A Finding Aid to the Cecilia Beaux Papers, 1863-1968, in the Archives of American Art

Megan McShea
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Collection Overview

Repository: Archives of American Art
Title: Cecilia Beaux papers
Identifier: AAA.beauceci
Date: 1863-1968
Extent: 3.3 Linear feet
Creator: Beaux, Cecilia, 1855-1942
Language: English
Summary: The papers of the painter Cecilia Beaux measure 3.3 linear feet and date from 1863 to 1968. Papers document her education, career and personal life through family and professional correspondence, twelve diaries, lectures, essays, poems, notes, clippings, catalogs, pamphlets, exhibition records, business records, photographs, certificates, diplomas, and artifacts.

Administrative Information

Provenance

Portions of the papers were first lent for microfilming by Harrison Cultra in 1968. The bulk of the collection was donated in 1970-1971 by Catherine Drinker Bowen, Beaux's niece, and by Cultra. In 1985, the sketchbook on reel 3425 was lent for microfilming by art dealer Jeffrey Brown with additional material by The Pennsylvania Academy of Fine Arts. A palette was donated by Helen Seely Wheelwright, whose former husband, Paul Seeley, was an artist and friend of Beaux. Awards and diplomas were gifted in 1995 by Cecilia Saltonstall, a descendant of Beaux. Material and a poster reproduction of Beaux's portrait of Rear-Admiral Sampson advertising an article in Century Magazine, 1899, was donated in 1991 by Alfred J. Walker, a dealer who organized a Beaux exhibition. He received the material along with artwork he exhibited from the estate of Richard Barker, who had received them from Harrison Cultra. Cultra had inherited them from Beaux's niece, Ernesta Drinker Barlow.

Separated Material

The Archives of American Art also holds microfilm of material lent for microfilming (reels 3425 and 3658) including a sketchbook and other related papers. Lent materials were returned to the lenders and are not described in the collection container inventory.

Related Material

The Pennsylvania Academy of the Fine Arts holds additional papers related to Cecilia Beaux, particularly personal photographs. Portions of these papers were loaned to the Archives of American Art for microfilming in 1985 and were microfilmed on reel 3658.

The Archives of American Art also holds the Dorothea Gilder papers regarding Cecilia Beaux.
Alternative Forms Available

The papers of Cecilia Beaux in the Archives of American Art were digitized in 2007, and total 6,022 images.

Photographs of works of art have not been digitized.

Material lent for microfilming are available on 35mm microfilm reels 3425 and 3658 at the Archives of American Art offices and through interlibrary loan.

Processing Information

Papers were donated in four separate accessions between 1970 and 1995 and partially microfilmed on reels 426-429 and 1369. At this time, nitrate negatives in the collection were printed and copy negatives made. Loaned materials that were later donated were microfilmed on reels N/68-48 - N/68-49. All accretions were integrated, re-processed, and described in a finding aid by Megan McShea in 2006 and scanned in 2007 with funding provided by the Terra Foundation for American Art.

Preferred Citation


Restrictions on Access

The collection has been digitized and is available online via AAA’s website.

Ownership and Literary Rights

The Cecilia Beaux papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

Cecilia Beaux was born in Philadelphia in 1855. Her mother died just days after her birth, and Beaux and her sister went to live with their grandmother and aunts. Her adoptive family exposed her to fine art throughout her childhood and, once in school, Beaux excelled in her drawing classes and began training in the studio of Catherine A. Drinker, an artist and a cousin of her uncle Will Biddle. From 1881-1883 she attended life classes directed by William Sartain, who traveled to Philadelphia from New York to give criticisms. She also counted the Pennsylvania Academy of the Fine Arts master Thomas Eakins among her early influences, though she did not receive direct instruction from him.

Her first major success in painting was a double-portrait of her sister and nephew entitled Les Derniers Jours d'Enfance, exhibited first at the American Art Association, and in 1885 at the Pennsylvania Academy, where it won the Mary Smith Prize, the first of many prizes Beaux received during her lifetime. In 1887, the painting was exhibited at the Paris salon to critical acclaim. Beaux's reputation as a Philadelphia portraitist grew steadily with the execution of several portraits her in Chestnut Street studio, and in 1888 she traveled to Europe to continue her studio education.

