

## John Sloan Diary, 1906

**Jan. 1** Played golf today with Henri<sup>1</sup> and Davis.<sup>2</sup>

We welcome the New Year at James B. Moore's<sup>3</sup> "Secret Lair beyond the Moat" 450 W. 23rd. A very small party. James B., Henri, Barney Moore<sup>4</sup> (no relative of Jim's) with Miss O'Connor,<sup>5</sup> John Sloan, Mrs. J. Sloan. Pleasant evening and early morning. I'm going to try to do a bit less smoking this year.

Mr. and Mrs. E. W. Davis,<sup>6</sup> old "Wyatt" of the old 806 days,<sup>7</sup> to dinner, with their boy

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<sup>1</sup> Robert Henri (1865-1929) was a major influence in American art in the last decade of the 19th century and the first of the 20th both as a painter and a teacher. He and Sloan met in December 1892. While Sloan never studied formally with Henri, he acknowledged him as his "father in art." Although their paths diverged after the period covered by the diaries, he and Sloan were very close in 1906. Henri's wife, Linda, had died the month before the diaries began and Henri, very lonely, visited the Sloans often.

Henri's name was originally Robert Henry Cozad, but the family abandoned the use of "Cozad." His father and mother adopted the surname "Lee" and Henri's brother John became "Frank L. Southrn." [Bennard Perlman. *Robert Henri. His Life and Art*. New York: Dover Publications, Inc. 1991, pp. 5-6]

<sup>2</sup> Edward Wyatt Davis, a friend of Sloan's from the early 1890s and assistant art editor of the *Philadelphia Press* for which Sloan had worked, had moved to New York and become art editor of the humor magazine *Judge*.

<sup>3</sup> James Benedict Moore was a real estate dealer, restaurateur and friend of artists, writers and musicians. The "Secret Lair Beyond the Moat" was Moore's home. His Café Francis, located at 53 W. 35th St., was in competition with the Café Mouquin, also popular with Sloan and his friends and mentioned in the diaries. Moore was William Glackens's best man at his wedding in 1904.

<sup>4</sup> Not identified.

<sup>5</sup> Not identified.

<sup>6</sup> Mrs. Davis was Helen Stuart (Foulke) Davis.

Stuart.<sup>8</sup> Have seen Davis at intervals during past year and he has been our preceptor in golf.

**Jan. 2** Am working rather fitfully on illust[rations] for story for *McClure's Magazine* "Idella and the White Plague"<sup>9</sup> -- a girl who rids her family of the imputation of the popular ditty:

Everybody works but Father  
And he sits around all day  
Feet upon the fender  
Smoking his pipe of clay  
Mother takes in washing  
So does Sister Anne  
Everybody works in our house  
But my old man  
Damn old Loafer. (J.Moore's)

**Jan. 3 and 4** [No entries]

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<sup>7</sup> "806" Walnut St. in Philadelphia was the fourth floor studio in a building at that address. Prior to Henri's renting it in the autumn of 1892, it had been used by the Philadelphia painters Frank Briscoe, Walter Dunk, Henry McCarter and James Kelley [Philadelphia *Inquirer*, 18 May 1919, Archives of the Pennsylvania Academy of the Fine Arts]. Henri passed it on to Sloan and Joseph Laub in 1893. The studio served as a meeting place for the the Henri group of artists and Sloan maintained it as his studio until he moved to New York in 1904.

<sup>8</sup> Stuart Davis (1894-1964) became a leading abstract painter. He studied with Henri from 1910 until 1913.

<sup>9</sup> Sloan made seven drawings for Joseph C. Lincoln's story, published in the May 1906 issue of *McClure's*.

**Jan 5.** Henri, Dolly and self attend party at Jim Moore's - in cellar [of Moore's house] (shooting gallery), wall paintings by Glackens<sup>10</sup> (The Frog Game)<sup>11</sup> Luks<sup>12</sup> (Café Interior) and Lawson (two landscape subjects).<sup>13</sup> Glackens and Luks have used figures of Henri, FitzGerald<sup>14</sup> Gregg of "the Sun," Preston,<sup>15</sup> etc. etc., self and themselves.

Hear that Penna. Acad. have accepted full length "Girl in White"<sup>16</sup> and Boy with

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<sup>10</sup> William James Glackens (1870-1938), painter and illustrator, had been an illustrator for the Philadelphia newspapers and friend of Sloan's. Like Sloan, Glackens had been deeply influenced by Henri's ideas.

<sup>11</sup> "The Frog Game" was the French bistro game *Tonneau*, also called *Jeu de Grenouille*. Metal discs were tossed onto a table pierced with holes of various sizes. The discs slid down chutes under the table which were marked with the number of points scored. An open mouthed three-dimensional frog was the bulls-eye, worth 1,000 points. [Andrew Mangravite, ed. *Masks* by Remy de Gourmont. London: Atlas Press, 1994. p. 296]

<sup>12</sup> George Benjamin Luks (1866-1933), painter and illustrator, had been trained in Europe but came under Henri's influence in the 1890s in Philadelphia.

<sup>13</sup> Ira Glackens quotes James Preston as saying that the murals were painted on 4 x 8 foot sheets of board and were taken from the walls at the time of Moore's bankruptcy and sold to John Quinn, although they were not included in Quinn's sale and may have been destroyed. [Ira Glackens. *William Glackens and the Eight* New York: Horizon Press. p. 73, n. 3]

<sup>14</sup> Charles M. FitzGerald was art critic of the New York *Sun*, and supported the work of Henri, Sloan and their friends. He married Irene Dimock, William Glackens's wife's sister. He, like James Gregg and Charles Johnston (qq.v.) had been acquainted in Ireland with John Butler Yeats, who became a close friend of Sloan's in 1909.

<sup>15</sup> James Moore Preston (1873-1962), painter and illustrator, was a friend of Sloan's from the Philadelphia days.

<sup>16</sup> Painted in 1905, Sloan exhibited this life-size oil four times between 1906 and 1907 in important exhibitions including this exhibition, "The 101st Annual Exhibition of the Pennsylvania Academy of the Fine Arts." It was clearly painted as an exhibition show-piece, following Henri's example. While Sloan

Piccolo.<sup>17</sup> Invited "Coffee Line."<sup>18</sup>

**Jan. 6** Henri at dinner. He recalls early experiences abroad - the railway carriage man with parcel (toy xylophone).

B. Stephenson<sup>19</sup> after dinner, play cards. Henri stays the night. We go to bed at 3:30 A.M.

**Jan. 7** A sad but very beautiful afternoon. We to Henri's studio at the Sherwood Bldg. - where he shows us many of Linda's<sup>20</sup> little laces, etc. He gave Dolly several hats and gowns.

We went to the Francis for dinner, 9 P.M. Mr. and Mrs. Preston, Fuhr,<sup>21</sup> Stephenson. A beautiful planked steak in sight, when alas "Willis" [the waiter] slips (a bit fuddled) and we dine on roast beef.

**Jan. 8** The first snowstorm, about two inches, fell today.

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thought it was a successful painting of its kind, he did not approve of the motive for its creation so, when he contemplated the prospect of moving the large canvas to a new studio in the Hotel Chelsea in 1935, he decided to destroy it.

<sup>17</sup> 1904, Charles H. MacNider Museum (E. 59).

<sup>18</sup> 1905. The Carnegie Museum of Art (E. 63).

<sup>19</sup> Byron Stephenson (1852-1915), a cartoonist for the New York *Evening Post*, for which he also wrote art criticism. He also drew cartoons for the New York *Herald* and was art editor of *Town Topics*.

<sup>20</sup> Linda Craige had been a student in one of Henri's classes in Philadelphia. They were married in 1898.

<sup>21</sup> Ernest Fuhr (1874-1933), painter and illustrator, had worked on the Philadelphia newspapers when Sloan did.

This evening Henri, Geo. B. Fox<sup>22</sup> and Ernest Lawson<sup>23</sup> to dinner. Talk of an exhibition next year.<sup>24</sup> Each of say seven of the "crowd" puts in \$10 per month for a year - makes a fund of \$840.

**Jan. 9** Took in drawings to McClure's "Idella, etc." Russell<sup>25</sup> approved of them.

Worked in evening and night. Dolly read to me as I made one more drawing for "Idella."

A clear very cold day and the streets very beautiful with the snow. Madison Square at dusk with lights and snow. The old Fifth Avenue Hotel as seen across the snow covered place, the electrical signs against the western sky looking down 23rd St. from 6th Avenue.

**Jan. 10** Wrote to Mother<sup>26</sup> and sent on two ball casters for Pop<sup>27</sup> to put on her easy chair which we, Dolly and I, gave her for Xmas this last past.

For dinner Dolly and self. We go to Gallard's, small plain French "Pension" on 28th St. between 6th and 7th Avenues. The crowd was interesting, all French and German with

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<sup>22</sup> George Bladen Fox (1863-?) had a studio next door to Sloan's. Fox had studied at the Pennsylvania Academy of Fine Arts in Philadelphia. His work as an illustrator appeared in *St. Nicholas*, *Life*, and *Century*.

<sup>23</sup> Ernest Lawson (1873-1939), painter, had exhibited with Henri and his friends since 1903. Although he worked in an Impressionist style, his personal interpretation of American subjects allied him with the aims of the Henri group.

<sup>24</sup> This was the exhibition of "The Eight" which would actually take place in 1908.

<sup>25</sup> E. G. M. Russell (d. c. 1910. See. 16 Sept. 1910) was art editor of *McClure's* magazine.

<sup>26</sup> Henrietta Ireland (Sloan) d. 1907.

<sup>27</sup> James Dixon Sloan, d. 1917.

exception of three friends of J.[erome] Myers's.<sup>28</sup>

Dolly made chocolate caramels on a sudden [whim] about 11 o'clock this night - very good.

**Jan. 11** [Page headed and written over, "Miss Sehon<sup>29</sup> to pose 10 a.m."]

Up late as usual and as model is not coming - work on "Roof Tops, Sunset"<sup>30</sup> started last fall. Paint.

Henri brings J. Alden Weir<sup>31</sup> (who has called twice finding me not in). He is a fine big hearty man - and likes my work. Etchings are a big success with him.

Henri at dinner and through the evening. We sit up until 3 o'clock A.M. for no reason whatever.

**Jan. 12** After breakfast at 2 P. M. working on Roof Tops picture. After dinner George Fox comes in to quietly entertain us as is his good way - his amusing experiences in Savannah, Georgia. The bell rings and Stephenson and Anshutz (Tommy Anshutz)<sup>32</sup> come. Henri arrives

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<sup>28</sup> Jerome Myers (1867-1940), like Sloan painted scenes of everyday life in lower Manhattan but in a more decorative manner than Sloan. The two were friends and, for a time, neighbors.

<sup>29</sup> Katherine Sehon from Kentucky was a friend of the Sloans. She posed twice for paintings by Sloan (E. 155 and 228).

<sup>30</sup> *Sunset, West Twenty-third Street* (1905-06), Joslyn Art Museum, Omaha, Nebraska.

<sup>31</sup> Julian Alden Weir (1852-1919), an Impressionist and National Academician since 1885 supported the work of Henri and his friends. He was the first President of the group that would organize the Armory Show, but resigned when its opposition to the National Academy became evident.

<sup>32</sup> Thomas Pollock Anshutz (1851-1912) had taught both Henri and Sloan at the Pennsylvania Academy of the Fine Arts.

later and we have some interesting talk, mainly between the two (H. and A.)

Anshutz spends the night, or what's left of it (3:30 A.M.)

**Jan. 13** Anshutz up and away after a short night's sleep - in order to be in Philadelphia for his class at the Academy. Feeling badly myself from these last few nights of late hours. Work on "23rd St. Roofs, Sunset." Davis at lunch, and I go with him to "Judge"<sup>33</sup> office where he is "art editor" and then to the exhibition of the Nat. Academy. A poor show dignified by two of Henri's canvases.<sup>34</sup> The Actress,<sup>35</sup> clear white face and spark of white feather in hair and Woman in Brown,<sup>36</sup> seated in profile full length, large canvas, poorly lit. A sketch head by Sargent is right good.<sup>37</sup> Snow and horses by young Koopman (pupil of Henri).<sup>38</sup> Dinner, Dolly and I to Gallard's, thence to the Francis. George Luks, Stephenson, Henri, J. Moore and others. Luks too much fuddled to be his best amusing self. Home by 11 P.M. and to bed early.

**Jan. 14** We have slept late; to make up for past irregularities, I hope. My Sunday short walk to the Hoffman House to get the Philadelphia papers.<sup>39</sup>

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<sup>33</sup> *Judge* was an illustrated weekly humor magazine similar to *Life* and *Puck*, but of a different political orientation.

<sup>34</sup> Henri had been elected an Associate of the National Academy the previous spring, ensuring that at least one of his works would be exhibited.

<sup>35</sup> *Vaudeville*, 1905. A portrait of the actress, Nevada Hepron.

<sup>36</sup> *Portrait of Jessica Penn in Brown*, 1906. Tacoma Art Museum.

<sup>37</sup> *Portrait of William Thorne*, A. N. A.

<sup>38</sup> John R. Koopman (1881-1949), painter. His picture in the exhibition was entitled *Street Scene*.

<sup>39</sup> Sloan's sole steady income was from a weekly puzzle he created for the Philadelphia *Press* newspaper. He made it a point to save a copy of each of them.

Dolly is making a stew for dinner, a good stew as hers always are. Started sketch for etching - memory of the evenings of last year at Henri's when about the old table from the "Charcoal Club"<sup>40</sup> and 806 Walnut Street would gather, Mrs. Henri (just died from us), Henri, Dolly (my wife) and myself. Mrs. Henri reading aloud.<sup>41</sup>

**Jan. 15** Went on with sketch for "Family" group plate.

In the evening Jerome Myers and his wife<sup>42</sup> called. Myers speaks of using his brain in his work. I wonder if I ever do in the sense of heavy thought. But perhaps it is only a difference in temperament.

**Jan. 16** [Page headed, "Expect Prestons and Henri to dinner 6:30 P.M."] Henri can't come to dinner. He has forgot it and is taking his brother Frank Southrn<sup>43</sup> to the Great Hippodrome.<sup>44</sup>

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<sup>40</sup> Founded in March 1893 by a group of Thomas Anshutz's students at the Pennsylvania Academy who were dissatisfied with the replacement hired while Anshutz was in Paris for six months' study, the Charcoal Club was an informal sketching group which met weekday evenings at 114 N. Ninth St. Henri gave criticisms and served as the club's president. At its height, the club had 38 members but by the summer of 1893 interest waned to the point that the club ceased to operate. Many of the artists Sloan mentions in the diaries as friends from the Philadelphia days were men he had met at the Charcoal Club. [Perlman. *Op. cit.* pp. 25-26]

<sup>41</sup> The etching, *Memory*, (M. 136) is one of Sloan's most famous prints.

<sup>42</sup> Ethel Myers (1882-1960), painter, designer and sculptor.

<sup>43</sup> "Dr. Frank Southrn" (John A. Cozad) practiced in Philadelphia.

<sup>44</sup> The Hippodrome theatre, opened in 1905, was the sensation of the day. the world's largest legitimate theatre, seating 5,000, with a stage large enough to accomodate horses, elephants and a huge water tank for diving, it specialized in presenting spectacles rather than drama or musicals. [Gerald Bordman. *American Musical Theatre. A Chronicle*. New York: Oxford Univeristy Press, 1978. p. 210]



Mr. and Mrs. Jimmy Preston to dinner however and a fine merry evening we spent playing "Hearts." About 11:45 Henri and Southrn came in. Henri is pleased with the Family Group plate so far as 'tis finished.

**Jan. 17** Today proved the "Family" etched plate. Henri came in at 5:30 and liked the memory of Mrs. Henri and thinks the plate is a good one. I can improve the portrait of Dolly in it. And hope that the plate will go on and be one of the important ones.

**Jan. 19** In the evening Geo. Fox brings his sister Miss Helen to call. She is very pretty and about the size of Dolly, 5 feet.

**Jan. 20** Anshutz and Henri at dinner. After dinner Anshutz gives the first of a series of six talks on anatomy at the N.Y. School of Art. He takes the thigh and hip and with clay builds each muscle to the skeleton of that section. Very interesting.<sup>45</sup> Henri and I go and meeting Frank Stephens there after the lecture, a long talk led by Stephens<sup>46</sup> as to his claim that artists should be interested actively in politics. We claim that he is a strong factor, if a real artist.

**Jan. 21** This morning a great rush for the train as we are all to go to Fort Washington, Pa.<sup>47</sup> to stay with Anshutz and see the Annual Ex of the Penna. Academy. Henri is going to see his brother so that we are received by Mrs. A. most cordially but without him. In the afternoon

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<sup>45</sup> In 1912 Sloan made an etching from memory of a similar scene from 1905 when Anshutz lectured at the New York School of art with Linda Henri in attendance, called *Anshutz on Anatomy* (M. 155).

<sup>46</sup> This was probably Frank Stephens (1859-1935) the Philadelphia sculptor who was a promoter of the Single Tax idea and co-founder of the single-tax community of Arden, Delaware.

<sup>47</sup> Where Sloan's parents, as well as Anshutz resided.

a Miss Heebner<sup>48</sup> comes in - interesting artist type of girl. Malcolm Stewart<sup>49</sup> is a huge young fellow who is staying at Anshutz's. Meet Bryant<sup>50</sup> again and my good impression of his is deepened. To bed not until after 2 o'clock.

**Jan. 22** In to the city of Philadelphia to meet Henri at the P. A. F. A. and see the exhibition. It was a good show - full of interest. Henri's Lady in Black<sup>51</sup> (Mrs. H.) is hung in one of the three "honor spots" at the west end of the Large Gallery (west). My "Girl in White" is satisfactorily hung in the hall as one starts to the left of the stairs. My "Coffee Line" is hung rather too high to suit me. The "Boy with Piccolo" is in large west gallery above the line but O.K. Trask,<sup>52</sup> the "managing director " (Morris having resigned<sup>53</sup> and gone to the art management of the Ladies' Home Journal) goes out with us and talks well and a bit too much perhaps. Tells Henri how near he came to being awarded the Temple Medal. To bed at 3:30.

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<sup>48</sup> Probably Nanette (Anne) Heebner (Mc Donald) who studied at the Pennsylvania Academy from 1899 to 1900 and from 1902 to 1905. She also studied with Whistler in Paris, probably in 1901. Her portrait by Hugh Breckenridge, whose student she was at the Academy, was exhibited in the 1907 Pennsylvania Academy annual. [Information about Heebner's Academy history from Cheryl Leibold, Archivist, Pennsylvania Academy]

<sup>49</sup> Stewart studied at the Pennsylvania Academy 1895-99 and again 1905-06. The Academy possesses a photo of him inscribed to Anshutz dated 1908. [Information from Cheryl Liebold, Archivist, Pennsylvania Academy]

<sup>50</sup> Everett Lloyd Bryant (1864-1945), muralist. A student of Anshutz's and Chase's. He also studied in Paris.

<sup>51</sup> 1904. Parrish Art Museum, Southampton, N.Y.

<sup>52</sup> John E. D. Trask (1871-1926) succeeded Harrison S. Morris as Director of the Pennsylvania Academy of the Fine Arts.

<sup>53</sup> Morris had run for election to the Board of Directors of the Pennsylvania Academy and had been beaten by a 5 to 1 margin. Such a decisive defeat left him no option but to resign.

**Jan. 23**        Sleeping sound after Mrs. Anschutz's punch. At Anshutz's we rise at 9:30 or so.

In the afternoon Henri makes a sketch of Anshutz's head - proposes to make a full length canvas later (in a month or so).<sup>54</sup> An interesting talk in Anshutz's studio (a remodelled barn) in the twilight and dusk of the evening. I meet Dolly at the station. She has seen some of our friends in town during the afternoon. Henri, Dolly and I run over to see Breckenridge,<sup>55</sup> who is in next house. Clymer<sup>56</sup> comes to dinner and stays the evening and night. He is antagonistic by nature and riles me in argument. Taking rather the stand that one who does great paintings should not "talk shop." It is my opinion that 'tis best to "talk shop" than to make pictures which do nothing else than that. Mrs. A. makes a punch for the evening. To bed at 2 o'clock.

**Jan. 24**        Rise at 8 o'clock and Henri goes to N.Y. on the 8:50 train. Self and Dolly the wife decide to say farewell to my mother (she, Father and my sisters live in Ft. Washington). We stay at Anshutz's to lunch and after lunch come to town (Phild'a.). I go (Dolly also) to the exhibition again. We meet Miss Mary Perkins<sup>57</sup> - take a general look at the pictures - 2 good

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<sup>54</sup> The final painting was a bust-length portrait now owned by William F. Richardson.

<sup>55</sup> Hugh Henry Breckenridge (1870-1937), landscape painter and teacher, studied at the Pennsylvania Academy and in Paris. He was a friend of Sloan's in the Philadelphia days, but later the two were estranged by art-world politics.

<sup>56</sup> Edwin Swift Clymer (1871-?) had attended the Pennsylvania academy.

<sup>57</sup> Mary Smyth Perkins (1875-1931) (Mrs. William F. Taylor) studied with Henri, probably at the Philadelphia School of Design for Women when he taught there between 1892 and 1895. She later studied at the Pennsylvania Academy and in Paris. She had apparently been interested in Sloan as a man, but he avoided becoming involved. Later, she was teaching at Converse College in Spartanburg, S.C. and invited Sloan and Henri to exhibit there.

Whistlers, water night things,<sup>58</sup> one little nude<sup>59</sup> - not so important and rather bad in influence, as so many of his things are, setting folks to love "art" rather than expressed ideas (those unexpressable otherwise). Several evil canvases by one L. Genth,<sup>60</sup> poisoned paint. It is strange - Breckenridge tells Henri that the Temple Medal<sup>61</sup> was lost to him by the vote of Weir, F. duMond<sup>62</sup> and two other out of town jurors<sup>63</sup> who win Pierson over to the Ullman side. Well, H. should have had it and will yet.

Dolly and I after sitting and dining at the Rathskeller in Betz Building (reminiscently)<sup>64</sup> leave to New York on 7 [o'clock] train and to bed.

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<sup>58</sup> *Nocturne: Blue and Silver* — Bognor, 1871-76. Freer Gallery of Art, and *Nocturne: Blue and Silver* — Battersea Reach, 1870-75. Freer Gallery of Art.

<sup>59</sup> *Harmony in Blue and Gold: The Little Blue Girl*. 1894-1903. Freer Gallery of Art.

<sup>60</sup> Lillian Genth (1876-1953), painter, studied at the Pennsylvania Academy and the School of Design for Women and, later, with Whistler. Elected ANA in 1908.

<sup>61</sup> The Temple medal was won by Eugene Paul Ullman for *Portrait of Madame Fisher*. However, the Academy minutes show Henri as the winner. The change of vote described below must have taken place after the minutes were recorded. I am grateful to Cheryl Liebold, Archivist, Pennsylvania Academy for information about the minutes.

<sup>62</sup> Frank Vincent DuMond (1865-1951), painter and illustrator, studied in Paris and taught at the Art Students League from 1892 until his death. According to Henri's diary of 23 Jan. 1906 DuMond voted for him, not against him as Sloan indicated. I am grateful to Bennard Perlman for this information.

<sup>63</sup> The published list of jurors for painting were: John Lambert, Breckenridge, Eakins, Joseph T. Pierson, Redfield, Charles C. Curran, Willard Metcalf, Charles Hopkinson, Wilton Lockwood and Edmund Tarbell. However, the last three were substituted for, according to Henri's diary, by Redfield, DuMond and Weir.

<sup>64</sup> In 1901 Sloan had painted a scene in Soula's Rathskeller in the Betz Building called *The Rathskeller* (Cleveland Museum of Art). It was one of his first narrative genre scenes.

**Jan. 25** Back at home 165 W. 23rd Street, N.Y. again.<sup>65</sup> Slept thirteen hours to make up deficit. Dolly not well, stays in bed. Henri and I to Francis Café for dinner.

Wrote to Chatman of the Quinby Co. with intention of starting up work for them again if they so wish. Should hate to be out of the DeKock edition if they go on with the work.<sup>66</sup>

**Jan. 26** !!!McClure's say that \$200 is a very high price for the illustrations of "Idella and the Plague"!!!<sup>67</sup> Hear that Howard Pyle is to have art control of McClure's!!!<sup>68</sup>

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<sup>65</sup> A sketch laid into Sloan's 1909 diary shows 165 W. 23rd St. to have been a typical New York "railroad" flat. The living room faced 23rd St. There seems to have been a fireplace against the right, or 7th Avenue side of the room. The bedroom was a small room to the left, also facing 23rd St. The kitchen, which apparently also served as a dining room, was behind it, forming the end of the hallway. Although not shown, there must have been a door from the kitchen to the living room and possibly one to the hall also. The bathroom was an enclosed space against the left wall of the main room, forming a corridor between the living room and the studio to the rear. There seems to have been a door between the two spaces. The door from the hall opened into the studio. The icebox was in the hall just to the left of the door and the coal bin was at the studio end of the hall. The studio appears to have been somewhat larger than the living room and had a stove in the middle of it.

<sup>66</sup> In 1902, through William Glackens, Sloan had received a contract to participate in the illustration of a de luxe edition of novels by the early 19th century French humorist, Charles Paul deKock, for the Frederick J. Quinby Co, of Boston. 50 volumes were proposed for the limited edition but only 42 were published, for which Sloan made 53 etchings and 54 drawings, which were reproduced by photogravure. Because of the publisher's financial situation, Sloan had had difficulty in being paid for his work, but when he heard that publication was going to continue after his claim was settled in 1905, he was eager to continue the lucrative work. Ten more volumes were published after 1905, but only two were illustrated by original etchings, and those were by Sloan's friend, W. Sherman Potts (vide infra). For a fuller account of the deKock etchings see Peter Morse *John Sloan's Prints*. New Haven and London: Yale University Press, 1969. pp. 64-7. However, Morse does not discuss the drawings. For these, see Hawkes, *op. cit. nos. 660-770*.

H. L. Chatman was president of the Quinby Co. when Sloan made his diary entry.

<sup>67</sup> Sloan would ordinarily have received \$250 to \$300 for seven drawings such as those for "Idella and the Plague."

Geo. Fox stays to dinner and Potts<sup>69</sup> comes in during the evening. I lay a ground on a plate which he is making for Quinby DeKock Edition. They have been meeting his bills so hope that if they tell me to go on there will not be the difficulty of last year in regard to payment.

**Jan. 27**        Lawson drops in in the afternoon. Says he saw a painting of his go for price of frame at auction sale of unknown collection. A good Inness brings only \$250.

Clymer comes from Phila. with Anshutz. Clymer and Potts to dinner as A. has some business up town, gets here in time for coffee. After the anatomy lecture, a long talk over the work of the students of the N. Y. School. Henri's splendid teaching shown in exhibition for two days.

Clymer and Anshutz go to hotel for the night.

**Jan. 28**        Stopped into see a panel which Geo. Fox has made (with Bailey)<sup>70</sup> for decoration of Hudson River Boat. One panel of 7. Pleases the architect and owners.

Henri comes in in the late afternoon and we go out first to "Gonfarone" restaurant - too busy for our accommodation. We then left card at [Byron] Stephenson's apartments in the Benedick, Wash. Square. Up town to 6th Ave. and 23rd St., Shanleys's, change our minds and finally land at the Francis Café. Clymer still in town comes in. We all go to Jim Moore's house

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<sup>68</sup> Howard Pyle (1853-1911) was one of the leading illustrators of the turn of the century. He was also the first teacher of illustration in the country and Sloan was obviously concerned that, as art director of *McClure's*, Pyle would provide work for his students at Sloan's expense.

<sup>69</sup> W. Sherman Potts (1867-1930), newspaper artist, had been a colleague of Sloan's on the Philadelphia newspapers.

<sup>70</sup> This is probably the illustrator and etcher, Vernon Howe Bailey (1874-1953). Bailey had worked for the Philadelphia *Times* in 1893 and was a member of the Charcoal Club. He later specialized in architectural subjects in both illustration and etching, the latter often being used as illustrations.

to play poker - bring Clymer home to stay the night.

**Jan. 29**        Showed Clymer some of my stuff. He seems to be brusque and appreciative. I must see some of his work. It seems that he is after the full "shock" of color and sunlight. No reason why it should not be good. He left in afternoon.

Henri came to take dinner with us and after dinner Potts came and Henri makes a sketch to help me out in my portrait which I'm attempting with much disaster in the "Family" group etching. At 11:30 start to "bite in" a plate for Potts. Finish at 3 A.M. feeling foolish.

**Jan. 30**        A lady representative of the N.Y. Herald Art Notes came to see me, sent by Henri. I was rather at a loss to show much work. Showed one or two failures which now seems a foolish thing to have done.

Dolly called on Mrs. A. Hencke<sup>71</sup> and says she had a pleasant chat.

We went together, Dolly and I, to Gallard's for our dinner and enjoyed it. Thence home and worked on the plate 'till 2 o'clock. The head of myself is perhaps passable, at any rate looks somewhat like me, I think. Tho' it seems easier to suit me than any one else.

**Jan. 31**        [No entry]

**Feb. 1** Saw Mrs. Joe Laub<sup>72</sup> in a play at the Empire Theatre. She did very well I thought. A

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<sup>71</sup> Albert Hencke was art editor of *Gunter's Magazine*. Previously he had been on the staff of *Harper's Weekly*.

<sup>72</sup> Joseph E. Laub had studied at the Pennsylvania Academy at the same time as Sloan and shared studios with him at 703 Walnut in Philadelphia in 1892 and, later, at 806 Walnut St. He worked on the Philadelphia Inquirer with Sloan in 1892.

new play never before produced called "The Measure of a Man."<sup>73</sup> Whether she will be a success if she gets a start at acting is an interesting problem. A velvet dress she wore in 3rd act Joe Laub had painted with poppy design. She certainly looked mighty well.

**Feb. 2** A cold day - one of two or three this winter so far. After dinner at Gallard's Dolly and I called on Mr. and Mrs. Lichtenstein<sup>74</sup> (L. was manager of Publication, Quinby Company up to last spring. He has most extraordinary appreciation of my etchings for the work, and also for Glackens's.) We found them "not in" so came downtown and called on Rollin Kirby<sup>75</sup> and wife. K. has a great collection of Chas Keene's work which is very interesting and some of it rare. I am inclined at present however to put John Leech above him as the freer thinker.

**Feb. 3** [Written under text: "Miss Raymonds P.M. Tea"]

Dolly calls for tea at Miss Raymond's<sup>76</sup> studio - feeling poorly comes home - seems to be getting gripe. Gets dinner for Anshutz, Henri, Fox, Davis. After dinner I went to hear Anshutz lecture and when we came home Dolly was in a very nervous feverish state, don't know us. Telephoned to Dr. Westermann<sup>77</sup> - he comes, prescribes and then sat with us 'till 2:30 A.M.

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<sup>73</sup> The play by Cora Maynard had opened 20 Oct, 1905. It dealt with the conflict between the unscrupulous gaining of wealth and honor. It starred Percy Haswell and Robert Drouet.

<sup>74</sup> Carl B. Lichtenstein, a businessman, helped to organize the traveling exhibition of "The Eight" in 1908-09. In the 1906-07 New York City directory he was listed as a "manager."

<sup>75</sup> Rollin Kirby (1875-1952), cartoonist and illustrator, studied with Twachtman and Whistler. His work appeared in many of the popular magazines and he won the Pulitzer prize three times for his political cartoons in the New York *World* newspaper.

<sup>76</sup> Not identified.

<sup>77</sup> Dr. Westermann was the Sloan's family doctor at the time.



**Feb. 4** Henri called to see how Dolly was. Dolly better. I go out to dinner at the Francis by arrangement with Henri. Jim Moore sent Mrs. Sloan a quart bottle of clam broth and came home with me — to the door at least. Four flights of stairs seemed to be too much for him to try, so he said Good Night and with his beautiful Irish gallantry raised his silk hat to the fifth floor window - where Dolly is lying sick.

