



Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Alexander, Francis
- **Inclusive Dates:** 1834, 1839
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Alexander, John White
- **Inclusive Dates:** 1892-1902
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown 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 White Alexander (1856-1915) was an American illustrator, portrait and mural painter. He was a member of the National Academy of Design.

Scope and Content Note:

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

Arrangement: All materials are arranged in chronological order.

Detailed Description of Collection (Container List):

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

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - American Art Union
- **Inclusive Dates:** 1852
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

Letter signed by multiple artists in support of The Art Union

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 6	A.L.S. to Howes Norris Jr.	Oct. 4, 1910
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 7	T.L.S. to Thomas B. Brumbough	Oct. 4, 1951
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 9	A.L.S. to J.T. Bowen	Jan. 18, 1856
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 10	Autograph receipt to P. Milton Lukens	Oct. 10, 1859
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 11	A.L.S. to Benjamin W. Austin	Jun. 28, 1889
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Ball, Thomas
- **Inclusive Dates:** 1884-1905
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Banvard, John
- **Inclusive Dates:** 1879
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 13	A.L.S. to William Winter	Dec. 20, 1879
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 14	A.L.S. to Howes Norris Jr.	Nov. 22, 1908
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bartlett, William Henry
- **Inclusive Dates:** 1825
- **Identification:**
- **Extent/Quantity:** 2 oversize items
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

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

Detailed Description of Collection (Container List):

Oversize Box 1	Item 1	A.L.S. to T. Button	Oct. 10, 1825
Oversize Box 1	Item 2	Signed manuscript poem	nd

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 17	A.L.S. to Alexander Schilling	Jan. 12, 1912
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 18	A.L.S. to Mr. Quakenbos	nd
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

Letter to Mr. Burt regarding a visit to Beard's studio.

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

Detailed Description of Collection (Container List):

Box 1	Folder 19	A.L.S. to Mr. John Burt	Mar. 29, 1888
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 20	A.L.S. to Samuel Coale	Jan. 28, 1869
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 21	A.L.S. to Sartain	Jan. 27, nd
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

1) In a letter to Samuel Coals Jr., Bellows explains that he has not yet sent pictures to St. Louis because the three that he had initially painted and planned to send, have been sold.

2) Bellows writes to Albert Fitch asking that he return a painting if it has not yet been sold because there is a man from Boston requesting to buy it.

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

Detailed Description of Collection (Container List):

Box 1	Folder 23	A.L.S. to Samuel Coals Jr.	Dec. 18, 1878
Box 1	Folder 23	A.L.S. to Mr. Davis	Feb. 11, 1881

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 24	A.L.S. to Chas	Dec. 14, 1916
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 1	Folder 25	Signed Card	nd
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Benton, Thomas Hart
- **Inclusive Dates:** 1926
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Hart Benton (1889-1975) was an American painter, muralist, illustrator and lithographer.

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

At the request of Florence Levy, Oscar Edward Berninghaus sends a list of artists and sculptors who are new to the "Annual." The "Annual," referring to the "American Art Annual," is not included. Florence Levy was then the Editor of "American Art Annual."

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

Detailed Description of Collection (Container List):

Box 1	Folder 27	A.L.S. to Florence Levy	nd
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

[nd]

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

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

[1866]

9) Letter to McHenry from Bierstadt stating,

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

[1874]

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

[1879]

11) Receipt for 100 pounds from James McHenry.

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

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

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

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

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

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

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

Sincerely yours, A. Bierstadt

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

15) Letter to McHenry stating,

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

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

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

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

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

16) Letter to McHenry in which Bierstadt writes,

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

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

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

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

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

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

17) Letter to James McHenry stating,

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

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

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

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

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

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

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

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

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

18) Letter to James McHenry stating,

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

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

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

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

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

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

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

“My dear McHenry,

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

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

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

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

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

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

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

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

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

20) Letter to James McHenry stating

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

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

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

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

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

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

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

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

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

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

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

22) Letter to McHenry in which Bierstadt states,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

[1880]

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

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

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

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

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

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

34) Bierstadt encloses a letter from Prince & Whitely stock brokers and encourages McHenry to use them for the stock and bond sales.

