



Smithsonian

Archives of American Art

A Finding Aid to the Henry and Rose Pearlman Papers, 1893-1995, bulk 1950-1980, in the Archives of American Art

Vanessa Catanzaro

Funding for the processing and digitization of this collection was provided by the Princeton Art Museum. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

July 25, 2005

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Collection Overview

Repository:	Archives of American Art
Title:	Henry and Rose Pearlman papers
Date:	1893-1995 (bulk 1950-1980)
Identifier:	AAA.pearhenr
Creator:	Pearlman, Henry, b. 1895
Extent:	4.38 Linear feet
Language:	English .
Summary:	The records of the Henry and Rose Pearlman papers measure 4.38 linear feet and date from 1893 to 1995 (bulk 1950-1980). The collection documents the activities of Post-Impressionist and Modern art collectors Henry and Rose Pearlman through correspondence, research materials, exhibition catalogs, photographs, and clippings.

Administrative Information

Provenance

The Henry and Rose Pearlman papers were donated to the Archives of American Art in 2004 by Dorothy Edelman and Marge Scheuer, daughters of Henry and Rose Pearlman, care of the Henry and Rose Pearlman Foundation.

Alternative Forms Available

The papers of **Henry and Rose Pearlman** in the Archives of American Art were digitized in 2011, and total 5,446 images.

Blank pages, blank versos of photographs, photographs of artwork, duplicates, and medical, legal, and personal financial documents have not been scanned. In most cases, only the cover, title page, and individual relevant pages have been scanned from published materials. A few documents were not scanned at the request of the Princeton Art Museum because they contained sensitive information.

Processing Information

The papers were processed in July 2005, by Vanessa Catanzaro. The collection was prepared for scanning in 2011 by Judy Ng and fully scanned in 2011 with funding provided by the Princeton Art Museum. Glass plate negatives were re-housed in 2015 with a grant provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Henry and Rose Pearlman papers, 1893-1995, bulk 1950-1980. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment.

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Biographical Note

Henry Pearlman (1895-1974), a lifelong resident of New York City, rose through the ranks of the business world to found his own company, Eastern Cold Storage, in 1919. In 1925, Henry married Rose. In the early 1940s, Pearlman purchased a few realist paintings, but it wasn't until his 1943 purchase of Chaim Soutine's *Village Square* that he was inspired to build what would become a noted collection of Post-Impressionist works. Over the next three decades, Pearlman acquired numerous works by such well-known artists as Soutine, Modigliani, Cezanne, Van Gogh, Renoir, Manet, Matisse, and Toulouse-Lautrec, in addition to those of lesser-known artists. In the early 1950s, Pearlman began collecting Cezanne watercolors. These paintings would become the cornerstone of his collection and would be exhibited around the world. Pearlman died in 1974, leaving his wife, Rose, to manage his collection until her death in 1994. From the mid-1970s, the Pearlman Collection has been on long-term loan to the Art Museum of Princeton.

The Pearlmans founded the Henry and Rose Pearlman Foundation in the 1950s. Much of the Pearlmans' artwork is now officially owned by the Foundation.

Scope and Content Note

The Henry and Rose Pearlman papers measure 4.38 linear feet and document the activities of art collectors Henry and Rose Pearlman through correspondence, research materials, exhibition catalogs, photographs of artwork and exhibitions, and clippings ranging from 1909 to 1995 (bulk 1950-1980). Most of the materials relate to artists and pieces represented in the Pearlmans' collection, although a small amount of material concerns works considered or researched by Pearlman, but not purchased.

The bulk of the collection concerns the lending, reproduction, and exhibition of works of art owned by the Pearlmans and their foundation. Supplemental research material such as exhibition catalogs, photographs of artworks, and articles and clippings on artists, artworks or other private collections, make up most of the remainder. Oversized materials include a catalogue of the Pearlman Collection, a portfolio of reproductions of the Cezanne watercolors belonging to the Pearlmans, and photographs comparing Toulouse-Lautrec's Parody of the *Bois Sacre aux Arts et Muses* to the original.

Arrangement

The collection has been arranged into four series. Glass plate negatives are housed separately and closed to researchers.