**Feb. 5** Dolly was better but by the doctor's advice is staying abed. I have made breakfast, a long job for me. In the evening I went to the "Francis" escorting Mrs. J. Preston who brought Dolly some beautiful flowers. At the café she joined James who awaited her and I sat down with Henri who had Charley Grafly,<sup>78</sup> one of the "old Crowd" from Philadelphia, along. Henri has sold the "Dial" cast by Calder<sup>79</sup> to Mrs. Geo. Sheffield for \$255. He's [Calder] in Arizona fighting tuberculosis - the money will help. Grafly and Henri came down after dinner to see Dolly. I brought her some [illeg] of chicken which she enjoyed. Miss Raymond visits Dolly and brought her violets.

**Feb. 6** A quiet day mostly at home tho' I made a trip to the Century offices to see Mr. Drake.<sup>80</sup> Nothing for me to do at present.

Dolly and I went to Gallard's for dinner and got back just in time to receive Joe Laub

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<sup>78</sup> Charles Grafly (1862-1929), sculptor, had studied at the Pennsylvania Academy with Eakins and Anshutz and in Paris. It was at his studio that Henri and Sloan met in 1892.

<sup>79</sup> Alexander Stirling Calder (1870-1943), sculptor.

<sup>80</sup> Alexander S. Drake (1843-1916), art editor of the Century Co. publications from 1881 until 1912.

and Norrie<sup>81</sup>. Talked over her theatrical studies.

**Feb. 7** In the afternoon I went a part of the rounds of the publishers. No work for me. Stopped in at Silo's Auction Galleries. Saw the flotsam and jetsam of Collections to be sold. Oh, the wretched motives behind almost every poor vile thing - perhaps one exception listed "Gerricanet" more like to be Gericault. A "Horse Race" in very bad condition.

G. Fox dropped in at dinnertime but had already dined. Stayed an hour or so. Byron Stephenson came later to inquire of Dolly's health.

**Feb. 8** Carl B. Lichtenstein and his wife (Miss Sanders) came to dinner and brought along M. de Brunoff who is at the head of the Tissot Bible Publishing Co.<sup>82</sup> He has known many French and English artists and was a few years ago proprietor of Lenvercier & Co., [sic., Lemercier] Paris Lithographers. He is a Count they say. Very interesting and quite interested. S. Potts came in after dinner.

**Feb. 9** I don't seem to be doing much work these days, and it makes me worry to think of the time getting by, but I suppose that one must live one's life as it comes.

Dolly and I after dinner at home went for a walk. The streets are banked with snow which fell last night, quite the heaviest of the winter, in fact the only heavy fall. We dropped in at the Francis and had a little "Scotch," sat for a couple of hours - few people we knew.

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<sup>81</sup> Mrs. Joseph Laub.

<sup>82</sup> The book that de Brunoff was selling may have been *World Famous J. James Tissot Collection: Bible Paintings Old Testament Series [and] New Testament Series*. New York: American Tissot Society c. 1904. A copy is in the Sloan Library, D. A. M.

**Feb. 10** Anshutz came and spent the night with us, dining in Brooklyn. Henri came in and took us to dinner at Shanley's, then he and I went to "Silo's" and I bought the Gericault for fifteen dollars which is very cheap I'm sure.<sup>83</sup>

Dolly went alone and saw Mrs. Laub at Carnegie Hall and says she did finely.

**Feb. 11** Cleaned up my "Gericault" and it looks very well indeed.

Anshutz and I went around to Fox's studio - Anschutz was interested in his work in the Italian influence. Coming away passed Hoffman House Café and was hailed by W. Magraw<sup>84</sup> of the Phila. Press<sup>85</sup> Art Department. Left Anshutz to catch his train, and went in and had a drink with Magraw - he had been married here in New York yesterday - says he's well fixed - been elected president of the Pen and Pencil (newspaper) Club in Philadelphia, etc. Many of his interesting stories of the Press I take with "grano salis."

In the evening Henri came in unexpectedly and took us over to J. Moore's house where we played poker, both lost.

Man (Bessinger?) called. Starting gallery.<sup>86</sup> Wants some of my stuff.

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<sup>83</sup> The painting, *A Cross Country Run*, was sold to Smith College Museum of Art in 1923 (acc. # 1923:1) It is no longer given to Gericault but is catalogued as anonymous French 19th Century. I am grateful to Michael Goodison for this information.

<sup>84</sup> William Miller Finney Magraw succeeded Frank Crane as manager of the Philadelphia *Press* art department. When Sloan's job as artist for the paper's Sunday supplement became redundant because of the decision to subscribe to the syndicated *Associated Sunday Magazine*, Magraw signed the letter dismissing Sloan.

<sup>85</sup> The Philadelphia *Press* was the leading Republican paper in Philadelphia with offices at Seventh and Chestnut Sts. It was founded in 1857 and was absorbed by the *Public Ledger* in 1920. Sloan was on its art staff from 1895 until the end of 1903.

<sup>86</sup> Sigmund Pisinger's Modern Gallery was short lived, closing May 22 (see entry for that date) after a few months. He evidently saw promise in the realist painters of Henri's group but seems not to have had

**Feb. 12** Davis came in this morning and took Dolly over to East Orange to see Mrs. D.

Henri was one of three Society of Amer. Artists<sup>87</sup> jurymen sent to Phila. today to arrange to have a certain number of things they should select sent from the Academy of F. A. to N.Y. in time for the Society exhibition. He was pleased with Isham<sup>88</sup> and Jones<sup>89</sup> attitude and nine out of fifteen are very good works. My "Girl in White" was considered but not elected, on account of size, H. says. Fox came in before I had gone to dine. Then Henri back from Phila. with a cold in the head. H. and self eat at Shanleys. Dolly came home about 10 o'clock.

**Feb. 13** Went downtown to see about surrendering my Mutual Life Policies.<sup>90</sup> They had handed me receipts to sign myself and have signed by Dolly. Walked thro' the interesting streets on the East Side. Saw a boy spit at a passing hearse, a shabby old hearse. Doorways of tenement houses, grimy and greasy door frames looking as though huge hogs covered with filth had worn the paint away and replaced it with matted dirt in going in and out. Healthy faced

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the capital to promote them.

<sup>87</sup> The Society of American Artists was founded in 1877 in protest against the conservatism of the National Academy of Design. Over the years the Society itself became increasingly conservative, causing the group of American impressionist painters known as "The Ten" to secede in 1898. Henri, elected a member of the Society in 1903, worked with others to bring the two organizations together again in the hope that the combination would prove more receptive to new ideas in art by liberalizing the jury system by which paintings were accepted for showing. The joint exhibition of 1907 showed that this would not be the case and Henri's disappointment led to the exhibition of "The Eight" in 1908.

<sup>88</sup> Samuel Isham (1855-1914), painter and author of *The History of American Painting*, one of the first (1905) surveys of American art history.

<sup>89</sup> Francis Coates Jones (1857-?), painter.

<sup>90</sup> Sloan's financial situation was such that he had to liquidate his life insurance policy.

children, solid-legged, rich full color to their hair. Happiness rather than misery in the whole life. Fifth Avenue faces are unhappy in comparison.

**Feb. 14** Downtown again to see Mutual Life Co. Left policies and receipts. They will send me check in settlement.

In afternoon late Magraw comes in still in his elaborate toggery and without his wife in tow, which seems strange on a wedding trip. Yellow gloves, and a piece of white silk chord trimming his vest, a tall hat and a "heavy" air - says he's going back to Philadelphia tomorrow and glad of it.

Dolly and I ate at Francis, met Henri, Ernest Lawson and Jim Moore. Enjoyment of the evening rather spoilt by a row in which J. M. is called outside by a belligerent diner and J.M. says he hit said customer severely. Back home alone with Dolly. Start work on "Sleeping on Roofs" etching.<sup>91</sup>

**Feb. 15** In afternoon Henri took self and wife Dolly to matinee at Proctor's.<sup>92</sup> Saw "Radha" "Hindoo barefoot dance of the senses." It is done by a friend of one or two of his girl students at the N.Y. School of Art.<sup>93</sup> It was very good. The rest of the show was of extra

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<sup>91</sup> Roofs, Summer Night, M. 137

<sup>92</sup> By 1906 Frederick Freeman Proctor (1851-1929) had established a chain of vaudeville theaters in New York. The one most convenient to Sloan was on 23rd St. Other branches were at 5th Ave. and 28th St., 58th St. and 125th St. Proctor's policy was to create shows for family entertainment, without the vulgarity previously associated with vaudeville. In May 1906 F. F. Proctor merged with B. F. Keith, another vaudeville impresario. (see the May 1906 issues of *Variety*.)

<sup>93</sup> "Radha" was Ruth Denney, a one-time chorus girl. Her act was a three-part dance in which she played Krishna. Her dance was criticized as being too slow and sinuous for popular taste and *Variety* suggested that she should take her act to Paris as Isadora Duncan had done. On the bill with "Radha" at

interest also. A very funny clown whose laughable troubles reflect in the face of a little boy in one of the lower boxes. Henri to dinner with us. After dinner Stephenson came in and when I had finished a set of Puzzles we played "Hearts" 'till 3 A.M. which is surely a bad time to turn in. When will we reform?

**Feb. 16** Letter from Davis. "It's a boy. John Wyatt Davis" born Wednesday.

After breakfast at 1:30 in the afternoon a letter arrived from sister Marianna<sup>94</sup> saying that Mother is worse than usual - having burned the back of her neck with a hot water bottle applied to relieve a sprain. There is danger of blood poison on account of Mother's age and debilitated condition, she having been an invalid for near fifteen years now and during the last five or seven years first unable to walk out of the house and latterly not at all. Dolly thought one of us should go over so, as I have to get drawings from the magazines for coming Water Color Club ex. in Phila., and to see Pisinger in regard to sending him pictures for his shop, Dolly catches the 5 P.M. train for Fort Washington. I worked till 4 A.M. on the "Roofs - Summer Night" plate.

**Feb. 17** [In] the morning I rose at 10 o'clock and went to McClure's ["Appleton's" scratched out] and Scribners and got originals<sup>95</sup> for W[ater] C[olor] C[lub] Ex. Appleton's I

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the 23rd St. theatre were Fitz in a "one act melodrama," Rice and Prevost in a tumbling act, the comedians Eddie Foy and Clark, a movie, etc. [*Variety*, 17 Feb. 1906]

<sup>94</sup> Marianna Sloan (1875-1954), painter, was Sloan's younger sister. She studied with Henri and in Paris. Much of her work was in pastels.

<sup>95</sup> These were original drawings for illustrations that Sloan was collecting for exhibition. At the time, publishers kept original art unless the artists requested them or some special arrangement had been made for their return. Some magazines offered originals for sale to their readers and they have been preserved

got last evening before dinner.

Took list of paintings and plates to Pisinger this morning, saw E. Shinn<sup>96</sup> there - we seldom meet but when we do I always warm to him tho' he's mighty different from the scalawag that worked with me ten years ago on the Inquirer and Press of Philadelphia.<sup>97</sup> He left me saying that he had an engagement with a ten millionaire up town. Davis came in in the afternoon, a proud father for the second time. His first boy is fourteen years old. R. Kirby called - and Miss Raymond to see Dolly. I printed eight proofs of the "Roofs" plate. Anshutz came in with his boy Ned, just a call on his way to Brooklyn where he stays to dinner before the lecture this eve[ning]. Good old Henri came in at 12 o'clock and talked. Then he went home and I to bed.

**Feb. 18** Slept till 12 noon. After making my small breakfast and washing my one dish I went over to Fifth Avenue and bought the Press (Philad'a) and then on up town to Henri's studio. Found him sorting and arranging canvases into his new sliding groove boxes. Toward dusk we sat silently. The room is filled with suggestions of Mrs. Henri. Then we sent to the

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in that way, some were taken by magazine staff for their own collections and others returned to the artists. More often than not drawings were destroyed during periodic office house-cleanings. Hundreds of thousands were lost in that way.

<sup>96</sup> Everett Shinn (1876-1953), painter, illustrator and theatrical designer, had worked for the Philadelphia newspapers at the same time as Sloan.

<sup>97</sup> Because of his speed and facility of drawing Shinn, like Glackens and Luks, had been an artist-reporter, sent to draw news features such as fires, parades and the like. Sloan lacked their facility and most of his work was for decorative drawings or illustrations for articles or fiction that appeared in the Sunday feature sections of the newspapers. By the late 1890s the function of the artist-reporters had been supplanted by photography and they lost their jobs. Sloan, however, was retained until 1904 when the Philadelphia *Press* ceased publishing its own Sunday supplement and subscribed to the syndicated one, *The Associated Sunday Magazine*, produced by the Hearst organization.

Francis for dinner and later J. Moore, Henri and myself went to a darkened cellar door. J.M. rapped - his name - and we are allowed within. A bowling alley is all the mystery - and Sunday laws. Played shuffleboard which I do very badly, the second time in my life at the game.

Got home alone at 12 o'clock. Sat till 1:30 making sketch on the "Bride"<sup>98</sup> plate which I think of doing.

**Feb. 19**       Went on with the "Little Bride" plate, finishing the sketch on the plate.

Henri came in in the afternoon and we went to Shanley's for dinner. Played shuffleboard till 1:30 A.M. Then Henri came home with me and stayed the night.

**Feb. 20**       The proofs arrived from Peters<sup>99</sup> of the Mrs. Henri and group plate. They look very well and Henri seems to be pleased with them.

In the afternoon, after breakfast, I started portrait of Henri. Seems like a fair beginning.<sup>100</sup>

Fox came in late in the afternoon. Kept him waiting while I wrote to Dolly. Her letters this morning tend to put my mind a bit easier as to my mother's condition.

To dinner with Geo. Fox to Renganeschi's Italian table d'hôte near Jefferson Market court. Enjoyed it much. Went into the old "Grape Vine" tavern on 6th Ave. Found it not so interesting as many Philadelphia places. To Fox's, then to bed.

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<sup>98</sup> *The Little Bride* (M. 138).

<sup>99</sup> Peters Brothers of Philadelphia did Sloan's quantity printing for him, following his *bon à tirer* proofs. They printed the plates for the de Kock novels as well as Sloan's other prints until they died in 1925.

<sup>100</sup> This painting was destroyed when Henri failed to sit for it again. [Robert Henri. Diary. 20 Feb. 1906 and undated later addition. A.A.A. reel 885, frame 1,200]



**Feb. 21** [Written on page under diary entry: Pisinger to send for pictures]

Letter from Dolly today.

Pisinger sent for pictures today. I hope that he may sell them. I sent "Look of a Woman,"<sup>101</sup> "Woman Sewing"<sup>102</sup> and "Independence Square, Phila,"<sup>103</sup> Also six etchings framed. I will be able to send him four more in the course of the next week I think.

Henri and I dined at Shanley's, then came home and worked on the "Little Bride" plate. Potts came in and sat the evening with me, whilst I worked. A long distance 'phone call from Dolly, before dinner, was very unsatisfactory. Couldn't hear what she said nor she me. Think she is coming home tomorrow.

Went to bed at 2:15 A.M.

**Feb. 22** Proved the "Little Bride" plate and it seems all right to me.

In the afternoon I was surprised by the arrival of James Wilson Morrice<sup>104</sup> of Paris and of Canada. He has been "home" to Canada for a couple of months and is staying a day or two in New York, intending to sail Saturday for Liverpool. He waited with me, having made an appointment with Henri to meet for dinner. Henri came in about 6:45 and at 7:00 we went out. Before dining, H. and Morrice played a game of billiards. Meanwhile Dolly had arrived back from Philadelphia - found me out, read note - couldn't find me at Shanley's, went to Mouquin's

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<sup>101</sup> 1903, John Sloan Trust. (E. 52)

<sup>102</sup> *The Sewing Woman*, 1901, Metropolitan Museum of Art. (E. 37)

<sup>103</sup> 1900, Mr. and Mrs. Alan D. Levy, Los Angeles. (E. 32)

<sup>104</sup> Henri and Glackens met Morrice (1865-1924) in 1895 in Paris. Sloan must have met Morrice previously when the latter stopped in New York on one of his occasional visits to his native Canada.

looking for us, - then Café Francis where she ate her dinner, meeting J. Moore and Mr. and Mrs. Johnson [sic],<sup>105</sup> Sunday editor of the "World." They all came to the studio and took us, Morrice and self to J. Moore's house. We played poker. Morrice went away early.

**Feb. 23** Went up to 33rd Street and saw the new Pisinger shop "Press View." The place looks right well - not enough daylight but Luks', Henri's, Glackens' things look well.<sup>106</sup> I took up proofs framed of "Little Bride" and another former plate, making ten which he has to show. "The Modern Gallery" is the name.

Dolly and I went on J. Moore's invitation to dine at Francis - Morrice and Henri and George Luks and Stephenson were with us. The two latter and Dolly and I stayed very late and came home in a cab, discovering that we had had a great deal to drink.

Morrice eating onion soup with cheese in it was an amusing spectacle with his bald head and strings of cheese that hang to his beard. George Luks discoursed on the merits of "Ingoldsby Legends" and was amusing and quiet.

**Feb. 24** I woke with a much deserved headache. Mrs. S. also, worse than myself stays in bed all day little dear.

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<sup>105</sup> This was probably William Andrew Johnston (1871-1929), author and journalist, who was with the New York *World* from 1900 until 1927. The Johnston's seem to have been members of the social group that met at the Cafés Mouquin and Francis and on 26 Aug. 1908 and later Sloan refers to meeting Johnston "of the World" in similar circumstances. I therefore assume they are the same people.

<sup>106</sup> FitzGerald's review in the 24 Feb. Evening *Sun* confirmed that the galleries rooms at 11 East 33rd St. were "...small and ill-suited for their purpose. Excepting in the little room occupied by the Dabos the light is artificial, and it is impossible to see the best things as they should be seen." Works by the Dabo brothers, Ernest Lawson, Charles Hawthorne "and some others" in addition to those listed by Sloan were exhibited.

Morrice came in just before sailing and I gave him one of the "Group" [Memory] proofs and three of my "DeKock" proofs to take with him. He says he will send me a panel when he gets to the other side.<sup>107</sup> I hope he don't forget it for I regard him as one of the greatest landscape painters of the time.

Davis came in intending to hear Anshutz' last lecture, which has been postponed for a week. He and I went out on an errand and he kindly bought Dolly a bunch of daffodils which pleased her. Miss Mitchell, her milliner friend of Philadelphia, a charming type of sharp and pretty American girl, called on her today. I ate alone at Shanley's.

In the "Evening Sun" FitzGerald has a notice of the Pisinger gallery show and comments favorably on the etchings.

**Feb. 25** [Written under text: "Society Ex"]

There is an amusing caricature of my "Girl in White" in the student's caricature show in Philadelphia.<sup>108</sup> The "Press" reproduces it in today's issue.

In afternoon stopped into see Geo. Fox. Met his nephew Clay Fox. At Shanley's for dinner with Dolly. Henri came in at 9:30 and took us down to Jim Moore's where we played poker. Dolly won.

Wrote letter to Mother and told her that I would come over Monday a week hence.

**Feb. 26** Written under text: "Notify A P & S Co. Society"]

Made out entry blanks for the illustrations which I am sending to the P.A.F.A. Water

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<sup>107</sup> *Street Scene*, Delaware Art Museum, Gift of Helen Farr Sloan, 1975.

<sup>108</sup> The parody exaggerated the size of the model's feet and shoes which were, indeed, out of proportion to her head in the painting (see E. 61 for illustration).

Color exhibition.<sup>109</sup> Twenty-four entries which are invited.

In the afternoon stopped in at Collier's Weekly - Clinton, art manager, handed me a story to read and make rough sketches on.<sup>110</sup>

Miss Mitchell sewed with Dolly in the afternoon, and Dolly made dinner at home, very nice.

Henri and Lawson came in during the evening. Henri goes away South to paint portraits of Mrs. Sheffield's<sup>111</sup> children in a week or so. Says I am to take his place at the N.Y. School of Art during his absence.

**Feb. 27** Sadakichi Hartmann<sup>112</sup> the weird art critic and poet whom I have known now and then during the last twelve years came in accompanied by A. L. Groll,<sup>113</sup> who just got the Sesnan Prize at the current Academy Ex., Philad'a. Groll seemed interested in my etchings and Hartman also. Strange man, Japanese and German combination.

Went up town with Joe Laub where he tried some flash light photographs of me. Phoned Dolly to come to Laubs to dinner. Fox came along and we had a pleasant evening.

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<sup>109</sup> While Sloan was just beginning to make his reputation as a painter in 1906, he was well-known and respected as an illustrator. He had been invited to show 24 works in the *Third Annual Philadelphia Water Color Exhibition of the Philadelphia Water Color Club* at the Academy. With the exception of the etching, *Memory*, all of the works he selected were drawings for recent illustrations.

<sup>110</sup> This must have been "The Inspiration of Perot" by Laura Campbell, which appeared in the 11 Aug., 1906 issue of *Collier's*.

<sup>111</sup> Mrs. George Sheffield of Aiken, S.C. was a patron of Henri's.

<sup>112</sup> Hartmann (1869-1944), wrote a history of American art in 1901.

<sup>113</sup> Albert Lorey Groll (1866-1952), painter of Western subjects, studied in Europe. He was elected A.N.A. in 1906 and N.A. in 1910.

**Feb. 28** Dolly was sick today. Dr. Westermann came and said it was neuralgia - great pain in her head.

I varnished the "Roofs - Sunset" [Sunset, West Twenty-third Street] which I am sending to the jury of the Society of Amer. Artists exhibition. Went alone to Shanley's for my dinner. Brought Dolly fried oysters which she enjoyed. At about 12 o'clock midnight Henri came and he having had no time to dine on account of a busy day at the school where he was attending to many of the students who are sending to the Society ex. I went out to Shanley's with him and had a scotch or two while he ate. Home at 2 o'clock finding the little wife perfectly content.

**March 1** Pictures were collected for Society jury. Miss Mary Perkins of Philadelphia came in. She had word from Budworth and Sons<sup>114</sup> that her pictures had arrived in bad condition for the Society Ex. Fox called. Henri and B. Stephenson were invited to dinner by Dolly but as she was hardly well enough to get dinner,<sup>115</sup> we all went out to Shanley's where we had a pleasant meal. Then back to the studio and played "Hearts" till 3:30 in the morning. A "Pot" accumulated for two hours and a half which Henri won. Miss Perkins and Henri stayed the night. Henri slept with me and set the alarm clock for 7:35 as he had to be early at the meeting of the Society jury in the morning.

**March 2** [Written at the foot of the page: Washington Ex. send now]

Wrote to Trask of the P. A. F. A. to hold my "Boy with Piccolo" and "Coffee Line"

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<sup>114</sup> Art packers and shippers.

<sup>115</sup> According to the note in the 1965 edition of the Diaries,  
Dolly was drunk.

subject to my order as I wish to send them to Washington Society Ex.<sup>116</sup>

Miss Perkins returned to Philad'a on the 2 o'clock train. Henri rose at 7:45 leaving me sleeping. The rest of us had breakfast about 12 noon.

Henri came in and took us to dinner at Shanley's. Says that my things went in Number 3, which makes them uncertain in their hold as the hanging committee may drop them.

**March 3** Anshutz came over to deliver the last of the anatomy lectures at the N.Y. School of Art. Henri and Geo. Fox were at dinner which Dolly made at home. After that I went up to hear the lecture and H. and Fox stayed with Mrs. Sloan at home. I brought Anshutz back to spend the night with us. H. and Fox still here so we talked 'till 1:30 or so A.M.

**March 4** This was Henri's last day of duty on the Society jury. He says that he is quite sure that one of mine will be hung. Anshutz went home on four o'clock train. Ernest Lawson dropped in in the afternoon. Dolly and I went to dinner at Shanley's. Henri came along, says that Glackens' full length seated of Mrs. Glack<sup>117</sup> was rejected and [he] made a big row in the jury meeting. After dinner H. home with us and played cards with "Mrs." while I made some sketches on Collier's story.

**March 5** Went to Philadelphia, Dolly and I on 1 o'clock train. Upon arriving I went to see Peters and delivered him 7 plates to print for me and paid him for the printing on the Memory

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<sup>116</sup> This was probably the 1st Biennial exhibition of American Art at the Corcoran Gallery, held in February and March 1907. Neither painting was accepted.

<sup>117</sup> *Portrait of the Artist's Wife*. c. 1905. Wadsworth Atheneum. Also called *Lady with a Basket of Fruit*.

Group plate.

Dolly stopped and saw Mrs. Dawson.<sup>118</sup> I saw Trask at the Academy and he said he would arrange with Washington Art Society and send my two pictures over in a shipment he is sending.

Went home to Fort Washington and found Mother very ill indeed with neuritis, suffering dreadfully every moment. A most sad sight, and nothing but opiates seem to give her relief.

Dolly in town went out to Hoffman's from Kerr's<sup>119</sup> and Nell Sloan<sup>120</sup> came out and met her. She called me on the telephone after dinner at Kerr's. I spent a nervous uneasy night being much disturbed over my mother's sufferings.

**March 6** Spent the morning at home in Ft. Washington with Mother who has her wits and her sense of humor tho' in dreadful pain.

In the afternoon came to Philadelphia and met Dolly at Dr. Bower's<sup>121</sup> office. He gave

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<sup>118</sup> Elizabeth Dawson had been Dolly's landlady for years before her marriage. A kind and tolerant woman, she was a good friend to her. See 29 March 1911 for Sloan's assessment of her.

<sup>119</sup> The Kerrs were Dolly's cousins on her father's side with whom she stayed often when visiting Philadelphia. Sloan painted Mary Kerr's portrait in 1902 (E. 48).

<sup>120</sup> Eleanor Sloan, "Nell" - Sloan's first cousin.

<sup>121</sup> Dr. Collier Bower was the Philadelphia doctor who took care of Dolly for many years. He recognized her periodic bouts of drinking, which had begun when she was fifteen, as the result of a neurosis which could not be treated, and urged Sloan to try to keep her away from situations that would offer her an opportunity to start drinking. This constant vigilance and worry was a drain on Sloan and his tension is often reflected in the diaries. The idea of Sloan's keeping the diaries in the first place was Dr. Bower's. He suggested that Sloan record things which would improve Dolly's self-esteem and leave the diary where she could read them. Sloan painted a portrait of Dr. Bower about 1898 (E. 23).

me tablets for my nervous condition of the last two weeks. We then went down and called on James Fincken<sup>122</sup> my friend the engraver. He is a fine man certainly and has always been so much help to me technically from his great knowledge of the mechanics of etching. His paintings made in his spare time I think very good. Home to dinner and went over to Anshutz's to call. Spent a pleasant evening, and came home at a late hour for "the country."

**March 7** Said good bye to Mother and left Ft. Wash. on an early train. Came to Philadelphia and called on Miss Mary Perkins. Dolly went up town to her cousin's (Mrs. Kerr). Mary Perkins showed me many of her canvases and I told her as best I could what I thought of them. She has several very good things and I think will do fine work. Went to the bank and then met Dolly at Broad St. station. We together had dinner in the Betz Rathskeller. Philadelphia looks nice to me, a livable lovable old look, tho' impossible of course.<sup>123</sup> Back to N.Y. on 1:40 P.M. train. Fox came in in the evening and also James Gregg, editorial writer on the "Evening Sun."<sup>124</sup>

**March 8** Saw a bill poster at work on his ladder with a gaping crowd. Brilliant, tragic dramatic color of bills and sunlight - a very interesting thing.

Henri came in in the afternoon late. He tells me that my "Sunset Roofs" and "Foreign

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<sup>122</sup> James Horsey Fincken (1860-1943), commercial engraver, had a studio near Sloan's in Philadelphia in 1893 and gave him advice on technical matters related to printing and etching.

<sup>123</sup> The center of publishing had shifted to New York from Philadelphia by the turn of the century, thus Sloan's livelihood was in New York. Furthermore, the Philadelphia taste in art was conservative and offered no future for artists at the cutting edge such as Sloan and his friends.

<sup>124</sup> Frederick James Gregg, Irish-born journalist was a boyhood friend of William Butler Yeats and Charles Johnston as well as Yeats's father, John Butler Yeats, all of whom Sloan would meet in 1909-10. Gregg supported the Henri group by writing favorable reviews in the newspaper.



Girl"<sup>125</sup> will probably be dropped by the Hanging Committee of the Society Ex. Talk with him on the just effected amalgamation of the N. A. D. and the S. A. A. It seems to me that it narrows things down until a large new gallery is built. H. thinks that no difference will be felt. Supper at home. Henri goes to a "stag" at J. Moore's house.

Worcester, Mass. Summer Exhibition has invited my painting "Girl in White" (full length of Eleanor Hartranft).<sup>126</sup> This pleases me very much.

**March 9** This afternoon Dolly and I took a walk down Broadway. Stopped in Brentano's and bought the fountain pen which is making these marks - bought also a copy of "The Studio" which contains a reproduction of my sister Marianna's "Water Willows." A short article about her by my uncle, W. H. Ward<sup>127</sup> of London.

On 23rd St. we met Geo. B. Luks and he walked home with us and sat for an hour. Many oaths, much good wit, a great character, doing great work, for the future. Bombastic.

Dolly cooked dinner, panned oysters and mutton cutlets, very good.

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<sup>125</sup> *Stein, Profile*, 1904-05, present location not known (E. 60). Zenka Stein was from Bohemia, hence Sloan's title. She posed for Sloan for a number of paintings, as well as for Henri.

<sup>126</sup> Eleanor Hartranft was a cousin of Sloan's by marriage. Her father was Rufus C. Hartranft, the publisher of *In Arctic Seas: The Voyage of the "Kite" with the Peary Expedition*, by Robert N. Keely, Jr. and G.G. Davis (1893), the first book Sloan illustrated.

<sup>127</sup> The article was in vol. 37 (1906) of *The Studio*, pp. 70-73. William Augustus Hardcastle Ward had been a partner in the Belfast printing company, Marcus Ward & Co. By 1896, however, he had his own business devoted to half-tone photoengraving. He had given Sloan a letter of introduction to Charles W. Beck of the Beck Photo-Engraving Co. of Philadelphia, but Sloan did not follow up this job opportunity, preferring to find his way as an illustrator. For a full study of the relationship between the Ward and Sloan families see Betty Elzea *The Wards and the Sloans*. Wilmington: Delaware Art Museum Occasional Paper No. 3, 1990.

**March 10** Working on drawing for Collier's in the evening. Rather expected Henri to come in but he did not. Dinner at home.

**March 11** Went for the Sunday papers. Fox was not at home.<sup>128</sup>

Dolly and I went to Shanley's for dinner and had a fine feed. Lobster a la Newburg and roast beef. After we had returned Mr. and Mrs. Joe Laub came in and spent the evening. As they were going Henri came in 11:15 or thereabout, so all sat down 'till later. Henri was busy all day packing up for his trip to Aiken S.C. where he is to paint Mrs. G. Sheffield's children.

**March 12** Henri left for the Sunny South. Last night he said, "in another day I will cast away my 'spats.'"<sup>129</sup> We did not see him off but take it for granted. Working on Collier's drawings, having all sorts of trouble with a shoemaker at his bench.<sup>130</sup> Potts came in and I printed a plate for him.<sup>131</sup>

Dinner at home. After dinner worked on Collier drawing and "fell down" again.

**March 13** Walked around to 5th Avenue and saw exhibition of a number of Mrs. Shinn's drawings.<sup>132</sup> Very quaint portraits in pen and ink colored a little. Beautiful gray day in the

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<sup>128</sup> Sloan had made a habit of calling on George Fox on Sunday mornings after buying his Philadelphia newspapers.

<sup>129</sup> Perhaps Henri was anticipating a less formal way of life in the South.

<sup>130</sup> For "The Inspiration of Perot."