In Paris, she joined the Academie Julien, where she received criticisms from Tony Robert Fleury and William Adolph Bougereau. She spent the summer in Concarneau, Brittany, where Alexander Harrison and Charles Lazar critiqued her work, and returned to Paris, where she attended the Academie Colarossi.
under and sought out private criticisms in the atelier of Benjamin Constant. She copied paintings and classical sculpture at the Louvre, and traveled throughout Europe to view the works of old masters. In England, she painted several portraits of her friends, the Darwins, before returning to Philadelphia in August of 1889. She traveled to Europe several more times in her life, including a trip in 1896 to see six of her paintings exhibited at the Salon de Champs de Mars. At the time this was an unprecedented number of paintings shown there by an American, and their strength earned her a membership in the Société Nationale des Beaux-Arts.

In the 1890s, Beaux earned a living painting commissioned portraits at her Philadelphia studio, while experimenting with and refining her style and technique with portraits of friends and family such as Sita and Sarita, of her cousin Sarah Leavitt with her cat, The Dreamer, of her friend Caroline Smith, and Ernesta with Nurse, of her niece, who was a favorite sitter of Beaux's throughout her life. Beaux became the first full-time female faculty member at the Pennsylvania Academy of the Fine Arts in 1895, and continued teaching there until 1915.

In the late 1890s, Beaux painted several works for which she would be repeatedly honored, including Mother and Daughter, a double-portrait of Mrs. Clement A. Griscom and her daughter Frances, which won four gold medals at international exhibitions, and The Dancing Lesson, a double-portrait of Dorothea and Francesca Gilder, the daughters of Richard Watson Gilder, editor of Century Magazine and himself a devoted friend and supporter of Beaux. The Gilders, and especially Dorothea, were steady companions as well as sitters for Beaux throughout her adult life. In 1901 and 1902, Beaux painted Mrs. Theodore Roosevelt and her daughter Ethel in the White House, and in 1903, she was elected to the National Academy of Design.

By 1905 Beaux was living and working primarily in New York during the winter, and at "Green Alley," a home she built in Gloucester, Massachusetts, in the summer. She was introduced to Gloucester by her friend, the Harvard economist A. Piatt Andrew, and entertained a steady stream of intellectual, literary, and artistic friends such as Isabella Stuart Gardner, William James, and Thornton Oakley. Beaux continued to amass prizes and honors for her artwork, including an honorary doctorate at the University of Pennsylvania in 1908. She had solo exhibitions at Macbeth Gallery in 1910, the Corcoran Gallery in 1912, and M. Knoedler Gallery in 1915 and 1917. She had regular public speaking appearances, published articles, and interviews on such subjects as art education, women in art, and modernist art, the pervasive influence of which she eschewed as a passing fad.

In 1919, she traveled to war-torn Europe as the official portraitist of the United States War Portraits Commission painted the portraits of three European war heroes: Cardinal Mercier, Admiral Beatty, and Georges Clemenceau. In 1924, she broke her hip in Paris, and although she continued to paint, she would never again be the prolific painter of her earlier years due to the injury. She wrote her autobiography Background with Figures in 1930, and in 1935-1936, the American Academy of Arts and Letters held the largest exhibition of her work that was mounted during her lifetime. Beaux died in 1942 in Gloucester, at the age of 87.

Scope and Content Note

The papers of the painter Cecilia Beaux measure 3.3 linear feet and date from 1863 to 1968.

Biographical Materials include autobiographical notes written by Beaux, published biographical essays, and articles about Beaux. A lengthy correspondence from Beaux to her friend A. Piatt Andrew of Massachusetts is found, as well as correspondence with family and professional associates. Lengthy letters from Beaux to her family during trips to Europe contain scattered illustrations. Professional correspondents include other artists, teachers, patrons, critics, curators, dealers, and writers.
Writings include one early diary from the 1870s, and a series of eleven additional diaries dating from 1905 to 1913, which record daily activities related to her artwork and personal life. Numerous lectures and essays from her later career are found, often in multiple drafts, as are manuscripts of published and unpublished poems by Beaux. A single sketch, a study for a portrait, is also found.

A floor plan, lists of paintings, receipts, written bids, and other notes document the exhibition and sale of Beaux’s artwork. Printed materials related to her career include exhibition catalogs and other ephemera, a scrapbook of primarily clippings related to her early career, and loose clippings related to her later career. Photographs include formal portraits of Cecilia Beaux and informal photographs of Beaux alone and with colleagues, friends, and family members in various settings including Concarneau, Pittsburgh, Philadelphia, Gloucester, and Malines, Belgium. Also found is a photograph of John Singer Sargent painting.

