills. I got previous
notice to the A. G. Agent of the D. & Co.
now presented by my partner together
with a note from myself, who writes
that the Agent said he comes at
nothing about it now." As soon as
I return to the city, which will be in
about a fortnight, I will see him
myself, and perhaps can make
some arrangement about getting the
matter back, if not, give me, at least
a letter telling what is definitely
unsatisfactory of the bill of freight. I am more than twice as much as 5
I am undertaking to send along a copy of my pictures for return. Of course I knew that you had not made any such arrangement as expected to pay a portion of the expenses, and that the Fair would pay the rest. Now you are not really incurring their expenses on your own account, but I must request you to settle the whole for the present, and when this point is over, and I get back to the city, we will settle up the business and see about getting the pictures back.

My mother writing me that she received the small picture as directed. My chief fear about it is that it will be dried in and crumpled, but you must wait awhile, a year or two before
Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Wiggins, Carleton
- **Inclusive Dates**: 1893, 1925
- **Repository**: Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information**: Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information**: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation**: Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Carleton Wiggins (1848-1932) was an American painter.

Scope and Content Note:
1) A letter to Jonathan Scott Hartley stating that he will be more than glad to send in a friend’s name.
2) A letter to Glen Walton Blodgett for his autograph collection.

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

Detailed Description of Collection (Container List):

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

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April 23, 1933

Dear Harley,

I shall be glad to send in George's name on my list for associates.

Yours truly,

[Signature]
June 28th, 1926

Mr. Wm. Walter Bloodst.

My dear sir,

I have read your note requesting my photograph, and am sending you a snapshot of one of my pictures signed.

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

The picture of the picture of mine at the Art Institute.

Would you mind telling me what the picture is? I have no record of it here and am interested to know that picture it is.

Yours sincerely,

Carlton Wiggins
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Wiles, Irving Ramsey
- **Inclusive Dates:** 1900, 1932
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Irving Ramsay Wiles (1861-1948) was an American painter and illustrator.

Scope and Content Note:
1) A letter to Florence N. Levy, editor of the American Art Annual, in which Wiles refers her to Mr. L.T. Shaw of the Grand Union Hotel for permission to publish the "Yellow Rose."
2) A letter to an unidentified person in which Wiles he would have been interested in the Blum drawing a year ago, "but now, we are all hard up and can't buy a thing." He has donated the model sloop that he had bought to the Marine Museum.

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

Detailed Description of Collection (Container List):

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<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>53</td>
<td>A.L.S. to Florence N. Levy</td>
<td>Sept. 22, 1900</td>
</tr>
<tr>
<td>7</td>
<td>53</td>
<td>A.L.S. to an unidentified person</td>
<td>Jun. 19, 1932</td>
</tr>
</tbody>
</table>

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
A year or so ago I read a paper on Pteropods and Blunns. I was much interested by your paper and am all upset up and can't buy a thing. I will send your letter to a friend who may be interested. He is a friend of yours already in the same boat too. The most dreadful thing that I bought from you I gave last year to the Marine Museum of the City of New York.
New building at J-- C--
and 103 - 7 Street.
You would like to see it.

Tory Frank Z

Living Miles

June 15, 1837
Picnic, Long Island.
Dec. 22 - 15-

Mrs. Florence N. Levy,
Dear Madam —

I have just returned from a sailing trip and find your letter waiting for me. I shall have to refer you to Mr. L. F. Shearer of the Grand Union Hotel for information to represent the "Yellow Rose." There is no doubt he will grant it. The only photon I have of it,
I have very much to tell you, and I hope you will be able to come and see me.

Thanking you I am

Your truly,

Mary R. Wiles
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Withers, Frederick Clarke
- **Inclusive Dates:** 1891
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.

**Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.

**Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].

**Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

**Biographical Note:**
Frederick Clarke Withers (1828-1901) was an American architect.

**Scope and Content Note:**
1) Newspaper article detailing the life of Frederick Withers.
2) A letter in which Withers is flattered that their society has elected him as an honorary member and will send some lithographs of his work.