<sup>131</sup> Doubtless for one of Potts's de Kock illustrations.

<sup>132</sup> Florence Scovel Shinn (1869?-1940), illustrator, specialized first in comic drawings and then became known for her drawings of street urchins which appeared in most of the popular periodicals and in books such as those by Alice Hegan Rice.

streets, snowing some. Heavy gray sky. Madison Square looked fine.

Made two Collier drawings today. A bit better than the first attempts.

**March 14** Peters sent me by express a box of ink for etching printing. Letter from Marianna says that Mother is not any better, still suffering dreadful pain.

Went to the N. Y. S. A to take Henri's place criticising in the men's life [drawing class] in the morning. Portrait class in the afternoon a very crowded class and many of the pupils show the results of Henri's tremendous ability as a teacher. The men's life class at night is full of good men.

J. Moore invited Dolly and I to dinner. After dinner I went to school and left Dolly to be sent home by J. M. Home at 11:30 or so, tired - awfully.

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**March 15** Went and criticised the "Picture Class." A lot of good stuff, which if gone on with in coming years will mean something worth while in American art history. Is something now -- greater than is found in the Annual Exhibition [of the National Academy of Design, presumably].

Dolly in bed today. Got up tho' to make my dinner in the evening.

**March 16** Another long hard day's work at the school. Henri earns his salary, is my opinion after trying it. It is a tremendous strain on me to say things that will be of some use to these students.

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<sup>133</sup> The asterisk indicated that Dolly was drunk on that occasion.

**March 17** Was feeling pretty well used up after the three days of school work. Read "Irrational Knot" of Bernard Shaw. His first novel, I believe, and full of things I like to see stated but somewhat drawn out, tho' it held my interest all right.

Mr. and Mrs. Dawson came in the evening and Dolly went to Brooklyn with them. On their return "Sam" entertained me with vivid accounts of transactions in vegetables. They spent the night with us.

**March 18** Walked on Broadway a short way showing Mr. Sam. Dawson the greatness of the city. Dawsons and Dolly went to Mrs. D.'s relatives in Brooklyn for noonday dinner, I working on Collier story.

Dolly and I went to Shanley's in the evening. Fox came in a few minutes in the late afternoon and invited us to come to his place for dinner tomorrow evening.

Dolly is reading deMaupassant's "Fort comme la Mort" out loud to me.

**March 19** A very heavy snowstorm swept over the city and between noon and 6 o'clock had dropped three inches of snow. A very dramatic and beautiful storm. I delivered my drawings at Collier's - no verdict, as Clinton<sup>134</sup> was out. Walked around thro' West 4th Street neighborhood in the storm and afterward about Madison Square.

Rain followed the snow and Dolly and I had a slushy trip around the corner to Fox's studio. He cooked an elegant dinner - steaks on charcoal fire and some delicious salad after dinner. We came home at 10 o'clock and I did a little tinkering on the "Man, Wife and Child"<sup>135</sup> plate. Dolly read to me "Fort comme la Mort."

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<sup>134</sup> Not identified. Probably art editor of *Collier's*.

<sup>135</sup> M. 135.

**March 20** The sun is putting the heavy fall of snow to flight rapidly and I walked over to Collier's, again failing to see Clinton. Called him on the 'phone later and he said he had not had time to look at the drawings as yet.

Fox came to dinner, went away early. I was putting additional work on the "Roofs, Summer Night" plate. Then did some printing of this plate and the "Man, Wife and Child." Dolly finished the "Fort comme la Mort" which in the English translation at least seems to be drawn out and played with. DeMaupassant's short stories seem to be the best.

**March 21** Went to the N.Y. School of Art to start my second week in substituting for Henri. It did not seem quite such a severe strain on me as last week's work - growing more accustomed to it I suppose.

Wm. Gosewisch<sup>136</sup> came in about 5 P.M. on a one day business trip from Philadelphia. He spent the night with us, getting up to catch an early train before we awoke. Says that the Corbins (our old French friends in Overbrook, Phila. whose son-in-law he is) are all well. That Louis now rents the place from Mrs. Corbin. Mr. Corbin died last year.

**March 22** A trip to Collier's. The drawings seem to suit right well - but Clinton asked me

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<sup>136</sup> William Gosewisch had been a member of the Charcoal Club in 1893. Organized by Sloan and Laub to offer opportunities for students to draw from the model at less cost than attending classes at the Pennsylvania Academy as well as to receive criticism from Henri, the Charcoal Club soon attracted a considerable number of Academy students. It failed to survive the summer doldrums and the economic recession of 1893 however, and by the fall had sold its assets to the Academy. Sloan, Gosewisch, Glackens and others used to go to Sunday dinner at the home of Desiré Corbin in the Philadelphia suburb of Overbrook. Mr. Corbin had several attractive daughters, one of whom, Adèle, married Gosewisch. In 1902 Sloan painted Helène Corbin (John Sloan Trust. E. 46) Another daughter, Louise, Sloan described in his diary for 14 Feb. 1908 as "one of the futile fancies of my youth."

to do a little strengthening of one or two of them - for the sake of reproduction and printing.

The Picture Class at the school brought out a great number of paintings and drawings - of really high degree of merit.

In the afternoon. L.J. Hatch<sup>137</sup> called at my invitation and brought his wife, a very pleasant woman. They were apparently much interested in all the work I showed them - some of my first paintings of six years since were very successful with them and really I can't help wondering what becomes of my past ability in some directions.

Sent off three plates to Peters Bros. to have finished proofs made.

**March 23** Another day at the N.Y. School of Art, finishing my second week. After the class in the evening had a talk with some of the members. Hatch, Van Sloon, [sic]<sup>138</sup> Boss,<sup>139</sup> Pach,<sup>140</sup> Levy.<sup>141</sup> They are all of interest. Hatch is older man than myself, the others younger and with good ideals. In Pach I think it is all ideals, he don't work up to them - and yet it is difficult to say. He might turn out the best but I miss my guess if he does.

**March 24** Walked in Central Park, snow covered and rather bleak, tho' a beautiful day. Watched crowds of boys, running races about the fountain at the end of the "Mall." Noted the

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<sup>137</sup> One of Henri's students.

<sup>138</sup> Frank Van Sloun (1879-1938), painter and printmaker.

<sup>139</sup> Homer Boss (1882-1956), painter and teacher. Studied with Chase, Anshutz and Henri. A founder of the Society of Independent Artists.

<sup>140</sup> Walter Pach (1883-1958), painter, art historian and critic. Pach helped to organize the Armory Show in 1913 and the Society of Independent Artists in 1917. He taught at Columbia and New York Universities.

<sup>141</sup> Probably Alexander O. Levey, a Henri student.

leader and director of 40 or 50, a light colorless haired boy who directed the races - started off, etc. When it became necessary he ran in a race himself and vindicated his claims by running like the wind compared to any of the rest.

In the eve[ning] Dolly and I eat dinner at Café Francis. J. Moore out of town, quite a crowd, a table with three drummers [i. e. traveling salesmen], rotten braggarts. Met. A. Koopman<sup>142</sup> whom I've not seen for several years. Millard<sup>143</sup> and Gregg argue on the possibility of educating a man for journalism.

**March 25** Stopped in to see Geo. B. Fox and became interested in going over with him a pile of "Gil Blas," "Courier Francais" and other French periodicals.

Dinner at home, after which I started on drawings for Saturday Eve. Post series<sup>144</sup> which Thornton S. Hardy<sup>145</sup> has ordered.

**March 26** Rainy disagreeable day. Called at Collier's and left the two drawings which I have tinkered with to suit Clinton. Met Reuter Dahl<sup>146</sup> who has been abroad for a year. He very

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<sup>142</sup> Augustus Koopman (1869-1914), painter.

<sup>143</sup> Thomas Franklin Fairfax Millard (1868-1942) was a war correspondent for the New York *Herald* as well as other papers. He had known Glackens in Cuba in 1898. He was an authority on China and Japan and, according to Ira Glackens, (op. cit. pp. 81-2) could be something of a bore on the subject. This may be the cause of Sloan's dislike of him.

<sup>144</sup> "His Nobler Ambition: Little Wellington Joins de Gang" by E. J. Rath. *Saturday Evening Post*, 23 April, 1906.

<sup>145</sup> Art editor of *Saturday Evening Post*.

<sup>146</sup> Henry Reuter Dahl (1871-1925), illustrator and painter, specialized in contemporary naval subjects. His work appeared principally in *Collier's*.

cordial toward me, said he was glad to see me "getting hold" on Collier's Weekly. Rode cross town with him. Dropped in to see Mischke the print and bookseller on 23rd St. I like the old German. He says I must get Keppell or Wunderlich<sup>147</sup> to handle my etchings if I want to sell them.

**March 27** [Written under text: "Send in Washington Blanks"]

Prints arrived from Peters and look very fine indeed.

A letter from Henri says "I may come back some time."

Working on story for Saturday Eve. Post.

**March 28** At the N.Y. School of Art commencing my third week.

Dolly went over to Davis's in East Orange to see the new boy baby. She came back in the evening, Davis kindly bringing her all the way home. Dolly and I had a pitcher of beer which seemed good after my hard day and night of teaching.

Bought from W. Pach, one of the students, some photos of Goya's paintings, very fine things.

**March 29** A most interesting human event in 23rd St. this morning. Funerals of several firemen killed by a falling wall at a fire a few days ago - at the Roman Church of St. Vincent de Paul<sup>148</sup> in our block. Great crowds in the street.

Picture class at the school - many very good things shown. [Among them] a number of people "taking an interest in Art" at a picture gallery, a Chinese restaurant, two river scenes

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<sup>147</sup> The two leading printsellers in New York at the time.

<sup>148</sup> The church which is pictured in the etching, "The Little Bride."



which looked a bit too much like Glackens and Luks.

**March 30** At the school.

**March 31** A hot argument with E. Lawson over Henri's work as a teacher. L. says H. is hurting his own work by teaching, wants to teach everybody. I said he was capable of doing so and that he was the greatest American painter. I hate this tendency of smaller men and women to yap at Henri. This all fell out at the Café Francis at dinner. J. Moore invites us down to his house where we play cards awhile and see an amusing decoration added by Glackens - probably to the ones in the cellar.<sup>149</sup> Owing to the breadth of the humor J.M. says it will be painted out. It's worth keeping tho' Comstock<sup>150</sup> would not be pleased. Mr. and Mrs. Jimmy Preston and Mr. and Mrs. Glackens came in later in the evening at J.M.'s house.

**April 1** Potts came in in the evening and we talk over our proposed four months outing at Kittery Point this summer.

**April 2** Dolly and I took a stroll in the afternoon, stopped in Fishel, Adler and Schwartz Gallery. Saw A. Koopman's work, met him. His stuff is too much concerned with qualities of paint as paint I think. Some things are of interest.<sup>151</sup>

Fox to dinner in the evening and our usual pleasant evening in his company. We played

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<sup>149</sup> Sloan's statement as to exactly what happened is confusing, but Moore did encourage his friends to paint ribald murals in his basement.

<sup>150</sup> Anthony Comstock (1884-1915), reformer who sought to improve public morals by censorship.

<sup>151</sup> Augustus Koopman showed landscapes and portraits at Fischl, Adler and Schwartz 19-31 March.  
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casino.

**April 3** Letter from Henri says that group of children he has painted<sup>152</sup> seems to please everyone well.

Went with Dolly to Society [of American Artists] Ex. A very tame show it seems to me, perhaps on account of my own having been excluded.

We went to call on Jerome Myers, found him in, Mrs. M. out. Says he has sold two paintings at Macbeth's beside one sold at the Society show. Stopped in to see Potts and then went to Gallard's for dinner.

**April 4** Saturday Eve. Post drawings arrived there all right, Hardy writes.

Another day at the N.Y. School of Art.

**April 5** Composition class at the school. A good thing shown "A Lynching." Man that did it (name not known to me) said he had seen it happen years ago.

I went to the binders and got my portfolios for the proofs [of the City Life series of etchings] which I hope to make look salable. Mr. Mielatz<sup>153</sup> kindly let me have a dozen of his white frames so that I will be saved the expense in the Water Color Society Exh. in N.Y. [where Sloan had been asked to show his City Life etchings]. His studio is very good for an etcher. His work is too picturesque, by far, but personally he's most pleasant.

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<sup>152</sup> *The Children of Mrs. George Sheffield.*

<sup>153</sup> Charles Frederick William Mielatz (1864-1919), painter, teacher and etcher. He was the first teacher of illustration at the National Academy of Design, although it does not appear that he ever had many, if any, illustrations published. The National Academy resisted teaching illustration as it was not considered fine art, but had to give in to student demands for training in that lucrative field.

**April 6** A day full of work at the teaching. I do hope that I am giving these students something in the way of ideas for their development. Should hate to feel that Henri's work not be carried forward by me in his absence.

**April 7** Mrs. Albert Hencke posed for me this afternoon. She is very interesting a personality - womanly yet frank. I got a start - rather hopeful.<sup>154</sup> We had Mr. and Mrs. Hencke to dinner and after played poker, a pleasant game, not because I won \$2.00 but a pleasant game. After Jerome and Mrs. Myers had gone - he says he has sold four pictures lately. I am really glad he has started to catch [on].

**April 8** Mrs. Hencke posed again today, but canvas was too sticky to go on very far with the work. I may be finished, I won't know 'till I think it over. We all went out (Mr. Hencke and Mrs., Dolly and I) to Gallard's for dinner. Came home after seeing a fake show across 23rd St. (Railway Kinetoscope) and played poker.

**April 9** Balance of printing on the ten plates (N.Y.) arrived this morning and I start to make some matt folders for them all. Worked pretty nearly all day and evening on folders. Dinner at home.

Letter from Henri describing the balmy weather of the South. Here it rained hard all day and night.

**April 10** Working on framing set of proofs for Water Color Show and making mats for

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<sup>154</sup> The painting was never completed.

them.

Mrs. Laub came in in the afternoon for a short while.

Received an invitation to attend the Annual Dinner of the Periodical Publishers Association. This is an encouraging thing, in a way, so far as illustrating is concerned.

**April 11** All day at the school.

**April 12** Picture class at the N.Y. School. Not a great number of things shown. Fine Hogarthian sort of drawing of Mott Street, Chinatown made by one of the young men whom I've talked to but whose name I don't know. (Since found it to be Coleman.)<sup>155</sup>

Walked over the Avenue to Keppel's, saw Mr. Carrington.<sup>156</sup> He said the etchings interested him personally but he could not see any business, sales of any account. Sent me to Mr. Hellman of the Cooperative Society,<sup>157</sup> 34th Street Fifth Avenue, who said he could not handle etchings but would like some drawings and paintings as he liked my work. Showed the ten plates and portfolios to Pisinger and left them with him. He says that with definite proofs in folio to show he thinks he can sell them.

J. Laub and Mrs. came and after taking informal dinner with us, took Dolly to theatre.

**April 13** At the school.

Henri popped in just from a twenty-six hour trip from Sunny South. We took him to

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<sup>155</sup> Glenn O. Coleman (1887-1932).

<sup>156</sup> Fitz Roy Carrington, (1869-1954) editor of the *Print Collector's Quarterly* published by Keppel. After leaving Keppel's he became curator of prints at the Museum of Fine Arts, Boston.

<sup>157</sup> Not identified.

dinner at Shanley's after which he went to [the] Francis and I to the school. Dolly went home. Henri and Lawson were back at studio when I returned at 10:30 P.M. We then went (Lawson home) to J. Moore's and played poker. Mr. and Mrs. Johnston were there and Millard the war correspondent. Henri stayed the night with us.

**April 14** Henri and I went up town to the "Sherwood" to see if his group portrait of the Sheffield[s] had arrived from the South. It had not, which was a disappointment as I am anxious to see it. We went to the Society Exhibition together. I got home by six o'clock and Dolly and I went to Hencke's for dinner. Very fine dinner. Mrs. H. seems a wonder as a cook. Played poker after dinner, Henckes, a Mr. Brown<sup>158</sup> and selves.

**April 15** [Page headed: "Ice paid .80"]

In bed taking a large overdose of sleep all morning, up at 12:30 P.M. Easter today. Raining in the morning. I went over to Fifth Avenue to get the papers as usual, stopping to see Fox on my way back. His nephew, Clay Fox came in and the ceiling fell in the closet in the hall. Then I came home. Henri took us to the Francis for dinner, after which we went to J. Moore's house and played poker. H. and I and Dolly being victims of ill luck. Home at about 3 A.M. Henri stayed the night.

**April 16** After breakfast Henri went up town and I finished up a set of the Japan proofs of the ten plates in portfolios and folders. Then Dolly and I went up to see the group of children of Mrs. Geo. Sheffield which Henri painted in the South. It is a splendid thing. Ingenuous as great art is - unassuming and fine, the three children in a row across the canvas in white dresses and

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<sup>158</sup> Not identified.

back of them green with red flowers here and there, a path they stand on beautiful in color.

Stopped and left Japan set of etchings at Pisinger's. Then Henri, Dolly and self went to G. B. Fox's studio where he cooks us a shad roe dinner - elegant. And a pleasant evening, which by the way, suggests that G. Fox carries Pleasant Evenings about with him, a gentleman is Fox.

**April 17** We have a letter from Nan which gives rather good news of Mother's illness. She says she is a great deal better - this means far from well of course.

We have about decided to give up our trip to Kittery, Maine.

Took a walk. Madison Square is thronged with Springtime - setting out pansies in large circular bed. The people stop and watch the flowers as they did in Philadelphia Independence Square when I painted my first exhibited picture "Independence Square."<sup>159</sup>

We went to Gallard's for dinner, met the Hencke's and afterward played poker at their "flat" on 21st Street.

**April 18** [Written under text: "Notify A. P. & S. Co. N. Y. Water Color show collection]

Real spring day here. Earthquake in San Francisco, Cal. Great destruction and loss of life according to the dispatches.

Joe Laub called in the afternoon. Potts came to dinner at eight and we told him of our change of mind in regard to the trip to Maine. I feel that three or four months is too much to cut out of my New York life and in the event of Mother's taking a turn for the worse I'd be so far away. Potts is philosophic but disappointed. We played "Casino," the mild [game].

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<sup>159</sup> 1900. Mr. and Mrs. Alan D. Levy, Los Angeles. (E. 32)

**April 19** With a portfolio of my ten etchings I called on Klackner Art Publisher. I was told that they would not be available - looked them over without interest.<sup>160</sup> Then to Wunderlich, Art Dealer, especially of engravings. The clerks were interested and I felt hope - saw the manager, a Mr. Kennedy<sup>161</sup> later, and he threw cold water on said hopes. Mischke the younger said that they would take some "on sale" [consignment] and make a window display. Chapin<sup>162</sup> of "Scribner's" was interested in them apparently and gave me a letter to Russell Sturgis who edits the "Field of Art" section of Scribner's Magazine.<sup>163</sup>

Fox came in at 5:30 P.M. and Dolly and I and he went to Gallard's for dinner. Henri came in late in the evening. Fox didn't come home with us. H. showed us somehow [how] to play "Bridge." To bed late. H. stayed the night.

**April 20** Pisinger Modern Gallery have sold the set of etchings to Henry W. Ranger,<sup>164</sup> the landscape painter. Sent note asking me to sign the set as a favor to Ranger - I did so. Possibly this will be very good advertising as Ranger is very well known.

Went downtown, walked for an hour or so about Mulberry Street, Mott St., Elizabeth Street and the vicinity. Curious incident - a large wagon takes fire, contents, papers boxes. The first evidence was small tongues of flame coming thro' heart shaped opening back of driver's

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<sup>160</sup> Perhaps Sloan meant that the managers would not be available and clerks looked the prints over without interest.

<sup>161</sup> Edward Guthrie Kennedy (1849-1932), print dealer and cataloguer of Whistler's prints.

<sup>162</sup> Joseph Hawley Chapin (1869-1939) was art editor of *Scribner's* from 1906 to 1914.

<sup>163</sup> In addition to his work for *Scribner's*, Sturgis also wrote art criticism for *The Atlantic*, *The Nation*, and *Art Interchange*.

<sup>164</sup> Henry Ward Ranger (1858-1916), self-taught landscape painter. Sloan was very touched that a staunch academician like Ranger bought the first set of etchings he sold.

seat. [Sketch showing a surprised man wearing a derby looking a flame coming through a heart-shaped opening] Great crowd gathered, finally the fire engines came, one length of hose attached to hydrant does the work of extinguishing. Saw nigger wench watching cats today. Good subject.

**April 21** With my portfolio, and Mr. Chapin's letter of introduction I called on Russell Sturgis, art writer. A handsome old house opposite Stuyvesant Square, a large parlor in good taste, not tasteful. Mr. Sturgis is a healthy looking old gentleman and received me most kindly. He looked at the etchings with interest. He has the art critic's annoying breadth; likes things I like and things I don't like in art. I spoke of my DeKock etchings and he said he would much like to see them. Invited me to call and show them Tuesday P.M.

Dinner at Gallard's. Met Fox there. Went thence to Café Francis and met Preston's, W. Glackens, Fuhr, Henri, Williamson<sup>165</sup> of Canada who has started portrait of Henri. We all go to J. Moore's house and play poker and bridge.

**April 22** Dropped in at Fox's studio in the afternoon for a Sunday chat. Henri and Ernest Fuhr to dinner, Henri late as usual, brought Davis along who accepted invitation to dine. After dinner we all played poker. Davis left at eleven o'clock, Fuhr and Henri later.

**April 23** [Part of the entry for 24 April written on this page and scratched out]

Rained all day. Took a set of etchings around to Pisinger. Dinner at home.

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<sup>165</sup> Albert Curtis Williamson (1867-1944), landscape and genre painter, studied in Paris and was a founding member of the Canadian Art Club. [Information supplied by Douglas Schoenherr, National Gallery of Canada]



**April 24** Alden Weir selected picture for sale for benefit of San Francisco artists.<sup>166</sup>

Called on Russell Sturgis and showed him my DeKock etchings which he had asked to see. He looked them through but did not seem impressed. He says that my work lacks charm<sup>167</sup> and seemed to suggest that many of the set of ten plates on N.Y. life could be best expressed in words. I differ with him. He has the art critic's way of pointing out line combinations, and light and shade arrangements as the "charm" of the picture. He showed me [J. M. W. Turner's] *Liber Studiorum* plates and gave me a copy of Dickens' *Cricket on the Hearth* with pictures by [John] Leech. He is most kind.

Pisinger sent back paintings from Modern Gallery.

Took dinner at Hencke's, after which played poker. Mr. and Mrs. Lane<sup>168</sup> there.

**April 25** Mr. Sturgis sent around a copy of his book "Appreciation of Pictures."<sup>169</sup>

Painted in the afternoon at bust picture of Miss Rozenscheine the Caucasian model.<sup>170</sup>  
Got a fair sort of start.

Geo. Fox called in the evening.

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<sup>166</sup> *Burning Autumn Leaves*, 1903. John Sloan Trust, (E.56). A decorative painting in a style quite unlike Sloan's other work of the time. The benefit sale, held at the American Art Galleries on 7 or 8 May, 1906, was hurriedly organized and not a great success.

<sup>167</sup> Sloan always remembered this comment with disdain. He said Sturgis liked "Turning out the Light" for its charm, which made Sloan feel there was something the matter with the plate. He always suspected "charm" and "beauty" as factors in art.

<sup>168</sup> Not identified.

<sup>169</sup> 1905. New York: The Baker and Taylor Co.

<sup>170</sup> *Russian Girl Combing Her Hair*, 1906-07. John Sloan Trust, (E. 75).

**April 26**      Called on Pisinger who said he sent my paintings back for space to put in salable stuff tho' he says he will go back to his original idea in the fall.

Painted again from Miss Rozenscheine. Don't think I have anything of importance done.

Cut out fifty mats for etchings this evening.

**April 27**      Check for \$100 from Sat. Evening Post for story illustrations arrived. Sent \$2.50 for two years' subscription to the same. "One good turn deserves another."

Finished fifty hinged mat folders this afternoon and went to Gallard's to dinner with Henckes. After dinner played poker at the studio and to bed at 1 o'clock.

**April 28**      Went out to Van Cortlandt Park intending to play my first golf of the season, but found such a crowd at the course that I felt too much of a beginner to go on, so I just walked about enjoying the springtime air, baseball games, boating on the lake.

The "Autumn Leaf Fires" decorative sketch which I contributed to the sale for San Francisco relief was collected in the afternoon.

We had dinner at home. Dolly sewed in the evening, making my trousseau for my trip to Atlantic City Publishers Association dinner next week.

**April 29**      [Written under text: "Worcester collection [illeg] Tues."] [The first sentence of the entry for 30 April has been scratched out.]

Brought Fox around to dinner. After dinner went down to Waverly Place and called on E. Shinn and Mrs. S. Met Mrs. Albert W. Vorse<sup>171</sup> and her brother, an artist Mr. Marvin.<sup>172</sup>

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<sup>171</sup> Mary Heaton (Marvin) Vorse (1874-1966), novelist and labor journalist, married the editor and music critic Albert White Vorse in 1898. Sloan and Mrs. Vorse would become much better acquainted

Shinn showed me a lot of his red chalk drawings, many of them erotic in nature. Had a very pleasant evening. Mrs. Shinn is always so even and amusing.

**April 30** "Girl in White" (Miss Eleanor Hartranft) was collected for the Worcester [Mass.] Summer Exhibition.

Left two sets of etchings at Keppel's. Mr. Carrington not in at the time.

Took dinner at Gallard's.

**May 1** Alden Weir called, asked me to lunch tomorrow at the Players Club to meet a few [people] and talk over a scheme of annual exhibition, Water Colors, Pastels and Etchings.

Gave Mr. Chapin a set of etchings (10). He seemed much pleased. Went over to Mr. Sturgis's and left a set for him as a gift. If he does not value them now he may in the future, if he lives long enough.

Made my first call on H. Pyle who is now Art Ed[itor] of McClure's Magazine. Showed him my proofs, illustrations, etc. He treated me with courtesy. Said my work was good in "character" but just at present, you know - everything - not giving out much work - supplied ahead, etc., etc.<sup>173</sup> Call again.

Drunken woman in Madison Square, policeman stern. She offers a drink from brown bottle.<sup>174</sup>

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later as colleagues working on *The Masses*.

<sup>172</sup> Not identified.

<sup>173</sup> Pyle was Art Editor for only six months and his tenure made very little impact on the artists or graphic design of *McClure's*. However, Sloan could not have known that and remained suspicious that Pyle would give most of *McClure's* work to his students.

<sup>174</sup> In 1915 Sloan would depict a similar scene in his etching, *Mars and Bacchante* (M.174).

After dinner Henri took us to see a poor play "Mr. Hopkinson."<sup>175</sup> Williamson of Canada along. Stopped in the Francis on the way home. Henri spent the night.

**May 2** Alden Weir stopped and told Henri and I that the lunch at the Players Club is postponed until tomorrow. A perennial youth about Weir makes him good company.

Walked over to Collier's and thro' "Greenwich Village," West Fourth St., etc.

In the afternoon four etchings of the set which had been invited by Mr. Mielatz of the committee on etchings at the Water Color Society Exhibition were returned to me. Great surprise as he had even furnished the frames.

In the evening I attended the "Stag" Private View, saw Mielatz and asked for an explanation. He said other members of the committee had thought these four were rather "too vulgar" for a public exhibition.<sup>176</sup> I asked to be introduced to some of these sensitive souls but he would not comply. I was "madder" than I can describe. Asked to have the remaining six taken down but this is against the rules.

Met O. Bacher,<sup>177</sup> A. Lathrop,<sup>178</sup> Prelwitz.<sup>179</sup> Trask was there from Penn. Academy F.

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<sup>175</sup> A farce by R. C. Carton at the Savoy theater. It starred Dallas Welford, Elinor Forster, H. Stephenson and Olive Temple.

<sup>176</sup> Which prints the offending four were was not documented, but *Turning Out the Light* (M. 134) and *Man, Wife, and Child* (M. 135) were among them. *The Women's Page* (M. 132) and *Roofs, Summer Night* (M.137) were probably the other two.

<sup>177</sup> Otto Henry Bacher (1856-1909), illustrator, etcher and cartoonist, had studied with Whistler in Venice.

<sup>178</sup> Probably Francis Augustus Lathrop (1848-1909), illustrator, muralist and designer, studied with Whistler and Ford Madox Brown. Worked with William Morris and Edward Burne-Jones in England and John La Farge in Boston.

<sup>179</sup> Henry Prellwitz (1866-1940), painter, was secretary of the Society of American Artists in 1906

A. Henri, Reuter Dahl, Trask and I went to Henri's studio afterward.

**May 3** This morning Russell Sturgis, Art Critic, returned to me as "too costly a gift" the set of etchings which I left for him, retaining only the "Turning out the Light" which was the one he liked and thereby breaking a set. I note this here for future reference.<sup>180</sup>

Alden Weir invited me to lunch at the Players Club to meet and talk over the proposed Water Color and Etching Exhibition. A limited Society was formed, these being present: Weir, Glackens, Henri, Sterner,<sup>181</sup> Metcalf,<sup>182</sup> Smedley,<sup>183</sup> R. Reid,<sup>184</sup> and Sloan.<sup>185</sup>

I wrote to Carlton Chapman,<sup>186</sup> Secretary of Amer. Water Color Society protesting against the return of my etchings.

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when it merged with the National Academy of Design.

<sup>180</sup> Sloan had hoped to sell the City Life series only as a set, but was eventually reconciled to selling the prints individually.

<sup>181</sup> Albert E. Sterner (1863-1946), illustrator, portrait painter, printmaker, and teacher, studied in England. His illustrations appeared in *Life*, *St. Nicholas* and the Harper's publications among others. He was president of the Society of Illustrators in 1907 and 1908. His wife, Marie, was an art dealer interested in Sloan's work.

<sup>182</sup> Willard Leroy Metcalf (1858-1925), Impressionist painter, member of "The Ten

<sup>183</sup> William Thomas Smedley (1858-1920), illustrator and painter, studied at the Pennsylvania Academy with Eakins and in Paris. Noted for his elegant illustrations of contemporary upper-class society.

<sup>184</sup> Robert Reid (1862-1929), Impressionist painter, member of "The Ten."

<sup>185</sup> Homer, Hassam, Davies, Prendergast, Myers, Lawson, Shinn and Luks were members in addition to those listed. [Glackens, I. *op. cit.* p. 65]

<sup>186</sup> Carlton Theodore Chapman (1860-1925), illustrator and marine painter, studied at the National Academy, Art Students League and in Paris.

**May 4** [Written on page: "Ice paid .50"]

This morning Chapman responded to my letter saying that works could not be removed after exhibition opened. That he felt that I would on further consideration see the wisdom of the committee in sending back the four. I think not. I know that these plates are not vulgar, nor indecent.

Dolly and I went to Jersey City together. She goes to Philadelphia and I on the special train to the Periodical Publishers Dinner at Atlantic City. On the train I met many men in the magazine world. Mr. White,<sup>187</sup> who is new editor of Appleton's Magazine. Levering,<sup>188</sup> F. D. Steele,<sup>189</sup> J. R. Shaver,<sup>190</sup> E. C. Carpenter,<sup>191</sup> R. D. Towne<sup>192</sup> and too many others to mention. The dinner was a huge affair, over four hundred guests, at the Marlborough Blenheim Hotel,

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<sup>187</sup> Trumbull White (1868-1941), writer and editor, was editor of *Appleton's Booklover's Magazine* from 1906 until 1909. Between 1903 and 1906 he had edited *Redbook*. After *Appleton's* ceased publication in 1909 he edited *Adventure* for a year and then became editor of *Everybody's* from 1911 to 1915.

<sup>188</sup> This must be Albert Levering (1869-1929), cartoonist, whose work frequently appeared in *Life*.