- Series 1: General Collection Files, 1950-1995 (Box 1, 5; 8 folders)
- Series 2: Artists' Files, 1909-1995 (Boxes 1-5, MGP 5; 3.2 linear feet)
- Series 3: Museum Files, 1951-1994 (Box 4; 20 folders)

- Series 4: Personal Files, 1966-1993 (Box 4; 5 folders)
-

Names and Subject Terms

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

Subjects:

Art -- Collectors and collecting -- New York (State) -- New York

Types of Materials:

Photographs

Names:

Cézanne, Paul, 1839-1906
Degas, Edgar, 1834-1917
Gogh, Vincent van, 1853-1890
Kokoschka, Oskar, 1886-
Lipchitz, Jacques, 1891-1973
Modigliani, Amedeo, 1884-1920
Pearlman, Rose, b. 1901
Soutine, Chaim, 1893-1943
The Henry and Rose Pearlman Foundation

Container Listing

Series 1: General Collection Files, 1950-1995

(Box 1, 5; 8 folders)

Scope and Contents: This series contains general materials relating to the Pearlmans' collection as a whole. It contains informational sheets and photocopies of a card catalog index describing various pieces in the collection; legal documents reflecting the donation of artwork from the Pearlmans' private collection to that of their foundation; a short, illustrated volume written by Mr. Pearlman describing his experiences building his collection; exhibition catalogs for collection-wide shows; newspaper clippings about those exhibitions; and photographs of the collection as installed in Mr. Pearlman's New York office. Artwork information includes an appraisal of the collection from 1989.

Arrangement: The bulk of this series has been scanned. Personal financial information has not been scanned and only the cover, title page, and individual relevant pages have been scanned from published materials.

Box 1, Folder 1	Artwork Information, circa 1950-1974, 1989 (Partially scanned)
Box 1, Folder 2	Collection Card Catalog, 1974
Box 1, Folder 3	Henry and Rose Pearlman Foundation, Legal Documents, 1974-1990
Box 1, Folder 4	Exhibition Catalogs, 1952-1976 (Oversized item housed in Box 5, F1)
Box 1, Folder 5	Book by Henry Pearlman, Reminiscences of a Collector, 1995
Box 1, Folder 6	Clippings, 1954-1974
Box 1, Folder 7	Photographs of Henry Pearlman's Office, circa 1960s
Box 5, Folder 1	Oversize Exhibition Catalog, 1974

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Series 2: Artists' Files, 1893-1995

(Boxes 1-5, MGP 5; 3.2 linear feet)

Scope and Contents: This series contains materials relating to many of the various artists represented in the Pearlman's collection. These materials generally include correspondence with museums, galleries, and other experts regarding the purchase, exhibition, reproduction or authenticity of a piece; artwork loan forms; research documentation; magazine articles and newspaper clippings relating to the artists or exhibits of their works; exhibition catalogs; and photographs, negatives, and slides of artwork. To maintain original order, enclosed loan forms, newsletters, and photographs have been filed with their correspondence.

Some of the artists significantly represented in this series include Cezanne, Modigliani, Degas, Soutine, and Van Gogh. The Kokoschka files include personal correspondence from the artist and his wife to the Pearlman's; the Kokoschka and Lipchitz files contain photographs of the artists with some of their work. The Various section encompasses materials relating to no particular artist or to an artist not represented fully enough for a subseries.

Arrangement: The bulk of this series has been scanned. Photographic reproductions of artwork have not been scanned and only the cover, title page, and individual relevant pages have been scanned from published materials.

Available Formats: Glass plate negatives have been scanned.

Box 1, Folder 8	Cezanne, Correspondence, 1948-1961
Box 1, Folder 9	Cezanne, Correspondence, 1962-1979
Box 1, Folder 10	Cezanne, Correspondence, 1980-1993
Box 1, Folder 11	Cezanne, Exhibition Catalogs, 1950-1974 (Oversized item housed in Box 5, F2)
Box 1, Folder 12	Cezanne, Booklet, Color Test of Mt. St. Victoire, circa 1950-1974
Box 1, Folder 13	Cezanne, Booklet, Understanding Cezanne, circa 1950-1960
Box 1, Folder 14	Cezanne, Articles and Clippings, 1920-1956
Box 1, Folder 15	Cezanne, Articles and Clippings, 1960-1989
Box 1, Folder 16	Cezanne, Articles and Clippings, circa 1920-1989
Box 1, Folder 17	Cezanne, Photographic Material, Artwork, Black and White Copy Prints, circa 1950-1974 (Not scanned)
Box 1, Folder 18	Cezanne, Photographic Material, Artwork, Negatives and Transparencies, circa 1950-1974