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

**Detailed Description of Collection (Container List):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 54</th>
<th>A.L.S. to Ben W. Austin</th>
<th>Jun. 17, 1891</th>
</tr>
</thead>
</table>

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WITHERS, Frederick Clarke, architect, b. in Shepton Mallet, Somersetshire, England, 4 Feb., 1828. He was educated in King Edward's school in Sherborne, Dorsetshire, and then devoted himself to the study of architecture. Mr. Withers early came to this country and established for himself a high reputation for his designs of churches. Among these are St. Luke's, Matteawan, N. Y.; the 1st Presbyterian, Newburg, N. Y.; St. Thomas's, Hanover, N. H.; the Church of the Advent, Louisville, Ky.; St. Luke's, Altoona, Pa.; and Calvary, Summit, N. J. Of other buildings, the Hudson river state hospital for the insane at Poughkeepsie, N. Y.; and the buildings of the Columbia institution for deaf and dumb at Washington, D. C., are from his plans. The Jefferson market court-house and prison in New York, designed in the Italian Gothic style, is the only public building where that style has been introduced, and ranks as one of the best pieces of architectural designing in that city. He also designed and had charge of the erection of the altar and reredos in Trinity church, New York city, in honor of William B. Astor. This memorial, carved in Caen stone, occupies nearly the entire width of the chancel, and is about twenty feet high. The altar, of white marble, is eleven feet long, and is divided into panels, in the central one of which is a Maltese cross in mosaic set with cameos, on which are cut the symbols of the evangelists. In beauty of design and delicacy of carving this reredos is among the best works of its character on the American continent. (See illustration.) During 1861-2 Mr. Withers served as an officer in the New York volunteer engineers, and he has published "Church Architecture" (New York, 1873).
but this I think, would hardly interest you.

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

Very respectfully yours,

Frederick Clarke Withers.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Wood, Thomas Waterman
- **Inclusive Dates:** 1898
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Wood (1823-1903) was an American genre and portrait painter.

Scope and Content Note:
Letter to Florence Levy, editor of the American Art Annual. He refers her to the secretaries of the Artist’s Fund Society and the Artists Aid Society and confesses his uncertainty as to whether he would be able to attend sessions of the Congress of Public Art.

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

Detailed Description of Collection (Container List):

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

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Sept 19th, 1898.

Miss Florence A. Levy,
Dear Madam:

The Secretary of the Artists' Fund Society is Mr. George A. Russell 57 West 10th St. who can give you all the information you desire. The Secretary of the Artists' Aid Society, of which I have the honor to be President, is Mr. J. C. Frick at 51 West 10th St., who can give you the facts you wish better than I can.

As for the Congress of Public Art at Brussels, it is not certain that I shall be able to attend its sessions.

Very truly yours,

Thomas M. Crowell.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Woodville, Richard Caton
- **Inclusive Dates:** 1850
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Richard Caton Woodville Jr. (1856-1927) was an English painter and illustrator. He was a popular illustrator for the Illustrated London News. His father was Richard Caton Woodville Sr., an American artist who spent most of his career in Europe.

Scope and Content Note:
1) A letter to the editor of “The Minster” expressing Woodville’s views on war and art. Judging from the manner in which the letter is punched with three holes at the top, with edits in blue pencil omitting large portions of the text, it appears that this letter was published by “The Minster.”
2) Highly finished pen and ink drawing of a maiden mourning the death of a knight, who lies before her in full armor in the grass, dated and inscribed: "Miss Arnold from her friend RCW."

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

**Detailed Description of Collection (Container List):**

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 56</th>
<th>A.L.S. to the editor of “The Minster”</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 56</td>
<td>Drawing</td>
<td>Jun. 28, 1850</td>
</tr>
</tbody>
</table>
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In the midst of the confusion.

...reply to your letter respecting my view of the virtue and character of the British Empire about which the public feeling is vitally and patriotically conjured. Let me assure you that I will yield to none as regards the abundance of my patriotism and the utmost measure of my confidence in your friendship. Great minds desire especially to drink glasses with my comperes to health of the lot of War and occasionally touch upon a little Kingdom of your own full of objects. When the screw is big enough I succeed sometimes in agreeing with Nature that "Dece et docemus optima rerum voces". Much for my patriotism but when you mention the word Conjecture you raise the curtain to disclose a panorama of endless possibilities for the I thank you. While being Alphonse is twirling his umbrella in my face a "L'exquise" while Russia is looking ready at one occupation of the Central district albeit her is putting out her paw toward Almehoria, while a buffer state only separate China and France. A