<sup>189</sup> Frederic Dorr Steele (1873-1944), illustrator and teacher, studied at the National Academy and the Art Students League where he later taught. Much of his work appeared in *Collier's* and his illustrations of Conan Doyle's "Sherlock Holmes" stories in that magazine have become classics

<sup>190</sup> James R. Shaver (1873-1944), cartoonist. His cartoons of street urchins appeared in *Life* for 30 years. His work was also published in *Scribner's*, *Century*, *Harper's Monthly* and *St. Nicholas* among others.

<sup>191</sup> E. Childs Carpenter (1872-?) was financial editor of the Philadelphia *Inquirer* from 1905 to 1916. He later wrote such plays as *Bachelor Father* and *Whistling in the Dark*.

<sup>192</sup> Robert Duke Towne (1866-1952), an ex-newspaperman, was editor of *Judge* from 1905 through 1907 when he became its president. His pen name was "Perkin Warbeck."

Atlantic City. After speeches had begun, Glackens, Preston, Shinn, Hardy<sup>193</sup> and I started off to find Jim Moore at Young's Hotel. Found him, did some bowling in dress suits. Back to hotel, got larger crowd, out again and then some 150 sat and had a very gay time in cafe near the boardwalk. S. G. Blythe<sup>194</sup> presided most wittily.

**May 5** A headache today. Came up to Philadelphia on the special train. Stopped off; called at the Press Art Department. Magraw has left since he married. Out to Fort Washington in the afternoon late. Met Anshutz on the train, napping and nodding. Mother sitting up and seemed better than when I last saw her. Dolly 'phoned that she would not be out that night, stayed with Nell Sloan in the city. I went and called on Anshutz. Hear that Snow<sup>195</sup> has refused to sell proofs of my "Memory of Last Year tho' people had inquired of him for them.

**May 6** California Sufferers sale of pictures opens at American Art Association today.

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Stayed quietly at Fort Washington. Went over and saw Breckenridge. New studio on the top of his house just added and a splendid work room, I should think. In New York City it would be immensely valuable. Dolly came out in time for dinner.

**May 7** Started from Fort Washington intending to come to N. Y. but after an afternoon at

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<sup>193</sup> This may be Thornton S. Hardy or the man referred to as a reporter on the *Morning World* in the diary entry for 28 January 1907.

<sup>194</sup> Samuel George Blythe (1868-1947) was the Washington correspondent for the *New York World* from 1900 to 1907. He then became a staff writer for the *Saturday Evening Post*.

<sup>195</sup> Not identified.

Fincken's and Peters' [Bros.] (paid bill \$16.20) and seeing March (Sunday Ed., Press)<sup>196</sup> we met at dinner at the Rathskeller and Eleanor Sloan<sup>197</sup> took us home to stay the night.

**May 8** Back to New York, taking lunch on the Dining Car of the train which pleased Dolly very much.

Fox called when we had just put down bag and baggage. We went to Gallard's for dinner, he along. Then up to the American Art Gallery to see how the sale of donated pictures for California Fund was going. So many there that we couldn't get inside the sale room.

Letter from N.Y. Public Library asking me for etchings for their collection of American etchers.

**May 9** [Page headed: "Begin ice .10"]

Rained all day. Called on Reuterdahl. He showed me many sketches made in Holland last year. No great merit to them, rather thin and too much "colored."<sup>198</sup>

**May 10** Walked over to Mischke's who says he has a man who will likely be interested in a set of the etchings.

I received a letter of apology or extenuation or something from Mielatz in regard to the

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<sup>196</sup> Alden March later became City Editor of the *Press* and then Sunday editor of the *New York Times*.

<sup>197</sup> Eleanor Sloan was Sloan's cousin. A warm and tolerant person, Sloan enjoyed her company much more than that of his sisters.

<sup>198</sup> Reuterdahl worked in a high-keyed, decorative impressionist style rather like that used by Frank Brangwyn. Sloan was opposed to any such exaggeration in painting.



W.C.S. Ex. sending my invited prints back.<sup>199</sup>

Frank Crane,<sup>200</sup> the old one time manager of the Press Art Department, called this afternoon. Davis happened to be here. Geo. Fox came in and same to dinner. Potts also in the evening with his pointed beard shorn off.

A Miss Lathrop<sup>201</sup> representing Broadway Magazine called wanting New York paintings. Told her to get photo of "Coffee Line." Suggested my etchings. She showed them to the editor but he thought them unsuitable for his magazine.

**May 11** Went up to Joe Laub's in the evening. Norrie is not very well, worrying over the probabilities of her getting a theatrical engagement now that she has finished at the Dramatic School. Rather unhappy state of affairs I guess.

**May 12** "System" [Magazine], Chicago, want estimate on cover design. Wrote, stating \$100 my price. Wrote Chatman of Quinby Co. in re. sending me proofs [of de Kock etchings] for N.Y. Public Library, also reminding him of my letter of Jan. 25 re. work.

Madison Square Throbbing Fountain, with men and women and children watching it and in many cases feeling its sensuous charm.<sup>202</sup> It seems to have a hypnotic property in fixing the gaze.

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<sup>199</sup> Having been the person responsible for inviting Sloan to exhibit, Mielatz was clearly placed in an embarrassing position when his colleagues rejected four of Sloan's prints.

<sup>200</sup> Crane (1856-1917), cartoonist and illustrator, did cartoons for the New York *World* after leaving Philadelphia and subsequently became art editor of the New York *Herald*.

<sup>201</sup> Not identified.

<sup>202</sup> Sloan was also fascinated by the pulsating fountain, painting it once in 1907 (E. 81) and again in 1908 (E. 146).

**May 13**        Stopped in to see Fox. Bailey is back from the West. Then Dolly and I decide on a trip to Crane's at Bayonne. We had a very pleasant afternoon and evening with them. Very interesting, coast of N.Y. Bay, some old buildings and shacks, yachts being overhauled for the summer time. White piers gleaming against the water with the sun low, water dull and hulls of yachts brightly lit. Trolley trip to Bergen Point. Had dinner at a cafe overlooking the Kill von Kull. Washington Park, small amusement booths, swings bright red and circus blue - lads and lasses in Sunday gear. Mrs. Crane, once Mrs. Geo. B. Luks,<sup>203</sup> very pleasant. I had not seen her for years. Painting by Henri which Crane bought in Philad'a in 1897 (?) show at Academy.<sup>204</sup> Geo. Luks' son Kent a fine light haired boy now. Wonder which of his father's attributes he will inherit?

**May 14**        Rainy day. Walked out 23rd St., picked up copy of "Val. Vox" which Crane had said he wanted, sent it to him by mail. Met Russell<sup>205</sup> on the street. We spoke of the disruption of McClure's. He has stayed with the magazine; Steffens, Phillips, Tarbell and the rest have

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<sup>203</sup> Crane was married to George Luks' first wife, Lois Vorath. She had divorced Luks after he left her in 1902, the year the child, Kent, was born. Luks's wife at the time Sloan was keeping these diaries was Emma Louise Noble, sister of the painter John Noble.

Crane was a good father to Kent who refused to take Luks's name when, at 21, he learned the truth about his ancestry and was given a choice of names. Sloan was fond of Kent and was very pleased when he came to see him from time to time in later years. Sloan painted a portrait of him in 1906 (E.74).

<sup>204</sup> The "Exhibition of Pictures by Robert Henri," 23 Oct. - 3 Nov., 1897 at the Pennsylvania Academy was Henri's first important one-man exhibition. Henri's records do not show that Crane purchased a painting from the exhibition, however.

<sup>205</sup> Probably E. M. Russell who was art editor of *McClure's* in 1906.

gone,<sup>206</sup> but H. Pyle remains I fear. Little chance for my work under the "boiler-maker."<sup>207</sup>

Fox called after dinner. Oddly, while we were visiting Cranes he was at Luks', he calling on the sonless father, we on the fatherless son.

**May 15** Pisinger writes that he has a customer who wishes three (3) etchings from the set. I wrote that I would not break sets.

Played golf at Van Cortlandt Park in the afternoon with a young man I met out there, Berrick Von Norden his name. He told me he was a singer, seemed a very decent fellow. I came home feeling tired but much better than I have been. It was a beautiful afternoon in the country.

**May 16** Walked up town at noon and stopped in at the Water Color Society Exhibition in

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<sup>206</sup> Samuel S. McClure had rewarded his leading authors with part ownership of *McClure's Magazine*, but had unilaterally decided on a major expansion of the business without consulting his shareholders. Lincoln Steffens, Ray Stannard Baker, Ida Tarbell and other writer-owners sold their shares to McClure and purchased *American Magazine* with the proceeds. Although McClure recruited other authors to continue publishing the exposés of governmental and business corruption that had brought his magazine success, his position was damaged and he was eventually forced to sell the magazine. [Frank Luther Mott. *A History of the American Magazine*, Vol. IV. Cambridge: Harvard University Press, 1957. pp. 559-600]

<sup>207</sup> i.e., the teacher of the makers of "pot boilers," in Sloan's opinion.

response to a note from the salesman, Mr. Allison.<sup>208</sup> He asked if Miss Cary<sup>209</sup> of "The Scrip" could reproduce the "Memory" plate with a short article on my work. I said yes. He tells me that she will buy it. Waited 'till Henri came out from the school. Had lunch with him, first I had seen of him for some days.

Tried to paint in the afternoon but made a bad start. I know it is fortunate that I don't ever "learn how," but it is very discouraging nevertheless, this "falling down."

**May 17** Met Henri at 110th Street and went out to Van Cortlandt Park to golf. Had a fine day's fun. He wins as usual and I played an unusually bad game. Got home at 5 o'clock. Found Miss Mary Perkins from Phila. with Dolly. She stayed to dinner and lodged the night. Is trying to sell some reproductions of her Mexican work to Century. Mr. and Mrs. F. Crane came in the evening, also Mr. and Mrs. Jerome Myers and Henri. We had a very merry evening. Mrs. C. plays piano finely. Henri stayed overnight.

**May 18** [There are some unintelligible notes at the foot of the page, perhaps a shopping list.]

Breakfast. Miss Perkins and Henri here. Dolly and Miss P. went up town to Henri's studio (Sherwood Building) and took lunch with him. H. and Miss P., hand in hand, go to the cake counter to "pick out" cakes.<sup>210</sup>

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<sup>208</sup> Harry V. Allison worked for Keppel, the print dealer, at the time and continued to do so until the firm dissolved in 1941. He had probably been lent or hired to staff the exhibition under discussion. In 1941 the H. V. Allison gallery was established by him and his son, Gordon. I am grateful to Glenn Peck for this information.

<sup>209</sup> Elisabeth Luther Cary (1867-1936). Miss Cary was the editor of *The Scrip* and in 1908 became art critic of the *New York Times*, a position she held until her death.

<sup>210</sup> There had been speculation among Henri's friends as to who he might marry after Linda's death,

Sent off three Puzzles today to the "Press," Phila.

Dolly and I went out to Shanley's for dinner. Took a little walk after a very hot day and evening. Went to bed early quite used up by the heat.

**May 19** My cousin, Eleanor Sloan arrived to pay us a visit this afternoon.

Fox called in the evening.

**May 20** Dropped in for my Sunday call at G. Fox's. Bailey came in. Dinner at home, then out for a walk on Broadway showing Nell the "Great White Way," we ended up at the Francis. J. Moore is still out of town at Atlantic City. We had something to drink and eat. Henri came in later, had been looking for us at home. All home about one o'clock.

**May 21** Went up and tried to inveigle Henri into a game of golf. He is starting to pack up for storage, giving up the studio. Preparing to open another Chapter of Life. Goes to Spain this summer with the N.Y. School class.

I went out and played the hill holes three times, got around once in 35 for six holes. Henri came to dinner. After dinner Stephenson came and we played poker. Ladies lose, men win. Henri stayed overnight.

**May 22** Well, the Pisinger Modern Gallery incident is closed, I guess. Note from him this morning says he is selling out his interest - come and get my etchings. He has failed because of not going into the thing in a pure way. Had he stuck to Henri's, Glackens', Luks', Shinns' and absolutely kindred good stuff the tale might have been different. He told me to

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hence Sloan's observation suggesting that Mary Perkins might be a candidate.

write to F. A. Tolhurst, 24 Irving Place in re. set of etchings, offered 20% discount on set. J. B. Townsend<sup>211</sup> of American Art News 1265 Broadway, spoke to him in re. exhibition in the fall to go from place to place.<sup>212</sup>

Have just read G. Bernard Shaw's plays. "Unpleasant Widowers' Houses," "Mrs. Warren's Profession." Splendid works, I think.

**May 23** Played golf in the afternoon. G. Fox called after dinner.

**May 24** Went up and "collected" Henri and we all went over to Crane's in Bayonne. Nice dinner. Sat for a while out on the garden walk and talked. A very pleasant evening. Arrived home about two o'clock, A.M.

The little bookshop up the street a few doors has one of my etchings in the window, each day changed. A card beneath says "An incomplete set was shown at the Amer. Water Color Society Exhibition."

**May 25** [Indecipherable notes under text]

Dolly and Nell went up to Henri's to see the Sheffield Children picture. Nell says she likes it very much.

Finished two Puzzles for the Press.

Henri and Stephenson to dinner. H. late as usual. Poker after dinner, a good lively

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<sup>211</sup> James Bliss Townsend (1855-1921) bought *Hyde's Weekly Art News* in 1904 and changed its name to *American Art News*. Townsend had been the art critic for the *New York World* and the *New York Herald*.

<sup>212</sup> *Art News* organized and circulated exhibitions to museums and galleries around the country, but I do not know the details of this particular exhibition.

game with large hands out. Henri made out a list of names of those who are to be given copies of the "Memory of Last Year."<sup>213</sup>

**May 26** [At foot of page: "Pig & Length"]

Sent off two puzzles to the Press.

A fire in the afternoon at 25th Street and 10th Avenue. Went down and watched the crowds. Boys thronging, the hook and ladder wagon, smoke, hot sun and all sorts of people.

Davis called while I was out.

**May 27** Heavy showers all day and night. Fox was out when I called at his studio. Dolly and Nell called at Henri's and invited him to dinner. After dinner we played "Hearts." Henri went home at 1:30 A.M.

**May 28** A day of rain. G. Fox came in after dinner. He has taken a farm room (part of a house) at Effort, Pa.<sup>214</sup> for the summer and intends to leave the city as soon as he finishes his panels for the Steamer. Mrs. Hencke called and the "women folk" kept the air of the front room full of talk all afternoon.

**May 29** Paper hanger at work in the studio putting a ceiling paper on.

In the evening Dolly and Nell went to Hencke's and I took a run up to the Francis. Saw. J. Moore and Henri, and another. We went down to J. M.'s house and played shuffleboard on

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<sup>213</sup> The recipients of copies of *Memory* are not known, but there were probably not many as Morse lists the early printing as only 45 impressions.

<sup>214</sup> Contemporary atlases list no such place as Effort in Pennsylvania. Sloan probably misheard Ephrata as Effort.

his newly installed board. H. came home with me, sat a while and went up town to the "Folks" [his parents] to sleep.

**May 30** "Decoration Day." We were invited to spend the afternoon at Crane's in Bayonne. A walk to the shore, with its yachts and boats launched now. Then we went to the Newark Bay side and watched picnic grounds, dancing pavilion, young girls of the healthy lusty type with white caps jauntily perched on their heads.

Crane's little girl "Roma" is very interesting and went thro' the whole day without a plaint, perfectly happy and untiring. In the evening we went to a "Carnival," saw a one ring circus and numbers of catchpenny booths. Nell was overcome by heat or fainted and then came around all right.

**May 31** Went up to the Sherwood and saw Henri. He is about tired out packing things up, so he will not go to the party which is on at J. Moore's tonight (to which we are not invited by the way. Millard is the guest of honor, I hear.)

Henri came down in the evening, and we played "Hearts," Henri's benefit. Went to bed at 2 o'clock to rise early 7 A.M.

**June 1** Went up to the Sherwood early with Henri to help him send things to the storage warehouse. Put in a long day, knocking the shelves apart for lumber which he has given me. It seems very sad to be leaving the old studio, where we have had such pleasant evenings; where Mrs. Henri died.

Jessica Penn, who has posed for Henri in his St. Louis Medal picture,<sup>215</sup> came in. In the

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<sup>215</sup> *Young Woman in Black*, 1902, The Art Institute of Chicago. Jessica Penn, a Ziegfield Follies dancer, became Henri's favorite model after the death of Linda Henri. He painted her several dozen



evening we all went to Stephenson's and had a very pleasant evening in his bachelor apartments. Played poker. Henri went home to the "Folks."

**June 2** Started painting a memory of the little Picnic Grounds at Bayonne and think I have a good "go" at it.<sup>216</sup> In the evening we, Dolly, Nell and I, went to the Café Francis and sat a while thinking to meet Henri. Went on down Broadway, stopped in the Hoffbrau House, a vulgar place in crude German style. Then, to show them the underworld, we stopped in at Koster & Bial's cellar, a rendezvous for prostitutes. There was rather too large a crowd to be interesting.

**June 3** Started a painting of an excavation for basement of large building which is to be in the site of the church at 34th and 6th Avenue.<sup>217</sup> Men working at night, the effect was most interesting.

Called on Fox in the afternoon before painting. He is still on the Steamboat Panels.

Henri came in at 9 o'clock and had [had] no dinner, so he asked us to Shanley's to watch him feed. Then we came home and played "Hearts" 'till 12:15 when we said goodbye. Tomorrow early he goes to Boston and sails Tuesday or Wednesday for Gibraltar.

**June 4** [At top of page: "rec'd ice. One 10"]

Two volumes of the DeKock arrived today. They are the ones Potts illustrated.

Worked on the Bayonne Picnic Ground picture.

Cranes came in evening to dinner and we had a right good time. Fox came in by chance.

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times. [Perlman. *op. cit.* p. 57]

<sup>216</sup> *The Picnic Grounds*, 1906-07, Whitney Museum of American Art, (E. 69).

<sup>217</sup> Destroyed or never completed.

Mrs. Crane played the piano. Beer and highballs. To bed quarrelsome.

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**June 5** Sister Marianna arrived for a visit today. She and I went to the Metropolitan Art Museum and walked thro' the Park. Enjoyed the pictures much - not having been there for more than a year.

**June 6** Out to Van Cortlandt Park and played golf with Kirby. Nan went along and made a sketch in the neighborhood.

**June 7** In the afternoon we go to Coney Island, Eleanor Sloan never having seen its wonders. Nan same ignorance. We went down on train. Went in "Dreamland" and "Luna Park."<sup>218</sup> Ate Popcorn and peanuts, frankfurters and roast beef sandwiches. Peeped in the Concert Halls, listened to the forceful talk of the Fortune Tellers, watched the people watch the surf. Saw the beautiful tawdry magnificence of the night illuminations. Nell and I went on the "Dragon Gorge."

**June 8** Nell Sloan went back to Philadelphia today. Presented me with a necktie. Nan sketched at the Battery. I worked on an advertising drawing for Joe Laub.

The old Table from the Charcoal Club and "806" [Walnut St., Philadelphia] arrived

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<sup>218</sup> The 22 acre Luna Park section of Coney Island opened in 1903. Modelled on the "White City" in the 1893 Chicago World Fair, it included a Japanese tea garden, a submarine ride, etc. One of its rides was the "Dragon Gorge." "Dreamland" opened in 1904 and had a ballroom on an iron pier and a 300 foot high tower among other attractions. Both were closed around 1930. I am grateful to Frank O'Looney for this information.

from the Sherwood Studio today. Henri thought I had better take it back.

Dolly read one or two of Poe's tales to Nan and I in the evening.

The old Table should be commented on. I have lived with it for thirteen years or more now and it has stolidly stood and seen many happy times at the "club" (in its four months or so of existence). At the "806" studio, in Henri's studio and now back to me. I hope it will see more happiness than otherwise. It is shown in the "Memory of Last Year" etching.<sup>219</sup>

**June 9** In the evening just as we were preparing to go out, Jerome Myers and wife called. We passed a nice evening. Mrs. Myers played the piano.

**June 10** In the afternoon walking on Fifth Avenue we were on the edge of a beautiful wind storm, the air full of dust and a sort of panicky terror in all the living things in sight. A broad gray curtain of cloud pushing over the zenith, the streets in wicked dusky murk.

About 8:30 in the evening we (Dolly, Nan and I) went down to the Bowery and walked through Chinatown and Elizabeth Street. It was the first time I had been down there at night - found it right interesting. Perhaps Chinatown is a bit too picturesque for my purposes.<sup>220</sup> Details of life, with the Chinaman [of] secondary interest would be good.

**June 11** Started to paint from memory of the wind and dust storm that we saw and felt

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<sup>219</sup> Later, Sloan took the table to Santa Fe where he used it in his etching studio.

<sup>220</sup> Sloan probably felt that the "picturesque" Chinese costumes and decor would have been seen to ally his painting with the work of such popular academic painters as Robert Blum or Theodore Wores whose work depended on exotic subject matter for its appeal. He obviously did not find the passing drama of the dust storm he had just seen on 5th Avenue too "picturesque" to paint.

Sunday.<sup>221</sup>

Across the backyards in a room on the second floor I saw a baby die in its mother's arms. The men of the house powerless, helpless, stupid. She held it in her arms after it had started to pale and stiffen. Hope tried to fight off Fact, then Fact killed hope in her. They took it from her. The men smoked their pipes - sympathetic with her anguish and trying to reason her back to calmness. A bottle of whiskey, and a drink for her. I could hear nothing - but the acting was perfect.

**June 12**        Called at Myers' in the afternoon. He showed us some sketches and paintings.

To Renganeschi's for dinner. A new experience for Nan which she enjoyed much. Walked up from W. 10th St. along 7th & 8th Avenues - full of life - children dancing to the music of street pianos.

**June 13**        Went to Bayonne to give Marianna a look at the bay front, and while she worked we went to the Crane's. They insisted on our staying for dinner.

**June 14**        Worked again on the Wind and Dust Storm on Fifth Avenue. Rather hope to get something out of it finally.

After dinner in the evening we went up to Joe Laub's and with his photographs of Paris, etc., and a neat bowl of weak claret punch we had a right nice evening. Walked home down Broadway. It was 12:30 and a bit late to see the complete illumination [by Broadway lights].

**June 15**        I had a fine time today making a box for portfolios and drawing paper for the

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<sup>221</sup> *The Dust Storm, Fifth Avenue*, 1906, Metropolitan Museum of Art, (E. 70).

studio. Dolly is most pleased with it as it will tend to make cleaning a little easier.

Marianna went down to Trinity Church but they would not allow sketching in the church yard - tho' girls come there to eat their lunches.

G. Fox took dinner with us.

**June 16** Marianna returned home today. Her visit seems to have been pleasant to both her and ourselves. She made fifteen water colors.

Mr. and Mrs. S. Walter Norris<sup>222</sup> of Germantown Philadelphia came in this afternoon. I had not seen him since leaving Philadelphia, April 1904. He has spent more than a year in Cornwall, England and a trip to Paris. Dolly was out seeing Nan off on the ferry<sup>223</sup> so they returned in the evening and we had a pleasant talk. Norris's opinions about art are valuable tho' I think there is some little tendency to find the rules and exceptions to rules which go to make great pictures - not enough centering of the mind on an important Idea about Life - rather than Art.

They are to be away in Maine and Mass. during July and August.

Carpentering in the rough today, great fun.

**June 17** Visited Henry Reuterdaahl at Weehawken, my first trip to the Heights of the Hudson. The prospect from the cliffs is fine. The popular sculptor, Bitter,<sup>224</sup> has a house that

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<sup>222</sup> Norris (1868-?), landscape painter, studied at the University of Pennsylvania, the Philadelphia Museum School, the Pennsylvania Academy and in Paris.

<sup>223</sup> The ferry to the Pennsylvania Railroad terminal on Montgomery St. in Jersey City left from the 23rd St. dock.

<sup>224</sup> Karl Theodore Francis Bitter (1867-1915), studied in Vienna. He was elected ANA in 1902 and to full membership the following year. Reuterdaahl later occupied his house (see 20 Sept. 1909).

risers sheer from the cliffs. The West Shore R.R. Freight yards are below.

Mrs. Reuterdahl is extremely interesting. She is an Iclander, the only one of her family born in this country. Their little girl Siegried, I think is her name, is a fine healthy child with a wonderful voice. Met a Mr. W. Snyder (or Schneider).<sup>225</sup>

Reuterdahl has shown a great deal of consideration for me and my work.

**June 18** [Page headed: "Ice paid"]

Went on with my "carpentering" and finished up my cupboard for frames of which I am very proud. It is not a fine specimen of cabinet-making but it is strong I think and useful I know.

Fox came in the evening bringing Mr. and Mrs. George Luks. Luks seemed to like the things I have been painting lately. We went out to "Cavanagh's" and had something to drink and a bite to eat. Luks - drank nothing. Fox says that Shinn is making drawings for the DeKock - that Foreman<sup>226</sup> has charge of the illustrations. If he has I fear that I'm "all in" on that work.

**June 19** Worked on my canvas and frame shelves, strengthening and adding to them.

Received a letter inviting me to a "stag" party at J. Moore's. Went up and had a fairly good time - Luks, Fuhr, Chapin, Gunn,<sup>227</sup> L. Glackens,<sup>228</sup> Hassman,<sup>229</sup> W. A. Rogers,<sup>230</sup>

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<sup>225</sup> This may be the cartoonist, W. P. Snyder or the painter William G. Schneider (1863-1912)

<sup>226</sup> Not identified.

<sup>227</sup> Probably Archie Gunn (1863-1930), illustrator, known for his "pretty girl" covers. His work appeared in the *New York World*, *Truth*, *Life*, *Cosmopolitan* and other popular magazines.

<sup>228</sup> Louis Glackens (1866-1933), cartoonist and humorous illustrator. Studied at the Pennsylvania Academy. His work appeared in the humor weekly, *Puck* for 20 years, but he also contributed to other magazines and illustrated a number of books. William Glackens was his younger brother.

Stephens,<sup>231</sup> Dirks,<sup>232</sup> Stein<sup>233</sup> (who was on the Herald while I was there in 1898). Luks got pretty well filled with beer, quarrelsome and nasty. I left at 1:30 A.M. Painted out one end of the famous but hardly delicate "Coming of Spring" and will try to contribute something to the walls of the cellar which are now nearly covered. Played shuffleboard on J.M.'s new board.

**June 20** The inimitable Mrs. Nevill came this morning and with Dolly is making the dust fly from our garret.

Mrs. Frank Crane dropped in a shopping trip to New York and stayed to lunch with us. She looked huge and like a giant child in white and a little pink. Invited us for the 4th of July at Bayonne.

I went to J.M.'s and painted in the cellar. We went to Shanley's to dinner and afterward Dolly and I went to J. Moore's house and found Mr. and Mrs. Johnston, Stephenson and Miss Jennie Clark a woman of real estate by J.M.'s account. Played shuffleboard (which made a tremendous hit with Dolly) and spent a very delightful evening. Jim was at his best.

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<sup>229</sup> Not identified.

<sup>230</sup> William Allen Rogers (1854-1931), cartoonist. Rogers's long and distinguished career began with one of the first American illustrated newspapers, the New York *Graphic*, in 1873. He worked for *Harper's Weekly* for twenty-five years, until 1906 and spent the next twenty years on the staff of the New York *Herald*.

<sup>231</sup> Possibly the illustrator Charles H. Stephens whose work appeared in *St. Nicholas* from 1885 until 1906 as well as in other magazines.

<sup>232</sup> Rudolph Dirks (1877-1968), the inventor of the comic strip, "The Katzenjammer Kids," worked first for the New York *Journal* and then the New York *World*.

<sup>233</sup> Possibly the illustator, Modest Stein (1871-1958).

Hardy of the Saturday Evening Post sent me a story to picture.<sup>234</sup> Promised it for July 3.

**June 21** Working again in J.M.'s cellar, finished large panel - J.M. leading a soul to the Burning River's Brink.<sup>235</sup> Jim in the character of the "angel of the darker drink" a mirror in the face of the misguided soul - devils rejoicing. Played shuffleboard with Jim and Lawson.

In the evening Dolly and I went down again and I painted a smaller panel. Girl combing hair at a window, a cat on the leads outside. Jim Moore came down with Lawson, a Mr. Green<sup>236</sup> and a very gifted musical genius who is a man of wide adventure in the West, named. W. Booth. He played the violin very well and the piano too. Gregg was there, told Dolly that J. Hunecker<sup>237</sup> was thinking of buying a set of my etchings, having seen the set Gregg bought.

**June 22** Jerome Myers came in and while he was here a red headed enthusiast and "hustler" called - said his name was Gray,<sup>238</sup> that he had decided the time had come for a publication in this country like "Jugend" of Germany, that he was thoroughly competent to select the drawings and procure the capital. I mistrust his judgment of good stuff on his general style.

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<sup>234</sup> Five drawings for "The Queerest Thing in America: Told by Ludwig, the Little German Cobbler" by Ernest Poole. Published 20 October, 1906.

<sup>235</sup> This panel was probably destroyed, as were the ones in Moore's basement by other artists.

<sup>236</sup> Not identified.

<sup>237</sup> James Gibbons Hunecker (1857-1921) writer, and art, literature and music critic of the New York *Sun* from 1900 to 1917. He also edited the iconoclastic periodicals *M'lle New York* and *Criterion*.

<sup>238</sup> Not identified.



Myers had already got Mr. Kent<sup>239</sup> who is secretary to Fry,<sup>240</sup> Purdon Clarke's<sup>241</sup> curator at the Metropolitan Museum, interested in a project to start our scheme of a cheap good picture paper and I feel that it will be best to choose this rather than Gray's scheme. Especially as Myers and I really did the preliminary dreaming on the subject and the proposed name of "The Eye"<sup>242</sup> is my suggestion. Myers took a set of etchings to show to Kent who has shown interest in them.

Having invited Mr. and Mrs. George Luks to dinner Dolly duly prepared broiled chicken etc. Mrs. Luks and Fox arrived on time - no George - a wait of 3/4 of an hour - we started to dine - enter George with so much of J. Moore's convivial syrup inside him that he could scarcely stand. We sat him down and proceeded to fill him with food. Mrs. L. comically indignant. The whole evening amusing and yet how tragic to her who has this to live with.

**June 23** Across the roofs two girls in their night robes clean their few breakfast dishes at 12 o'clock noon. Hanging loose in front and clinging close to their backs their gowns. [They] are very full of humor of life.

With the Laubs to Renganeschi's Restaurant, then to Hammerstein's crowded

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<sup>239</sup> Henry W. Kent, Assistant Secretary of the Metropolitan Museum of Art.

<sup>240</sup> Roger Eliot Fry, (1866-1934) the English critic and writer, was Curator of the Metropolitan Museum from 1906 until 1910.

<sup>241</sup> Sir Caspar Purdon Clarke (1846-1911) had been Director of the South Kensington Museum in London from 1896 to 1905 when he became Director of the Metropolitan Museum of Art, a post he retained until 1910.

<sup>242</sup> Years of thought and discussion about a magazine in which drawings would be published as works of art rather than as illustrations to a text preceded its final realization in *The Masses*.

roofgarden. Strange to see New Yorkers paying big money to see such a miserable show.<sup>243</sup>

**June 24**        Called at Fox's as usual. He is in the midst of packing up, going to Effort [sic], Pennsylvania to spend the summer. After dinner at home Dolly and I waited vainly for the Cranes to come, so we walked down to J. Moore's alone. Played a few games of shuffleboard.

**June 25**        Rollin Kirby came in and we went to Van Cortlandt Park to Golf. I am beaten as usual.

After dinner at home G. Fox came and with him Russell,<sup>244</sup> the artist and singer whom I have not seen for several years. He says he is teaching music two days a week and painting the rest of the time.

**June 26**        Walked down to the East Side this afternoon, enjoyed watching the girls swinging in the Square, Avenue A and 8th St. E. A fat man watching seated on a bench interested in the more mature figures.