Arrangement

The collection is arranged into 6 series, with multiple subseries in Series 2:

- Series 1: Biographical Materials, circa 1893-1943 (Box 1, OV 4-5; 0.3 linear feet)
- Series 2: Correspondence, circa 1863-1968 (Boxes 1-2; 1.2 linear feet)
- Series 3: Writings, circa 1868-1954 (Boxes 2-3, OV 6; 0.8 linear feet)
- Series 4: Personal Business Records, circa 1883-1936 (Box 3, OV 6; 0.2 linear feet)
- Series 5: Printed Materials, circa 1874-1953 (Box 3, OV 6; 0.5 linear feet)
- Series 6: Photographs, circa 1888-1919 (Box 3; 0.3 linear feet)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:
- Art -- Economic aspects
- Art -- Study and teaching
- Painting
- Women painters -- Pennsylvania -- Philadelphia

Types of Materials:
- Diaries
- Photographs
- Poems

Names:
- Andrew, A. Piatt (Abram Piatt), 1873-1936
Series 1: Biographical Materials, circa 1893-1943

0.3 Linear feet (Box 1, OV 4-5)

This series contains biographical notes and narratives about Cecilia Beaux, with notes in Beaux's own handwriting; documentation of prizes and honors she received; certificates of organizational memberships in the Société Nationale des Beaux-Arts and the Hispanic Society of America; and artifacts, including her oil palette.

Additional biographical narratives can be found in Correspondence, Writings, and Printed Materials. See series descriptions for further details.

Box 1, Folder 1  Biographical Notes and Articles, 1943, undated
Image(s)

Box 1, Folder 2  Prizes, Awards, and Honorary Degrees, 1893-1933
Image(s)
Oversized material housed in OV 4.

Box 1, Folder 3  Memberships, 1896, 1923
Image(s)
Oversized material housed in OV 4.

Box 1, Folder 4  Artifacts, Including Palette, undated
Image(s)
Oversized material housed in OV 5.

Box OV 4  Oversized Biographical Materials
Oversized material digitized with Box 1, Folders 2-3.

Box OV 5  Oversized Palette
Oversized material digitized with Box 1, Folder 4.
Series 2: Correspondence, 1863-1968, undated

1.2 Linear feet (Boxes 1-2)

Correspondence is arranged into 2 subseries:

- 2.1: Cecilia Beaux Letters to A. Piatt Andrew, 1904- circa 1936
- 2.2: General Correspondence, circa 1863-1968

Box 1, Folder 5  Cecilia Beaux Letters to A. Piatt Andrew, 1904-1908
Image(s)

Box 1, Folder 6  Cecilia Beaux Letters to A. Piatt Andrew, 1909-1936
Image(s)

Box 1, Folder 7  Cecilia Beaux Letters to A. Piatt Andrew, undated
Image(s)

Box 1, Folder 8  Cecilia Beaux Letters to A. Piatt Andrew, undated
Image(s)

Box 1, Folder 9  Cecilia Beaux Letters to A. Piatt Andrew, undated
Image(s)

Box 1, Folder 10  Cecilia Beaux Letters to A. Piatt Andrew, undated
Image(s)

Box 1, Folder 11  Cecilia Beaux Letters to A. Piatt Andrew, undated
Image(s)

Box 1, Folder 12  Cecilia Beaux Letters to A. Piatt Andrew, undated
Image(s)

Box 1, Folder 13  Cecilia Beaux Letters to A. Piatt Andrew, undated
Image(s)

Box 1, Folder 14  General Correspondence, 1863-1887
Image(s)

Box 1, Folder 15  General Correspondence, 1888 January
Image(s)

Box 1, Folder 16  General Correspondence, 1888 February-March
Image(s)

Box 1, Folder 17  General Correspondence, 1888 March-May
Box 1, Folder 18  General Correspondence, 1888 May-June
Image(s)

Box 1, Folder 19  General Correspondence, 1888 July-September
Image(s)

Box 1, Folder 20  General Correspondence, 1888 October
Image(s)

Box 1, Folder 21  General Correspondence, 1888 November
Image(s)

Box 1, Folder 22  General Correspondence, 1888 December
Image(s)