35) Letter to McHenry discussing the “advance” in McHenry’s stocks and bonds and suggests putting “a million in something that can bring the cash at any moment.” Bierstadt informs McHenry he is telling people of influence about the railroad stock increasing in the near future in order to create demand for the stock.

36) Bierstadt writes and refers to McHenry being unable to make arrangements with Gowen. He encourages McHenry to sell out enough and put in a safe place as a “million or two is all that a man needs.” Bierstadt states that he is looking for a decline in the stocks in the near future.

37) Bierstadt tells McHenry of his meeting with Mr. Fowler and Gowen, in which he discussed building the road via Gowen’s line to Chicago. Bierstadt mentions ongoing litigation regarding the railroad lines and tells McHenry that he has property in California worth several million and he would sell it for half a million to avoid any pending lawsuits. He later alludes to his picture he will give to the Count in France.

38) In a letter to McHenry, Bierstadt mentions spending a week with Her Royal Highness, the Princess Louise, and the Marquis in Ottawa.

39) Bierstadt discusses the Canadian government’s interest in building the Pacific Road and states that he will see Mr. Mills in California and discuss the Reading and for him to see McHenry to “put up twenty millions” to continue the road down the continent. McHenry is in England and Bierstadt asks for him to deliver a note to the Count de la Chapelle, which Bierstadt encloses with the letter.

40) Bierstadt encourages an arrangement between McHenry and Mr. Mills regarding the Reading. He states that the Governor is pleased at the prospect of the Canadian Railway being built.

41) Bierstadt requests if McHenry can locate Mr. J. Hermasam (sp) de Ricei, former Chief Justice of the Bahamas.

42) Bierstadt discusses the price of stock and refers to his picture in Paris, suggests it go to the South Kensington Museum for a while. Bierstadt mentions his order to the Count de la Chapelle to deliver to McHenry his large picture of Mount Whitney.

43) Bierstadt discusses Vanderbilt and Jewett & Co. and his unwillingness to settle. Bierstadt believes they “have stolen the securities for the time being.” He later refers to the large picture the count has in Paris.

44) Bierstadt writes that his wife is in Nassau for the winter and discusses the ongoing Erie matter and Jewett & Barlow, asking McHenry to “come out here and give them a taste of justice.”

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

[1881]

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

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

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

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

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

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

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

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

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

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

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

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

[1882]

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

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

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

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

[1884]

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

[1887]

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

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

Detailed Description of Collection (Container List):

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

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

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

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

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

George Caleb Bingham (1811-1879) was an American painter and genre subject artist. He was the teacher of Amanda P. Austin.

Scope and Content Note:

One slip signed "Yours truly, G. C. Bingham."

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

Detailed Description of Collection (Container List):

Box 1	Folder 33	Signed slip	nd
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Isabel Bishop (1902-1988) was an American painter and etcher. Also known as Isabel Bishop nee Wolff. She was a student of Kenneth Hayes Miller.

Scope and Content Note:

- 1) Isabel Bishop writes to Leonard Bloch stating that she would be happy to donate a drawing to Bloch's collection.
- 2) Leonard Bloch responds to Isabel Bishop's letter and states his gratitude for her "generosity" and interest in his "little collection."
- 3) Letter addressed to Mr. Bloch confirming the mailing of a drawing by Isabel Bishop
- 4) Letter addressed to Isabel Bishop thanking her for her wonderful drawing

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

Detailed Description of Collection (Container List):

Box 1	Folder 34	A.L.S. to Leonard Bloch with postmarked envelope addressed to Mr. Leonard Bloch	Feb.16, 1954 ; [Feb. 17, 1954]
Box 1	Folder 34	T.L.S. to Isabel Bishop	Feb. 19, 1954
Box 1	Folder 34	A.L.S. to Leonard	nd, [March 3, 1954]

		Bloch with postmarked envelope addressed to Mr. Leonard Bloch	
Box 1	Folder 34	T.L.S. to Isabel Bishop	nd

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Ralph Albert Blakelock (1847-1919) was an American painter.

Scope and Content Note:

In a letter to Dr. Ashley, Blakelock states that he does not wish to take any money from his account until he returns to the "streets of New York of the Endland Park of the one city of Washington."