**June 27**        Started on the drawings for the Sat. Eve. Post.

Zenka Stein came in and paid us a call. She had on a "such fine blue dress." Got talking of Stanford White, the well known architect who was shot down in Madison Square Garden by Harry Thaw, millionaire's son. Evelyn Nesbit, his wife, was a model and White among others used her. Fox says that White was the kindest sort of man tho' sensual.

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<sup>243</sup> The show was probably *Seeing New York*, a vaudeville by Joseph Hart and Clifton Crawford.

<sup>244</sup> Not identified.

**June 28**      Went to Jerome Myers' for dinner. Bryson Burroughs<sup>245</sup> and wife were there. We talked over the project to start a paper, "The Eye." Myers sold the set of etchings to Mr. Kent, secretary of Mr. Fry, curator of the Metropolitan Museum. Said Kent liked them very much.

**June 29**      Out with Joe Laub to introduce me to Blackman of the Presbrey Ad. Co. but he was out. Stopped in at Anderson's Auction rooms on 29th St. and looked over some books.

Fox came in in the evening.

Worked on the Sat. Eve. Post story.

The heat is terrible, almost, we do get a little breeze here as the buildings on 23rd St. opposite us are low.

**June 30**      A very hot day.

Mrs. Crane brought Roma, the little girl, in to see us and invited us to spend July 4th at Bayonne.

Fox took dinner with us and stayed the night. He leaves New York tomorrow for Stroudsburg, Pa. on the way to Effort [sic]. He has freighted all his stuff ahead and may not be back to live here for more than a year. His valise with a bottle of gin for "Rickys," a bottle of olive oil for salad, and beside a long canvas roll, the Portrait in Yellow, his Salon picture of some years ago. The grip is worn - the roll of canvas is very large. There seems to be

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<sup>245</sup> (1869-1934), painter and curator, studied at the Art Students League and in Paris. He was Associate Curator of Paintings at the Metropolitan Museum to Roger Fry and became Curator after Fry's dismissal, remaining until 1934.

something sad and humorous about it. Tho' he's a young man yet and a fine character.

**July 1** Fox carried the valise, I carried the roll of canvas, The Yellow Portrait, to a car and to the ferry house, where I said good bye to him. The river is gay with excursion steamers under a blue sky with lumpy white and gray clouds. The air is clear and cool today.

Miss Kitty Yoder, Dolly's boarding house friend from Philadelphia (and whose head I made a portrait of about six years ago)<sup>246</sup> called in this afternoon. Dolly took her to Coney Island and saw her on the 9:25 train to Phila. I stayed home. Went to Shanley's for dinner, watched the little band of Salvation Army girls at the corner - and worked on finishing my S.E. Post illustrations.

**July 2** [Page headed: "Ice paid to date"]

Sent off five drawings to the Saturday Eve. Post by express. Quoted \$125.00 as price. J. Laub and I went around to Presbrey Co. and saw Blackman - have the advertising drawing to finish. Wish it was done, am afraid there will be trouble suiting him. Worked on a Puzzle for the Press (Philad'a.) in the evening.

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<sup>246</sup> *Girl with Auburn Hair (Kitty)*, c. 1900, Private collection. (E. 36).

Stopped in New Gallery today and saw work of Van D. Perrine.<sup>247</sup> Rather interesting, some quite so - but rather greasy and morbidly affected looking stuff. Met an old lady whom I suppose to be Mrs. Ford,<sup>248</sup> his angel. She poured advertising in my ears. He is lucky to be so fanatically and financially backed.

**July 3** Sent off a Puzzle to the Press (Phila.)

Manuscript from Appleton's Magazine arrived.<sup>249</sup>

**July 4** Spent the Glorious Fourth at Bayonne with the Cranes and had a very enjoyable time. Croquet games in afternoon. Moonlight and fireworks over the Bay.

**July 5** Saw Mr. Brennan<sup>250</sup> of Appleton's and he ordered five drawings as per a roughout I showed him.

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<sup>247</sup> Van Dearing Perrine (1868-1955), painter, studied at the Cooper Union and the National Academy of Design. Elected to the National Academy in 1931. Perrine was identified with the avant-garde in the early part of the 20th century. He had been included in the 1901 group exhibition at the National Arts Club with Sloan, Henri, Glackens and others and again in 1903 in a group at the Colonial Club. He and Sloan were also shown together in later group shows.

<sup>248</sup> Mary Bacon Ford. See 10 Jan. 1908.

<sup>249</sup> This would lead to six drawings for "Between Taps and Reveille" by Hugh S. Johnson, appearing in the November 1906 issue of *Appleton's Booklovers' Magazine*.

<sup>250</sup> This was probably J. W. Brennan. He was art editor of *Appleton's* in 1922, but another Brennan, C. T., was art editor of *Collier's* at the same time. Given the movement of art editors between magazines, it is not impossible that C.T. held the position at *Appleton's* in 1906. Alfred Laurens Brennan was one of the better pen and ink illustrators of the time. [Information from Frank Schoonover Archives, Delaware Art Museum]

**July 6** A caller this afternoon, a lady who asked me if I remembered her. Mrs. Doench of New York now - was Miss Soest in Philadelphia, worked at Newton and Co.'s<sup>251</sup> fancy goods when I was there about 1891 - after leaving Porter and Coates bookstore. I remember how frightened I used to think myself. There were about sixty girls employed - water colorists and sewers and pasters on boxes and calendars, etc. I was the only male in the painting room.

She says she wants to take up painting Ideal Heads in Oil. I told her what I thought best.

Potts called. He stopped in Quinby Co.'s in Boston. Heard that Fireman (Hungarian Jew of Philadelphia - in the crowd there) was in charge of illustration of DeKock's now.

**July 7** Worked on the advertising drawing.

Mrs. Albert Hencke stopped in and spent the afternoon talking to Dolly. Says Hencke is now art manager of Gunter's Magazine,<sup>252</sup> two hours a day.

**July 6** Went downtown to East Houston Street and had a very good dinner at "Little Hungary," a quite interesting place, and Dolly and I felt that we had enjoyed ourselves. Three kinds of wine served in peculiar bottles with a glass "teat" that hang in sacks and pressure at the nipple fills your glass. Expensive tho'. \$1.50 each for the dinner.

**July 9** On my way to the Astor Library I met Walter Sedgwick, now a M.D. in New York, a

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<sup>251</sup> A. Edward Newton had worked for Porter and Coates, a leading book and print seller in Philadelphia in the late 1880s at the same time that Sloan was assistant cashier for the firm. Newton started his own business producing paper "fancy goods" in 1890 and Sloan worked for him as a designer for over a year. Newton later married into Fleishman family and became famous as a bibliophile.

<sup>252</sup> Sloan spelled the name of this magazine "Gunther's" throughout the diaries. The spelling has been corrected.

schoolmate of mine in Philadelphia [Central] High School.

Rollin Kirby called and gave the information that he is the father of a girl baby.

Wrote to Chatman of the Quinby Co., quoting him \$250. a volume on De Kock provided I got four volumes more to do.

Joe Laub and wife came in after dinner and spent the evening.

A fine pipe from Schofield<sup>253</sup> in Cornwall, England arrived today. FitzGerald (J.C.)<sup>254</sup> sent it from Pemberton, N.J., having brought it over with him.

**July 10** Stopped at the N.Y. Herald office and saw Morgan.<sup>255</sup> He arranged that I could look over San Antonio pictures for Appleton story.

Mr. and Mrs. Frank Crane took dinner with us and Mrs. Hamlin<sup>256</sup> who was Miss Garrett of Lansdowne, Dolly's friend and music teacher, was in town and spent the night.

A magnificent thunderstorm in the afternoon, heavy fall of rain, dramatic and beautiful.

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<sup>253</sup> Walter Elmer Schofield (1869-1949), landscape painter, studied at the Pennsylvania Academy and in Paris. Elected ANA in 1902 and NA, 1907. In Philadelphia, he was one of the Henri circle. As an Academician, he often served on juries of selection and joined with Henri, not always successfully, in trying to see to it that Sloan and other New York realists were included in the exhibitions.

<sup>254</sup> Not identified.

<sup>255</sup> Wallace Morgan (1873-1948), illustrator, began working for the New York *Telegram* in 1898 after completing his studies at the National Academy. Later that year he moved to the *Herald* where his comic strip, "Fluffy Ruffles" and other work for the paper's Sunday supplement kept him employed until 1908. He then became a distinguished and prolific free-lance illustrator, working principally for *The Saturday Evening Post*, *Collier's*, *Liberty*, *Scribner's* and *American Boy*. He was a colleague of Glackens's and Ernest Fuhr on the *Herald* and used a crayon style similar to theirs and other members of the Henri group.

<sup>256</sup> Elizabeth Hamlin (Mrs. George Otis). She and her husband were lifelong friends and patrons of the Sloans.

**July 11** Read Bernard Shaw's plays "Candida" and "Arms and the Man" and was much pleased and entertained and admire the work very much.

In the evening read "A Wild Duck" by Ibsen, another great thing and seems more "deep" in philosophy than Shaw, but I don't think any less of Shaw's philosophy.

**July 12** Went down to the Battery and tried to go out to Governor's island to see the barracks,<sup>257</sup> but the sergeant in charge told me I would have to get a pass. At the Army Building I was told that could only be had by writing the Commanding Officer at Fort Jay - I think he said. Walked up home.

Jim Moore with Ernest Lawson called this evening. Jim was very entertaining and stayed for an hour or so. As there was nothing to drink I felt honored by the length of his visit. Potts came in, stayed after J. Moore and Lawson had gone. We had some of our usual arguments on political conditions, etc. He the conservative. You see, he has about forty-three wealthy to prosperous varieties of cousins - who do nothing for him. Why should they? Why shouldn't he do it for [him]self.

**July 13** Oh! lucky combination "Friday" "13," and I am going to get to work on the Appleton story "Taps to Reveille" if I can get up steam.

Made two drawings, so so. Mr. and Mrs. Jerome Myers came in after dinner. Myers has been rather sick for a week, just feeling better.

Wrote a letter to Schofield thanking him for the pipe he sent me.

An answer from Chatman's secretary in ans. to Quinby Co. letter of a few days since -

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<sup>257</sup> For background material for the *Appleton's* story he was illustrating.



says Mr. Chatman is out of town 'till August 7.

A fat bleached blond woman and a thin man with only one hand live in a one window room back on 24th St. I have rather fancied the notion that he is something of an outlaw.

**July 14** [Some of the entry for 15 July is on this page, crossed out]

Working on Appleton drawings.

**July 15** Kirby came in in the afternoon. Mrs. H. Reuterdaahl called and asked us to Weehawken to dine with them. I felt that I should stick to my work on Appleton drawings but was easily persuaded to go. We had a pleasant evening.

**July 16** A story from Hardy for the Saturday Eve. Post,<sup>258</sup> a very good thing to illustrate tho' I felt rather disappointed to get more work - would like to etch or paint.

Bill Gosewisch and wife and Madame Corbin spent the night with us - sail tomorrow for six weeks or so abroad. Old Madame is looking very frail since M. Desiré Corbin died - the picturesque old tyrant of the Vineyard at Overbrook.

**July 17** Mme. Corbin and Bill and wife sailed on the Kaiser Wilhelm II today at 12:15 or so. Dolly saw them off.

Finished up the Appleton story, "Between Taps and Reveille."

Reuterdaahl came in having shown my etchings, especially "Roof Tops - Summer Night"

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<sup>258</sup> Two drawings for "From Critturs to People: The Recruiting of the Cities" by Ernest Poole. Appeared in *Saturday Evening Post*, 13 April, 1907.

to Mr. Collier,<sup>259</sup> who said that while he appreciated them himself he felt that his millions of readers were not educated to that point - which (comment by myself) is all rot - and merely shows that he don't really believe they are good. The people have always taken the best that has been offered. The reason that it's hard to reach the "common people" is that educated idiots in droves block the path - protecting them.

**July 18** With Mr. and Mrs. Frank Crane, their daughter Roma, and Kent to Rockaway Beach. Our (Dolly's and mine) first visit, and enjoyed the day very much indeed. Went into the surf and had a very refreshing bath. We came home, arriving at the studio about 8 o'clock. Crane and I went out and bought some materials for a cold supper. After which, while we still sat at the table, Dolly who happened to be in the hall, came in the room white-faced and beckoned me. I went into the back room and there smiling and introducing a young lady friend - stood Mr. and Mrs. George Luks. A comedy drama indeed. I explained as best I could to Mrs. Luks. Mrs. Crane had meanwhile recognized G. B. L.'s voice - consternation. Father and son (Kent) were within five yards of each other. We did not tell George that the children were here and Luks's withdrew, and the meeting was avoided. But it might have been unavoidable, if Cranes had not happened to be in the front room.

**July 19** Home Life Insurance premium is due tomorrow.

Took in the drawings for Appleton's and they were satisfactory to Mr. Brennan. Made Puzzle in the evening for the "Press."

**July 20** Walked down and sat awhile in Washington Square. The Sat. E. Post story by

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<sup>259</sup> Peter Fenelon Collier (1846-1909), publisher and editor of *Collier's Weekly*.

Ernest Poole has part of its scene there. Saw young girls at their lunch hour strolling thro' the paths arm in arm - benches on either side filled with all sorts of men interested in them and not interested. Shade of trees, heat of sun, odors of human life and sweat.

In the afternoon Dolly and I went down to the Ferry to meet Mary Kerr, her cousin's child from Philadelphia.

Sent \$20.00 to Wood Harmon and Co. Phila., to finish payment on East Lansdowne Lots.<sup>260</sup>

**July 21** Reuterdaahl and wife to dinner and a pleasant evening after. They gave a very amusing account of the private view of the International Society of Painters, Sculp. and Eng. Exhibition in London last year. The eccentric "Bohemian" get ups.

**July 22** A very hot day and I did not go out save for the Sunday Papers and sat in the Square (Madison) for a few minutes.

Worked on two drawings for the Sat. Eve. Post.

**July 23** E. W. Davis called at about 2 o'clock. First time he's been in for several weeks tho' he said he called one day last week and we were out.

I have hung around all day and don't seem to be able to get to work. A favorite trouble with me.

The Post story is full of things that should be illustrated but I don't seem to make the choice.

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<sup>260</sup> This property was later sold. He had bought it partly as an investment and partly for his parents if they had decided to build a house.

**July 24** Out buying a bracelet for Birthday present to Dolly. Met George Luks.

**July 25** Dolly took Mary Kerr to Coney Island in the afternoon. I worked on S. E. Post drawing and in the evening wasted my time over a novel.

**July 26** Stopped in to see Reuterdahl and E. Penfield<sup>261</sup> - whose studios are next door to me. Penfield and I had our usual mild disagreement on art subjects in general. Dropped in at Mischke's bookshop. The prints are not sold yet. They have had them in the window. Only appreciable effect being soiled mats from a leak in a heavy rain.

We had watermelon after dinner. Very good. Dolly is very fond of them, perhaps more in the memory sense than really.

Made a Puzzle for Press.

**July 27** Worked on Sat. Eve. Post drawings.

In the afternoon Dolly and Mary Kerr went over to call on the Cranes in Bayonne. Played croquet and being pressed to stay for dinner they got Crane to 'phone for me, so I dressed and went over for dinner. The mosquitoes thronged to greet me and in five minutes had thrown up a line of fiery itching intrenchments around each ankle of mine.

We sat in a wire cage porch after dinner and smoked. Crane and I talked, getting an occasional bite. Home by the 12:14 train, ferry and car<sup>262</sup> and to bed at 1:45 A.M.

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<sup>261</sup> Edward Penfield (1866-1925), illustrator, poster designer and editor, was art editor of the Harper's publications from 1891 until 1901 as well as the leading poster designer for the firm. He then became a free-lance illustrator, working frequently for *Collier's*, as did Reuterdahl.

<sup>262</sup> This suggests that they took the Central RR. of New Jersey to its Johnston St. terminal in Jersey City and the Liberty St. Ferry to the 6th Avenue Elevated and thence to 23rd St.

**July 28**        In the house all day.

This is Dolly's - my little wife's birthday. She is thirty years old and she says she's happy. She makes me so anyway - and lives in a garret studio with me - keeps it clean and fresh and homelike and loves me. May she live to see many, many happy returns, is my selfish wish.

**July 29**        A rainy day. I worked some and loafed around more. In the evening we took a Sixth Avenue car and rode to 125th St. Walked out 125th to West End Avenue and then returned by Columbus Ave. car.

**July 30**        Sent S. E. Post drawings by express.

We went to the Bronx Park Zoo today, our first visit, and we were much pleased with our afternoon. The buildings are new and seem very sanitary. Some are in process of building. We saw the lions fed. The owls were my favorites, so much dignity of exterior. There are but two days (Mon. and Thurs.) on which admission is charged, but of course we hit on one of them. We came down town and had dinner at Shanley's. Then home and out again to call on J. Myers. Met his sister, Mrs. Mattern or some such name. Stout Mary Kerr was pretty well tired out at the end of our day's outing.

Sent Thornton Hardy a set of etchings.

**July 31**        A letter from Mother this morning.

**Aug. 1** Walked out in the morning and met Davis and Mr. Towne<sup>263</sup> on Lexington Avenue.

Towne is editor of "Judge," writes under name of Perkin Warbeck.

Hencke came in after dinner and gave me the Mss. of a story to illustrate for Gunter's Magazine, of which he is now art editor.<sup>264</sup>

**Aug. 2** Letter from Mother.

My 35th birthday, not counting the one on which I was born.

Tom Daly<sup>265</sup> writes from Phila. that he would like me to illustrate a book of his poems which he is going to get out in the fall. Pay if possible for the work. I wrote that I'd be over next week and see him.

**Aug. 3** I worked on the Gunter's illustrations all day, made four pictures. Not very satisfactory, but I'll let them go.

Frank Kerr, Mary's father came over from Phila. by trolley. Stopped in and then he went to the races at Brighton Beach Track.

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<sup>263</sup> Robert Duke Towne (1866-1952), an ex-newspaper man, edited *Judge* from 1905 to 1907 and was president of the Judge Co. in 1907-08.

<sup>264</sup> This was four drawings for "The Committee's Report" by William B. McCormick, published in the October, 1906 issue of *Gunter's Magazine*. Sloan spelled the name of the magazine "Gunther's" throughout the diaries. The spelling has been corrected.

<sup>265</sup> Thomas Augustine Daly (1871-1948), humorous poet and journalist, was the general manager of the *Catholic Standard and Times* of Philadelphia from 1898 until 1915. He was a charter member of the American Press Humorists society and its president in 1906-7. He was noted for his humorous poems in dialect. Sloan illustrated two volumes of them, *Canzoni* in 1906 and *Madrigali* in 1912. *Carmina* was published in 1909 and *McAroni Ballads in 1919 and McAroni Medleys* in 1931.

**Aug. 4** Delivered the Gunter drawings but Hencke was not in so don't know if they are satisfactory to him.

A very hot day indeed, but a good breeze stirring.

Dolly and I went with Mary Kerr to the Jersey City Penna. R.R. Terminus and saw her on a train for home. Then we got on a Bayonne trolley car and called on the Cranes. Crane was feeling badly and turned in early. Dolly and I talked to Mrs. Crane and came home by train at 11:30.

**Aug. 5** The papers are making a great fuss over Anthony Comstock's action in suppressing a periodical issued by the Art Students League containing reproductions of drawings from the nude. His objection is of course in the main, ridiculous, as all his acts have been in the [Society for the] Suppression of Vice. But the drawings were certainly indecently bad, bad studies made under bad influences, no thought and no effort to do anything but copy, baldly, the model.

The N.Y. American has an interview with Everett Shinn in which he says that the drawings are indecent (meaning in the art sense of course).

A man was stabbed on 23rd St. in front of our place this morning. I heard loud groans and jumped from bed. Robbery was the motive, we heard. Caught the assailant.

**Aug. 6** Fearfully hot day outside tho' we had a fairly good breeze thro' our rooms. Made a puzzle again today as I want to get ahead so that I can go to Fort Washington, Pennsylvania on Friday and stay a week or so.

Two postcards from Henri in Madrid sent July 21st. No news.

Made a Press puzzle in the evening.

**Aug. 7** More of the hot sort of weather today. I kept to the house with extreme negligée outfit.

G. Wright<sup>266</sup> came in and talked for a while. I showed him some of my work.

Put in the morning bleaching my Panama hat with burning sulphur.

It seems really too hot to do anything in the way of painting, tho' there is lots to be seen: sleeping people on squares and wharfs and fire escapes. But one must put on clothes to go out and see the life!

**Aug. 8** Weather cooler.

Made a trip over to Appleton's to hurry them up on payment for the last illustrations as we must have funds for our trip home.

Made another puzzle.

Mrs. Reuterdaahl called in the afternoon. Met Kirby who said he just had a story to do for [J. H.] (Chapin) Scribner's. Says his baby is doing finely.

In counting up today I find that our assets reach \$1200, twelve hundred dollars. There are liabilities of course, but we feel right solvent.

Today sent "Independence Square," "Violin Player"<sup>267</sup> and "Woman Sewing"<sup>268</sup> to Dallas, Texas State Fair.

**Aug. 9** [Note on back of page: "Ice paid to date"]

Received a set of postcards from Gosewisch in Hanover. Have heard from Henri only in this way. Rather dislike the postcard fad. Would rather have had a letter from a friend than a

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<sup>266</sup> George Hand Wright (1873-1951), illustrator, painter and etcher, studied at the Pennsylvania Academy where he and Sloan had met. He was a prolific and conscientious illustrator, always exhibiting a strong sense of decorative design in his work which was published between 1894 and 1930.

<sup>267</sup> *Violinist*, Will Bradner, 1903, Delaware Art Museum, (E. 50).

<sup>268</sup> *The Sewing Woman*, 1901, Metropolitan Museum of Art, (E. 37).



damaged photograph of a street in the town they stop in, or a cancel ink stained reproduction of a painting.

Bought a wooden sketch box today and put in the afternoon and evening making alterations in it.<sup>269</sup> I am going to make some tries at outdoor work while in Fort Washington.

**Aug. 10** [Notation on page: "Mrs. N. [probably Mrs. Neville] 203 E. 94"]

Announcement of the marriage of Miss Burton to Alexander Johnston, an Englishman, by mail today. Getting ready to go to Fort Washington today.

We arrived in Philadelphia, changed cars and got to Fort Washington in the afternoon. Had a nice dinner with vegetables from the garden.

**Aug. 11** Made a try with my sketch box and find it quite a new thing to paint outdoors. My work of this sort has usually been of city subjects from memory.<sup>270</sup> Can't say that my attempt at the chicken yard back of the house was successful.<sup>271</sup>

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<sup>269</sup> On his summer holidays between 1906 and 1911 Sloan painted about 50 landscapes on 9 by 11 inch panels that he made to fit in the top of the sketchbox, which also served as an easel. His urge to paint from nature was doubtless spurred by Henri's enthusiasm for small, quickly painted studies from nature that he had gained in France. A painting of chickens exists, (E. 90) but it is dated 1907 and is inscribed with the Roman numeral IV. It is possible that this is the painting mentioned, misdated, but it seems more likely to have been *Pasture, Fort Washington, Pennsylvania* c. 1906, location not known, (E. 71). Since Sloan was not satisfied with his first effort (see entry for 11 August), it is also possible that it might have been destroyed.

<sup>270</sup> This statement is rather misleading. With the exception of some watercolors made in the late 1880s and early 1890s none of Sloan's work had been done outdoors up to this point. His paintings of city life had been either purely from memory or memory aided by quick pencil sketches.

<sup>271</sup> Sloan had altered his sketchbox so that its lid would serve as an easel, holding 9 x 11 inch panels. Between 1906 and 1911 he painted about fifty landscapes of this size from nature. There is a record of

Went over to see Tom Anshutz. The Derby Summer School at Fort Washington<sup>272</sup> has been quite full this year and he has been busy. I played ball with him and his boy Ned and got a bruised fingernail and a good bit heated from the weather and unusual exertion.

**Aug. 12** Sunday in the country near Philadelphia!

**Aug. 13** Went into Philadelphia and tried to see Daly about the Poems he wanted me to illustrate but he is on his vacation, won't be back for two weeks. Hardy of the S. Eve. Post is also away. Saw Kauffman<sup>273</sup> (Reginald) and took him to lunch. Stopped at the Press and saw what is left of the men I knew in the Art Department. Met Magraw who has left Press and has just returned from a trip to Europe with his "rich wife."

**Aug. 14** [Notation scratched out: "Dolly and I called with sister Bess and Nu..."]

Mother does not seem as well as usual. Inflammation of the bowels seems to be the complication now in addition to her neuritis pains.

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a missing painting dated circa 1906 (E. 71) that might have been done during this visit to Ft. Washington, and there is a 9 x 11 dated 1907 of chickens (E. 90) that could be the picture described here and misdated. However, as stated in the diary for 15 August, it is likely that these first landscapes were destroyed.

<sup>272</sup> Anshutz and Hugh Breckinridge founded the Darby Summer School in 1898. By 1900 the school had moved to Ft. Washington but kept its original name. It ceased operation in 1910. [Sandra Lee Denney. *Thomas Anshutz: His Life, Art, and Teachings*. Unpublished M. A. Thesis, University of Delaware, 1969. pp. 74-8.]

<sup>273</sup> Reginald Wright Kauffman (1877-1959), editor, drama critic, novelist and poet, was a reporter and an old friend from the Philadelphia *Press* newspaper days. He later became the editor of a newspaper in Maine. Sloan had painted Kauffman's daughter, Hildegard, in 1903 (John Sloan Trust, E. 54).

**Aug. 15** I have made several very poor oil sketches [probably destroyed] but seem to begin to get a bit more spirit in them tho' they are very bad. Feel that I must do more of this outside work than I have in the past years.

Dolly frequently goes to the yard next door, where Funk's have a fine lawn for croquet. The twin girls and their brother are quite fond of [having] her in the game.

**Aug. 16** Went in to town and spent the night with Sloans [Eleanor and Marianna]. Met Jim Fry who is Mrs. Blackwell's<sup>274</sup> son by her first marriage. Nan expects Miss Anita Sargent<sup>275</sup> a cousin of John S. Sargent the painter and a painter herself. She has been in Europe for the last five years -- was a friend of Nan's at the School of Design for Women, Phila. I think that the influence of Daingerfield<sup>276</sup> at this school probably hurt the working out of Nan's better self.

**Aug. 17** Back to the country. Met Miss Sargent whom I have not seen for about seven years. She is tall, not pretty, good eyes, nice voice. Some of her pencil drawings she has with her are interesting, rather "loving" in technic tho'. You see President Roosevelt has sanctioned the spelling reform movement and there is much talk of it. Why is it that "Teddy" is so powerful in directions like this with the people.<sup>277</sup> I resent it in him, myself.

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<sup>274</sup> Eleanor Sloan's great aunt.

<sup>275</sup> Born 1876.

<sup>276</sup> Elliott Daingerfield (1859-1932), painter, writer and teacher. Studied at the Art Students League. Elected A. N. A. in 1902 and N. A. in 1906. Wrote books on Inness and Blakelock. He was noted for his poetic, mystical landscapes.

<sup>277</sup> Roosevelt had ordered the Public Printer to follow the spelling advocated by the Simplified

**Aug. 18**        These are days in the country and are one much like another. I am writing from memory as I did not make my daily notes while I was away so that [the] sequence of events is not absolutely sure.

Dolly, Bess (my older sister),<sup>278</sup> Miss Sargent and I called at Anshutz's. Mrs. A. was charmed to have "somebody's relative" of the party "last and not least Miss Sargent" in introducing her. Anshutz says that he hears that [Alexander Stirling] Calder, who went to Arizona with tuberculosis, is better and in Los Angeles. Thinks of taking up his work again.

**Aug. 19**        Jim Fincken and Mr. Bower called to see Nan's work in the afternoon.

Dolly and I called on the Breckenridges this evening. Met Reverend Roche<sup>279</sup> of New York, a negligee skirted clergyman who is studying art. Te! he! Met him before. Trask came in from a call next door at Anshutz's. In conversation asked Breckenridge who should be his choice for painter of E. H. Coates's<sup>280</sup> portrait for the Academy. "Sargent" says Breck. "Henri!" says Dolly Sloan and I chime in.

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Spelling Board, Brander Matthews, chairman. For the most part the abandoning such British spellings as "programme" in favor of "program" was proposed, but also such changes as "cropt" for "cropped" were on the list of 300 words Matthews's committee developed. [*Editor and Publisher*, 1 Sept. 1906].

<sup>278</sup> Elizabeth Priestly Sloan.

<sup>279</sup> Not identified.

<sup>280</sup> Edward Horner Coates (1846-1921), President of the Board of the Pennsylvania Academy 1890-1906. He was Chairman of the Academy's Committee on Instruction from 1881 to 1889 and it was he who asked for Eakins's resignation in 1886. The idea of commissioning a portrait of him does not seem to have been carried out. [Information from Cheryl Liebold, Archivist, Pennsylvania Academy]

**Aug. 20** Went into town and took dinner with Kauffman at the Franklin Inn Club, a cozy little house in an alley back of Walnut Street -- a thing essentially Philadelphian and very charming. Met only three members beside him -- E. Childs Carpenter, Marshall Scull and a war correspondent of little interest.<sup>281</sup> Had a nice dinner and quite an interesting talk after.

**Aug. 21** I find considerable amusement in idling about the chicken yard. I catch crickets, place them outside the wires of the enclosure and then egg them on to jump in among the expectant audience on the inside of the wires. Perhaps it is cruel. I don't think so. I'm only for the time taking the place of Providence.

Watched a wasp digging deep in a pile of gravel -- I imagine to deposit eggs.

**Aug. 22** Went into town to Nell Sloan's. We had intended to go to Willow Grove Park but hearing that it was Grand Army Day there we decided to stay at home avoiding the crowds. We talked and had lunch. Mrs. Blackwell, Nell's great aunt was entertaining with her anecdotes.

**Aug. 23** After breakfast we went to W. Phila. to see Mrs. Kerr, Dolly's cousin. Had nice lunch with ice cream. She presented me with my Anniversary Fruit Cake, a fine big one and perfectly made. We then went out to Corbins. Helen Corbin is beautiful, perfect natural girl's beauty and strength. I can recall when she was not very much higher than my knee. Now she's a wonderfully fine woman. The place looks rather unkempt. The boys don't take the interest nor work as their father, the old tyrant, (rest his bones), did when he lived and stormed. I enjoyed looking over the old spots where I had had such happy days years ago.

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<sup>281</sup> This was probably Thomas F. F. Millard.

**Aug. 24** Started a new drawing of Mother on tissue paper for tracing on plate.<sup>282</sup> Laid ground on plate under difficulties on the kitchen stove -- they -- Dolly, Nan and Bess were ironing clothes and as there is no gas in the house I was forced to use the uneven heat of the stove. Consequently when in the evening I was ready for the first biting, my ground proved burned in places so I just let the acid bite away, hoping to fix at least a start on the plate.

**Aug. 25** Went into town and had Peters prove my plate of Mother. It may go on all right but the bad ground laying will cause me much labor in correcting wild biting and over-bitten portions.

Daly is still away and won't return until Wednesday next so I won't see him after all. Stopped in at the Press and talked with the old fellows that are still there, Doyle,<sup>283</sup> Hall Williams<sup>284</sup> -- tho' these, none of them except perhaps Doyle, date back to my earlier years on the Press. Met a new and young fellow named Bailey<sup>285</sup> who seems to have some good in him.

**Aug. 26** Rainy day spent very quietly at Fort Washington. We ate a red rooster for dinner. His life had been an unhappy one. A smaller white cock was master of the yard and led him a sad life of it.

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<sup>282</sup> (M.139). Begun in Philadelphia, finished the next year in New York.

<sup>283</sup> Hugh Doyle was the sports cartoonist and creator of a comic strip, "John, Poor John" for the *Philadelphia Press*. Sloan painted his portrait in 1901, *Hughey Doyle* John Sloan Trust. (E.44).