latter country is about to demonstrate the uselessness of navies by clearing a vessel underwater around the Isle of Wight while the sick man...
Constantinople seems intent on being eaten up by the Great Powers. The simple type of pursuit devilish will the paintbrush that we may have opportunities of dipping it in human gore. But war is not always waged as it should be in my mind. It is conducted from a base-facled antisectic standpoint, while many of its traditions are being lost sight of. Firstly, they should not at all permit hold responsible post at the War Office. Let it be a portfolio beside that no council year should from a genuine instinct distinguishing world that being a member of the same of that no campaign should be undertaken without his approval having been first obtained in certain points. For instance, how every battle field should be chosen for its picturesqueness, prettiness, capacity to fit the ground. Middle distance of Arizona. Extreme effect is a matter of most important. The artist should certainly be deferred to in the formation of, perhaps, turning ends so that there should nothing artistic warring against good taste in the scheme of color.
Then let us retain those captivating ladies—the daughters of the Regiment—and to render those gay uniforms that paint a spirit of general cheer to those wounded and those personal. But all these are now alas only seen in some of our holidays at fancy dress balls let us also continue to use old-fashioned gunpowder for our battles against codes, much likeIGNALS which defend us in some of our most important efforts. With the best of luck the use of the smoke of the dark and smelly napalm, a. the invaluable covering of mistakes.

I think this last too much to ask of our patrons that we should die in the storm of the reality of artistic surroundings. As we have shown it live to let us now and ever. Besides we are artists, paint we hope for prosperity, often help us, let to have our battles locally arranged that we may do justice to the subject. Sometimes
Mill Arnold from her friend
June 28th, 1850. R.C.W.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Wright, James Henry
- **Inclusive Dates:** 1868
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

**Biographical Note:**
James Henry Wright (1813-1883) was an American portrait, marine, still life, and landscape painter.

**Scope and Content Note:**
A letter from Wright thanking Lossing for consenting to sit for his portrait. He will exhibit it, present it to his family, and “consider myself amply repaid for my labour.”

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

**Detailed Description of Collection (Container List):**


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P'keepsie Oct 24th 68

B. Lansing Jr.

Dear Sir,

Before leaving P'keepsie permit me to thank you for consenting to bid for your portrait. I hope you will not object after it is finished, to allow me to exhibit it. After which I will present it to your family. And consider myself amply repaid for my labour.

Your Very Respectfully

[Signature]

[Prep. Review]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

Biographical Note:
Alexander Wyant (1836-1892) was an American painter and artist.

Scope and Content Note:
A letter to Miss Coy giving her advice on how to improve her artistic abilities.

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 58 | A.L.S. to Miss Coy | Jan. 22, nd |

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New York 22 Jan

Dear Miss Cow,

You asked my advice. You want to come & study landscape painting. You live amongst beautiful scenery or near it. I would advise you, learning from your letter how much interest you have in it, to come to the city & as indefatigably as possible, devote yourself to drawing.

Two hours every day - two hours a day to going to the different galleries. So much so that it is not necessary for the sake of admiring as to see how they get their effects. How much light, how much dark & so on.

Then paint all the other hours at your disposal.
If you can get room that you can use for sleeping in, which is sufficiently commodious for you to paint it, you can get on very reasonably, perhaps you can get boarders in the same house, and that would make it still cheaper. You can, if you follow my advice concerning the way to divide your time, get on just as well as though you went through a school.

I'll give you something to copy if you like, and after a while you can find out some new friend or several of them, who will give you good advice.

Who was it who first told you of me? I hope to hear that you are coming soon.

Yours truly

A.H.W.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Wyeth, Andrew
- **Inclusive Dates:** 1966
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**

Biographical Note:
Andrew Wyeth (1917-2009) was an American painter.

Scope and Content Note:
Letter concerning Emilie’s previous letters sent of Aug. 3rd. “My feelings about your two boys is that they should be allowed to just paint…” Postmarked envelope include.

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 59 | A.L.S. to Emile Bex | Aug. 11, 1966 ; [Aug. 12, 1966] |

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Aug. 11, 1966

ANDREW WYETH
CUSHING ROAD
THOMASTON, MAINE

Dear Mr. Day,

Concerning your letter of August 3rd.

My feelings about your two boys is that they should be allowed to paint and whenever they reach the
age of sixteen, and they are still interested in painting these days. You should send them to a good art class.

Sincerely yours,

Andrew Wyeth
Emile J. Bex Jr.
620 Stovall Ave.
Picayune
Mississippi
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Young, Art
- **Inclusive Dates:** 1934
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Art Young (1866-1943) was an American illustrator and author.

Scope and Content Note:
1) Letter to Allen in which Young praises Allen's address to the church people and asks him to send the Dyson book.
2) Enclosed note that Young neglected to include in his previous letter with the circulars for his books.