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

Detailed Description of Collection (Container List):

Box 1	Folder 35	Newspaper Photograph of Ralph Blakelock	nd
Box 1	Folder 35	A.L.S. to Dr. Ashley	April 1, 1951

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blashfield, Edwin Howland
- **Inclusive Dates:** 1908-1935
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Edwin Howland Blashfield (1848-1936) was an American painter.

Scope and Content Note:

- 1) Portrait of Edwin Howland Blashfield
- 2) A completed copy of the biographical questionnaire "The Artists Yearbook."
- 3) Letter to L.W. Kingman regarding a pen drawing for the periodical entitled "Choir Boys."
- 4) Letter to Mr. Choate describing an extravagant costume party at Sherry's
- 5) Letter to Mrs. Leonard Bacon in which he details how he misses both Mr. and Mrs. Bacon's kind criticism. He also lightheartedly expresses how citizens expressed their criticism of the New Deal by placing stamps up-side down on envelopes.

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

Detailed Description of Collection (Container List):

Box 1	Folder 36	Portrait of Edwin Howland Blashfield	nd
Box 1	Folder 36	Biographical Questionnaire for "The Artists Yearbook"	nd

Box 1	Folder 36	A.L.S. to L.W. Kingman	April 13, 1908
Box 1	Folder 36	A.L.S. to Mr. Choate	Jan. 9, 1917
Box 1	Folder 36	A.L.S. to Mrs. Leonard Bacon	Dec 29, 1935

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blodget, Samuel
- **Inclusive Dates:** 1803
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Samuel Blodget (1754-1814) was an American captain in the New Hampshire militia during the revolutionary war. He later purchased large sums of land in Washington D.C.

Scope and Content Note:

- 1) Biographical note accompanying his letter dated 1803
- 2) A letter to Albert G. Harper in which Blodget feels that he is indebted to Harper for his promises for a monument to Washington.
- 3) Typed transcription of Blodget's original letter to Albert G. Harper

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

Detailed Description of Collection (Container List):

Box 1	Folder 37	Biographical note	nd
Box 1	Folder 37	A.L.S. to Albert G. Harper	Jul. 14, 1803
Box 1	Folder 37	Typed transcription of A.L.S. to Albert G. Harper	nd

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Peter Blume (1906-1992) was an American painter and sculptor born in the former Soviet Union.

Scope and Content Note:

In a letter to Leonard Bloch, Peter Blume suggests that Bloch call on his dealer, Kirk Askew of Durlacher Bros. With included envelope addressed to Leonard Bloch postmarked December of the same year.

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

Detailed Description of Collection (Container List):

Box 1	Folder 38	A.L.S. to Leonard Bloch with envelope postmarked the same year	Dec. 20, 1953 ; [Dec. 1953]
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Karl Bodmer (1809-1893) was a Swiss artist, graphic artist and printmaker.

Scope and Content Note:

- 1) Biographical newspaper clipping written in French about Karl Bodmer
- 2) In a letter written to an unidentified man, Bodmer writes in French that he would like to meet said man in Paris regarding an article that he is preparing.

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

Detailed Description of Collection (Container List):

Box 1	Folder 39	Biographical news article	nd
Box 1	Folder 39	A.L.S. to an unidentified man	April 3, 1877

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bohrod, Aaron
- **Inclusive Dates:** 1952-1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Aaron Bohrod (1907-1992) was an American painter and draftsman. He was the student of John Sloan.

Scope and Content Note:

- 1) Aaron Bohrod writes to Leonard Bloch stating that he has works available for 45 dollars at the "Associated American Artists." Postmarked envelope included
- 2) Leonard Bloch responds to Aaron Bohrod stating that he can only spend 25 dollars.
- 3) Aaron Bohrod states that Bloch is to send him a check for 25 and pick from a selection of two or three works he will mail. Postmarked envelope included
- 4) Aaron Bohrod states that Bloch can choose from a wider selection of six works.
- 5) Leonard Bloch writes to Bohrod stating that he likes the idea and has enclosed a check for 25 dollars.
- 6) Leonard Bloch writes to Bohrod stating the he has received the six drawings and simply cannot choose one. He asks if Bohrod would be able to part with more than one for the same price of 25 dollars.
- 7) Aaron Bohrod writes to Bloch stating that he make as many selections as he wishes for the same price of 25 dollars. Postmarked envelope included.
- 8) Bloch explains that he has selected three in total and therefore encloses a 50 dollar check in addition to his original check.
- 9) Aaron Bohrod writes to Bloch confirming that he received the second check and the three additional drawings that Bloch did not choose.

