



Bennard Perlman – Robert Henri Papers

A Finding Aid to the Collection in the
Helen Farr Sloan Library & Archives, Delaware Art Museum

Acquisition Information

Gift of Bennard B. Perlman, 2002

Extent

10 linear feet

Contents

Correspondence, photographic material, printed matter and newspaper clippings

Access Restrictions

Unrestricted

Processed

Katelyn Wolfrom, 2008

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Bennard Perlman – Robert Henri Papers, Helen Farr Sloan Library & Archives, Delaware Art Museum

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Biographical Note on Robert Henri

Considered by many art historians and experts to be one of the greatest driving forces in the early-twentieth century revolution in American painting styles, Robert Henri was born in 1865 into surroundings seemingly unlikely for a now-renowned New York City artist. The son of Theresa Gatewood Cozad and Robert Cozad, a one-time professional gambler turned pioneer settler, Robert Henri, born Robert Henry Cozad, was raised with his brother in various settlements in the West before eventually moving to Atlantic City, New Jersey, putting Robert in close proximity to the art culture of New York and Philadelphia.

Interested in art for as long as he could remember, Henri spent most of his adolescence torn between making his way with artistry, or pursuing a career as a writer (his book, *The Art Spirit*, would eventually allow him to realize this other dream). His parents wisely allowed him to explore his interest in both paths, knowing that he would choose the one he felt was right when ready. At age 21, Henri made his choice and enrolled in Philadelphia's Pennsylvania Academy of the Fine Arts, where he barely missed having the opportunity to study under Thomas Eakins, but still benefited from the instruction of Thomas Anshutz, Eakins' former pupil and torch-bearer for his instructional approach. Although unimpressed with Henri's initial offerings, Anshutz came to be a great fan of the younger artist.

Upon graduating from the Pennsylvania Academy, Henri traveled to Paris to study at the Académie Julian, which was in Henri's time the most popular art school in the city. Henri enjoyed his time there, but found himself disenchanted with the generic "prettiness" of European, and to an increasing extent, American artwork, and along with his friends, sought to redefine the boundaries of acceptable subject material and technique. Henri and his friends saw beauty in truth and believed that scenes and people from real, modern life should be celebrated in works of art. The public and art critics did not agree with this philosophy, and later referred to Henri and his circle of artists as "the Ashcan School" for their devotion to the imagery of common life.

Henri returned the United States in 1891, eventually choosing to relocate to New York City in 1900, which would serve as his home for the rest of his life. While Henri created art his entire life and initially envisioned making his mark purely as an artist, fate would conspire to lead him down a different path. Though he was assigned several classes while completing his schooling in Philadelphia, it was in New York that he realized his true calling in the art world-- the role of the instructor. It is this contribution to American art for which he is most recognized by contemporary art scholars-- though his artwork is considered to show a high degree of high technical skill. Beginning

with a reluctantly taken appointment to Veltin School for Girls in 1900, Robert Henri eventually came to understand that he possessed a natural talent for encouraging and inspiring students, which would lead to a position at the New York School of Art, and, eventually, the creation of Henri's own art school. There, his philosophies, with strong groundings in the Thomas Eakins school of thought, were passed on to his student body, with an emphasis on the discovery of individual style over rigorous training in strict technique. It should come as little surprise that, as a result, some of the best-known early twentieth century American artists were Henri alumni: Edward Hopper, George W. Bellows, to name a few. Henri would commonly take promising students under his wing, continually updating "The Eight" with fresh artistic talent.

Robert Henri married twice, first in 1898 to Linda Craige, a Philadelphian and former student of his. Though it was a loving marriage, Linda was of a weak constitution and spent large quantities of time away from Henri and their New York home, due to recurring illness. Upon her death in 1905, Henri remained a bachelor for three years, until marrying cartoonist Marjorie Organ of New York in 1908. Robert Henri shared his life with Marjorie until his death in 1929 at age 64.

Biographical Note on Bennard B. Perlman

Bennard B. Perlman is a former Professor and Chair of the Department of Fine and Applied Arts at the Baltimore City Community College and has lectured extensively on American art. He is the author of many books, including *The Lives, Loves, and Art of Arthur B. Davies* and *The Immortal Eight: American Painting from Eakins to the Armory Show, 1870-1913*.

