



Smithsonian

Archives of American Art

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

Megan McShea

Funding for the processing and digitization of this collection
was provided by the Terra Foundation for American Art

November 02, 2006

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Collection Overview

Repository:	Archives of American Art
Title:	Cecilia Beaux papers
Date:	1863-1968
Identifier:	AAA.beauceci
Creator:	Beaux, Cecilia, 1855-1942
Extent:	3.3 Linear feet
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

Cecilia Beaux papers, 1863-1968. Archives of American Art, Smithsonian Institution.

Restrictions on Access

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

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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 in her 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:

Missing Title:

- 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
Women artists
Women educators
Women painters

Types of Materials:

Diaries
Photographs
Poems

Names:

Andrew, A. Piatt (Abram Piatt), 1873-1936

Occupations:

Educators -- Pennsylvania -- Philadelphia
Painters -- Pennsylvania -- Philadelphia
Portrait painters -- Pennsylvania -- Philadelphia

Container Listing

Series 1: Biographical Materials, circa 1893-1943

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

Scope and Contents: 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
Box 1, Folder 2	Prizes, Awards, and Honorary Degrees, 1893-1933 Notes: Oversized material housed in OV 4.
Box 1, Folder 3	Memberships, 1896, 1923 Notes: Oversized material housed in OV 4.
Box 1, Folder 4	Artifacts, Including Palette, undated Notes: Oversized material housed in OV 5.
Box OV 4	Oversized Biographical Materials Notes: Oversized material digitized with Box 1, Folders 2-3.
Box OV 5	Oversized Palette Notes: Oversized material digitized with Box 1, Folder 4.

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Series 2: Correspondence, 1863-1968, undated

1.2 Linear feet (Boxes 1-2)

Arrangement: 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
Box 1, Folder 6	Cecilia Beaux Letters to A. Piatt Andrew, 1909-1936
Box 1, Folder 7	Cecilia Beaux Letters to A. Piatt Andrew, undated
Box 1, Folder 8	Cecilia Beaux Letters to A. Piatt Andrew, undated
Box 1, Folder 9	Cecilia Beaux Letters to A. Piatt Andrew, undated
Box 1, Folder 10	Cecilia Beaux Letters to A. Piatt Andrew, undated
Box 1, Folder 11	Cecilia Beaux Letters to A. Piatt Andrew, undated
Box 1, Folder 12	Cecilia Beaux Letters to A. Piatt Andrew, undated
Box 1, Folder 13	Cecilia Beaux Letters to A. Piatt Andrew, undated
Box 1, Folder 14	General Correspondence, 1863-1887
Box 1, Folder 15	General Correspondence, 1888 January
Box 1, Folder 16	General Correspondence, 1888 February-March
Box 1, Folder 17	General Correspondence, 1888 March-May
Box 1, Folder 18	General Correspondence, 1888 May-June
Box 1, Folder 19	General Correspondence, 1888 July-September
Box 1, Folder 20	General Correspondence, 1888 October
Box 1, Folder 21	General Correspondence, 1888 November
Box 1, Folder 22	General Correspondence, 1888 December
Box 1, Folder 23	General Correspondence (undated), 1888 Image(s): General Correspondence
Box 1, Folder 24	General Correspondence, 1889 January

Box 1, Folder 25	General Correspondence, 1889 February
Box 1, Folder 26	General Correspondence, 1889 February-March
Box 1, Folder 27	General Correspondence, 1889 April-May
Box 1, Folder 28	General Correspondence, 1889 June-July
Box 1, Folder 29	General Correspondence, 1889 August-December
Box 1, Folder 30	General Correspondence, circa 1888-1889
Box 1, Folder 31	General Correspondence, 1890-1895
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
Box 1, Folder 63	General Correspondence, 1936-1941, 1968
Box 2, Folder 1	Cecilia Beaux, undated
Box 2, Folder 2	Cecilia Beaux, undated
Box 2, Folder 3	Cecilia Beaux, undated
Box 2, Folder 4	Aimee Ernesta Drinker and Henry Drinker, undated
Box 2, Folder 5	James and Henry Drinker, Jr., undated
Box 2, Folder 6	A-D, undated
Box 2, Folder 7	Leavitt Family, undated
Box 2, Folder 8	E-O, undated
Box 2, Folder 9	P-W, undated

Box 2, Folder 10

[Unsigned, Illegible, First Names, Initials Only, and Fragments, undated](#)

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Series 3: Writings, circa 1868-1954

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

Scope and Contents: 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
Box 2, Folder 12	Diary, 1905
Box 2, Folder 13	Diary, 1906
Box 2, Folder 14	Diary, 1907
Box 2, Folder 15	Diary, 1908
Box 2, Folder 16	Diary, 1909
Box 2, Folder 17	Diary, 1909