Box 1, Folder 23  General Correspondence (undated), 1888
Image(s): General Correspondence

Box 1, Folder 24  General Correspondence, 1889 January
Image(s)

Box 1, Folder 25  General Correspondence, 1889 February
Image(s)

Box 1, Folder 26  General Correspondence, 1889 February-March
Image(s)

Box 1, Folder 27  General Correspondence, 1889 April-May
Image(s)

Box 1, Folder 28  General Correspondence, 1889 June-July
Image(s)

Box 1, Folder 29  General Correspondence, 1889 August-December
Image(s)

Box 1, Folder 30  General Correspondence, circa 1888-1889
Image(s)

Box 1, Folder 31  General Correspondence, 1890-1895
Image(s)

Box 1, Folder 32  General Correspondence, 1896
Box 1, Folder 33  General Correspondence, 1897

Box 1, Folder 34  General Correspondence, 1898

Box 1, Folder 35  General Correspondence, 1899

Box 1, Folder 36  General Correspondence, 1900-1904

Box 1, Folder 37  General Correspondence, 1905-1907

Box 1, Folder 38  General Correspondence, 1908

Box 1, Folder 39  General Correspondence, 1909

Box 1, Folder 40  General Correspondence, 1910

Box 1, Folder 41  General Correspondence, 1911-1912

Box 1, Folder 42  General Correspondence, 1913-1916

Box 1, Folder 43  General Correspondence, 1917

Box 1, Folder 44  General Correspondence, 1919 January-July

Box 1, Folder 45  General Correspondence, 1919 August-September

Box 1, Folder 46  General Correspondence, 1919 October-December

Box 1, Folder 47  General Correspondence, 1920
Box 1, Folder 48  General Correspondence, 1921-1925  
Box 1, Folder 49  General Correspondence, 1926  
Box 1, Folder 50  General Correspondence, 1927-1928  
Box 1, Folder 51  General Correspondence, 1930 April-December  
Box 1, Folder 52  General Correspondence, 1930 December  
Box 1, Folder 53  General Correspondence, 1931 January  
Box 1, Folder 54  General Correspondence, 1931 February  
Box 1, Folder 55  General Correspondence, 1931 February-March  
Box 1, Folder 56  General Correspondence, 1931 April-December  
Box 1, Folder 57  General Correspondence, 1932-1933  
Box 1, Folder 58  General Correspondence, 1934  
Box 1, Folder 59  General Correspondence, 1935 January-June  
Box 1, Folder 60  General Correspondence, 1935 June  
Box 1, Folder 61  General Correspondence, 1935 July-August  
Box 1, Folder 62  General Correspondence, 1935 August-December
Series 3: Writings, circa 1868-1954

0.8 Linear feet (Boxes 2-3, OV 6)

This series includes twelve diaries, notebooks, lectures, essays, poetry, and notes written primarily by Cecilia Beaux, as well as a collection of poems and essays about Cecilia Beaux by various authors including Royal Cortissoz, Richard Watson Gilder, and others. A single sketch on notepaper, which appears to be a study for a portrait, is filed at the end of this series.

Twelve diaries contain entries recording daily activities, including regular notes on her work in the studio and with various sitters for portraits. Some entries are quite brief, and others go on at length about her social life in Europe and America; occasional meetings with prominent figures such as Ida Tarbell, Clarence Day, J. Alden Weir, George Bellows, the Roosevelts, and others; jurying; sitters; women's suffrage; and women in art.

Lectures and essays on a variety of art subjects are found, usually in the form of annotated typescripts and often in multiple drafts, filed chronologically with their titles or subjects listed in folder headings. The latest draft of each work is filed first in each folder. Beaux writes of her own experiences as an artist, art techniques, education, critical or theoretical ideas, and autobiographical subjects which are unrelated to art. Included are several essays in the form of letters to unidentified recipients, including a detailed account of her time spent in Malines, Belgium, to paint Cardinal Mercier in 1919. Lengthy prose fragments, many of them autobiographical, are possibly drafts from her 1930 memoir, Background with Figures.

Poems by Beaux are arranged chronologically, with published poems filed first, along with clippings of their published versions, followed by unpublished poems, titled and untitled. Additional poems are found in her 1868-1884 school notebook. Writings about Cecilia Beaux include poems by Richard Watson Gilder, Adrian Smith, and Adeline Adams; and prose by Royal Cortissoz, Paul Bion, and Eugene Neuhaus. Also found here are corrected galley proofs for an unattributed, published article on American Art that quotes Beaux extensively.