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 7</th>
<th>Folder 60</th>
<th>A.L.S. to Allen</th>
<th>May 4, 1934</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 60</td>
<td>Enclosed note</td>
<td>nd</td>
</tr>
</tbody>
</table>

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Just found a slanted letter which I intended to send with stamps slanted yesterday. I'm quite sure I sent the stamps with circulars about my books and neglected to enclose this letter - all goes to prove that a chaotic world makes chaotic brains.
Dear Allen,

It was fortunate for me that I heard your address to the church people and I enjoyed the talk with you here at the hotel.


Some day, some way, I'll reciprocate.

Thanking you,

Yours truly,

[Signature]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

Biographical Note:
Eugene Zimmerman (1862-1935) was an American cartoonist, who was born in Switzerland.

Scope and Content Note:
A letter from Zimmerman stating he would like to make a sketch for Clements, but he is “pretty well occupied.” On the return envelope he has sketched a man seated at an easel pointing to the return address. “If this does not meet your requirements, let me know, and I shall try and squeeze out something else.” Postmarked envelope with sketch included.

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 61 | A.L.S. to Opha R. Clements with postmarked envelope included | Apr. 24, 1897 ; [Apr. 26, 1897] |

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HORSEHEADS, N. Y.

Saturday, Apr. 24, 1843

Ophir, R. Centreville, Enq.

My dear Sir,

I should like to be able to make a sketch for you but I am called by my own affairs and cannot spare time occupied. If this does not meet your requirements I shall try and squeeze

[Handwritten notes and names]
HORSEHEADS, N. Y.

I can't understand what you mean by the word "forgive".

And trust to

Eugene Fioreman
OF PHAR. CLEMENTS
Return to JOHN R. CLEMENTS,
Look Box 674, BINGHAMTON N.Y.
If not delivered within 5 days.

PLEASE RETURN TO
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Zogbaum, Rufus Fairchild
- **Inclusive Dates:** 1894, 1904
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Rufus Fairchild Zogbaum (1849-1925) was an American illustrator and artist.

Scope and Content Note:
1.) Letter to Howes Norris, Jr. for his autograph collection.
2.) Letter to Periton Maxwell stating that Zogbaum is surprised at the rejection of his manuscript, which he had written for the “Metropolitan” at the suggestion of Mr. Russell.

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

Detailed Description of Collection (Container List):

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<thead>
<tr>
<th>Box 7</th>
<th>Folder 62</th>
<th>A.L.S. to Howes Norris, Jr.</th>
<th>Mar. 10, 1884</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Folder 62</td>
<td>A.L.S. to Periton Maxwell</td>
<td>Jun. 1, 1904</td>
</tr>
</tbody>
</table>

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New York, March 10th, 1994

dear Sir,

I take pleasure in sending you my autograph as you requested. Here it is:

'Very Truly Yours

A. Fairchild Fogbaum'

Mr. Howard Harris, Jr.
Boston, Mass
June 1st, 1904

Dear Mr. Maxwell,

I have your letter of yesterday. I appreciate the kindly feeling that prompted you, nevertheless, I regret that I was not informed at the time of the return of my manuscript, of the haste therein for your action. Believe me, I am the last person in the world to insist upon the acceptance of any copy of mine which may not be considered as satisfactory, but considering the circumstances of my conversation with Mr. Russell, my explanation...
of the nature of the story and his expressed wish that I write it for the "Metropolitan," I may be pardoned a feeling of regretful surprise at its total and summary rejection.

Sincerely yours,

R. P. Ziegler

[Signature]

Periton Macwell, Esq.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Zorach, William
- **Inclusive Dates:** 1943
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
William Zorach (1887-1966) was an American sculptor, painter, and lithographer, born in Lithuania.

Scope and Content Note:
A letter thanking Kruse for sending Zorach the “Art Page” of the Brooklyn Eagle. Zorach recalls the “old days at the National Academy School,” and also mentions a book by Paul Wingert and an exhibition he refers to as the “Dahlous Show.”

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

Detailed Description of Collection (Container List):

| Box 7 | Folder 63 | A.L.S. to Kruse with postmarked envelope addressed to A. Z. Kruse | nd; [Mar. 22, 1943] |

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Dear Ruze,

Thanks very much for sending me a copy of the last page of the Brooklyn Eagle. I appreciate your article very much not only for the fine things you wrote but for the old times sake. As any time I see you around 57th Street, we stop for a chat. I always bring back the old days at the National Academy School to me. I'm very glad you mentioned the book by Paul Widgert as the publisher.

I understand this is usually the case with publishers - I do hope they will drop you. I believe in the near future.

Try to get in to see Colburn and try to find out if you will continue that current work. I will see painting that academic or modernistic injected with Unicorns - just pure intuition. I hope to see you soon.

Believe.