Box 2, Folder 18	Diary, 1910
Box 2, Folder 19	Diary, 1911
Box 2, Folder 20	Diary, 1911
Box 2, Folder 21	Diary, 1912
Box 2, Folder 22	Diary, 1912
Box 2, Folder 23	Diary, 1913
Box 2, Folder 24	Diary, 1913
Lectures	
Box 2, Folder 25	"What Should the College A.B. Course Offer to the Future Artist?", 1905
Box 2, Folder 26	"The Public and Modern Art", 1907
Box 2, Folder 27	"The Public and Modern Art", 1907
Box 2, Folder 28	"Portraiture", 1907
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
Box 2, Folder 31	"Gilbert Stuart", 1922
Box 2, Folder 32	Address to the Contemporary Club of Philadelphia Shortly after Sargent's Death, 1926
Box 2, Folder 33	Address to the American Academy of Arts and Letters, 1926
Box 2, Folder 34	Address and Memorial Meeting, Cardinal Mercier, Contemporary Club of New York, 1926
Box 2, Folder 35	"Color", 1928
Box 2, Folder 36	Address to Chi Omega, 1933
Box 2, Folder 37	Address to the Present Day Club, 1937
Essays	
Box 2, Folder 38	"Professional Art Schools," circa 1915

Box 2, Folder 39	"The Eakins Exhibition," 1917
Box 2, Folder 40	Letter-essays Including Letters from Malines, 1919, undated
Box 2, Folder 41	Letter to the Times, undated
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 Notes: 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
Poetry	
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
Box 2, Folder 57	Untitled Poems, 1908-1929, undated
Box 2, Folder 58	Poetry, Fragments and Miscellany, undated
Box 2, Folder 59	Poems by Others, undated
Box 3, Folder 1	Writings by Others about Cecilia Beaux, circa 1894-1935, undated

	Notes:	Oversized material housed in OV 6
Box OV 6	Oversized Writings Notes:	Oversized material digitized with Box 3, Folder 1
	Notebooks	
Box 3, Folder 2		School Notes and Poetry, 1868-1884
Box 3, Folder 3		Expenses and Other Notes, 1879-1884
Box 3, Folder 4		"People Who Came to Teas", 1896
Box 3, Folder 5		"Important Data" (1916-1928), undated
	Notes	
Box 3, Folder 6		Corrections and Proofs for Background with Figures, circa 1930
Box 3, Folder 7		Collection Notes, 1917-1954, undated
Box 3, Folder 8		Miscellaneous Notes, undated
Box 3, Folder 9		Sketch, undated

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Series 4: Personal Business Records, circa 1883-1936

0.2 Linear feet (Box 3, OV 6)

Scope and Contents: 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
Notes:	Oversized material housed in OV 6

Box OV 6	Oversized Exhibition Record
Notes:	Oversized material digitized with Box 3, Folder 10

Box 3, Folder 11	List of Artwork, undated
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Box 3, Folder 12	Receipts and Contracts, 1883-1930, undated
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Series 5: Printed Materials, circa 1874-1953

0.5 Linear feet (Box 3, OV 6)

Scope and Contents: 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
Box 3, Folder 14	Scrapbook, 1874-1899
Box 3, Folder 15	Clippings, 1895-1899 Notes: Oversized material housed in OV 6
Box 3, Folder 16	Clippings, 1900
Box 3, Folder 17	Clippings, 1901-1903
Box 3, Folder 18	Clippings, 1906-1912
Box 3, Folder 19	Clippings, 1913-1915
Box 3, Folder 20	Clippings (copies), circa 1906-circa 1918
Box 3, Folder 21	Clippings, 1916-1918
Box 3, Folder 22	Clippings, 1920-1926
Box 3, Folder 23	Clippings, 1930
Box 3, Folder 24	Clippings, 1931-1953
Box 3, Folder 25	Clippings, undated
Box 3, Folder 26	Pamphlets, Broadside, and Miscellany, 1885-1943, undated
Box 3, Folder 27	Prints of Beaux artwork, circa 1898-1899, undated

	Notes:	Oversized material housed in OV 6
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Box OV 6

Oversized Printed Materials

Notes: Oversized material digitized with Box 3, folders 15 and 27

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Series 6: Photographs, circa 1888-1919

0.3 Linear feet (Box 3)

Scope and Contents: 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.

Arrangement: 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
Box 3, Folder 29	Portraits of Cecilia Beaux, 1917, undated
Box 3, Folder 30	Beaux in Groups, circa 1888-1889, undated Notes: 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
Box 3, Folder 32	Beaux in Academic Robes, 1908
Box 3, Folder 33	Beaux Painting Cardinal Mercier, Malines, Belgium, 1919
Box 3, Folder 34	Green Alley, Gloucester, Massachusetts, after 1905 Notes: 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 Notes: 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 Notes: 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 Notes: 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 Notes: Pictured are Beaux's nephew Harry Drinker and her Aunt Eliza; vintage prints.
Box 3, Folder 39	Beaux's Family Members, undated Notes: 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 Notes: Pictured are Beaux's nephew Harry Drinker and her Aunt Eliza; copy negatives.
Box 3, Folder 41	John Singer Sargent, 1903
Box 3, Folder 42	John Singer Sargent, 1903
Box 3, Folder 43	Unidentified Woman, undated
Box 3, Folder 44	Photographs of Works of Art, Installation Views, undated
Box 3, Folder 45-47	Photographs of Works of Art, undated Not scanned

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