<sup>284</sup> Not identified.

<sup>285</sup> Not identified.

**Aug. 27**        Today Dolly and I left Fort Washington. Mother seems to be somewhat better in health. Dolly stayed with Nell Sloan in Philadelphia and, after seeing Dr. Bower who gave me some medicine for blood disorder, I came to New York and opened up our little attic. Am glad to be home in this great life-full city. I spent the evening in trying and finally succeeding in balancing my bank book. I found that I in my account was mistaken by \$100, or more -- errors in figures made my acc[ount] greater than the bank's account. This is a blow.

Wrote Daly in re. his poems. Said I was rather busy to handle speculative work.

**Aug. 28**        Arose at nine-thirty and it took me till 12 o'clock to dress, bathe and the pottering which the absence of Dolly seems to make me do. I seem to feel aimless without her. She has a dear way of keeping me going.

Stopped in to see Reuterdahl. He tells me the joyful news that H. Pyle has stepped down from McClure's Magazine. A good thing he goes. His work is a poisonous thing in American Illustration — and his poor little imitation Haemorrhoids of Pupils are a blight. May he go down and out forever — my wish.<sup>286</sup>

**Aug. 29**        The place was thoroughly cleaned today by the inimitable Mrs. Neville.

Met Mrs. Hencke on the street and after dinner Hencke and she and I went around to

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<sup>286</sup> Although excellent in its way, Pyle's work stood for much that was anathema to Sloan. With very few exceptions it portrayed historical subjects rather than contemporary life and portrayed them in a decorative, highly dramatic, sometimes theatrical manner. Sloan would have considered them artificial costume pieces. Pyle's students, such as N. C. Wyeth, Frank Schoonover, Harvey Dunn, Stanley Arthurs and over 100 others continued their master's conception of illustration well into the 20th century. Sloan's objection to Pyle was not only on esthetic grounds, but also on economic ones. Pyle's reputation was such that a word from him could insure work for his students in the highly competitive world of illustration and he did not hesitate to use that power.

their place on 21st St. and I spent the evening. Mrs. H. gave an amusing account of the various dogs she has owned. Hencke handed over a Mss. for me to illustrate for Gunter's Magazine.<sup>287</sup>

**Aug. 30** Jim Preston came in this morning. He returned from Paris Saturday. Mrs. P. is still on the other side. He's looking rather thin, says his stomach has been troubling him.

Worked on etching of Mother this afternoon and evening.

Went up to Madison Square and took a look at the crowds waiting to see and hear W. J. Bryan who is being welcomed back from his "Trip around the World." He seems to be the Democratic nominee for President in 1907 or is it 1908? I dunno.

**Aug. 31** Arthur J. Elder<sup>288</sup> of London, late of San Francisco, shaken from his studio there in the [earthquake] disaster of April last, came in with a card of introduction from A. Koopman who lives in London. He seems to be a decent sort, tho' not after good things in my opinion. Paints in water colors.

Rollin Kirby called.

**Sept. 1** A letter from Henri at last. In Madrid. Says he is painting a Bull Fighter,<sup>289</sup> Gypsy,<sup>290</sup>

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<sup>287</sup> Five drawings for "A Good Man in a Bad Place" by Hobart Austin, appearing in the November 1906 issue of *Gunter's*.

<sup>288</sup> Arthur John Elder, (1874-1948), studied with Walter Sickert. In later life he became Director of the Westport (Conn.) School of Art.

<sup>289</sup> *Felix Asiego: Matador*. Robert Henri Estate.

<sup>290</sup> This may be *Gypsy Mother*. Robert Henri Estate.



dress maker type - girl of street type,<sup>291</sup> and a Spanish officer in uniform.<sup>292</sup> That he is not going to Paris with the class but will sail sometime about Oct. 1st (indefinite) from Gibraltar. Says he has a book of Goya's etchings for me.<sup>293</sup>

Reuterdahl came in and asked me to take dinner tomorrow eve.

**Sept. 2** Dined at Reuterdahl's in Weehawken. Met a J.J. Hoke [Hoch] from Toledo, Ohio, friend of Mrs. Reuterdahl in Chicago. Miss Hoke, or Hoch,<sup>294</sup> his niece from Duluth. She is daughter of a rich brewer Reuterdahl tells me. Also met Mrs. R.'s sister from Chicago.

**Sept. 3** Finished up the drawings for Gunter's Magazine.

**Sept. 4** Delivered drawings to Hencke for Gunter's Magazine. He said they suited O.K.

Made a puzzle for Press in the evening.

**Sept. 5** The "attic" is turned over to Mrs. Neville for cleaning. I started on the drawings for Daly's Poems but was interrupted by Hardy arriving from Philadelphia. He is going to part from the Sat. Eve. Post in the near future. We dined at the Café Francis. Saw J. Moore first time for many weeks. Left Hardy at Mouquin's and went home where I waited his home coming, having asked him for the night. He came home at 1:30 a bit "phased."

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<sup>291</sup> *Modiste of Madrid.*

<sup>292</sup> *Portrait - Lt. Don Clemente Gordillo Alveriz de Sotomayor.*

<sup>293</sup> Now in the collection of the Delaware Art Museum.

<sup>294</sup> Sloan painted Miss Hoch later in the year. *Miss Hoch*, John Sloan Trust (E. 73).

**Sept. 6** Passed an uncomfortable night, couldn't sleep properly. Hardy went over to see the McClure's. Meanwhile Reuterdaahl brought Albert Sterner in and he wanted to see my etchings.<sup>295</sup> He spoke very appreciatively of them. Said it did him good to come into a studio where the work was free from commercialism. It must be true - not much commercial value.

Took Hardy to lunch at Mouquin's. Spoke to Russell and Pinky Taylor<sup>296</sup> who were there.

Joe Laub came into the studio for a few minutes.

Told Schrag's man that I'd sign a lease for next year provided some painting, etc. was done. He said that would be done.

**Sept. 7** Schrag the R[eal] Est[ate] Agent of the property agreed to my list of painting and repairs to be made at 165 W. 23, "Our Garret" so I signed a new lease.

Worked steadily on drawings for Daly's Poems and finished several.

**Sept. 8** Worked on Daly drawings.

**Sept. 9** Sat in Madison Square. Watched the Throbbing Fountain. Think I'll soon tackle a plate on this subject. The sensuous attraction of the spurts of water is strong subconsciously on everyone.

Made another Daly drawing.

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<sup>295</sup> Sterner was an etcher as well as an illustrator and portrait painter.

<sup>296</sup> This may be the illustrator, Frank Walter Taylor (1874-1921) who had been a student at the Pennsylvania Academy and who had painted one of the murals (Classical Music) for the lecture room of the Academy in 1896-97. Sloan had also worked on the project, directed by Henry Thouron the Academy's professor of composition, contributing *Dramatic Music* and *Terpsichore*.

**Sept. 10**        Expressed drawings to Daly in Philadelphia.

Expect Dolly back tonight. Letter says she will reach here about 10 o'clock.

Met Dolly at the Penna. Ferry in Jersey City. She looked very pretty to me and we were mutually glad to see each other.

**Sept. 11**        [Notation saying: "Ice began"]

Home Life Premium due on 13th inst.

Tom Daly came in. He had not seen the drawings as they had not yet arrived in Philadelphia. We had a talk over the size and placing of the cuts. Suggested a frontispiece etching and he jumped at the idea.

Miss Stein (the model) came in and Dolly invited her to lunch with us. I went in to see Reuterdaahl and met Anderson<sup>297</sup> there, and Miss Hoch whom I had met before. Reuterdaahl invited self and Mrs. Sloan to dinner Thursday.

**Sept. 12**        Peters, the plate printer, called at dinner time. Said that Daly had seen him and given him the order to print the plate for frontispiece. After dinner Jerome Myers called. He is certainly a good kind fellow and likes me.

Dolly and I went down to the lower East Side about 10 o'clock this evening and saw some of the interesting life at night. I wanted to see material for the Daly frontispiece,<sup>298</sup> which I made a pencil sketch for on our return at 12 o'clock.

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<sup>297</sup> Not identified.

<sup>298</sup> *Jewelry Store Window*, (M. 140).

**Sept. 13**      Worked on the plate for Daly during the afternoon and then Dolly and I went over to Weehawken.<sup>299</sup> Met Mrs. Anderson and argued against the merit which she insisted was in the work of J.J. Shannon<sup>300</sup> the portrait painter. Reuterdaahl had kindly bought a copy of Jugend with a number of Goya's paintings and etchings reproduced - for me. Dolly got Miss Hoch to say that she would pose for me. A nice dinner and a pleasant talk after it and home by ferry with the Andersons.

**Sept. 14**      Finished the plate for Daly's Poems and after making a few proofs took it downtown to 23 Barclay St. to have it steel faced for printing.

Frank Crane dropped in and Dolly went over to see Mrs. Crane in Bayonne.

I spent the afternoon in an attempt to find some pictures of Chicago slums for use in the story which I have to illustrate for McClure's Magazine.<sup>301</sup>

**Sept. 15**      Miss Lawrence came in. She was at [A. Edward] "Newton's" in the days of my youth and has always looked me up once in a year or two. She was then, as I remember, the life of the "painting room."<sup>302</sup> Stayed to lunch with us. Joe Laub paid me \$20. on account for the "Ad" drawing that I helped on. Letter from Tom Daly expressing his satisfaction with the

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<sup>299</sup> By the 42nd St. Ferry to Weehawken's West Shore Railway terminal.

<sup>300</sup> James Jebusa Shannon (1862-1923) painted portraits in the informal "snapshot" style pioneered by Whistler, Sargent and Lavery, then in vogue.

<sup>301</sup> This was "The Debts of Antoine" by W. B. MacHarg. Sloan's five drawings were published in the December, 1906 issue of *McClure's*.

<sup>302</sup> Sloan recalled Emma Lawrence as being exceptionally clever. When a candy box had been spoiled by a spot, Newton would say, "Miss Lawrence, drop a violet on this spot." [John Sloan in *Artists of the Philadelphia Press*. Philadelphia: Philadelphia Museum of Art, 1945. (exh. cat.) p. 8]

drawings. I wrote to him and sent back his galley proofs.

**Sept. 16** In the afternoon Dolly and I went uptown to see the Laubs. Mrs. L. came home, having been in Central Park. Joe's two sisters with her from Philadelphia. We stayed to dinner and came home about 11 o'clock. Made some rough sketches on the "Debits of Antoine" story for McClure's.

**Sept. 17** Took sketches to McClure's. Saw Russell and he approved them. Showed him two water colors of Nan's which he said he liked but could not use.

Stopped in at Mischke's and he gave me the immense pleasure of looking at a number of volumes (12) containing the Daumier, Jacques, Gavarni, etc. lithographs from Charivari. Wants \$150.00 for them. Wish that I could afford the purchase.

Dolly and I called on Myers on 59th St. and had a pleasant call.

**Sept. 18** Arthur J. Elder of London, late of S. Francisco called. Showed me a lot of his work, mostly in poster lines; and asked us to call on him and Mrs. Elder.

"Stein" came in and entertained us in her usual amusing way. Her chance acquaintance with Le Gallienne<sup>303</sup> was most romantic, at least on his part, according to her story. She didn't know how celebrated he was. This afternoon while Stein was here a Mr. Cartwright,<sup>304</sup> Art Editor of "Times Magazine" which is one of the new ones in the field, called and asked me to

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<sup>303</sup> Richard Le Gallienne (1866-1947), English writer, noted for his handsomeness, spent the latter part of his life in New York.

<sup>304</sup> Not identified.

undertake a story, Christmas Memories by Ellen Terry.<sup>305</sup> Said that Jimmy Preston had sent him to me.

Dolly went out to call on Mrs. Hencke.

**Sept. 19** In the afternoon, (the morning was Mrs. Neville's for cleaning the studio) I made a few sketches from Stein who came before lunch. Then painted her leaning against the etching press in the dark corner of the room.<sup>306</sup> Got a very good thing, I think.

**Sept. 20** Hardy called in the afternoon and stayed to dinner but had to run on short notice at 7 o'clock -- rather annoying.

Cleaned a lot of brushes which is a big job well over.

**Sept. 21** Finished up a set of puzzles and mailed them. Worked on McClure drawing in the evening. Dolly walked out in the afternoon and met Mrs. Hencke. Went shopping with her. Joe Laub called in the morning. Also Mrs. Rollin Kirby.<sup>307</sup>

**Sept. 22** Working on the "Antoine" story for McClure's Magazine. A rainy day so our trip to Englewood, N.J. to visit Miss Lawrence on her invitation had to be postponed.

**Sept. 23** My usual walk around to Broadway for the Sunday Papers, followed by an hour

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<sup>305</sup> Six drawings for "Some Christmas Memories" by Ellen Terry. Published in the December 1906 issue of *Times Magazine*.

<sup>306</sup> *Stein and Press*, Art Gallery of Hamilton, Hamilton, Ontario. (E.72).

<sup>307</sup> Estelle Carter Kirby (1878-1943).

or so seated on a bench in Madison Square. Watching the summer die, watching the fountain pulsing and jetting with its little personal rainbow gleaming and fading, coming and going in the sunlight on the spray.

**Sept. 24** Went to Gunter's Magazine to see about collecting my bill. Hencke said I had better write a stiff note to them, which I did in the evening, enclosing a bill for \$225. for the two stories.

Worked in the afternoon and evening on McClure drawings. Proofs arrived from Daly in Phila. They look pretty fair tho' far from perfect reproductions. Two or three of the drawings seem to be good on second sight of them but the whole lot were done too quickly (I suppose) to be important.

**Sept. 25** Went to Gunter's today and not yesterday as I remember on second thought. You see, I let this record get three or four days in arrears and then have to hark back with Dolly's assistance.

Bought a book with fine (1/2tone) reproductions of some of Rembrandt's etchings at Brentano's, Broadway and 14th St. Then bought tickets for Mme. Kalich [sic] in the *Kreutzer Sonata*.<sup>308</sup> Dolly and I to the theatre after dinner at Shanley's for a treat. We turned the day into a gala day in miniature. The play was thrilling and terrible, but not great. Kalich is a Yiddish actress. The play a translation from the Yiddish. She's good.

**Sept. 26** Cleaning day. Miss Lawrence called and invited us to try our visit for next

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<sup>308</sup> *The Kreutzer Sonata* by Jacob Gordin opened in 1902, played in the New York Yiddish theater by the Austrian actress Bertha Kalish (1874-1939). It moved to Broadway in 1906 after Kalish perfected her English

Saturday. Joe Laub happened in also. Looked thro' my four parts of Audsley's Ornamental Arts of Japan and took it up to Mischke's for him to see and appraise with an idea of a possible bargain so that I may secure the Charivari Lithograph volumes which I so long for, and really cannot afford to buy.<sup>309</sup>

Wrote to George Fox, the "hermit of Effort [sic]." I've owed him an answer to a letter for a long, long time.

**Sept. 27**      Worked on finishing up the McClure drawings.

**Sept. 28**      Sent entry blanks to Chicago Institute.<sup>310</sup> Entered "Coffee Line" and "Foreign Girl."

Went out 23rd Street to Mischke's and closed with him on the "Charivari Lithographs." Sent him a check for \$60.00 on account.<sup>311</sup>

Delivered the "Antoine" drawings at McClure's Magazine and Russell seemed very

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<sup>309</sup> Sloan must have purchased his set of George Ashdown Audsley's, *The Ornamental Arts of Japan* (1882) as a reference when he was doing his poster style work in Philadelphia in the 1890s. His desire to exchange it for the French lithographs he admired and wished to study indicates the direct and earthily realistic turn his work was taking. The French use of lithography as a tool of graphic power and expressiveness was unlike any graphic process used by Anglo-American artists up to about 1904, when Sloan, Glackens, Luks and others of the Henri circle began to experiment with the possibilities of using the lithographic crayon itself as a drawing tool to create illustrations. These would be reproduced by photoengraving, but they would convey the same sense of the artist's hand and his immediate response to a subject that the French artists' lithographs did.

<sup>310</sup> Entries in the "19th Annual Exhibition of American Painting and Sculpture" at the Art Institute of Chicago, 16 Oct.-29 Nov., 1906. Both paintings were accepted.

<sup>311</sup> According to Helen Farr Sloan, Sloan said these volumes had belonged to the DeGoncourt brothers. They were sold during the Depression of the 1930's.



much pleased with them indeed.

Bill Gosewisch dropped in on us this eve[ning]. Stayed over night. Returned from abroad on Saturday.

**Sept. 29** [Notation on back of page "Entry for Chicago. Coffee Line?"]

Gosewisch gone before breakfast. We rose early and went with Joe and Mrs. Laub and Hattie Laub, sister of Joe's, to Englewood. Miss Lawrence met us at train. Up hill walk thro' a pleasant old town to her uncle, Mr. John Ditman's residence, a beautiful estate, most comfortable and elegant house with bad pictures on the walls; so "homelike" bad pictures seem to make things.

He has a fine garden (flowers of all sorts). We took a three seated station wagon or bus to Croton Point on the Palisades here we picnicked for the afternoon, ate our lunch on these terrific old cliffs — to look straight down at the wooded shore below you — the trees seemed to be mosses. It made my head swim. The Hudson River below us spreading down to New York bay, the Spuyten Duyvil emptying into it just opposite, the distant Long Island Sound and Connecticut beyond. We walked back stopping at a curious place, Helicon Hall,<sup>312</sup> built by a Rev. Dr. Craig as a school for wealthy sons but a failure now. We went in -- a small theatre and a central hall with a miniature stream and bridges and rubber trees thirty feet high. A huge place. For sale, it is \$75,000. with land.

When we came back we met Mr. Ditman. He was very pleasant and is so happy with his pigeons and pheasants and chickens of fine breeds, and flowers. He loaded the ladies with huge bouquets. Joe. L. took several photographs during the day at the Palisades and we hope they will turn out well.

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<sup>312</sup> See note for 10 Oct. 1906.

Saturday dinner at Shanley's when we returned.

**Sept. 30** [Notation on page: "Ice paid, including 30"]

Spent the evening gloating over my Daumier Lithographs. The twelve volumes contain nearly eight hundred of Daumier's best. Many Gavarnis, Jacques, Travies<sup>313</sup> and others.

**Oct. 1** Having only carried home eight volumes of my recent acquisition (Charivari) I stopped in at Mischke's and brought away the balance of the Charivari Volumes (4).

Met Jerome Myers on 23rd St. and he came down to the studio with me and Dolly asked him to share our small lunch.

Arthur Dove<sup>314</sup> called in the afternoon later and I showed him some of the Daumiers. He seems to be a nice sort of young chap.

**Oct. 2** "Coffee Line" and "Profile Stein" ("Foreign Girl") were called for and go before the jury for Chicago Exhibition.

Dolly received word from Nell that her mother (Aunt Mary)<sup>315</sup> will come over to visit us on the 3 o'clock train this P.M. Dolly went over to meet her in Jersey City. In the evening we took Aunt Mary for a walk on Broadway to 42nd St., then a subway ride down to the Battery. We walked thro' Battery Park which was extremely lovely. Returned by way of the Bowery and

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<sup>313</sup> Charles Joseph Traviès (1804-1859), cartoonist for *Le Charivari*.

<sup>314</sup> Arthur Garfield Dove (1880-1946), painter, cartoonist and illustrator, was supporting himself in 1906 by illustrating and cartooning as he would continue to do until 1930. A stay in Europe in 1908 exposed him to avant-garde painting and inspired him to explore abstraction in his own work. His fame as a pioneer American abstractionist rests on this work.

<sup>315</sup> Mary Scott Sloan, wife of Sloan's uncle Albert.

Third Avenue.

**Oct. 3** Mrs. Neville cleaning today. In the afternoon (Miss Lawrence dropped in before lunch) we all went around to Proctor's Fifth Avenue Theatre and saw Mrs. Langtry<sup>316</sup> in a one act Tragedy, a "Tabloid Tragedy" as she is said to call it. She is over fifty years old but beautiful and so attractive it seems impossible that she could be that age.

In the evening Dolly took Aunt Mary up to see the Laubs. Joe gave us a set of the photographs which he made last Saturday on the Palisades.

**Oct. 4** Dolly had Mrs. Rothermel, Aunt Mary's sister from Duluth, to lunch. She is in New York establishing her daughter Eleanor in the Horace Mann School. A fine tall, frank, handsome girl. She may pose for me some time this winter. After our jolly little lunch we all went over to call on Cranes in Bayonne. We got back about 7 P.M. and Dolly "made a few passes" in the kitchen and behold, an elegant steak, cocktails, claret, cheerful meal. I took Mrs. R. to the subway. Strolled back, watched the searchlight from Madison Square Garden scratching the belly of the sky and tickling the buildings, glaring in the eyes of the promenaders.

**Oct. 5 and 6** Drew a puzzle for the Press and sent it off.

Went to bed early, 8:15 P.M. in order to catch some sleep in advance for my trip with Crane to see the Motor Races for the Vanderbilt Cup.<sup>317</sup>

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<sup>316</sup> Lily Langtry made her American vaudeville debut at Proctor's 5th Ave. and 28th St. in a 25 minute playlet, *Between the Nightfall and the Light* by Graham Hill. Arthur Holmes-Gore and Hubert Carter were also in the play. [*Variety* 6 Oct. 1906]

<sup>317</sup> This was the third Vanderbilt Cup race, won by Louis Wagner, a French driver, who drove the 297 mile course in 290 minutes, 10 2/5 seconds in a Durrocq racer. Footnote details of the race are

Dolly took Aunt Mary to the Hippodrome. I got up at 1:30 A.M. Saturday — I have often gone to bed later than this but I never got up as early. Dressed and started out to meet Crane and the others at a café on 6th Avenue. Crane came first. He and I waited. Then came [Wallace] Morgan, Raleigh<sup>318</sup> of the World, F. Lincoln,<sup>319</sup> Wood,<sup>320</sup> E[rnest] Fuhr.<sup>321</sup> We lost all but Morgan in the crowd at the 34th St. ferry house<sup>322</sup> which was dense, all bound for races. We bought R.R. tickets from speculator to avoid the crush and gain time. Got the 3:30 A.M. train in Long Island City. Crowded, jammed, all the roads in sight from the train a steady stream of automobiles with their lights glaring. An hour's ride brought us to Westbury L.I. Here the roads were crowded in the foggy night with an army all bound one way. The steady stream of autos in the centre, the crowd on each side - vendors selling coffee to keep these sleep walkers awake. Road taverns open and busy. The county license [for the taverns] for this one day is \$50.00 we were told. As we turned into the road on which the grand stand is situate we

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taken from contemporary reports in the *New York Tribune* and *Collier's Weekly*.

<sup>318</sup> Henry Patrick Raleigh (1880-1944), illustrator, attended the Mark Hopkins Art Institute in San Francisco. After working briefly for the San Francisco *Bulletin*, he was hired by W. R. Hearst to work as an artist-reporter for his *Examiner*. After Hearst bought the New York *Morning Journal*, he sent some of his best San Francisco newspaper men, Raleigh included presumably, to staff it. By 1906 Raleigh had gone to work for Joseph Pulitzer's New York *World*, but soon resigned and embarked on a successful and lucrative career as a magazine illustrator. His work appeared regularly in the *Saturday Evening Post* for over 30 years.

<sup>319</sup> Possibly F. Foster Lincoln, an illustrator for *Life* magazine.

<sup>320</sup> Possibly the illustrator Worden E. Wood whom Sloan had known in Philadelphia.

<sup>321</sup> Fuhr had also worked for the New York *World* and *Herald* and had participated in illustrating the De Kock novels.

<sup>322</sup> For the Long Island Railway terminal at Borden Ave.

met H. Dart<sup>323</sup> and Gillette [sic] Burgess.<sup>324</sup> The autos were so thick we had to pick our way thro' them. Dawn commenced, and unveiled the crowds. We found a place to stand, the start came at 6:15 A.M. Each car came up sputtering flame and firing broadsides -- leaping away. After we had seen the start we walked along the course toward Jericho turn. Amusing incidents all along the road. Now and again the shout "Car coming!!" The foolish people thronged the road ahead of the cars leaping back just in time to save their craning necks. Such speed I never saw — no one ever saw to this day. No doubt the future has greater speed in store for those who then will be alive. The French drivers are wonderful, tho' the fastest "lap" was made by Tracy an American.<sup>325</sup> Wagner won the cup for France. One spectator was killed by [Elliot F.] Shepard's car, one out of 250,000 is not a great percentage when the foolhardiness of thousands is taken into consideration.

A girl full of figure in a tight white sweater was one of the incidents of the day. She was as much of a show as the cars. The road was dotted with crooks with gambling outfits, vendors, etc. All the trains were crowded back to town at 1:30 or so P.M. Saw Magraw in the crowd. He came over in his motor from Philadelphia.

**Oct. 7** Slept about nine hours or more.

After breakfast Mrs. Rothermel and her daughter Eleanor came and we all started for Coney Island as they had never seen that resort. It is late in the season - it's over in fact - but we all had a right good time. The day was chilly. We had several warm drinks, a dinner of oyster

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<sup>323</sup> Harry Grant Dart (1869-1938), art editor of the *New York World* and free-lance cartoonist, frequently portrayed automobiles and airplanes in his fanciful cartoons.

<sup>324</sup> Gelett Frank Burgess (1866-1951), writer and humorous poet, was editor of the San Francisco literary magazine *The Lark* from 1895-97.

<sup>325</sup> Joseph Tracy drove the fastest lap at a speed of 67.67 m.p.h.

stew, our photos taken, started home about 5 o'clock. Dolly had broiled chicken for dinner. After dinner I took Mrs. R. and Eleanor R. to the subway station.

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**Oct. 8** Dolly didn't feel well this morning so I took Aunt Mary to the train and saw her off to Philadelphia.

Made a drawing for "The Times Magazine," new publication of which the first number appears in November. I have six to make for Xmas number. On Saturday last the first number of another new weekly appeared, "Ridgeway's," published by the firm that produce "Everybody's" magazine.<sup>326</sup>

Letter from Henri on Saturday says he will sail about the 8th reaching New York about 17th or 18th.

**Oct. 9** Made two more Times Magazine drawings in the afternoon and one in the morning.

**Oct. 10** Walked down to 14th Street and went in to see A. Hencke to find out why my bill has not been paid by "Gunter's." He says they promise to pay on the 12th Oct.

Working on fifth drawing for Times Magazine.

"Helicon Hall" which we saw on our trip to Englewood has been secured by Upton Sinclair<sup>327</sup> and a small community in order to try out a plan of common interest housekeeping to

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<sup>326</sup> Erman D. Ridgeway Co.

<sup>327</sup> Upton Beall Sinclair (1878-1968), novelist associated with Socialism and social criticism. Sinclair purchased Helicon Hall, and established the New York Home Colony in 1906 as a writers' commune which was much villified in the press as a Socialist institution. It was destroyed by fire in 1907. [NYT 7 Oct. 1906]

solve the "Servant Girl Problem." Sinclair is the author of "The Jungle" a book which has caused a great investigation of the Packing Business in Chicago (according to the papers at least).

**Oct. 11**[Page headed: "Ice paid"]

Bought the first coal of the season today - a flutter of snow early in the morning (we are told).<sup>328</sup>

Miss Lawrence here to be with us for a day or two.

"Stein" called. She says that W. Glackens and wife are back [from Spain and France].

In the evening we took Miss Lawrence up to call on the Laub's and had a pleasant time looking over photographs. Mrs. Laub looked very well. Miss Lawrence is the same good, hearty little person she was fifteen years ago.

I delivered the drawings to the Times Magazine today -- approved by Cartwright. Sent bill for \$150.00.

"Canzoni" by T. A. Daly by mail today. Etching and illus. mine.

**Oct. 12**In the afternoon we all went down to call on the Glackens's. W. J. was out, the place upset as they have not yet settled properly. Mrs. G. was very cordial and as usual full of her wit of expression. I think she liked Miss Lawrence. Leaving, we stopped in Waverly Place and saw Everett Shinn and Mrs. S. Shinn has painted a large ceiling among other things this summer past. Clyde Fitch's<sup>329</sup> piano is under way.

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<sup>328</sup> The studio was heated by a coal stove, the rest of the apartment by fireplaces. The lighting was by gas.

<sup>329</sup> William Clyde Fitch (1865-1909), playwright, noted for *Captain Jinks of the Horse Marines* (1901) and *Barbara Frietchie*, among other plays.

Stayed at home in the evening. Miss Lawrence laughing over every page of the Charivari Lithographs.

Geo. Fox had come in early in the day on a flying trip. Brought a very small water turtle with him and gave it to Dolly. The pet, small as it was, has proved too much for us. We had a terrible hunt for it on our returning from Glackens's. Moved the whole place and found it behind a trunk.

**Oct. 13** Started a puzzle in the morning. Miss L. and Dolly went up town to make a call. James B. Moore came in and hauled me up to the Francis for lunch. There I met Glack. He tells me he bought a Louis & Co. pipe for me in London. I like his thought of me. Says he has about five things painted in Spain this summer. Dove came in. I got Miss L. and Dolly and we all went to 450 West 23 (J. Moore's house) and played shuffleboard and shot at target with a pistol. Took Miss Lawrence and Dolly to dine at the Francis where Hardy turned up. He has left the Sat. Eve. Post now and is unattached. Home about 9 o'clock where I finished and mailed the Press Puzzle. A fine free day.

**Oct. 14** Up early and I went across the Ferry and saw Miss Lawrence off to Englewood. She took the turtle away with her. Walked over and bought the Sunday Press and other papers. On the way out 26th Street I saw eyes between the slats of shutters and soft voices called me. A good subject for a plate.

Started to wax the studio floor — who drops in on us but Mr. and Mrs. Lichtenstein shortly followed by Hardy. Dolly asked the whole lot to dinner and plunges in and gets up an "awfully" good meal. Hardy was very entertaining indeed. I asked Mrs. Lichtenstein to pose for me next Sunday afternoon. She said she would. She's looking blooming. They live at 6 W. 107th St.



**Oct. 15** Put in the whole day waxing and polishing the studio floor. Much pleased with the result.

Mrs. Crane came in after lunch and she and Dolly went out shopping together. She is taking a day off, as she put it. Stayed to dinner with us and after that I saw her to the Ferry on her way home. Mailed my entry blank to Chicago, having mislaid it and forgotten all about sending it earlier in the month.

**Oct. 16** Today I made a book shelf for the front room, for the accommodation of the Charivari Volumes and magazines, etc. In the afternoon Dolly went over to Weehawken to call on Mrs. Reuterdahl. I was called on the 'phone<sup>330</sup> and invited to come over to dinner. Miss Hoch of Duluth is still there and a young Dutch girl, daughter of Blommers<sup>331</sup> the painter, her name Henrietta. Full of life and quite interesting. Miss Hoch will pose for me tomorrow. Reuterdahl is still away with the N[aval] A[cademy]<sup>332</sup> Fleet expected tomorrow.

**Oct. 17** Miss Hoch turned up about 2:30 P.M. and as the days are growing very short I put the blame of an unsatisfactory start at a portrait on this fact. Miss Blommers and Dolly went to the Metropolitan Art Gallery and walked all the way back.

A letter for Henri to his Madrid address came today forwarded from Spain which proves that he has left for home.

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<sup>330</sup> The telephone the Sloans used was in the store downstairs. They did not have their own until 1915.

<sup>331</sup> This may be Bernardus-Johannes Bloomers (1845-1914)

<sup>332</sup> Reuterdahl accompanied the American fleet on several voyages prior to World War I and was commissioned to paint a series of large canvases of the Navy in action for the U. S. Naval Academy.

**Oct. 18** Miss Hoch came again today and posed splendidly for me for about five hours and I'm afraid I have not caught her yet.