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

spatially

Detailed Description of Collection (Container List):

Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Dec. 16, 1953 ; [Dec. 16, 1953]
Box 1	Folder 40	A.L.S. to Aaron Bohrod	nd
Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Feb. 9, 1952 [sic] ; [Feb. 9, 1954]
Box 1	Folder 40	A.L.S. to Leonard Bloch	Feb. 24, 1953 [sic]
Box 1	Folder 40	A.L.S. to Aaron Bohrod with a 25 dollar check dated Feb. 19, 1954 enclosed	nd ; [Feb. 19, 1954]
Box 1	Folder 40	A.L.S. to Aaron Bohrod	nd
Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	nd ; [March 5, 1954]
Box 1	Folder 40	A.L.S. to Aaron Bohrod with a 50 dollar check dated Mar. 10, 1954	nd ; [March 10, 1954]
Box 1	Folder 40	A.L.S. to Leonard Bloch	March 12, 1954

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Borglum, Gutzon
- **Inclusive Dates:** 1911, 1928
- **Identification:**
- **Extent/Quantity:** 1 file folder, 2 oversize items
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Gutzon Borglum (1867-1941) was an American sculptor of Scandinavian descent most well-known for his work on the four busts of Washington, Jefferson, Lincoln and Theodore Roosevelt at Mt. Rushmore. He was a student of Virgil Williams

Scope and Content Note:

- 1) Biographical note about Gutzon Borglum, description of contents with included sale price of 550 dollars from David Schulson Autographs.
- 2) Letter to Mr. Stewart in which Borglum aligns himself with Mr. Stewart.
- 3) Poster advertising the Memorial Inscription Competition for Mt. Rushmore
- 4) Aerial photograph of the Black Hills of South Dakota
- 5) Photograph with type and handwriting on verso of men "Ascending the Keystone Mountain"
- 6) Photograph with type and handwriting on verso of the steps built to "facilitate the carving of America's national monument"
- 7) Photograph with type and handwriting on verso of "First American flag on top of Keystone Mountain."
- 8) Photograph with type and handwriting on verso of "Taking measurements of the tip of Washington's nose."
- 9) Photograph with handwriting on verso. "Loading the drill holes with dynamite."
- 10) Picture of the bust of Abraham Lincoln
- 11) Manuscript statement on parchment beginning with the lines, "The soul of the world alone."

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

Detailed Description of Collection (Container List):

Box 1	Folder 41	Biographical note about Gutzon Borglum and sale price	nd
Box 1	Folder 41	Letter to Mr. Stewart	nd
Oversize Box 1	Item 5	Rushmore Memorial Inscription Competition Poster	nd
Box 1	Folder 41	Aerial Photograph of the Black Hills of South Dakota	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Oversize Box 1	Item 4	Picture of the bust of Abraham Lincoln, signed by Gutzon Borglum	Feb. 10, 1911
Box 1	Folder 41	Manuscript statement	Jul. 27, 1928

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Boughton, George Henry
- **Inclusive Dates:** 1885, 1902
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Henry Boughton (1833-1905) was an American and British born painter and illustrator. He was the student of Edouard Frere.

Scope and Content Note:

- 1) Biographical note about George Henry Boughton
- 2) Signed note to the editors of "The Critic." Boughton asks if they can send him their paper for a year and states that he has "let down a few of his views on the art tariff subject."
- 3) Letter to Riding regarding his impressions of the city and that Boughton will be willing to write an essay on the "Romance of the Royal Academy."

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

Detailed Description of Collection (Container List):

Box 1	Folder 42	Biographical note	nd
Box 1	Folder 42	A.N.S. to the editors of "The Critic"	Nov. 8, 1885
Box 1	Folder 42	A.L.S. to Riding	Jul. 25, 1902

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Boutelle, De Witt Clinton
- **Inclusive Dates:** 1862, 1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

De Witt Clinton Boutelle (1820-1884) was an American painter.

Scope and Content Note:

- 1) In a letter to John Bohler, Boutelle describes his purchases for Bohler at an auction the previous evening.
- 2) Boutelle asks Mr. Jos. John Canter to deliver to bearer his picture, "The Evening Breeze."