Notebooks include school notes and poetry, expenses, contacts, and what appear to be teaching records. A notebook labeled "Important Data" contains summaries by year of autobiographical data. Other notes include corrections and annotated proofs for Background with Figures, and collection notes by Beaux and others that relate to items in this collection.

Printed editions of some poems and essays are also found in Printed Materials. Additional autobiographical notes and essays are found in Biographical materials and Correspondence. See series descriptions for further details.

Box 2, Folder 11  Diary, 1875-1877 Image(s)
Box 2, Folder 12  Diary, 1905 Image(s)
Box 2, Folder 13  Diary, 1906 Image(s)
Box 2, Folder 14  Diary, 1907 Image(s)
Box 2, Folder 15  Diary, 1908
Box 2, Folder 16  
Diary, 1909
Image(s)

Box 2, Folder 17  
Diary, 1909
Image(s)

Box 2, Folder 18  
Diary, 1910
Image(s)

Box 2, Folder 19  
Diary, 1911
Image(s)

Box 2, Folder 20  
Diary, 1911
Image(s)

Box 2, Folder 21  
Diary, 1912
Image(s)

Box 2, Folder 22  
Diary, 1912
Image(s)

Box 2, Folder 23  
Diary, 1913
Image(s)

Box 2, Folder 24  
Diary, 1913
Image(s)

Lectures

Box 2, Folder 25  
"What Should the College A.B. Course Offer to the Future Artist?", 1905
Image(s)

Box 2, Folder 26  
"The Public and Modern Art", 1907
Image(s): "The Public and Modern Art,"

Box 2, Folder 27  
"The Public and Modern Art", 1907
Image(s): "The Public and Modern Art,"

Box 2, Folder 28  
"Portraiture", 1907
Image(s)

Box 2, Folder 29  
Barnard College Anniversary Lecture, 1915
Box 2, Folder 30  Address at the Dinner Given by a Committee of Artists to Lieut. Lemordant at the Vanderbilt Hotel, 1919
    Image(s)

Box 2, Folder 31  "Gilbert Stuart", 1922
    Image(s)

Box 2, Folder 32  Address to the Comtemporary Club of Philadelphia Shortly after Sargent's Death, 1926
    Image(s)

Box 2, Folder 33  Address to the American Academy of Arts and Letters, 1926
    Image(s)

Box 2, Folder 34  Address and Memorial Meeting, Cardinal Mercier, Contemporary Club of New York, 1926
    Image(s)

Box 2, Folder 35  "Color", 1928
    Image(s)

Box 2, Folder 36  Address to Chi Omega, 1933
    Image(s)

Box 2, Folder 37  Address to the Present Day Club, 1937
    Image(s)

Essays

Box 2, Folder 38  "Professional Art Schools," , circa 1915
    Image(s)

Box 2, Folder 39  "The Eakins Exhibition," , 1917
    Image(s)

Box 2, Folder 40  Letter-essays Including Letters from Malines, 1919, undated
    Image(s)

Box 2, Folder 41  Letter to the *Times*, undated
    Image(s)

Box 2, Folder 42  "Jean Julien Lemordant aus Etats-Unis," , undated
Box 2, Folder 43  "My Aunt and I Have My Ghost,", undated

Box 2, Folder 44  "Balthazar's Tale,", undated

Box 2, Folder 45  On Beaux's Religious Background, undated

Box 2, Folder 46  On Educating Children in the Plastic Arts, undated

Box 2, Folder 47  Miscellaneous Essays, circa 1937-1938, undated

Includes eulogies for Childe Hassam and Frederick MacMonnies, "Composite Photography," "Originality," "An Ancient Allegory of Life," and other brief, untitled writings

Box 2, Folder 48  Prose Fragments, undated

Box 2, Folder 49  Prose Fragments, undated

Box 2, Folder 50  Prose Fragments, undated

Box 2, Folder 51  Prose Fragments, undated

Box 2, Folder 52  Prose Fragments, undated

Box 2, Folder 53  Prose Fragments, undated

Box 2, Folder 54  Titled Poems, circa 1874-circa 1940

Box 2, Folder 55  Titled Poems, circa 1874-circa 1940
Box 2, Folder 56  Titled Poems, circa 1874-circa 1940
Image(s)