On toward dark, just after Miss Hoch left, a voice in the hall says "Have you heard that Henri's back??" His own voice! Dolly and I made a rush and in a few seconds he was sprawled out on the couch in his accustomed pose and in five minutes it seemed as tho' he had never been away. Seems to have enjoyed his summer in Spain very much. He was persuaded to stay to dinner and left about 10:30 P.M. A happy event indeed.

**Oct. 19** Entered "Roofs Sunset" \$500.<sup>333</sup> "Picnic Grounds \$250."<sup>334</sup> "Fraulein S." \$250.<sup>335</sup> for the Fellowship Ex. of the P. A. F. A.

Henri dropped in for a little while. He's wondering where his next studio will be.

He very much approves of the picture of "Stein in the Corner" by the etching press. Scraped out my bad attempt at Miss Hoch.

**Oct. 20** Miss Hoch posed until 1:30 P.M. when Mrs. Reuterdahl and Miss Blommers called and took her and Dolly out to lunch at an Italian table d'hôte in the neighborhood. I went on after Miss Hoch had gone and think that I have at last got a good head started. I feel much better about it at any rate.

Dolly and I got away to Crane's on the 5:15 train. We had a fine German sort of dinner

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<sup>333</sup> *Sunset, West Twenty-third Street*. 1905-06. Joslyn Art Museum.

<sup>334</sup> Whitney Museum of American Art. (E. 69)

<sup>335</sup> *Stein and Press*. This was not selected for the 1906 Fellowship exhibition, but was exhibited in the next annual exhibition.

and right good evening punctuated by too many highballs however. Dolly stayed for the night but I came home on the 12:14 train so that I might get a proper night's rest before working on my proposed portrait of Mrs. Lichtenstein tomorrow afternoon. I have decided to stop drinking in this life.

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**Oct. 21** As usual bought my Phila. Press on Broadway. When I returned I found that a messenger had left a note from Mrs. Lichtenstein begging off on her pose for this afternoon on the plea of a cold and the rainy weather, and inviting us to take lunch with them on Tuesday at the National Arts Club in the old Tilden Mansion, Gramercy Square. We have a previous engagement with the Reuterdahls here to dine.

Dolly came home from Crane's about 12:30 P.M.

I stretched a canvas and, in the evening after dining at a café on 6th Avenue, Dolly read and dozed and I made and mailed a Puzzle.

**Oct. 22** Miss Hoch came and I got to work again on the portrait. Henri came in and brought the three Goya Etchings Collections "Caprichos" "Disasters" and "Proverbios."<sup>336</sup> They are great additions to my "collection" and I feel so good over his kindness. He took lunch with us after which I started to work again. Miss Blommers came in with Siegfried Reuterdaahl who is a restless child indeed, and I rapidly went to pieces. Miss Hoch is a jewel of good nature in posing.

Henri and I took a long walk in search of studio for him. Found nothing. He is thinking

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<sup>336</sup> Now in the collection of the Delaware Art Museum.

of going into the Bryant Park Building -- a rent of \$2500.00 per year rather staggers him.<sup>337</sup> H. took dinner with us. Dolly prepared a nice meal which H. enjoyed. He stayed the evening. A nice time for our little family of three. Felt the absence of Linda Henri from among us.

Letter from Daly enclosing notice of the book.

**Oct. 23** Miss Hoch posed again today and I again failed to paint her as she should be. She brought Dolly a beautiful bunch of carnations. She had lunch with us and at dinner we had also Reuterdaahl and Mrs. R., Miss Blommers. After dinner Bayard Jones,<sup>338</sup> W. L. Jacobs<sup>339</sup> and Mr. Benson<sup>340</sup> (who I met for the first) and Mr. and Mrs. Crane. We had a very nice evening. They all looked at my Charivaris and the Goya's which Henri gave me. We had some music (Mrs. Crane). Reuterdaahl handed Dolly a fine bouquet of roses. Flowers are certainly graceful gifts. I never seem to think of them for that purpose and yet I always appreciate the kindness of thought when they are given to Dolly.

**Oct. 24** This morning went to Appleton's and met Mr. Lopez<sup>341</sup> and Mr. Ullman.<sup>342</sup> I am to

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<sup>337</sup> Henri thought the location would be attractive for portrait commissions. Henri was always reserved about his affairs, financial and otherwise. According to Helen Sloan, Sloan said "He was like a clam" and he never expected to be truly intimate with him - in spite of their close affection.

<sup>338</sup> Born 1869, cartoonist working mainly for *Life*, but also for the Harper's publications, *Saturday Evening Post* and *Collier's*.

<sup>339</sup> William L. Jacobs (1869-1917), cartoonist trained in Paris. Worked mainly for *Life*, but his work also appeared in most of the major popular magazines.

<sup>340</sup> This may have been the cartoonist Nesbitt Benson whose work appeared in *Life* between 1903 and 1915.

<sup>341</sup> John S. Lopez was the author of the article on opera in the Italian district of New York that Sloan illustrated.

meet Ullman tomorrow eve and go to an Italian opera performance on the Bowery to make sketches for an article which they have written for Appleton's.<sup>343</sup>

Miss Hoch came in the afternoon and I think I have a fair start at last. It being a rainy day the light failed after about an hour's work.

Dolly has been cleaning all day and, being tired, we went to a cafe for our dinner. Called at the Hencke's but they were out.

**Oct. 25** Miss Hoch posed and I went on with the portrait. Think it is on the right way now, in fact am quite pleased with it. Henri called. Mr. Ullman, who is one of the authors of the Appleton's Italian opera story called after dinner and we went down to the Peoples Theatre in the Bowery and saw three acts of Rigoletto. He is (Ullman) a very interesting fellow, a newspaper man once on the North American, Philadelphia. He took me to an Italian restaurant on Grand Street as we were too late for the marionette show on Mulberry Street. Stopped in at the old Occidental Hotel on the Bowery, a house with a shady reputation altho' Sullivan and another big politician live there. An air of old time hangs about the place and a Rochegrosse<sup>344</sup>

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<sup>342</sup> There are a number of men by the name of Albert E. Ullman who appear in New York City records of this period. The poet, the insurance executive and the stock broker by that name do not appear to have been the man known to Sloan. The NYT [11 Aug. 1921 and 3 Aug. 1922] records the bankruptcy and discharge from same of Albert E. Ullman of 576 Fifth Ave.

<sup>343</sup> The Royal Italian Opera Company was managed by Gaetano D'Amato and Mr. A. Ferrera and, at this time, was performing at the People's Theater on the Bowery. Professional musicians and technicians, some from the Metropolitan Opera, comprised the company. The audience was largely drawn from the Italian population of New York.

<sup>344</sup> Georges Antoine Marie Rochegrosse (1859-1938), French academic painter and illustrator. Between 1880 and 1890 he was one of the most fashionable painters in Paris. The painting Sloan referred to was probably a "bar-room" nude.

painting in the bar. Ullman lives 5 East 8th St.

Met the manager of the opera, [Gaetano] D'Amato, who is in the License Bureau of the City, a type of the "Self-made" politician who started as a bootblack.

**Oct. 26** Got up late and Reuterdaahl came in accompanied by a Mr. Hight<sup>345</sup> of the Youth's Companion Weekly paper of Boston, Art Manager. I showed him some of my proofs and he said that he'd probably have something for me to illustrate.

Reading McClure's and American Mag. In the afternoon Miss Hoch came and I did a little work on the portrait. Dolly went over to the Crane's to call.

Mailed Dolly's contribution to the Needlework Guild to Nan in Fort Washington.

**Oct. 27** Went up to 42nd St. and stopped in at the Times Magazine where I got a set of proofs of the Ellen Terry Memories illustrations. Also stopped in at Appleton's. Met Mr. White.

Home to lunch, then went and ordered a new suit of clothes. To Reuterdaahl's next where we talked. Kirby came in, he had been hunting for me next door and Dolly had sent him in Reuterdaahl's. The Evening Sun Book Review column today notices "Canzoni," rather disparaging Daly's verses but speaking too well of my work. The Mail on the other hand gives Daly a very nice puff, and prints 8 of the drawings.

**Oct. 28** Rose rather late, so that I had to take quite a walk to get my Sunday papers. A fine cool day with big gray clouds. In the afternoon Henri came in and approved of my Miss Hoch portrait, said very nice things of it. Dolly went out to call on Mrs. Ullman but found them to be out. Henri stayed to dinner and I finished up a puzzle and mailed it.

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<sup>345</sup> Francis Hight was actually the Assistant Treasurer of *Youth's Companion*, but acting as art editor may have been an additional duty.

He showed us some amateur photos of some of his paintings done in Spain. They seem to indicate big things in store when the pictures arrive.

Henri has leased the Bryant Park Studio, rent \$2500.00. I knew he will come out all right for he always moves ahead.

**Oct. 29**Went downtown and bought some cardboard on Bleecker St. Miss Hoch came in during the afternoon and I put one or two little touches to the portrait. It is now finished. Reuterdaahl shot in on me with a lady from the Chicago Record Herald, Miss [Isabel] McDougall, who looked at some of my work and talked with the knowing stupidity of the average art critic. Said that artists might by the titles of their pictures point out their motives to the public. She referred to Whistler's Nocturne in Green and Gold or some title of that sort. I told her that my "Girl in Studio"<sup>346</sup> would then be "Effect of light on Stout Healthy Wench," don't sound so bad tho' after all. Might try it!

Mr. Ullman came in late in the afternoon with a bunch of chrysanthemums for Dolly, regretting that they were out when Dolly called on them yesterday. He invited us to the Vaudeville Show at Proctor's<sup>347</sup> and called for us with Mrs. Ullman, who is a young woman with a full female forehead and very gentle and pleasant. We enjoyed the show very much, a song very well sung and very funny "And I lost another chance to be a Hero!" Also "Are you coming out tonight, Mary Ann?" After the theatre we brought them to the studio and had tea and crackers, and talked 'till nearly 2 A.M.

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<sup>346</sup> Probably *Stein and Press*.

<sup>347</sup> The featured act at Proctor's 23rd St. was Mr. and Mrs. Sidney Drew in *When Two Hearts are Won*.

**Oct. 30** The painter came today and is putting a coat on the paint in the front room.

Henri came in the afternoon and stayed to dinner with us and after a nice evening he stayed the night.

Got a start on the Bowery Opera drawings for Appleton.<sup>348</sup>

Two of Henri's pupils at the N.Y. School of Art called while Henri was here, very nice girls. Miss [Marion] McClellan and Miss Magner.<sup>349</sup> Kent Luks Crane also stopped in, rather hoping to stave off our dinner tomorrow evening as he, I know, would have liked to have us as well as Crane and Mrs. Crane home tomorrow evening, Hallowe'en.

**Oct. 31** Worked on Italian Grand Opera story illust. Mr. and Mrs. Ullman and Mr. and Mrs. Crane to dinner in the evening. They brought a Jack o'lantern in honor of the day, Hallowe'en. We had a very pleasant evening.

**Nov. 1** Sent statement (\$225.00) to Gunter's Magazine, saying I would put the account in lawyer's hands by the 10th Nov.

Sister Bess who has been with Mother's cousin, Grace Priestly (Mrs. R.W. Carroll),<sup>350</sup> in West New Brighton [Staten Is., N. Y.] for a few days, stopped with us on her way home to Fort

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<sup>348</sup> Sloan did twelve drawings for John S. Lopez's article "Grand Opera on the Bowery" which appeared in *Appleton's Booklovers' Magazine* January, 1907

<sup>349</sup> Adelaide Magner, won the portrait painting prize at the New York School of Art in 1906 (NY *Times* May 13, 1906).

<sup>350</sup> Alexander Priestly (1824-1893) and Elizabeth Priestly (Ireland) (1810-?) were brother and sister. Elizabeth was Henrietta Ireland (Sloan's) mother, John Sloan's grandmother. Grace Caroline Priestly (Carroll) (d. 1936) was the daughter of Alexander and Caroline Priestly. Her husband, Robert Ward Carroll, was the grandson of Eleanor Veacock and Marcus Ward. It was by this relationship that Sloan was connected to the Irish printing firm of Marcus Ward. [Betty Elzea, *op. cit.* pp. 42-7]



Washington. I met her at the Staten Island Ferry and saw her on the Ferry to Jersey City.<sup>351</sup>

Nan says in letter she is wanted home.

In the evening we went down to Ullman's and thence to the opera on the Bowery. "Ernani" was on and the music was very good I thought. After the opera we went to a Chinese restaurant and had some food, then stopped in at Ullman's apartment and talked. Dolly and I walked home arriving at about 3 o'clock A.M.

**Nov. 2** Rose late, and idled about. Thornton Hardy came in and we invited him to dinner. Kirby was already expected. He came and we enjoyed the evening very much. Hardy is an entertaining talker. We turned in to bed about 2:30 A.M.

Sent a check (\$25.00) to Mischke on account Charivari lithographs.

**Nov. 3** Up late again. Hardy stayed on 'till about 3:30 when he left to take up his quarters in a boarding house down 23rd St. near 8th Avenue. Kirby came in and I arranged a lot of etchings to take to the Lenox Library collection as they requested some months since.

W. J. Glackens and Mrs. G. came in the evening. Mrs. G. looked very pretty and was handsomely dressed as usual. We had a very pleasant chat. Mrs. G. says that Mrs. Preston is in a hospital uptown, nothing serious. Glackens is on the Penna. Acad. F. A. jury for this winter's exhibition. Redfield<sup>352</sup> is chairman.

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<sup>351</sup> Presumably Sloan meant that he picked her up at the Staten Island ferry South St. dock, took her to 165 W. 23rd. St. and then to the 23rd St. Ferry.

<sup>352</sup> Edward Willis Redfield (1869-1965), landscape painter, had registered at the Pennsylvania Academy the same day as Henri. After the Academy, he continued his studies in Paris. He later became a member of the New Hope, Pa. school of landscape painting. Although he and Sloan had been friends, Sloan gradually became wary of him as he voted against Sloan's work with increasing frequency when serving on juries of selection (see 20 Jan. 1907.)

**Nov. 4** Walked out for my papers and then went up to 40th St. to the Bryant Park Studios to call on Henri, but he was not to be seen, either out or busy.

Dolly went up to the hospital to see Mrs. Preston who was glad to see her. Chas. FitzGerald of the Evening Sun was there, also T. Knox his friend. Jimmy [Preston] came in.

We went to Palmer's for dinner and after that I made a set of Puzzles and mailed them. Hardy came in about 10 o'clock in the evening.

**Nov. 5** Walked up to the Times Magazine, 42nd St. and saw Mr. Franklin, the cashier. He says he is going to send me a check at once.

Got my suit from the tailors and it seems to be satisfactory.

Henri was out when I stopped today at the Bryant P. Studios.

In the evening I got to work on the Opera story pictures for Appleton's. Hardy came in to sit a while, but as Henri also dropped in we talked 'till quite late, an extended argument on the ethics of bull fights was the principal topic.

**Nov. 6** Today is election day and the interest is particularly great. Hearst, millionaire who thro' his newspapers, declares himself the champion of the common people, Hughes who was chief inquisitor in the Insurance Investigations: the goal, the governorship of N.Y. State.<sup>353</sup>

Dolly and I walked up to Bryant Park Studios and found Henri in. I helped him to move beds and other furniture about. He is not satisfied with the light in his studio, it is very large but

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<sup>353</sup> William Randolph Hearst lost the election for Governor to Charles Evans Hughes by 58,000 votes out of nearly 1,500,000 cast. Hearst, running as a Democrat, had Presidential aspirations. Dismayed by the prospect of Hearst as President, President Roosevelt intervened indirectly and threw the election to Hughes. (W. A. Swanberg. *Citizen Hearst*. New York: Bantam, 1971. pp. 296-300)

not clear enough glass.

After dinner we went down to Jim Moore's for an Election Night festivity. Mr. and Mrs. Glackens, Henri, Mr. and Mrs. Vorse, Miss Todd<sup>354</sup> with them, Mr. and Mrs. Johnston, Mr. and Mrs. Archie Gunn, J. O'Brian [(]Tenement Department,[)] Miss Madigan,<sup>355</sup> John Moore (Jim's genial old flirt brother) Miss Van Pelt<sup>356</sup> and sister, a lively ex-actress Miss (Fehan?). Gunn was entertaining. Mr. and Mrs. Nieman,<sup>357</sup> new people to us. We got back home about 3 A.M. Henri stayed over night.

**Nov. 7** We got Henri up and fed him and started him off to the School. Then, as Mrs. Neville is cleaning today, I walked over to see the young bookseller, Mr. Harbison who is on 23rd St near Lexington Ave. He has a set of my etchings, having been with Havens and taken the set that I had left on sale there. A young lady spoke to me in Harbison's, asking me if I was not Mr. Sloan. She said she was opening a gallery in connection with the N.Y. School of Art in their new building, 80th and Broadway. Wanted my etchings on sale, to which I agreed. Her name is Miss Meade.<sup>358</sup>

Stopped in Mischke's. He showed me a new volume of caricatures on Women by Fuchs,<sup>359</sup> a German work of which I have already the first three volumes. I took it and also

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<sup>354</sup> Not identified.

<sup>355</sup> Not identified.

<sup>356</sup> Not identified.

<sup>357</sup> Not identified.

<sup>358</sup> Not identified.

<sup>359</sup> Sloan's copy of Edward Fuchs *Das Erotisch Element in der Karikatur*, Berlin: A. Hofman and Co., 1904 is in the Sloan Library, DAM, but the identity of the book referred to here is not known.

nineteen lithographs, 18 Daumier and 1 Gavarni.

In the evening we had a pleasant time at Ullman's. He told of being hard put a year ago in New York and getting a job [in] store windows, acting as a tramp drawing crude pictures. Very plucky, and he goes up another notch in my good opinion.

**Nov. 8** The Penna. Academy jury has Glackens on it, which is fine, but oh, the rest of the list is out today. Redfield, chairman, DeCamp<sup>360</sup> of Boston, Benson of Boston.<sup>361</sup> Oh the poor Boston Brand of American Art!<sup>362</sup> Childe Hassam<sup>363</sup> who owes debts of kindness to last year's juries, Julian Story<sup>364</sup> the temporary Philadelphian. Oh sad outlook! Redfield on the Hanging Committee!! S'Death.

In the afternoon to the N.Y. School Gallery, saw Miss Meade, met the brother of D[ouglas] J[ohn] Connah<sup>365</sup> who (D.J.C.) owns the school. Left a japan set, a plain set and

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<sup>360</sup> Joseph Rodifer De Camp (1858-1923), Impressionist painter trained in Cincinnati and Munich. A member of "The Ten."

<sup>361</sup> Frank Weston Benson (1862-1951), impressionist painter. Studied at the Boston Museum of Fine Arts and in Paris. He was a member of "The Ten."

<sup>362</sup> Boston impressionism, with its idyllic landscapes of blue sky and billowing clouds and well-appointed interiors occupied by beautifully gowned and idle upper-class women, was at the opposite pole to everything Sloan and the New York realists stood for.

<sup>363</sup> Childe Hassam (1859-1935), impressionist painter. Studied in Boston and Paris. He was a member of "The Ten." He was awarded the Walter Lippincott Prize by the jury of the 1906 Pennsylvania Academy exhibition (which would have met at the end of 1905).

<sup>364</sup> (1857-1919). Story was one of Frank Duveneck's students in Italy and also studied in Paris. He was elected an Associate of the National Academy in 1906.

<sup>365</sup> Douglas John Connah (1871-1941), painter and teacher. He was the Director of the New York School of Art until 1911 when he founded the New School of Design in Boston which he operated until

three "Memories of Last Year," one framed; on sale.

Then walked across the park which is very beautiful now. People on horseback for various purposes, reducing their fat, etc. A whole lot of subjects which should be etched. And so across to the Lenox Library. Met Mr. Weitenkamp<sup>366</sup>, who is in charge of the print collection, and handed over to him as a gift to the City Library 58 proofs of various plates. Got home and found E. W. Davis who has resigned from "Judge" Co. He stayed to dinner and Potts came in. We were glad to see him in our little home circle again.

**Nov. 9** Went to Gunter's Magazine and Hencke said that Mrs. Gunter says that I will be able to get a check on Tuesday 1 P.M.

Found Davis at the studio when I returned. He stayed to lunch with us. He has a scheme to get rich, a chewing gum laxative. He is on a [illeg.] hunt for a capitalist to back the scheme. Davis stayed 'till 3 o'clock. Dolly went on errands and I got a start on the Bowery Opera drawing, and before bedtime I had made four more.

**Nov. 10** Dolly put up 13 jars of quince jam today. Kent Luks came in and I tried to get a start on a portrait of him but he is just at the age when a boy is very trying so that I finally quit in despair.<sup>367</sup> We took him out to dinner at Palmer's next door and then Dolly and I went with him home to Bayonne. Little Roma [Crane] is not well and Frank Crane is poorly too. We came home on the 11:02 train. Mrs. Crane says Kent can come in tomorrow to pose for me.

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1924. He then founded and managed a branch of the school in New York called the American School of Design. [NYT Aug. 25, 1941]

<sup>366</sup> Frank Weitenkamp (1866-1962) Curator of the print collection of the New York Public Library, was a distinguished scholar and writer on graphic art.

<sup>367</sup> *Kent Crane*, John Sloan Trust. (E.74).

Miss Wood below tells us that someone called us up during the evening, perhaps Henri?

**Nov. 11**        Kent Luks (Crane) came over about 11 o'clock and I tackled the portrait again in the afternoon. It grew so dark, being a rainy day, that I let him go before 3:30 and don't feel very much pleased with the work.

After dinner I made another Opera drawing for the Appleton story. Then, as I had received a telegram [to] "Rush Puzzle," I started in at 11:30 to make one, finishing about 1:30 A.M. Went to bed very tired with my day's work.

Dolly read to me while I was working.

**Nov. 12**        Dolly got up early and mailed the Puzzle to the Press. I cleaned up Appleton drawings (Opera on Bowery) and took them up town. Mr. White the editor, was very much pleased with them and, as he had attended one of the performances, I felt right good over it. Billed them at \$225.00.

Dolly and I went out to Palmer's for a cheap dinner and in the evening Mr. and Mrs. Ullman called for us and took us to Proctor's Vaudeville. A Creole dancer and an Octoroon were perhaps the most interesting.<sup>368</sup> The Octoroon especially, Wild Oat-like. The Globe of Death, a motorcycle ridden around vertically inside an iron cage quite a thrilling feature. After the show Dolly spread a nice lunch and Ullman as usual entertained us with his talk. To bed at 3 o'clock A.M. which signified -- Ah Me!

**Nov. 13**        Up at eleven o'clock with Davis outside waiting. He has not connected with a situation as yet. Dolly made a lunch and breakfast combination. Henri joined our party and

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<sup>368</sup> This was probably Raymond and Caverly, described in *Variety* of 17 Nov. 1906 as a "dialect act."

Hardy dropped in before we rose from our very pleasant table talk. Mrs. Ullman was on hand to take a trip to Crane's with Dolly.

Davis, Henri and I started down town together. I went to Gunter's and they came up with a check for my drawings at their rate \$135.00 (signed A. C. Gunter Pub. Co., E. L. Gunter V.P. (Mrs. Gunter).

Davis and I walked up 5th Ave. to Keppel's where we saw a fine lot of Rembrandt's etchings.

In the evening Mrs. Ullman took dinner at Palmer's with us and Ullman joined us. We then went to Yonkers to see a performance of a cheap show in which Ullman is interested, it having been pirated from his idea, "The Hall Room Boys." We met there Mr. McGill<sup>369</sup> the artist who organized the comic series in the "Journal" from which the play originated, also his wife. He looks like a "pool shark," wears a straight-edged hat. After the show we came home to our place and Ullman listened with great appreciation to my reading of "The Widow Cloonan's Curse" which was given at "806" long ago.<sup>370</sup>

**Nov. 14** Went up to Appleton's in response to a cry of "Too large a bill!" from Brennan and saw him (in spite of himself), and came to an agreement on \$200.00 instead of \$225.00.

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<sup>369</sup> Possibly the cartoonist T. O. McGill.

<sup>370</sup> Sloan, Henri and the others who used to congregate at 806 Walnut St., Philadelphia produced and acted in original comic melodramas as entertainments for their friends. *Twillbe*, a satire on George du Maurier's then-popular novel, *Trilby*, was produced at the Pennsylvania Academy during December 1894 with Sloan in the title rôle. *The Widow Cloonan's Curse*, written, as were all of the texts, by Charles S. Williamson, a teacher of drawing at Girard college, starred Henri, Sloan, E.W. Davis, Alexander S. Calder, Charles Grafly and others. Similar efforts were entitled *The Poison Gum-Drop* or *The Apple Woman's Revenge*; *2 Pound 4 and 6*; *Annie Rooney O* and *Sylvester Warren Atkinson or Soaked in Sin*.

Stopped in the Times Magazine and Cartwright told me he'd have a check sent me at once! From there I went to Macbeth's Gallery and saw an interesting bunch of paintings. One of Davies's, two or three H. Martins,<sup>371</sup> very fine. Walked from there with Gray, the young fellow who has an idea of getting out an American "Jugend."<sup>372</sup> He has not yet found his capitalist to back the publication.

Rollin Kirby came in late in the afternoon and we asked him to dinner and he accepted and stayed the evening.

**Nov. 15** Got up late. A snow and rain storm, very chill and cold with dirty slushy streets early in the day and cold driving rain later.

Walked down to the Greenwich Bank and put in the Gunther's check \$135.00.

Idled away the afternoon (what was left of it). Letter from Nan says Mother is not feeling very bright, seems to show less interest in things about her. Wrote a letter to Mother.

Potts came in to dinner and stayed the evening. Outside it's blustering and raining from the N. E.

**Nov. 16** Davis came in as I was starting out to Anderson's Auction Rooms, so he came along. Saw several books that would have tempted me, had I been in funds. Davis came back with me to lunch and left afterwards to seek "work." He has not as yet found any position open.

The agent of the landlord has installed a nice new grate in our front room and we have started a fire there. It has a mighty cheerful look. In the evening after dinner we called on the

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<sup>371</sup> Homer Dodge Martin (1836-1897), Barbizon school landscape painter. His "Golden Sands" and "Adirondack Lake" were included in this group show, the first in Macbeth's new premises. Davies was the only one of "The Eight" in the exhibition. (Art News, 17 Nov. 1906)

<sup>372</sup> See 22 June 1906.



Ullman's and enjoyed our talk very much. We arrived there after they had given us up, so we found Ullman arrayed in a big red bathrobe which made him look something like the [statue of] Balzac by Rodin.

**Nov. 17**        Kent Crane posed today and (making a new start) I got a right good portrait of him.

Finished up a Puzzle which I started last evening early and mailed it when we went to dinner (at Palmer's). Henri came in in the evening and we enjoyed a quiet evening. He showed some photos taken by Miss Niles in Spain. Two of them show Henri and the other preceptor (Monte)<sup>373</sup> of the class imitating monkeys on an old Spanish barred window. Very funny indeed. I suggested that he start the old "Tuesday nights" at home but he rather rejected the idea. I suppose that the wonderful evenings of our past in "806" Walnut Street cannot be recalled on demand. We sat up 'till 3 o'clock. I suggested also that he try to arrange to paint "Mark Twain." The scheme seemed to stick in his mind right well favored.

Henri says Trask of the Penn. Acad. of Fine Arts called on him today.

**Nov. 18**        Rose late, and after buying the Sunday papers, I walked up to Henri's. He showed me a number of little panels he had painted in Segovia this summer. Little townscapes under typical Spanish atmosphere. also some sketches, many humorous. Then he produced a hundred photographs of Goya's paintings which gave me a further impression of the immense scope of the work of this great painter and artist. Also he had many Velasquez and Greco photos.

Dolly came up late in the afternoon. She had dressed and Reuterdaahl had called which

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<sup>373</sup> Louis Gaspard Monté served as Henri's assistant on the 1906 trip to Spain and France. He was connected with the Columbia University Teachers College.

detained her. After dark we came down to our place and had dinner, and then all went to Glackens's. Saw a splendid lot of work which he did this summer in Paris, some Spanish subjects also. Very full of wonderful observation of life. Numbers of crayon sketches. Glack was most cordial and so was she, nice as could be.<sup>374</sup> A most pleasant evening. Amusing account of Friday evening at Johnston's where a Jew poet of passion recited some of his gush. The conversation led to talk of Mrs. Sheffield. Henri, Dolly and I walked up Fifth Avenue which owing to rain and repairs is quite like an electric lit morass or quagmire. Elevated Station on a rainy night, good subject.

**Nov. 19** Up to Henri's and over to the Storage Warehouse with him and we selected nine frames which I am to have in place of two which I am to return to him next month.

In the evening Ullman's took us to Proctor's Vaudeville<sup>375</sup> and after that we came to our studio and Henri joined us with Miss Pope, whom he had out to dinner. We had a long evening after the theatre so that it was 3 o'clock before we knew it.

**Nov. 20** Jerome Myers called today. He's looking rather played out. Says the baby and Mrs. M. are doing well.

Bill Gosewisch came over from Phila. We left him alone, he had a piece of work to do. Therefore, we were odd hosts, for, leaving Bill in the evening, we took Mr. and Mrs. Ullman to dinner at the Francis and Henri was there also. Met James B. Moore and he took us all to his house where we had a very pleasant evening playing shuffleboard. Ullman seemed to enjoy J.

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<sup>374</sup> Edith Glackens could not condone Dolly's drinking and the resulting tension made it difficult for the two men to see as much of each other as their close and enduring friendship warranted.

<sup>375</sup> The show at Proctor's 23rd St. featured Willard Simms and Co., Claire Beasy's cats, Lew Sully, etc. [NYT, 18 Nov. 1906]

Moore's story telling very much.

A scheme for having pictures on sale in the Francis Café was suggested and we did much talking on it.

**Nov. 21** When we woke up Bill G. had gone, left a note saying he would not be back. We did not get up 'till near 1 P.M.

Started in to fix up the frames that Henri gave me. Mixed plaster for the broken places.

Called in at the Times Magazine office, saw Mr. Franklin who is cashier I think. He promises me to look into my account and send a check. Mr. Richardson is the man who signs checks, I understand. The first number (Dec.) of the Times Magazine is on sale today -- very ordinary.

We went up town to see Mrs. Myers<sup>376</sup> and the baby, Virginia. Mrs. M. is still weak. She had a very close call for her life and the baby also.

**Nov. 22** [Written on the back of this page: "2nd Wed. Mrs. N."]

After dinner Dolly went down to Ullman's and I went to Café Francis to meet Henri, J. Moore and Glackens. We were to talk over the Sales Gallery in the Francis scheme -- but for some reason or other the subject was not broached at all. Mrs. G. was there which may have been the reason. We stayed 'till 12 o'clock (nearly), then Henri came down with me in the hope of seeing Mrs. Ullman, whom he wants to pose for a portrait. They brought Dolly only to the door, however, so we did not see the Ullmans.

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<sup>376</sup> Ethel Klinck (Myers) (1881-1960), painter, sculptor and designer, used the life she saw about her in New York as subject matter as did her husband and the other New York realists.

**Nov. 23** I started in to gild the frames, and Dolly and Mrs. Ullman went over to Crane's, and stayed there for dinner. Crane called me on the 'phone and invited me but I made a puzzle in the evening after my bad dinner at Palmer's. When Dolly came, she and I went down to 8th St. to take Mrs. Ullman home, then we came back to 23rd St. and had some Chinese food in an Oriental restaurant across 7th Avenue.

**Nov. 24** Bronzing on the frames today. Mrs. Crane and Mr. [left blank in original], a friend of hers from Boston, and Kent came in today. Reuterdaahl took me in to his studio next door and wanted my opinion on a painting he is starting "for the National Academy" Ex. I told him what I could.

I ordered fifty frames in white enamel from the frame maker. Cost to be \$25.00 which seems pretty reasonable. Best glass, he says.