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

Detailed Description of Collection (Container List):

Box 1	Folder 43	A.L.S. to John Bohler	Dec. 16, 1862
Box 1	Folder 43	A.N.S. to Mr. Jos. John Canter	April 19, 1866

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Bradford (1823-1892) was an American painter and photographer. He was the student of Albertus van Beest and the teacher of Charles Dorman Robinson.

Scope and Content Note:

In a letter to John Dodge, Bradford writes that a single painting of his just sold for 1500 dollars and that his work is attracting attention.

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

Detailed Description of Collection (Container List):

Box 1	Folder 44	A.L.S. to John Dodge	May 3, 1865
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Frank Brangwyn (1867-1956) was a British painter and graphic artist. He was the apprentice of William Morris and the friend of Mark Senior and Joseph Simpson.

Scope and Content Note:

In a letter to an unidentified person, Brangwyn writes regarding an autograph collection.

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

Detailed Description of Collection (Container List):

Box 1	Folder 45	A.L.S. to an unidentified man	Sept. 6, 1931
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bridgman, Frederick Arthur
- **Inclusive Dates:** 1883
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown 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 Arthur Bridgman (1847-1928) was an American painter and the teacher of George Brehm, Jay Hall Connaway and David Brown Milne.

Scope and Content Note:

- 1) Bridgman invites Miss Strong to his studio and sends her an announcement for his coming exhibition.
- 2) Not yet located

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

Detailed Description of Collection (Container List):

Box 1	Folder 46	A.L.S. to Miss Strong	nd
Box 1	Folder 46	Not yet located	Feb. 3, 1883

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bristol, John Bunyan
- **Inclusive Dates:** 1886, 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Bunyan Bristol (1826-1909) was an American painter.

Scope and Content Note:

- 1) In a letter to Mr. Gladwin, Bristol speaks of the value of ancient art but adds that he does not feel qualified to give his opinion.
- 2) In a letter to Florence Levy, editor of the "American Art Annual," Bristol asks if it would be possible to have his address changed in the publication.

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

Detailed Description of Collection (Container List):

Box 1	Folder 47	A.L.S. to Mr. Gladwin	Jan. 24, 1886
Box 1	Folder 47	A.L.S. to Florence Levy	March 28, 1904

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Howard Brodie (1915-2010) was a sketch artist known for his Korean combat sketches and courtroom sketches.

Scope and Content Note:

- 1) Leonard Bloch writes to Howard Brodie hoping that he will be able to contribute some sketches of the Korean War to his collection.
- 2) Howard Brodie writes to Bloch and inquires what his budget would allow him. Postmarked envelope included.
- 3) Leonard Bloch writes to Howard Brodie stating that his budget will only allow 20 dollars and that he is interested in two specific pieces.
- 4) In a letter to Leonard Bloch, Howard Brodie states that he has sent a Korean War sketch. Postmarked envelope included.
- 5) Leonard Bloch writes to Howard Brodie stating that he has received the drawing and would love for Brodie to recommend more war artists.
- 6) Howard Brodie confirms that he received Bloch's check and explains the inspiration for his sketches, namely that he witnessed the Korean War firsthand. Postmarked envelope included.

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

Detailed Description of Collection (Container List):

Box 1	Folder 48	T.L.S. to Howard Brodie	April 20, 1954
Box 1	Folder 48	T.L.S. to Leonard Bloch [sic] with postmarked envelope addressed to Leonard Bloch [sic]	April 27, 1954 ; [April 27, 1954]
Box 1	Folder 48	T.L.S. to Howard Brodie	May 2, 1954
Box 1	Folder 48	T.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	May 12, 1954 ; [May 13, 1954]
Box 1	Folder 48	T.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	May 24, 1954 ; [May 25, 1954]
Box 1	Folder 48	T.L.S. to Howard Brodie	May 20, 1954

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Alexander Brook (1898-1980) was an American painter who was the student of Frank Vincent DuMond and Kenneth Hayes Miller. He was married to Peggy Bacon and Gina Knee.