	(Not scanned)
Box 1, Folder 19	Cezanne, Photographic Material, Original Prints, circa 1950-1974
Box 1, Folder 20	Courbet, Correspondence, Printed and Photographic Material, 1960-1961
Box 1, Folder 21	Daumier, Correspondence, Printed and Photographic Material, 1958-1971
Box 1, Folder 22	Degas, Correspondence, 1958-1994
Box 1, Folder 23	Degas, Books and Exhibition Catalogs, 1918
Box 1, Folder 24	Degas, Books and Exhibition Catalogs, 1919
Box 2, Folder 1	Degas, Books and Exhibition Catalogs, 1927-1959
Box 2, Folder 2	Degas, Articles and Clippings, 1921-1963
Box 2, Folder 3	Degas, Photographic Material, Artwork, circa 1950-1974 (Not scanned)
Box 2, Folder 4	Gauguin, Correspondence, 1949-1992
Box 2, Folder 5	Gauguin, Books and Exhibition Catalogs, 1893-1954
Box 2, Folder 6	Gauguin, Books and Exhibition Catalogs, 1956-1960
Box 2, Folder 7	Gauguin, Articles and Clippings, 1959-1966
Box 2, Folder 8	Gauguin, Photographic Material, Artwork, circa 1930-1974 (Not scanned)
Box 2, Folder 9	Hartley, Correspondence, 1953
Box 2, Folder 10	Kokoschka, Correspondence, General, 1948-1994
Box 2, Folder 11	Kokoschka, Correspondence, with Artist, 1948-1968
Box 2, Folder 12	Kokoschka, Appraisal, 1954
Box 2, Folder 13	Kokoschka, Exhibition Catalog, 1947
Box 2, Folder 14	Kokoschka, Articles and Clippings, 1948-1979
Box 2, Folder 15	Kokoschka, Photographic Material, Artwork, circa 1950-1974

(Not scanned)

Box 2, Folder 16	Kokoschka, Photographic Material, Original Prints, circa 1948-1968
Box 2, Folder 17	Lipchitz, Correspondence, 1957-1991
Box 2, Folder 18	Lipchitz, Exhibition Catalogs, 1951-1972
Box 2, Folder 19	Lipchitz, Articles and Clippings, 1954, 1973
Box 2, Folder 20	Lipchitz, Photographic Material, Artwork, circa 1950-1974
Box 2, Folder 21	Lipchitz, Photographic Material, Original Prints, circa 1950-1974
Box 2, Folder 22	Manet, Correspondence and Printed Material, 1909-1988
Box 2, Folder 23	Manet, Photographic Material, Artwork, circa 1950-1974 (Not scanned)
Box 2, Folder 24	Marchutz, Printed Material, 1957-1969
Box 2, Folder 25	Marchutz, Leo Marchutz School of Painting and Drawing, 1969-1978
Box 2, Folder 26	Margules, Poem, "Passage to Parthenon," 1959
Box 2, Folder 27	Matisse, Correspondence, 1952-1978
Box 2, Folder 28	Matisse, Photographic Material, Artwork, circa 1950-1974 (Not scanned)
Box 2, Folder 29	Matisse, Photographic Material, Original Prints, circa 1950-1974
Box 2, Folder 30	Modigliani, Correspondence, 1951-1979
Box 2, Folder 31	Modigliani, Correspondence, 1980-1993
Box 2, Folder 32	Modigliani, Books and Exhibition Catalogs, 1931-1951
Box 2, Folder 33	Modigliani, Books and Exhibition Catalogs, 1952-1955
Box 2, Folder 34	Modigliani, Books and Exhibition Catalogs, 1957-1963
Box 2, Folder 35	Modigliani, Articles and Clippings, 1951-1967
Box 2, Folder 36	Modigliani, Photographic Material, Artwork, circa 1950-1974