Scope and Contents Note

The Robert Henri Papers of the Delaware Art Museum represents the research material collected by Bennard B. Perlman in preparation for the publication *Robert Henri: His Life and Art*, 1991. Included are the author's primary correspondence, photographic material, printed matter and newspaper clippings. Perlman contacted galleries, museums, and individuals regarding collections of Henri's works of art, manuscript material, and general affiliations.

Organization of the Collection

Series I. Before 1890-1918

Series I, *Before 1890-1918*, consists of photographs of Henri drawings and paintings of his early home, teaching, and friends, painting lists, photographs of Henri, and New York cityscapes ranging from before 1890-1918. This series is arranged chronologically.

Series II. 1919-1928

Series II, *1919-1928*, consists of folders containing correspondence relating to and reproductions of works of art by Henri between the years 1919 and 1928. The painting lists include unidentified photographs of paintings, paintings not located in record books, photo negatives, receipts, photographs eliminated, letters to museums, and miscellaneous material. This series is arranged chronologically.

Series III. Material A-Z

Series III, *Material A-Z*, contains information about Henri's art from numerous museums, galleries and collectors, including extensive descriptions of paintings. This series is arranged alphabetically by correspondent.

Series IV. Perlman Research Material

Series IV, *Perlman Research Material*, contains Perlman's correspondence with individuals and organizations regarding Henri, and includes newspaper clippings and exhibition catalogs. This series is arranged alphabetically by subject, based on Perlman's research divisions.

Description of the Collection

Series I. Before 1890-1918

Box 1

Folder

- 1 Pre-1890: photographs of artwork
- 2 1891: 2 slides
- 3 1892: photographs and photocopies
- 4 1893: photocopies, slides, and transparencies of artwork
- 5 1894: slides and photographs of artwork
- 6 1895: photographs of artwork
- 7 1896: photographs of artwork
- 8 1897: photographs and slides
- 9 1898: slides, photographs and transparencies
- 10 1899: photographs and transparencies
- 11 1900: photographs and slides
- 12 1901: magazine prints, photographs, photocopies, exhibition catalog
- 13 1902: photographs, news clippings, magazine pages
- 14 1903: photographs and transparencies with some gallery information
- 15 1904: magazine pages, prints, and photographs
- 16 1905: people photographs, artwork photographs, photocopies
- 17 1906: photographs, transparencies, magazine articles
- 18 1907: transparencies, gallery booklets, photographs of art, people
- 19 1908: transparencies and photocopies
- 20 1909: transparencies, photocopies, photographs, magazine articles
- 21 1910: magazine pages, photographs, prints
- 22 1911: slides, photocopies, photographs
- 23 1912: magazines, photographs
- 24 1913: photographs, photocopies, transparencies of art and real life images
- 25 1914: transparencies, photocopies, photographs of artwork
- 26 1915: photographs, photocopies, articles, magazine pages, transparencies of/on artwork

- 27 1916: photographs, photocopies, magazines pages of artwork, some stories
- 28 1917: photographs, correspondence, photocopies
- 29 1918: photographs
- 30 Painting lists
- 31 Photographs, city plans, correspondence relating to Cozad, Cozzaddale, Denver
- 32 Photographs of real life and portrait images of artists, correspondence, invoices for images
- 33 Miscellaneous group images, pictures of Henri's wives, news clippings (mostly images)
- 34 Drawings: sketch copies (photocopied and photographed) of Henri's work
- 35 Photographs of Henri
- 36 Philadelphia, Atlantic City: mostly studio and group shots; some artwork
- 37 New York cityscapes, teaching: photocopies and photographs, mostly class pictures
- 38 Press releases, correspondence, news clippings [1]
- 39 Correspondence
- 40 Correspondence, newsletters, photocopies

Series II. 1919-1928

Box 2

Folder

- 1 1919: works by various artists, "Rubie's letters," correspondence, photographs of art
- 2 1920: photographs of artwork
- 3 1921: photographs, transparencies
- 4 1922: one photograph
- 5 1923: "El Segoviano"
- 6 1924: photographs, magazine pages of artwork
- 7 1925: photographs, photocopies of artwork
- 8 1926: photographs, correspondence, notes
- 9 1927: photographs, photocopied notes
- 10 1928: photographs, correspondence, invoice and map of Henri/Lee burial plot
- 11 Indexes to reproductions of paintings
- 12 Unidentified photographs of paintings: notes, photos, correspondence, transparencies
- 13 Henri paintings not located in record books: photos, transparencies, notes, correspondence
- 14 Original black and white photographs [1]
- 15 Original black and white photographs [2]
- 16 Original black and white photographs [3]
- 17 Henri record books: typed and handwritten documents on Henri paintings
- 18 Photo negatives, photo receipts, photos eliminated (?) [1]
- 19 Photo negatives, photo receipts, photos eliminated (?) [2]
- 20 Photo negatives, photo receipts, photos eliminated (?) [3]
- 21 Photos eliminated (all obtained from Irene Little...) transparencies, photos, correspondence, lists
- 22 Miscellaneous (used in Henri Exhibit catalog): notes, correspondence, catalog copies, painting lists
- 23 Miscellaneous [2]: Various photographs, some photocopies, mostly artwork
- 24 Duplicate photos: photographs, some copies [1]
- 25 Duplicate photos: photographs, some copies [2]
- 26 Duplicate photos: photographs, some copies [3]