Scope and Content Note:

- 1) Alexander Brook explains to Leonard Bloch that he is currently in Spain and will not be able to help him until his return in mid Jun.. Postmarked envelope included.
- 2) Leonard Bloch writes to Brook stating that he still wishes to have a drawing from Brook despite his small budget.
- 3) Alexander Brook thanks Bloch for his letter and writes from Sag Harbor stating that he is on the move. The only way for them to meet would be at some point in New York upon his return. Postmarked envelope included.

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

Detailed Description of Collection (Container List):

Box 1	Folder 49	A.L.S. to Leonard Bloch with postmarked envelope to Leonard Bloch	March 24, 1954 ; [March 24, 1954]
Box 1	Folder 49	T.L.S. to Alexander	Jul. 9, 1954

		Brook	
Box 1	Folder 49	A.L.S. to Leonard Bloch with postmarked envelope to Leonard Bloch	Jul. 16, 1954 ; [Jul. 16, 1954]

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, George Loring
- **Inclusive Dates:** 1860-1868
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

George Loring Brown (1814-1889) was an American painter and illustrator. He was the teacher of Warren J. Thyng. Henry Morford, to whom the letters are addressed was a journalist and author.

Scope and Content Note:

- 1) In a letter to Henry Morford, Brown states that he is sending one of his most minute and detailed drawings.
- 2) Brown writes Henry Morford and states that he will read his book and send him the drawing he liked as Morford appreciates the painstaking nature with which he draws.
- 3) In a letter to William Cullen Bryant, Brown asks Bryant to visit the Geo. W Nichols gallery and see his painting of the sunrise and the city of New York.
- 4) In a letter to Talmadge Ewers, Brown thanks the man for attempting to sell his painting "Silver pond" and asks if he could send him another work. He wishes Ewers to display his work "Niagara Falls" at his next exhibition.
- 5) Letter to Mr. J.H. Richardson in which Brown states his delight that Mr. Richardson finds his paintings satisfactory.
- 6) Letter to Henry Morford confirming the receipt of a check for 140 dollars. Brown attempts to clear up a misunderstanding about Morford's opinion of a painting.
- 7) Letter to Leonard B. Ellis explaining that Brown has two framed paintings of Niagara Falls and an Italian scene which he will send Ellis if he pays for boxing, freight and insurance.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in

Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

Detailed Description of Collection (Container List):

Box 1	Folder 50	A.L.S. to Henry Morford	nd
Box 1	Folder 50	A.L.S. to Henry Morford	nd
Box 1	Folder 50	A.L.S. to William Culen Bryant	Aug. 14, 1860
Box 1	Folder 50	A.L.S. to Talmadge Ewers	Feb. 15, 1862
Box 1	Folder 50	A.L.S. to J.H. Richardson	May 21, 1862
Box 1	Folder 50	A.L.S. to Henry Morford	Oct. 22, 1864
Box 1	Folder 50	A.L.S. to	Oct. 27, 1868

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, Henry Kirke
- **Inclusive Dates:** 1866, 1875
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Henry Kirke Brown (1814-1886) was an American sculptor. He was the teacher of William Morris Hunt.

Scope and Content Note:

1) Four albumen print photographs on a card mount. Photographs include the home and portrait of Henry Kirke Brown as well as a portrait of Asher B. Durand and Samuel F.B. Morse.

2) In a letter to Mr. Drummond, Henry Brown requests that Drummond send him 150 pounds of white lead and sufficient oil. He invites Mr. Drummond to visit him in his new studio.

3) In a letter to Benson Lossing, Henry Brown states that he received Lossing's letter and thanks him for his kind friendship.

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

Detailed Description of Collection (Container List):

Box 1	Folder 51	Four mounted photographs	nd
Box 1	Folder 51	A.L.S. to Mr. Drummond	1866
Box 1	Folder 51	A.L.S. to Benson	Aug. 23, 1875

		Lossing	
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, John George
- **Inclusive Dates:** 1886-1905
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John George Brown (1831-1913) was an American painter.

Scope and Content Note:

- 1) Brown states that he received James D. Gill's letter and check. He does not give consent to Gill or anyone else to have his work reproduced.
- 2) Letter to David P. Secor in which Brown offers to sell him a picture of a boy and dog titled "Friends" for 500 dollars with a 50-dollar commission for dealing directly with him.
- 3) Letter to Earl N. Hale praising the boy for "making a good start." Brown states that he is willing to grant his request.

