

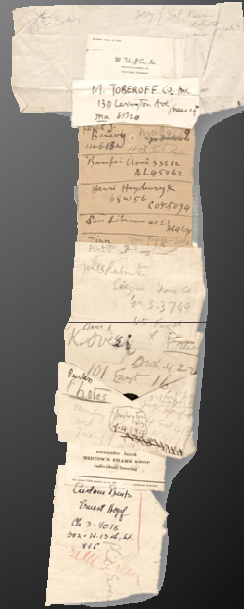
C

ontacts

Philip Evergood



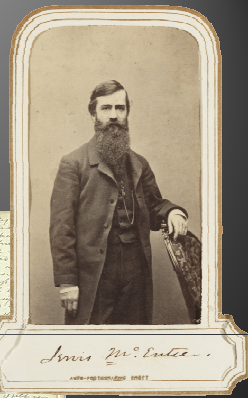
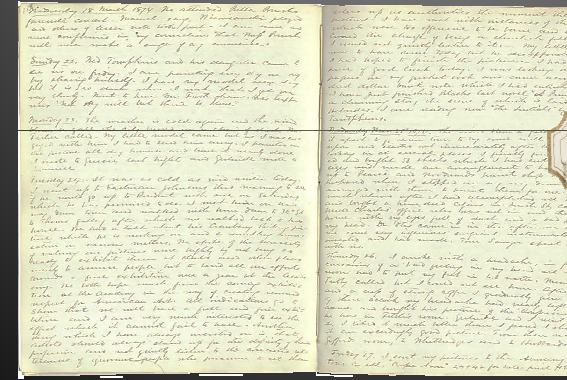
From left, Alfred Puhn photograph of Philip Evergood working on his painting *Bride*, stamped on the May 27, 1948; Evergood's contact information for services near his New York City studio. Philip Evergood papers, Archives of American Art.



D

iary

Jervis McEntee



Left, Jervis McEntee, diary, 1876. Jervis McEntee papers, Archives of American Art; right, McEntee, autographed carte de visite, Worthington Whittredge papers, Archives of American Art.

E

ulogy

Romare Bearden



I know that we are all touched by the passing of our dear friend Carl Holty; but I'm sure we all realize that Carl would not have wished this to be a ^{sole} final occasion. We come here rather to pay tribute to a remarkable man and to share our respects to Carl's dear wife Elizabeth; his daughter Toni, and to each of his other relatives.

When I told my wife this past Thursday of Carl's having left us, after she recovered from her initial shock, she said:

My I Carl was one of the last persons when you could talk to.

In a way she appreciated much of what Carl meant to all of us. He had such a great breadth of knowledge, experience, and creative understanding there ~~was~~ ^{was} about who he would not discuss intelligently ~~and~~ ^{and} to which his far-ranging, whole mind could not provide some new, ~~insight~~ ^{insight}.

I first came to know Carl after World War II, when I became associated with the Samuel Roods Gallery. Every month or so Mr Roods would have the artists to his home just to talk soap to speak. Of course, Carl was a dominant factor in the conversations. We were all amazed by the ~~depth~~ ^{depth} ~~and~~ ^{and} ~~breadth~~ ^{breadth} ~~of his~~ ^{of his} ~~knowledge~~ ^{knowledge} ~~and~~ ^{and} ~~his~~ ^{his} ~~creative~~ ^{creative} ~~understanding~~ ^{understanding}. In fact, I must confess it became a game with me over the years to try and find ~~new~~ ^{new} ~~ways~~ ^{ways} ~~to~~ ^{to} ~~talk~~ ^{talk} ~~with~~ ^{with} ~~him~~ ^{him} ~~that~~ ^{that} ~~he~~ ^{he} ~~did~~ ^{did} ~~not~~ ^{not} ~~know~~ ^{know}. I could seldom do so.

A few weeks ago, in what I believe was one of his last conversations with ~~me~~ ^{me}, I thought I had him. I knew of his great admiration for the old German painter Lucas Cranach and I had read quite acutely that Titian had painted a portrait of Cranach but, as you can imagine, Carl knew all about that incident and even expanded on the reaction of the Emperor Charles V to both those masters.

That I am saying, really, is that Carl was completely generous in sharing his knowledge and his whole self.

Left, Romare Bearden on 125th street in Harlem, New York City, circa 1950; right Bearden's eulogy for Carl Holty, 1973. Romare Bearden papers, Archives of American Art.