- 27 Correspondence: Mortimer Spiller (with some artwork)
- 28 Correspondence, notes: photos, Vanderbilt's Henri, general information on other artists
- 29 Photocopied correspondence, notes, some photographs of sketches, transparencies

Series III. Material A-Z

Box 3

Folder

- 1 Materials A-Z: A: Mostly correspondence with A names
- 2 Materials A-Z: B: Mostly “B” correspondence
- 3 Materials A-Z: C: Mostly correspondence with C names
- 4 Materials A-Z: D: Mostly correspondence with D names
- 5 Materials A-Z: E: Mostly correspondence with E names
- 6 Materials A-Z: F: Mostly correspondence with F names
- 7 Materials A-Z: G: Mostly correspondence with G names
- 8 Materials A-Z: H: Mostly correspondence with H names
- 9 Materials A-Z: I: Mostly correspondence with I names
- 10 Materials A-Z: J: Mostly correspondence with J names
- 11 Materials A-Z: K: Mostly correspondence with K names
- 12 Materials A-Z: L: Mostly correspondence with L names
- 13 Materials A-Z: M: Mostly correspondence with M names
- 14 Materials A-Z: N: Mostly correspondence with N names
- 15 Materials A-Z: O: Mostly correspondence with O names
- 16 Materials A-Z: P: Mostly correspondence with P names
- 17 Materials A-Z: R: Mostly correspondence with R names
- 18 Materials A-Z: S: Mostly correspondence with S names
- 19 Materials A-Z: T: Mostly correspondence with T names
- 20 Materials A-Z: U-V: Mostly correspondence with U-V names
- 21 Materials A-Z: W-X: Mostly correspondence with W-X names
- 22 Materials A-Z: Y, Z: Mostly correspondence with Y, Z names
- 23 Private galleries & individuals with Henri A-F: largely correspondence
- 24 Private galleries & individuals with Henri G-L: largely correspondence
- 25 Private galleries & individuals with Henri M-R: correspondence, catalogs
- 26 Private galleries & individuals with Henri S-Z: largely correspondence

Series IV. Perlman Research Material

Box 4

Folder

1. Robert Henri Material: A-1
2. Robert Henri Material: A-2
3. Robert Henri Material: A-3
4. Robert Henri Material: B-1
5. Robert Henri Material: B-2
6. Robert Henri Material: C-1
7. Robert Henri Material: C-2
8. Robert Henri Material: C-3
9. Robert Henri Material: C-4
10. Robert Henri Material: C-5
11. Robert Henri Material: D-1
12. Robert Henri Material: D-2
13. Robert Henri Material: E
14. Robert Henri Material: F
15. Robert Henri Material: G-1
16. Robert Henri Material: G-2
17. Robert Henri Material: G-3
18. Robert Henri Material: H
19. Robert Henri Material: I-1
20. Robert Henri Material: I-2
21. Robert Henri Material: J-1

Box 5

Folder

1. Robert Henri Material: K
2. Robert Henri Material: L-1
3. Robert Henri Material: L-2
4. Robert Henri Material: L-3
5. Robert Henri Material: M-1

6. Robert Henri Material: M-2
7. Robert Henri Material: M-3
8. Robert Henri Material: N
9. Robert Henri Material: O
10. Robert Henri Material: P-1
11. Robert Henri Material: P-2
12. Robert Henri Material: P-3
13. Robert Henri Material: Q
14. Robert Henri Material: R
15. Robert Henri Material: S-1
16. Robert Henri Material: S-2
17. Robert Henri Material: S-3
18. Robert Henri Material: T
19. Robert Henri Material: U
20. Robert Henri Material: W
21. Robert Henri Material: X, Y, Z