	(Not scanned)
Box 2, Folder 37	Modigliani, Photographic Material, Original Prints, circa 1950-1974
Box 2, Folder 38	Molenaer, Correspondence and Printed Material, 1947-1970
Box 2, Folder 39	Pisarro, Printed and Photographic Material, 1904-1975
Box 2, Folder 40	Prendergast, Correspondence and Printed Material, 1960, 1990-1992
Box 2, Folder 41	Renoir, Correspondence, 1952, 1959
Box 2, Folder 42	Renoir, Exhibition Catalogs, 1910-1958
Box 2, Folder 43	Renoir, Articles, 1919, 1959
Box 2, Folder 44	Renoir, Photographic Material, Artwork, circa 1950-1974 (Not scanned)
Box 2, Folder 45	Robert, Correspondence, 1939-1975
Box 2, Folder 46	Robert, Printed and Photographic Material, circa 1950-1974
Box 3, Folder 1	Soutine, Correspondence, 1952-1987
Box 3, Folder 2	Soutine, Research Information, circa 1950-1974
Box 3, Folder 3	Soutine, Books and Exhibition Catalogs, 1928-1952
Box 3, Folder 4	Soutine, Books and Exhibition Catalogs, 1953-1958
Box 3, Folder 5	Soutine, Articles and Clippings, 1932-1983
Box 3, Folder 6	Soutine, Photographic Material, Artwork, circa 1950-1974 (Not scanned)
Box 3, Folder 7	Toulouse-Lautrec, Correspondence, 1953-1992
Box 3, Folder 8	Toulouse-Lautrec, Exhibition Catalogs, 1938, 1956
Box 3, Folder 9	Toulouse-Lautrec, Le Bois Sacre aux Arts et Muses, circa 1950-1974 (Oversized item housed in Box 5, F3)
Box 3, Folder 10	Toulouse-Lautrec, Articles and Clippings, 1938-1985
Box 3, Folder 11	Toulouse-Lautrec, Photographic Material, Artwork, circa 1950-1974

(Not scanned)

Box 3, Folder 12	Toulouse-Lautrec, Photographic Material, Original Prints, circa 1950-1974
Box 3, Folder 13	Van Gogh, Correspondence, 1949-1992
Box 3, Folder 14	Van Gogh, Research Information, 1906-1946
Box 3, Folder 15	Van Gogh, Exhibition Catalogs, 1901-1971
Box 3, Folder 16	Van Gogh, Articles and Clippings, 1892-1971
Box 3, Folder 17	Van Gogh, Photographic Material, Artwork, Glass Negatives, circa 1950-1974 (Not scanned) Notes: (4 glass plate negatives housed in MGP 5)
Box 3, Folder 18	Van Gogh, Photographic Material, Artwork, Prints and Negatives, circa 1950-1974 (Not scanned)
Box 3, Folder 19	Van Gogh, Photographic Material, Original Prints, circa 1950-1974
Box 3, Folder 20	Various, Correspondence, A-C, circa 1944-1994
Box 3, Folder 21	Various, Correspondence, D-M, circa 1944-1994
Box 3, Folder 22	Various, Correspondence, N-R, circa 1944-1994
Box 3, Folder 23	Various, Correspondence, S-Z, circa 1944-1994
Box 3, Folder 24	Various, Correspondence, unidentified, circa 1944-1974
Box 3, Folder 25	Various, Exhibition Catalogs, 1921-1936
Box 3, Folder 26	Various, Exhibition Catalogs, 1938-1940
Box 3, Folder 27	Various, Exhibition Catalogs, 1944-1967
Box 3, Folder 28	Various, Exhibition Catalogs, 1969-1989
Box 3, Folder 29	Various, Private Collection Tours, Individuals, 1958-1968
Box 3, Folder 30	Various, Private Collection Tours, Institutions, 1957-1963
Box 3, Folder 31	Various, Private Collection Tours, American Federation of Arts, 1956-1963
Box 3, Folder 32	Various, Private Collection Tours, Museum of Modern Art, 1955-1967