Box 2, Folder 57  Untitled Poems, 1908-1929, undated
Image(s)

Box 2, Folder 58  Poetry, Fragments and Miscellany, undated
Image(s)

Box 2, Folder 59  Poems by Others, undated
Image(s)

Box 3, Folder 1  Writings by Others about Cecilia Beaux, circa 1894-1935, undated
Image(s)
Oversized material housed in OV 6

Box OV 6  Oversized Writings
Oversized material digitized with Box 3, Folder 1

Notebooks

Box 3, Folder 2  School Notes and Poetry, 1868-1884
Image(s)

Box 3, Folder 3  Expenses and Other Notes, 1879-1884
Image(s)

Box 3, Folder 4  "People Who Came to Teas", 1896
Image(s)

Box 3, Folder 5  "Important Data" (1916-1928), undated
Image(s)

Notes

Box 3, Folder 6  Corrections and Proofs for Background with Figures, circa 1930
Image(s)

Box 3, Folder 7  Collection Notes, 1917-1954, undated
Image(s)

Box 3, Folder 8  Miscellaneous Notes, undated
Box 3, Folder 9
Sketch, undated

Image(s)

Return to Table of Contents
Series 4: Personal Business Records, circa 1883-1936

0.2 Linear feet (Box 3, OV 6)

This series contains exhibition records, a list of artwork, and receipts and contracts, mostly related to Beaux's artwork. Exhibition records include a floor plan for an exhibition at the St. Botolph Club in Boston, receipts and lists of paintings related to an exhibition at Knoedler Gallery, a list of paintings for an exhibition at the Corcoran Gallery, and extensive documentation of the solicitation of paintings for the 1935-1936 retrospective exhibition at the American Academy of Arts and Letters.

A list of artwork which appears to have been written by Beaux is organized by the studio in which the painting was made. Among the receipts and contracts are handwritten bids on her painting "Foggy Morning," receipts for the sale of "The Dreamer" and a magazine illustration, and her contract with Houghton Mifflin for her 1930 memoir.

Correspondence related to exhibits, sales, and production of artwork is found in the Correspondence series. Catalogs and reviews of exhibitions are found in Printed Materials.

Box 3, Folder 10

Exhibition Records, 1912-1936, undated

Image(s)

Oversized material housed in OV 6

Box OV 6

Oversized Exhibition Record

Oversized material digitized with Box 3, Folder 10

Box 3, Folder 11

List of Artwork, undated

Image(s)

Box 3, Folder 12

Receipts and Contracts, 1883-1930, undated

Image(s)

Return to Table of Contents
Series 5: Printed Materials, circa 1874-1953

0.5 Linear feet (Box 3, OV 6)

This series contains printed materials related to Beaux's exhibitions and career as an artist, including catalogs, announcements, invitations, clippings, articles, pamphlets, broadsides, a poster, and prints of Beaux's paintings.

The Scrapbook contains clippings from her early career, as well as letters, telegrams, and notes from patrons, sitters, and other art world figures such as Clement A. Griscom, Russell Smith, the Pennsylvania Academy of Fine Arts, the National Academy of Design, the Art Club of Philadelphia, Horace Brodsky, Thomas Hovenden, J.C. Nicoll, and H.S. Morris. Loose clippings continue the chronological sequence of clippings and generally do not duplicate clippings in the scrapbook. Clippings include reviews and other articles related to her artwork and career. Pamphlets, broadsides, and other miscellany include a broadside of a poem, "Sargent," written by Beaux in 1925. Prints include an engraving of the painting "Mother and Daughter," a lithograph portrait of S. Weir Mitchell, and a Century magazine advertising poster featuring Beaux's sketch of Rear-Admiral Sampson.

Additional printed materials are found in the Biographical Materials series, and additional halftone prints of Beaux's paintings are found in the Writings series.