Box 6

Folder

1. Yale: Copied letters of Robert Henri (handwritten and typed); floor plans of residences
2. Karl, Adolph J. *The New York Realists, 1900-1913*: Manuscript
3. John Sloan Diary- Whitney Museum (Summer, 1956); pp. 95-158
4. Notes from New York trips 1/27/52-1/30/52, 09/04/52-09/13/52 pp. 1-62 inclusive
5. News clippings and notes
6. Student lists, materials on Henri's students, Henri as an instructor
7. Robert Henri and the Eight miscellaneous clipping file
8. Robert Henri—notes on painting, taken from talks to his students
9. Various manuscript pages, footnote drafts
10. Adolph Karl dissertation on Bellows (note on folder—"pp.182-258")
11. Notes and information from the Pratt Library reference room ("pp.337-380")
12. Photographs of paintings from Mrs. Sanford I. Feld
13. Miscellaneous photographs

14. Correspondence 1987-1988 (see folder for name list)
15. News articles on buildings (Office for Metropolitan History)
16. Photographs of a painting of Bishop Potter
17. Painting transparencies (Sotheby's)
18. Photograph duplicates (from Delaware Art Museum) [1]
19. Photograph duplicates (from Delaware Art Museum) [2]
20. John Sloan letters and clippings (Mrs. Sloan's collection)—Summer 1956 (copied)
21. Notes from talk with R. Lahey at Goucher, 6/7/56; materials from Philadelphia trip, 6/18-19/56

Box 7

Folder

1. "Miscellaneous:" Microfilm order list from Archives of American Art, news clippings, Art Students League book, 1955-1956, various correspondence 1956 ("pp. 259-350")
2. Various correspondence, 1956 ("pp. 351-397")
3. Taped telephone interviews
4. Books to be read from Johns Hopkins University Stack Desk and notes ("pp. 227-336 inclusive")
5. New York interviews, Summer 1956: see folder for list
6. Notes on research
7. Various correspondence, 1956
8. Notes from phone interviews; correspondence, 1956
9. Notes on microfilm of Henri diaries
10. Information from New York trip: 09/4-13/1952—interviews (list on folder)
11. Research on "The Eight," Carnegie Library, Pittsburgh: 10/25/1952 ("pp.217-226")
12. Footnotes for Henri book
13. Research notes and name lists
14. Organizational notebooks
15. Phone calls
16. Robert Henri and the Eight—miscellaneous notes, suggestions by Helen Sloan
17. Notes on Henri students (Archives of American Art, Chapellier)
18. Newspaper clippings on Cozad (photocopies)

19. H.B. Allen correspondence/ “The 100th Meridian” (story of Cozad)—includes correspondence with Violet Organ [1]
20. H.B. Allen correspondence/ “The 100th Meridian” (story of Cozad)—includes correspondence with Violet Organ [2]
21. Henri record book/painting notes and diary [1]
22. Henri record book/painting notes and diary [2]
23. Press releases on M. Parrish, H. Pyle; notecards on F.R. Gruger
24. Correspondence to and from Bennard Perlman (largely on Gruger) [1]
25. Correspondence from Bennard Perlman (largely on Gruger) [2]
26. Correspondence received by Bennard Perlman
27. News clippings on Cozad, Henri, family (photocopies)
28. A partial list of the pupils of Robert Henri (with notes)
29. Notes from trip to New York, New York Public Library [undated]
30. Index cards listing Henri paintings

Box 8

Folder

1. Robert Henri medical records
2. *Robert Henri: American Icon* – exhibition catalog from Owen Gallery exhibition, includes biographical piece by Bennard Perlman
3. The Eight: Additional articles [1]
4. The Eight: Additional articles [2]
5. Additional information on “The Eight”
6. Photocopied correspondence—chiefly Robert Henri
7. Philadelphia School of Design registers, 1889-1890, 1892-1893
8. Correspondence with the Samuel S. Fleisher Art Memorial
9. Additional research materials on Robert Henri
10. Robert Henri record book photocopies (Archives of American Art)
11. News clippings, late 19th-early 20th centuries (microfilm photocopies) (Archives of American Art) [1]
12. News clippings, late 19th-early 20th centuries (microfilm photocopies) (Archives of American Art) [2]
13. Archives of American Art—notes on microfilm; American Art Review—notes