Dolly and I to dinner at the Glackens'. Henri also there. A fine turkey of which I ate a great lot. Everything is so rich and fine in their South Washington Square apartment.<sup>377</sup> After dinner we went down to J. Moore's where Mr. and Mrs. Chapin (he is the "Selector of Illustrators" for Scribners), Mr. and Mrs. Judd<sup>378</sup> who is a friend of the above, new to me, Mr. and Mrs. Preston. Lawson and Fuhr, Bachelors of Art. Shuffleboard, etc.

**Nov. 25** Wrote to Miss Meade (N.Y. School of Art Gallery) saying I had ordered frames for the exhibition of my etchings which she has asked for. Ordered carpenter to go on with the

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<sup>377</sup> Edith Dimock (Glackens) (1876-1955) was independently wealthy. Her family was in the silk business. According to Helen Farr Sloan, Sloan was never jealous of Glackens's good fortune in no longer needing to work for a living.

<sup>378</sup> Not identified.

shadowboxes<sup>379</sup> for the new frames.

Dolly called for Mrs. Ullman and took her up to Henri's studio. He is going to start to paint a portrait of Mrs. U. today.<sup>380</sup>

Worked on a Puzzle awhile. Then Dolly went over to Weehawken. I stopped next door for Reuterdaahl, and Bayard Jones came in. We three went over to Reuterdaahl's together. Very nice dinner. Mrs. R. looked fine in a black dress which showed her beautiful shoulders a bit. We arrived home about 12:30.

**Nov. 26** Went on with Puzzle. Miss Sehon called, a nice little girl she is too. She took Dolly to see a little Japanese play this afternoon at the Garden Theatre.<sup>381</sup> Arthur Dove called, asked what my experience with the Times Magazine had been so far. I told him they seemed to be bad pay. He said they paid his first bill.

Dolly, Henri and I down to Miss Pope's studio on S. Washington Square. Henri had extended us her invitation. We rang her bell and knocked on the door and we threw pebbles at her windows. No answer. We waited and wondered. Then suddenly Henri said, "I forgot to write that we were coming, as I had agreed." So after consideration we went over to McDougall Alley "Gonfarone" restaurant and had dinner on him. We then came back to Miss Pope's. This time we found the door open, upstairs she was still waiting dinner for us. She had not waited to receive a letter but prepared for us, such a mix-up Henri made of it. Well, we had a nice

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<sup>379</sup> It was the fashion at the time to have a frame within a shadowbox.

<sup>380</sup> Henri painted two portraits of Mrs. Ullman. Both have been destroyed. I am grateful to Janet LeClair for this information.

<sup>381</sup> This was Henry Savage's production of *Madame Butterfly*.

evening. Miss Bessie Marsh<sup>382</sup> who does very good work and is a very pretty, bright girl walked us over to her apartment on Charles St., Greenwich Village, and from there we came home at 2:30 A.M.

**Nov. 27** In the afternoon out, walked down 7th Avenue. Saw a poor, young drunken woman who was evidently the property of a nigger. He was shoving and dragging her along, speaking fiercely to her. [A] nigger neighborhood, saloons of the lowest sort.

Did some bronzing on frames and Dolly went up to Henri's. She brought Mrs. Ullman, who is posing for him, down to dine with us. Ullman came also, they had left a note for him. We had as usual a very pleasant evening. He has a scheme for a biscuit box of which he says "there's big money in it."

Last night Mrs. Ullman had a close call. Two gas jets in her room had been turned on at some time during the day and, as the windows were open and she away, unnoticed. She went to bed, was wakened by man at her door who had smelled gas.

**Nov. 28** [Page headed, "Mrs.N?"]

Painted on "Madison Square Spring"<sup>383</sup> all afternoon. Also repainted background on "Kent" portrait and touched up several things, getting them in shape to try on the juries this fall. Toward dark W. [L.] Jacobs and Benson came in.

After dinner at home I cut out twenty-five mats for etchings while Dolly read out loud

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<sup>382</sup> Bessie Marsh (Brewer) (1883-1952), illustrator and painter, studied with Henri and, later, with Sloan. Her work appeared in *Everybody's* in 1907-08. She was the mother of the newspaper correspondent, Sam Pope Brewer.

<sup>383</sup> *Spring, Madison Square*, 1905-06, Elvehjem Museum of Art, University of Wisconsin, Madison. (E. 67).

"Tess of the D'Urbervilles," T. Hardy which we both liked very much.

**Nov. 29** [Note under text: "N. A. D. exhibition cd. 3 x 4 J. E. C."]

Today being Thanksgiving Day we are invited to Crane's to dinner. Mrs. Ullman and Dolly started about 5 o'clock, Ullman called for me later and we got on the subject of the Poster Period of 1894-95-96. I showed him "Moods," the pretentious effort of Bloomingdale and Lewis in Philadelphia which had my cover on the second issue. Got out some "Larks," "Chap Books", etc.<sup>384</sup> Before we knew it we had to rush to get to Bayonne before dinner time. We made it all right, and sat down to a real old fashioned turkey dinner. It certainly was a triumph for Mrs. Crane. Everything was fine and we all had a very pleasant evening.

**Nov. 30** Oh fine! A check from the Times Magazine which settles that incident.

Stirred up the carpenter, who I find has not yet started my shadow boxes for frames. Cut out mats for etchings. In the evening Hardy came in and made a clean sweep of all the liquor in the place, beastly kind of well bred boor - he's down on his luck I think, tho' he don't whimper a bit. We put him up for the night. He asked it tho' he says he still has quarters in Greenwich Village section.

**Dec. 1** Carried home four shadow boxes and paid for the whole lot (8) \$9.00 check. Stained them light oak color.

All the day Hardy paced up and down the studio with a "head" and the consequences of drinking hard. Ullman came in the afternoon and Mrs. Ullman followed after finishing posing for Henri. We were called on the 'phone by him, and arranged to await him and go to dinner in

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<sup>384</sup> These were short-lived "little" literary magazines for which Sloan made posters and covers in the art nouveau style that had brought him his first public recognition in the mid-1890s.

a party at Shanley's. We came back to the studio and had a good evening. Ullman gave a very interesting account of the rise of Van Valkenburg<sup>385</sup> who is now editor of the North American (Philad'a.).

**Dec. 2** Went up to Henri's where found him at work on portrait of Mrs.

Ullman. While I was there he seemed to get hold of it. It has been a hard struggle for him.

By Dolly's request I brought H. to dinner which was very nice steak and chops too! After dinner Henri went home as he had letters to write to some of his Spanish acquaintances. Dolly and I went down to Ullman's. We got home about 2 o'clock and I stayed up 'till 4 A.M. varnishing pictures which are to be collected tomorrow (today as it was).

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<sup>385</sup> Not identifeid.



**Dec. 3** Up at 10:30 and had a struggle with my coal fires especially the open grate in the front room. Tinkered on the pictures a bit and Davis came in and talked "chewing gum" finance.<sup>386</sup> He has a nibble in the business and it may go. To the barber's and had my hair cut, an event of note as I hate to come under that ordeal. Down to S. Washington Square to dinner at Miss Pope's, the same party as last Monday. Everything went well, a bitterly cold night however and coming home at 1:30 A.M. it was very, very cold. Coldest this winter so far. We took Miss Marsh home on our way.

**Dec. 4** Up late. Mrs. Reuterdahl called before our breakfast, 11 o'clock. Dolly went out and with Mrs. Ullman did some shopping for Xmas. I called next door to see how Reuterdahl was getting on with his painting for the N. A. ex. Penfield came in, he has the back studio. He took some photographs of R. and me. Reuterdahl is going to get a cab tomorrow morning and take his picture to the exhibition jury.

In the evening, after dinner at home, Ullmans came and took us to Proctor's Vaudeville, where we saw a show. Not very interesting. One very funny man struggling with China plates, breaking them in a screamingly funny pantomime. Back to the studio where we had hot tea. A cold day.

**Dec. 5** Started on framing etchings in white enamel frames. Fifty frames \$25.00; next door framer made them. French glass. They make up nicely. Dolly washed all the glass for me, the hardest part of the work.

George Fox came "out of the woods." He is going to spend a few days with us, and look for some work. He says that \$25.00 a month will keep him nicely down there in Pennsylvania.

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<sup>386</sup> This was regarding Davis's scheme to market a chewing gum laxative called "Gum Lax." See 24 May 1907 and following entries.

We went to dinner with him at Renganeschi's Italian table d'hôte, then walked home and I went on with the matting of etchings while he chatted comfortably as is his manner.

Henri 'phones Dolly that my picture "Dust Storm, Fifth Avenue" went thro' the N. A. D. jury No. 1, the portrait "Kent," No. 2 and "Madison Square, Spring," No. 3. "Miss Hoch" rejected, also "Girl and Etching Press." The last is the best of the lot and it seems strange it should not have gone thro' and yet not strange either,<sup>387</sup> I'm satisfied.

**Dec. 6** Wrote to Mother and mailed presents to the little motherless girls in California.<sup>388</sup>

Went on with the framing job. Mrs. Ullman called on Dolly in the afternoon. Davis dropped in. Kirby called. Also young [Walter] Pach, a student of Henri's at the N. Y. S. Art. Fox was out during the day. Says he called on Geo. Luks. After dinner Henri came in and told us that "Dust Storm" had gone to No. 2 on revision, the others to No. 3. While we were talking with Henri and Fox about 9:30 or so, the front bell rang. I went down and Jim Fry of Philadelphia was coming up. He sat for an hour or so and talked in his slow but rather interesting way.

**Dec. 7** Frank Crane came in. Ernest Lawson called and asked whether we had heard from the jury of the N. A. as to his pictures. We did not know the fate of them.

Dolly has a very bad cough since the night at Miss Pope's cold studio.

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<sup>387</sup> Even though Sloan had no respect for the jury system, as is indicated by his wry remark, submitting to jurying was, at the time, the only way for an artist to have work seen by a large number of people and to establish a reputation. Few important art dealers were interested in American art and the small gallery and club group exhibitions like the Allen Gallery and the National Arts Club exhibitions received little notice in the press.

<sup>388</sup> According to Helen Farr Sloan, Dolly's sister Helen Wall had married a California businessman named Hitchcock. She died after the birth of a child and this probably refers to the nieces.

I went on with my framing of etchings. Mrs. Ullman came in the afternoon to call on Dolly. After dinner, which Dolly and I had alone (Fox dined up town with Bailey's), Ullman and Mrs. U. called. He is enthusiastic over the scheme which I had suggested to him some time ago of a series of articles, "Adventures in New York," something after the manner of the old "Tom and Jerry" book.<sup>389</sup> Etchings to be by me. He says that Broadway Magazine is very anxious to see the thing started.

**Dec. 8** Dolly was so bad with her cough that she stayed in bed today. Fox and I went up to Henri's studio, stopping on the way for Dr. Westermann.

Henri says that the pictures which he painted in Spain this summer are now in the Customs House and he hopes to have them in about three days. We had to postpone the dinner which Dolly was to cook for Miss Pope and Miss Marsh and Henri tonight on acc[ount] of her illness. So Henri and Fox and I went to Shanley's for dinner and, while I thought to get Dolly's prescription filled, I forgot to get her any dinner which made me feel like a selfish pig. Fox's stories of the characters in the country bar-rooms are fine. He should write them, but he's slipping into habits of inaction.

**Dec. 9** Fox and I prepared breakfast and served it on my drawing table in Dolly's bedroom. Then he went up town and I for the Sunday papers. The marital infelicities of Mr. and Mrs. Caspar Emerson are aired in the newspapers today.<sup>390</sup> She was a pretty young girl who ran in to

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<sup>389</sup> This doubtless refers to Pierce Egan the elder's (1772-1849) comic *Life in London; or the Day and Night Scenes of Jerry Hawthorne and his elegant friend Corinthian Tom*, published in 1820-21 with illustrations by George and Robert Cruikshank and frequently reprinted.

<sup>390</sup> Cathryn Emerson, formerly an actress, had named a well-known society woman as co-respondent in her suit for divorce from her husband, the artist Caspar E. Emerson. In turn, he accused her of having

806 Walnut St. often — was very fond of Jimmy Preston — a friend of Joe and Mrs. Laub; bound to go astray from neglect after her marriage as a pretty girl must if she is not very, very sensible. In fact the more I think of it, that if she's a real woman she will break thro' when there is lack of attention.

Henri and the Ullmans to dinner which Mrs. Ullman cooked to save Dolly, who is up today but still coughing some. After dinner we had a very interesting talk in the evening. Henri taking the stand that man's highest form of intellect is the subconscious, that it is discredited by being called "instinct." Fox came in about 11 o'clock, wanted to go to bed but we sat up till 2:30 A.M. Ended the evening by playing a card game, "Maud."

**Dec. 10**        Tho' it was snowing and sleeting last night or this morning when we went to bed, we woke late to find rain and slush abroad. A rather gloomy day. Davis came and had lunch at our breakfast table. Ullman came in toward 6 o'clock, after him Mrs. Crane and her sister, Miss Vorath. Mrs. Preston dropped by to ask after Dolly's cold and leave a bunch of violets. Mrs. C. and sister stayed to dinner and we sat a long time at table. I took them to the Ferry.

**Dec. 11**        Wrote to Tom Daly (mailed the letter by Mr. and Mrs. Myers in the evening) -- asked for a check. Stained some more shadow boxes and put frames in some of them. Ullman and I got up some notes (for the use of the Broadway Magazine) on Henri, for their monthly list of notables.

Dolly went to a violin recital. Some Hungarian count had given Stein tickets and she took Dolly to hear him play. She (Dolly) came home too late to cook dinner, so we went to Shanley's, taking Fox. After we returned Mr. and Mrs. Jerome Myers called, the first Mrs. M.

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been seen in the company of Rigo, a famous violinist and had six witnesses prepared to testify on his behalf. [*Philadelphia Press* 9 Dec. 1906]

has been here since baby Virginia was born. We had a pleasant evening looking at Daumiers in my collection.

**Dec. 12** [Written under text: "PAFA entry 15"]

Fox left on 10 o'clock train this morning. Letters from Mother and one from Nan to Dolly.

I ordered five more white frames for etchings. Mrs. Ullman called on Dolly in the afternoon, said she was not feeling very well. I bought, for Ullman's Christmas present, a nice drop light for his desk. I don't like this "Xmas present" idea but I believe he is going to give me something, so as he is irrepressible in this way, I must retaliate. I think a great deal of him tho' our friendship has been so short. And Mrs. U. has been lovely to Dolly.

Postcard from Miss Meade saying that she will send for pictures for the exhibition on Friday morning. Henri 'phoned me that "Dust Storm" and "Spring, Madison Square" were the only ones hung of my things, both above the line.

His father is very ill.

**Dec. 13** Wrote to Miss Meade (N. Y. S. A. Gallery) and told her prices. Forty percent discount.

Davis called and [also] Rollin Kirby. Henri called me on the 'phone and I explained that we expected him to dinner; but his father is still very sick. After dinner I read Zola's "Thérèse Raquin." It is powerfully written, but it seems to me that the murdered man's wearing on the reader as well as on the murderess.

**Dec. 14** Donaldsons Express, 4 E. 31st St., came for pictures. I took a receipt for the frames in good order.

Check arrived from Tom Daly \$75.00. He says there will be more after the 1st Jan., that the book is in second thousand. Check from Appleton's, \$200.00. Sent to Mischke \$25.00 settling the Charivari bill.

In the evening we took the drop light Xmas present down to Ullman's. She, Mrs. U., is in bed quite poorly. He struggled over a gas radiator, cooking a can of soup. After various efforts to get the drop light burning clearly we were given a cigar moistening box and a chafing dish, which were certainly fine thoughts, for our Xmas presents. Late in the evening stout Ullman sets about making tea and runs out to buy some extra treat. Goes to an Italian grocery and gets a can which looks inviting -- it proves to be string beans. Very funny lunch, tea crackers and st. beans.

**Dec. 15** By the invitations which arrived by mail this morning, I find that Shinn and myself are to be exhibited together in the N.Y.S.A. Gallery. This should be satisfactory I think, tho' since I have sent no paintings he will have a monopoly of the color attractiveness of display.

Ann Wilmot Meigs<sup>391</sup> writes from 1230 Amsterdam Avenue for the address of a good etching printer. I said in reply Peters Bros., Phila.

Ullman stopped in to see me in the afternoon, and Dolly who had been with Mrs. U. to the doctor's, came in and made us some lunch. I mailed about forty cards of invitation to various friends, etc. If any sales result from the show I'll be very much surprised.

Potts came in in the evening and seemed rather blue. Picture fired [i. e. rejected] from the N. A. D. exhibition has hurt his chances in other portrait work.

**Dec. 16** This day we spent at Crane's in Bayonne, having a fine dinner and played

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<sup>391</sup> Not identified.

"hearts." Little Roma not well.

**Dec. 17** Dolly and Mrs. Ullman went to see a surgeon today, Dr. Taylor. Sent there by Westermann as Mrs. U. will need an operation. Ullman came in, and on their return we all had a nice chafing dish lunch, panned oysters. Mrs. U. did all the lunch dishes while Dolly was below at Mrs. Foster's, being fitted for her dress and coat. Ullman and I started to see the N.Y.S.A. Gallery where my etchings are now exhibited. Dolly looked out of Foster's, said that she had just called Henri up at Bryant Park but that the 'phone girl there had told her that there had been a death in his family.<sup>392</sup>

I called up Henri at Mr. Lee's apartments, Golden Gate, 111th Street. and offered my sympathy. Asked for his mother. He said she was bearing up well.

Saw the show, where I was disappointed that Shinn did not have a greater number of pictures. The etchings are hung right well. Met Mrs. A. Nathan Meyer<sup>393</sup> who writes on art and is now with Broadway Magazine. She is interested in the work and will call on me tomorrow, [to] look at some N. Y. pictures.

Ullmans at dinner with us and spent the evening.

**Dec. 18** [An illegible notation is written under the text.]

Mrs. Meyer came at about 12 noon and talked a streak. She is a bright, very nervous woman. I don't feel sure of her judgment about pictures, at least not of the soundness. But then after all it's about this way - if she likes what I like, she has good judgment and if she don't, bad.

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<sup>392</sup> John Jackson Cozad [Lee] (c. 1830-1906). Robert Henri's father.

<sup>393</sup> Mrs. Annie Nathan Meyer (1867-1951). Writer and a founder of Barnard College, Columbia University. Even though she was a feminist, she was an outspoken opponent of suffrage, believing that votes for women would not purify politics as many suffragists claimed.

Each of us can hardly have any better test than that.

With a card from her I sought the Art Manager of Broadway, Mr. Halsey.<sup>394</sup> He treated me very well indeed, and is coming tomorrow to look at the "Ferry Slip, Winter" to decide whether to make it in color for the magazine or just halftone. I stopped with an order from Mrs. Meyer at a photographer, Juley,<sup>395</sup> 106 East 23 and told him to call for these paintings on Thursday A.M.

Stopped in Shanley's and had my dinner. The streets are nervous with the Xmas trading spirit. It seems to enter in the horses, the "chauffeurs," the police, everybody. I saw Dolly off on train to Philadelphia, bought a 1000 mile ticket, \$20.00

Left four etchings with Halsey to be submitted to Dreiser.<sup>396</sup>

**Dec. 19** [On the back of the page: "Mrs. N. 2"]

Mr. Halsey is to call at noon today. I therefore await Mr. Halsey about an hour and a half. He doesn't come. The artist who asked me for a print of "Turning out the Light," Mr. Blashki<sup>397</sup> called and I gave him one.

Mr. Harbison called and asked if he could sell a part of a set of etchings (he has a set on

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<sup>394</sup> Possibly Francis Whitney Halsey, editor of the *New York Times Book Review* 1896-1902, or William Forrest Halsey (1878-?) who was art director of the Hampton Advertising Agency in 1912 and of *Hampton's Magazine* in 1913.

<sup>395</sup> Peter A. Juley, (1863-1937) became a noted photographer of works of art. His archives are now at the Smithsonian Institution.

<sup>396</sup> Theodore Dreiser (1871-1945), novelist, was editor of *Broadway Magazine* in 1906. Sloan said he did not meet Dreiser at this time.

<sup>397</sup> M. Evergood Blashki (1871-1938), Australian-born painter and etcher gave Sloan some of his landscape etchings. He was the father of the painter, Philip Evergood.



sale). I told him I opposed it.

Ullman came in and we went over to the Greenwich Bank together. I put away the Appleton check. We walked thro' the Xmas shoppers and had lunch together. When I returned I found a telephone message from Henri asking me to take dinner at Shanley's with him. I went up at 2:15 and found him much "cut up" over his father's death. He says that Mr. Lee (his father) was buried in Mays Landing, a cemetery much used by Atlantic City folk. He is therefore among those that knew him and, in the end respected him, for his long holdout against the Corporation of At[lantic] City in regard to his Riparian Rights over the Boardwalk. "Fort Lee" his house was called there.<sup>398</sup>

Made a Puzzle at night.

**Dec. 20** Juley the photog. is to send for pictures to rep[roduce] for Broadway at 9 A.M., which he did. I got my breakfast, eggs and wheat biscuit and jam, then went up to Henri's and had a fine show. He has the things in now that were painted in Spain this past summer and a great lot of work it is. "La Reina Moira" [sic]<sup>399</sup> is a big full length of a dancer without a taint of the "picturesque" in it. All good sound life of the animal. A Spanish officer is a fine thing,<sup>400</sup> the blue uniform, the helmet and trappings done in fine, complete suggestion. The Matador<sup>401</sup> is rich, a fine head and splendid painting of the cape, etc. A full length of a gypsy

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<sup>398</sup> For details of Henri's complicated family history see Bennard Perlman, *Robert Henri, His Life and Art*. New York, Dover Publications, 1991.

<sup>399</sup> *La Reina Mora*.

<sup>400</sup> *Portait - Lt. Don Clemente Gordillo Alveriz de Sotomayor*.

<sup>401</sup> *El Matador (Felix Asiego: Matador)*. Estate of Robert Henri.

with guitar, smiling, is fine.<sup>402</sup> Also a strong head of the same man.<sup>403</sup> Gypsy woman and child<sup>404</sup> is also fine. Several of this subject. The finest perhaps is one with intense expressions, brown background.

From Henri's to the bank (to subtract) and then to Ullman's. Said au revoir to Mrs. U. who goes this evening to the hospital. Henri, Ullman and self dined at Shanley's and afterward did a long "talk fest" "in the studio." The Lithograph and Etching Monthly<sup>405</sup> was talked over. Ullman and I turned in at 4 A.M.

**Dec. 21** After 'phoning and finding that Mrs. Ullman's operation was O.K., Ullman and I breakfasted at Codington's on 6th Ave. Then to the Post Office to see why my [railroad] milage ticket had not arrived from Dolly. Ullman shone as a "kicker" to the Supt. of Branch E. The ticket arrived in time for me to catch the 3 o'clock train in Philadelphia. Ullman saw me on the train.

Arrived in Phila. at 5 o'clock or thereabouts. The City (uptown) where I left the train looked so small I felt as tho' I should be able to look in the second story windows of the houses - yet this is the neighborhood<sup>406</sup> in which I grew up from 7 years old to 30 years about.

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<sup>402</sup> *Gitano*. Chrysler Museum, Norfolk.

<sup>403</sup> *Head of Gypsy*. A sketch over a student's work.

<sup>404</sup> *Gypsy Mother*. Robert Henri estate.

<sup>405</sup> This must have been the proposed title of the publication in which Sloan planned to publish lithographs monthly (see Jan. 7, 1907) which did not materialize.

<sup>406</sup> 1921 Camac Street near 21st.

I went to Nell Sloan's and found Dolly busy with invalids, as Aunt Mary<sup>407</sup> had sprained her foot, and Mrs. Scott<sup>408</sup> was sick, very old. After dinner, Dolly and Nell walked over to Columbia Ave. Station with Nell losing the dog on the way -- finding him.

Incident of colored woman whose husband had evidently just been arrested in danger of 10 years' sentence. Older woman reiterating assurance of help, etc. Younger woman sat by me in tram crying softly.

Nan showed me some interesting drawings by the children of her schools.<sup>409</sup> Mother about the same, does not look badly but suffers much.

**Dec. 22** A dismal damp chilly day in Fort Washington. Dolly in town today, was examined by Dr. Bower in relation to her lungs' condition. She has a bad cold. He called me up on the 'phone in F. Wash. and tells me that she is sound, that the trouble is bronchial.

I went over muddy roads to see Anshutz. He spoke of Clifford Addams,<sup>410</sup> the Academy student who is gone daffy with the idea that the mantle of Whistler, under whom he studied ("apprenticed"),<sup>411</sup> has fallen on his shoulders. Anshutz has painted a portrait of Trask's

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<sup>407</sup> Mary Scott Sloan, wife of Sloan's Uncle Albert.

<sup>408</sup> Mary S. Sloan's mother.

<sup>409</sup> Although she was not a professional teacher, Marianna probably did some substitute or temporary teaching at one time or another.

<sup>410</sup> Clifford Isaac Addams (1876-1942), painter and etcher. Studied at the Pennsylvania Academy and the National Academy of Design as well as with Whistler in France.

<sup>411</sup> Sloan's use of the word "apprenticed" is apparently accurate. According to the Pennells, Whistler created a legal document apprenticing students to him for five years during which time they would, in return for tuition, be under his control serving as studio assistants, etc. Addams's wife, Inez Bate had signed such a document and so, presumably, had Addams. [Elizabeth R. and Joseph Pennell, *The Whistler Journal*. Philadelphia: J. B. Lippincott Co., 1921. pp. 36-7]

father, Capt. Trask, once head of "Sailors Snug Harbor." Back home in time for dinner. Dolly 'phones that she won't be out tonight.

It grows cold during the night.

**Dec. 23** A very cold clear day. [The beginning of the entry for 25 Dec. has been scratched out] Dolly came out to F. Wash. in the afternoon. She put on her new "crepe de Chine" dress to show it to Mother. It is a fine white gown. I must try to paint her in it.

John Starr<sup>412</sup> (my cousin, Father's sister's son) came for dinner, bringing Xmas presents to Dad and Mother and the girls. I took photographs of Mother, also of a big lemon that Pop has raised.

After dinner in evening Dolly and I went over to Anshutz's. Hear that Calder's doing well in health out in California.

**Dec. 24** In to town today. Went to the Press office and J. Schmittinger<sup>413</sup> who was on the Press years ago, now back, developed my negatives taken yesterday. There are two good ones of Mother. I showed the lemon to Watts<sup>414</sup>, he says he will publish the story of the "biggest lemon."<sup>415</sup>

Schmittinger tells me that Ullman is a shrewd one and "crooked." That he is wanted for misdeeds under the name of "Underwood," and was in a crooked detective agency game in Philadelphia. I can't believe these stories on acc.[ount] of Ullman's self and Schmittinger's lying

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<sup>412</sup> Son of Sloan's Aunt, Agnes Sloan (Starr).

<sup>413</sup> John Schmittinger was listed in the 1903 Philadelphia City Directory as a photographer.

<sup>414</sup> Harvey M. Watts, Managing Editor of the *Press*.

<sup>415</sup> The story was published in the Philadelphia *Press*.

propensities.

Saw Tom Daly. He took Dolly and me to lunch at Dooners'. Dolly left to go to Kerr's and Dr. Bower's. I went back to the Press. Trains were very much delayed on the Reading to Ft. Wash. after 7 o'clock. Dolly not there. She 'phoned that she would stay at Nell's all night. After dinner Anshutz and Clymer called.

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**Dec. 25** Xmas Day. Went with Nan to church in Whitemarsh. A cold fine morning. Rode over in friend's carriage, walked back. Met H. Breckenridge at the Post Office.

Nan has made us a nice wool quilt. Mrs. Drayton<sup>416</sup> gave her a white coral necklace. Dolly had bought presents for the rest and they had arrived, save Mother's which was an invalid's table. I went down to the station in the afternoon and found it boxed up and lugged it up the hill and Pop and I set it up. She was much pleased with it. Dolly and Bess came in together before breakfast. So that we were all home for the Xmas dinner, a fine turkey.

Mother today put on my finger her wedding ring (which her hand has grown too large for). It was made by Pop from gold from his own dead mother's false teeth plate. It just fits my little finger.

**Dec. 26** Today we said good bye to the folks at home and came into town. Stopped in to the Press to see March, but he was not back yet. Dolly and I took lunch at Sallie Kerr's. She's looking well and presented me with a fine fruit cake as is her usual custom. It is a thing that I appreciate greatly. I keep it in a tin box and now and then have a piece or two. Called on Dr. Bower with Dolly. Then we went to the terminal and waited for the 5 o'clock train. Arrived in N. Y. a bit after 7, had dinner at Shanley's. Made the fire in the studio stove. Tried to get Henri

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<sup>416</sup> Mrs. H. E. Drayton, one of Marianna Sloan's patrons.

on the phone, failed twice. And then to our little bed, glad to be back in our "Garret."

**Dec. 27** A postcard of welcome from Ullman is funny. Carried Ullman's suitcase to his room, he's out. Came back on Fifth Avenue — feel at home. The usual contrast between Phila. and N. Y. with the usual victory for the latter.

Ullman comes in, glad to see him and he us. We tell him to fetch his clothes and stay with us while Mrs. Ullman is away. He says she is getting along finely.

In response to telephone from Henri, Dolly and I went up to Manhattan Ave. to the late apartments of his father and mother. He gave us what we wanted of the furniture there. A very sad affair, the second within a year for Henri, poor old man. His stricken mother is with him at present.

Ullman to dinner and after dinner he helped on some ideas for puzzles. He slept in the studio.

**Dec. 28** Up at 10 o'clock and Ullman, after thoughtfully making up his bed and breakfast, went down town to an appointment. When he came in in the afternoon Dolly went with him to the Polyclinic Hospital 34th St. to see Mrs. Ullman. They found her looking right well, though Dolly thinks she has some hallucinations, the result of the ether treatment.

We had a nice roast beef dinner at home. Ullman read during the evening and I made a Puzzle.

The Sun of yesterday morning has a very commendatory notice of my "Dust Storm, Fifth Avenue" picture in the N.A.D. exhibition.<sup>417</sup>

Letter from A. Godfry, 52 William St., says his cousin (whoever that may be) wants

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<sup>417</sup> Written by James Gibbons Hunecker, 27 Dec. 1906.

some illustrating done.

**Dec. 29** Sent off puzzle. Answered Godfrey's letter in re. illustrating. Dinner at home, after which Ullman went out and we went up to Henri's to see his mother. Mrs. Lee<sup>418</sup> is much broken with the death of Mr. Lee and Dolly did her a lot of good by letting her talk about him. I seem to have caught a bad cold with aches all over me, seems like the grippe. Henri made me take a big drink of whiskey and when we got home at 2:30 A.M. (Dolly and I walked down 6th Avenue) I took some quinine. Had a bad night. Ullman didn't come in 'till 5 A.M.

**Dec. 30** [At foot of page: "PAFA collects"]

Got up at 12 M. not feeling very well. Dolly went with Ullman to see Mrs. U. at hospital. They stopped in at Dr. Westermann's and got some pills for me. I seem to have a pretty severe cold.

**Dec. 31** [Written under text: "PAFA collects"]

Four pictures collected by the P. A. F. A. Ex., "Kent," "Miss H[och].," "Girl and Press," "Ferry Slip."<sup>419</sup> I spent the day in bed. Ullman attended me while Dolly went uptown to Henri's and saw Mrs. Lee. Reuterdaahl came in twice trying to persuade me to think I was well enough to come to Weehawken for New Year's Eve party. Altogether a rather melancholy end to the year. Worked on a Puzzle tho', and was working as the old year died and the New Year came in.

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<sup>418</sup> Teresa Gatewood Cozad "Lee" (c. 1837-1923). Robert Henri's mother.

<sup>419</sup> *Ferry Slip*, Winter, 1905-06. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution (E. 62).

John Sloan Manuscript Collection  
Helen Farr Sloan Library & Archives, Delaware Art Museum



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