F

inancial record

Jacques Seligmann & Co. records



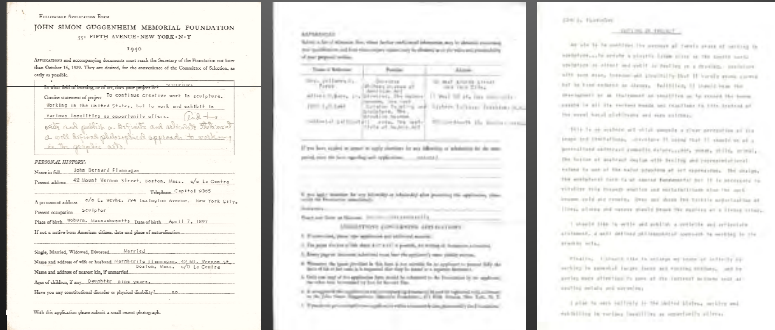
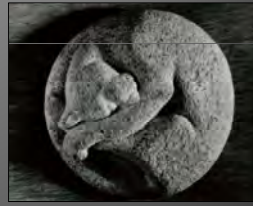
From left, Jacques Seligmann, circa 1910; Germain Seligman, circa 1920; Jacques Seligmann & Co. property on Place Vendôme, circa 1940; and Consular Invoice, September 30, 1936. Jacques Seligmann & Co. records. Archives of American Art, Smithsonian Institution.

INVOICE OF MERCHANDISE		
Dated September 30, 1936		
Paris, France, September 30th, 1936		
101	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	400,000
102	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	80,000
103	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	120,000
104	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	20,000
105	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	40,000
106	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	90,000
107	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	40,000
108	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	20,000
109	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	20,000
110	Parcel by Messrs. "Le Dore" with old works of the 18th cent. French work produced at the end of 18th cent. Proceeds from inventory, 18 Old Rue St. Jacques, September 1936....	20,000
Total 400,000		

G

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John Bernard Flannagan

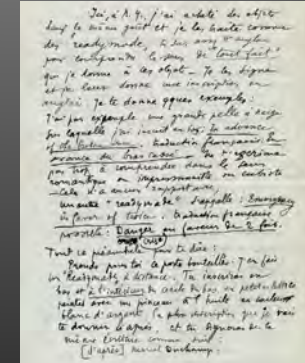
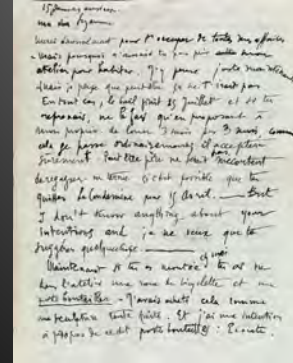


John Bernard Flannagan Guggenheim Fellowship application, 1940. John Flannagan papers, Archives of American Art; top, John Flannagan *Sleeping Cat*, 1932–1933, granite, 26” in diameter (collection of the Jordan Schnitzer Museum of Art, University of Oregon). Robert J. Forsyth research material on John B. Flannagan, Archives of American Art.

H

andwriting

Marcel Duchamp



Marcel Duchamp letter to Suzanne Duchamp, Jan. 15, 1916. Jean Crotti papers, Archives of American Art; Marcel Duchamp, Jacques Villon, Raymond Duchamp-Villon, and Villon's dog Pipe in the garden of Villon's studio, Puteaux, France, circa 1913. Walt Kuhn, Kuhn family papers, and Armory Show records, Archives of American Art.

I

llustrated letter

Mimi Gross

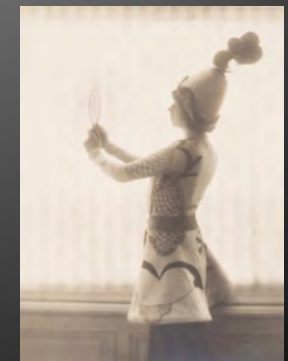
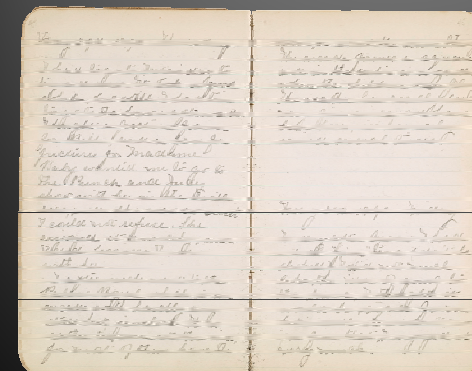


Mimi Gross letter to her parents Renee and Chaim Gross, August 6, 10 and September 5, 1968. Chaim Gross papers, Archives of American Art.

J

ournal

Gertrude Vanderbilt Whitney



Gertrude Vanderbilt Whitney, travel journal, May 10 to September 14, 1890; Gertrude Vanderbilt Whitney, circa 1913. Photograph by Adolf De Meyer. Gertrude Vanderbilt Whitney papers, Archives of American Art.