14. News clippings on Henri
15. Walter Title Papers (microfilm photocopies) (Archives of American Art)
16. Articles on modern artists (photocopies)
17. Photocopied correspondence 1902-1909—indeterminable author
18. Miscellaneous news clippings on 19th century American artists, artwork [1]
19. Miscellaneous news clippings on 19th century American artists, artwork [2]
20. Miscellaneous news clippings on 19th century American artists, artwork [3]
21. Research notes on various artists
22. News clippings on various American artists, 19th century American life
23. Notes on Henri, other artists; photocopied news clips c. 1900
24. Robert Henri correspondence—photocopies
25. The Charcoal Club- photocopies of club booklets, 1909-1919
26. Bennard Perlman correspondence—Condé Nast
27. Photocopies of exhibition programs, news stories, 1904-1920
28. News clippings on Land Victory Parade, arch, 1899 (photocopies)
29. Book excerpts, news clippings, and notes on Robert Henri and other artists
30. Glenn O. Colemann Memorial Exhibition catalog, 10/18- 11/16/1932 (photocopied)
31. News clippings and correspondence—photocopies (Archives of American Art)
32. Information on Will Shuster (Archives of American Art)
33. *The World of Carmel Snow*—photocopied excerpts
34. Loan Exhibition of Historical Portraits catalogue, 1887 (Pennsylvania Academy of the Fine Arts)
35. Research notes, copied articles and excerpts
36. Correspondence from and relating to Robert Henri, 1922-1925
37. New York's Newest Art School" *Demorest's Family Magazine*, April 1897 (copy)
38. Works written by Robert Henri (excerpts, photocopied)
39. Miscellaneous research material
40. News photocopies about Robert Henri, death of Henri
41. Articles on Ashcan School Artists, copies (Archives of American Art)
42. Research notes from various institutions
43. Correspondence to and from Robert Henri—copies

44. Correspondence from Robert Henri, Marjorie Henri, 1912-1918
45. Catalog of Paintings, Gallery of Fine Arts—1915
46. Correspondence, news clippings from the Archives of American Art
47. Miscellaneous research material
48. List of the letters of Robert Henri
49. Research material—Mary Cassatt, Everett Shinn (photocopies)
50. Perlman Correspondence—F.R. Gruger, Jr.
51. Robert Henri notes on art, diagrams of color progression
52. Research materials on John Sloan, The Eight (news clippings, correspondence, exhibit cards, notes)
53. Black & white photographs of color transparencies

Box 9

Folder

1. Henri record books— notes
2. Lists of Henri students
3. *Robert Henri: Fountain of American Art* by Bennard Perlman, 1981 (draft)
4. List of major exhibitions of Henri's artwork
5. Suggested chapter headings; dedication; introduction
6. Various manuscript pages & notes; footnote drafts
7. Appendix I: "The teachings of Robert Henri," compiled by Alice Krauber (3 copies)
8. Outlines: Dissertation, book chapters
9. Microfilm order (AAA), chapter title lists, Henri bibliography, corrections list
10. Footnotes for Henri book
11. Mockups of picture pages with artist & work title information (Henri & others)
12. Henri book- dust jacket copy
13. *Robert Henri: His Life and Art*—bibliography
14. Additions and corrections to Henri book
15. Approval letters for images not to be used in book
16. Correspondence related to black and white illustrations for book
17. Corrections to the black and white illustration list
18. Approval letters for illustrations in book [1]

19. Approval letters for illustrations in book [2]
20. Cards pertaining to letters of permission for artwork in book
21. Transparencies of Henri sketches and paintings (Adler Fine Arts)
22. Black and White photographs of Henri sketches (Adler Fine Arts).
23. *Robert Henri: His Life and Art*—complete draft with corrections [1]
24. *Robert Henri: His Life and Art*—complete draft with corrections [2]
25. *Robert Henri: His Life and Art*—complete draft with corrections [3]
26. First draft: Henri biography [1]
27. First draft: Henri biography [2]
28. Draft: Henri biography (version unmarked)
29. Notes and original draft, pp. 1- 253
30. Notes and original draft, pp. 254-308, 143-144

Box 10

Robert Henri: His Life and Art – Introduction, acknowledgements, manuscript, source notes, bibliography, chronology, Appendix I & II (bound)

Color plates and illustrations in *Robert Henri: His Life and Art* (bound)

Box 11

Note cards—research for Henri book

Box 12

Note cards—Henri and the Eight: art, exhibitions, and major events

Box 13

Index cards—Students of the Eight

Box 14

Audio cassettes—taped interviews