Box 3, Folder 13  Exhibition Catalogs, Announcements, Tickets, and Invitations, 1893-1935
  Image(s)

Box 3, Folder 14  Scrapbook, 1874-1899
  Image(s)

Box 3, Folder 15  Clippings, 1895-1899
  Image(s)
  Oversized material housed in OV 6

Box 3, Folder 16  Clippings, 1900
  Image(s)

Box 3, Folder 17  Clippings, 1901-1903
  Image(s)

Box 3, Folder 18  Clippings, 1906-1912
  Image(s)

Box 3, Folder 19  Clippings, 1913-1915
  Image(s)

Box 3, Folder 20  Clippings (copies), circa 1906-circa 1918

Box 3, Folder 21  Clippings, 1916-1918
  Image(s)

Box 3, Folder 22  Clippings, 1920-1926
Box 3, Folder 23  Clippings, 1930  Image(s)

Box 3, Folder 24  Clippings, 1931-1953  Image(s)

Box 3, Folder 25  Clippings, undated  Image(s)

Box 3, Folder 26  Pamphlets, Broadsides, and Miscellany, 1885-1943, undated  Image(s)

Box 3, Folder 27  Prints of Beaux artwork, circa 1898-1899, undated  Image(s)

Oversized material housed in OV 6

Box OV 6  Oversized Printed Materials

Oversized material digitized with Box 3, folders 15 and 27
Series 6: Photographs, circa 1888-1919

0.3 Linear feet (Box 3)

Photographs in this series include formal portraits of Cecilia Beaux and informal photographs of Beaux alone and with colleagues, friends, and family members in various settings including Concarneau, Pittsburgh, Philadelphia, Gloucester, and Malines, Belgium. Also found is a photograph of John Singer Sargent painting, shot from behind, and photographs of paintings by Beaux.

Photographs are arranged by subject and described in the folder list. Nitrate negatives of photographs taken at Green Alley and snapshots of family members were printed and discarded. Images in this group are separated into folders for vintage prints made during Beaux's lifetime, recent prints from the discarded nitrate negatives, duplicates, and copy negatives.

Additional photographs are found in the Correspondence series. See series description for further details.

Box 3, Folder 28  Portraits of Cecilia Beaux, 1917, undated
Image(s)

Box 3, Folder 29  Portraits of Cecilia Beaux, 1917, undated
Image(s)

Box 3, Folder 30  Beaux in Groups, circa 1888-1889, undated
Image(s)
One photograph believed to be CB in Concarneau, France with Mary Ursula Whitlock, Alexander Harrison, and others; the other shows Beaux with the Carnegie Institute Jury in 1899, including Walter Elmer Schofield, Anders Zorn, and Frank Duveneck, (front row L to R) John Wesley Beatty, William Merritt Chase, Cecilia Beaux, Edmund Tarbell, Julian Alden Weir, unidentified English judge, and possibly Charles Harold Davis.

Box 3, Folder 31  Beaux in Groups, circa 1888-1889, undated
Image(s)

Box 3, Folder 32  Beaux in Academic Robes, 1908
Image(s)

Box 3, Folder 33  Beaux Painting Cardinal Mercier, Malines, Belgium, 1919
Image(s)

Box 3, Folder 34  Green Alley, Gloucester, Massachusetts, after 1905
Image(s)
Several pictures depict Beaux outside her home, alone and with others who are unidentified; includes vintage prints.

Box 3, Folder 35  Green Alley, Gloucester, Massachusetts, undated
Image(s)
Several pictures depict Beaux outside her home, alone and with others who are unidentified; recent prints from discarded nitrate negatives.
Box 3, Folder 36  Green Alley, Gloucester, Massachusetts, undated
Several pictures depict Beaux outside her home, alone and with others who are unidentified; recent duplicate prints from discarded nitrate negatives.

Box 3, Folder 37  Green Alley, Gloucester, Massachusetts, undated
Several pictures depict Beaux outside her home, alone and with others who are unidentified; copy negatives.

Box 3, Folder 38  Beaux's Family Members, undated
Image(s)
Pictured are Beaux's nephew Harry Drinker and her Aunt Eliza; vintage prints.

Box 3, Folder 39  Beaux's Family Members, undated
Image(s)
Pictured are Beaux's nephew Harry Drinker and her Aunt Eliza; recent prints from discarded nitrate negatives.

Box 3, Folder 40  Beaux's Family Members, undated
Pictured are Beaux's nephew Harry Drinker and her Aunt Eliza; copy negatives.

Box 3, Folder 41  John Singer Sargent, 1903
Image(s)

Box 3, Folder 42  John Singer Sargent, 1903
Image(s)

Box 3, Folder 43  Unidentified Woman, undated
Image(s)

Box 3, Folder 44  Photographs of Works of Art, Installation Views, undated
Image(s)

Box 3, Folder 45-47  Photographs of Works of Art, undated
Not scanned