Box 3, Folder 33	Various, Articles and Clippings on Private Collections, circa 1916-1979
Box 4, Folder 1	Various, Articles and Clippings, 1930-1952
Box 4, Folder 2	Various, Articles and Clippings, 1955-1985
Box 4, Folder 3	Various, Articles and Clippings, circa 1930-1985
Box 4, Folder 4	Various, Photographic Material, Artwork, circa 1950-1974 (Not scanned)
Box 4, Folder 5	Various, Photographic Material, Unidentified Artwork, Prints, circa 1950-1974 (Not scanned)
Box 4, Folder 6	Various, Photographic Material, Unidentified Artwork, Negatives, circa 1950-1974 (Not scanned)
Box 4, Folder 7	Various, Photographic Material, Unidentified Salons, Original Prints, circa 1950-1974
Box MGP 5	Glass Plate Negatives 4 Glass negatives
Box 5, Folder 2	Oversize Cézanne Watercolor Prints, circa 1950s
Box 5, Folder 3	Oversize Toulouse-Lautrec Parody Comparison, circa 1950-1974

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Series 3: Museum Files, 1951-1994

(Box 4; 20 folders)

Scope and Contents: This series contains materials relating to the exhibition of the Pearlmans' collection at museums around the United States. These materials typically include correspondence and loan forms, as well as photographs of many exhibitions. Exhibitions have been identified from documents within the collection where possible. These files also contain extensive correspondence between Mrs. Pearlman and the staff of the Art Museum of Princeton, where the Pearlmans' collection remains on long-term loan.

Arrangement: The bulk of this series has been scanned. Personal financial information has not been scanned and only the cover, title page, and individual relevant pages have been scanned from published materials.

Box 4, Folder 8 [Art Museum of Princeton, Correspondence, 1973-1979](#)
(Partially scanned)

Box 4, Folder 9 [Art Museum of Princeton, Correspondence, 1980-1984](#)
(Partially scanned)

Box 4, Folder 10 [Art Museum of Princeton, Correspondence, 1985-1989](#)
(Partially scanned)

Box 4, Folder 11 [Art Museum of Princeton, Correspondence, 1990-1994](#)
(Partially scanned)

Box 4, Folder 12 [Baltimore Museum of Art, Correspondence, 1952-1964](#)

Box 4, Folder 13 [Baltimore Museum of Art, Printed Material, 1951](#)

Box 4, Folder 14 [Baltimore Museum of Art, Photographs of Exhibition Installation, 1958](#)

Box 4, Folder 15 [The Brooklyn Museum, Correspondence, 1955-1991](#)

Box 4, Folder 16 [The Brooklyn Museum, Printed Material, 1964, 1991](#)

Box 4, Folder 17 [Cleveland Museum of Art, Correspondence and Photographs of Exhibition Installation, 1951](#)

Box 4, Folder 18 [Detroit Institute of Arts, Photographs of Exhibition Installation, 1967](#)

Box 4, Folder 19 [Knoedler Gallery, Correspondence and Photographs of Exhibition Installation, 1959](#)

Box 4, Folder 20 [Metropolitan Museum of Art, Correspondence, 1952-1989](#)

Box 4, Folder 21 [Metropolitan Museum of Art, Printed Material, 1973](#)

Box 4, Folder 22 [Museum of Modern Art, Correspondence, 1950-1983](#)

Box 4, Folder 23	Munson-Williams-Proctor Institute, Correspondence, 1964-1977
Box 4, Folder 24	National Gallery of Art, Correspondence, 1972-1988
Box 4, Folder 25	Wadsworth Atheneum, Correspondence and Photographs of Exhibition Installation, 1970-1973
Box 4, Folder 26	Various, Two Japanese Museums, Booklets, circa 1980s
Box 4, Folder 27	Various, Photographs of Unidentified Exhibition Installations, circa 1958-1962

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Series 4: Personal Files, 1966-1993

(Box 4; 5 folders)

Scope and Contents: This series contains a small amount of the Pearlman's personal and business correspondence including letters, cards, and stock transactions; newspaper clippings relating to the Frigitemp company; an assortment of business cards and handwritten lists and notes; and personal photographs.

Arrangement: The bulk of this series has been scanned. Personal medical information has not been scanned.

Box 4, Folder 28	Personal Correspondence, 1966-1992 (Partially scanned)
Box 4, Folder 29	Business Correspondence, 1978-1993
Box 4, Folder 30	Business-Related Clippings, 1974-1971
Box 4, Folder 31	Miscellaneous, circa 1960-1975
Box 4, Folder 32	Photographic Materials, Original Prints and Slide, circa 1930-1991

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