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

Detailed Description of Collection (Container List):

Box 1	Folder 52	A.L.S. to James D. Gill	Nov. 25, 1885
Box 1	Folder 52	A.L.S. to David P. Secor	Feb. 28, 1897
Box 1	Folder 52	A.L.S. to Earl N. Hale	May 13, 1905

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Joseph Goldsborough Bruff (1804-1889) was an American architect. Bruff was the draughtsman of the Topographical offices for eleven years and worked in the Treasury Department for another fifteen. He designed swords, buttons, insignias, uniforms, seals, and medals for the U.S. troops.

Scope and Content Note:

In a letter to an unidentified man, Bruff states that he will soon send his correspondent drawings of arms and offers to draw his name for display in his gallery. He states to the man that a friend of his will be exploring Central America and has promised to bring back several large stone statues and a collection of shells.

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

Detailed Description of Collection (Container List):

Box 1	Folder 53	A.L.S. to an unidentified man	1848
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

George de Forest Brush (1855-1941) was an American painter and the teacher of Elizabeth E. Case, Barry Faulkner, Charles Robert Night and various other artists.

Scope and Content Note:

- 1) In a letter to Henry Dormitzer, Brush describes that he is in receipt of Dormitzer's favor and that his work can be seen at a number of museums in major U.S. cities.
- 2) Portrait photograph of George de Forest Brush.

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

Detailed Description of Collection (Container List):

Box 1	Folder 54	A.L.S. to Henry Dormitzer	nd
Box 1	Folder 54	Portrait photograph	nd

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Cullen Bryant (1794-1878) was an American poet and journalist.

Scope and Content Note:

Framed petition to the state of New York to remove and inhibit advertisements that have been appearing on items such as trees, rocks and other natural outcroppings. The petition seeks "to prevent the natural scenery from further defacement." It is signed by over two dozen individuals, first and foremost William Cullen Bryant.

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

Detailed Description of Collection (Container List):

Oversize Box 4	Item 1	Formal Petition	nd
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Building Contract
- **Inclusive Dates:** 1687
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Biographical information not available

Scope and Content Note:

Building contract for a barn between John Hamond and John Barnard. The specifics including dimensions of the structure are described in the contract.

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

Detailed Description of Collection (Container List):

Oversize Box 6	Item 1	Framed building contract	May 25, 1687
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bulfinch, Charles
- **Inclusive Dates:** 1805, 1817
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Charles Bulfinch (1763-1844) was an American architect. He is noted as the first native born American architect and was responsible for the architectural work of the U.S. Capitol from 1817-1830.

Scope and Content Note:

- 1) Document title "Selectmen of the Town of Boston" giving permission to "Thomas K. Jones to fell any Goods or Chattels at Public Venue, or Auction, in said Town for the term of one year."
- 2) Lease between George Perry and the town of Boston for stall number 4 in the Old Market of Boston for a weekly rent of 1.85 dollars. Signed by Charles Bulfinch.

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

Detailed Description of Collection (Container List):

Box 1	Folder	Selectmen of Boston	Jul. 1, 1805
Box 1	Folder	Lease between George Perry and the town of Boston	Oct. 9, 1817

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burchfield, Charles Ephraim
- **Inclusive Dates:** 1941, 1963
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Charles Ephraim Burchfield (1893-1967) was an American painter and illustrator associated with American scene painting. He was the student of William Joseph Eastman, Henry George Keller and Frank Nelson Wilcox.

Scope and Content Note:

- 1) Burchfield writes to Robert A Wilson stating, "Peter Breughel, the Elder, is my favorite old master if I had to designate one of many I admire."
- 2) Letter of advice to Mr. Emile J. Gex giving him personal career advice.

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

Detailed Description of Collection (Container List):

Box 1	Folder 57	A.L.S. to Robert A. Wilson	Jan. 2, 1941
Box 1	Folder 57	A.L.S. to Emile J. Gex	Jan. 16, 1963

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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 – Burliuk, David
- **Inclusive Dates:** 1936-1946
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

David Burliuk (1882-1967) was a Ukrainian painter who was active in the United States. He functioned as an artist, art dealer, editor and writer.

Scope and Content Note:

- 1) Letter to Philip Boyer explaining that he and his son will be at Boyer's gallery in Philadelphia tomorrow.
- 2) Letter to Philip Boyer thanking him for what he has done for their art and asks for catalogues and Boyer's releases.
- 3) Letter to Philip Boyer stating that his friend Abra Cheff is opening a gallery and looking to exhibit his work. Burliuk asks if Philip Boyer could arrange his work at Abra Cheff's new gallery.
- 4) Letter to Philip Boyer explaining that a business man, Mr. Shulman, came to Burliuk offering 150 dollars for three of his works. Burliuk explains to Boyer that as Boyer has written about him, he has reached acclaim and this price would simply be too low.
- 5) Letter to Philip Boyer explaining Burliuk's full satisfaction with his work as Burliuk's personal dealer.
- 6) Letter to Philip Boyer stating that "Foot of 10th Street" and "Halibut Point" are Boyer's property.
- 7) Letter from Mrs. Mary Burliuk explaining her gratitude to Mr. Boyer for inviting them all to Philadelphia.
- 8) Letter to Miss Helen Davis confirming the receipt of a check for 116.67 dollars. "Song of the Steppe" will be hung in the collection of Emlen Etting.
- 9) Receipt from "The Golden Gate International Exposition" for the reception of Burliuk's work "Gloucester Waterfront." The event was hosted by the Department of Fine Arts at the San Francisco Bay Exposition.

- 10) Four page handwritten autobiographical statement by David Burliuk
- 11) Receipt for David Burliuk's painting "Home for the Aged" priced at 200 dollars and displayed at the Art Institute of Chicago's "Twenty-first International Exhibition of Water Colors-1942."
- 12) In a letter to Philip Boyer from J. LeRoy Davidson, Davidson states his will to include Burliuk's watercolor at a government exhibition.
- 13) Department of State Purchase Order for David Burliuk's picture "Evening Party."

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

Detailed Description of Collection (Container List):

Box 1	Folder 58	A.L.S. to Philip Boyer	Mar. 6, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	Mar. 17, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	May 12, 1936
Box 1	Folder 58	T.L.S. to Philip Boyer	Jun. 20, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	May 29, 1941
Box 1	Folder 58	A.L.S. to Philip Boyer	Jan. 12, 1943
Box 1	Folder 58	T.L.S. to Philip Boyer from Mary Burliuk	Oct. 29, 1936
Box 1	Folder 58	T.L.S. to Helen Davis	Sept. 24, 1937
Box 1	Folder 58	Receipt from "The Golden Gate International Exposition."	Feb. 21, 1939
Oversize Box 1	Item 7	Exhibition program for Boyer Galleries	Mar. 1939
Box 1	Folder 58	Autobiographical statement of David Burliuk	Mar. 31, 1939
Box 1	Folder 58	Receipt for David Burliuk's painting "Home for the Aged"	1942
Box 1	Folder 58	T.L.S. to Philip Boyer	Feb. 4, 1946
Box 1	Folder 58	Department of State Purchase Order	Feb. 15, 1946

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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Michael J. Burns (1875-1898) was an American painter and illustrator.

Scope and Content Note:

Collection of nine original sketches

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

Detailed Description of Collection (Container List):

Box 1	Folder 59	Nine original sketches	nd
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Elihu Burritt (1810-1879) was an American writer and social activist.

Scope and Content Note:

Elihu Burritt writes to the Editor of the Union on a piece of paper with a sketch of a ship at sea with a sail that reads, "Ocean Penny Postage."

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

Detailed Description of Collection (Container List):

Box 1	Folder 60	A.L.S. to the Editor of the Union	Dec. 23, 1854
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Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burroughs, Bryson
- **Inclusive Dates:** 1907
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Bryson Burroughs (1869-1934) was an American painter and the teacher of Leslie Emmet.

Scope and Content Note:

- 1) Newspaper obituary detailing the life of Bryson Burroughs.
- 2) Letter to Ethel Jarvis Wheeler about the possibilities of sparing drawings from his old portfolio. Includes a postmarked envelope.

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

Detailed Description of Collection (Container List):

Box 1	Folder 61	Newspaper obituary	nd
Box 1	Folder 61	A.L.S. to Ethel Jarvis Wheeler with postmarked envelope addressed to Ethel Jarvis Wheeler	Dec. 9, 1907; [Dec. 9, 1907]

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