

# **John Sloan Diaries, 1906 through 1913**

Originals in the John Sloan Manuscript Collection

Helen Farr Sloan Library & Archives, Delaware Art Museum

John Sloan kept a diary regularly from January 1906 through June 1912. After a lapse of six months, Sloan returned to keeping a diary from January through March 1913 before abandoning the practice. He did not return to diary keeping until 1944, just before his marriage to Helen Farr Sloan. He kept writing entries, with her encouragement, for the rest of his life. Sloan's diaries were first transcribed and annotated by Helen Farr Sloan during the artist's lifetime. She collaborated with Bruce St. John to produce *John Sloan's New York Scene* (Harper & Row, 1965), an edited and abridged edition of the early diaries with additional information drawn from the artist's letters and comments. Later, the complete diaries were transcribed into digital files and edited by Rowland Elzea and Laural Weintraub. Additional explanatory notes were added by Elzea, Weintraub, and Jeanette Toohey. This digital version was circulated to various scholars between 2003 and 2016. Scholars' interest encouraged museum staff to complete the editorial project and make the diaries available, in a searchable format, online. In 2016–17 with help from Rachael DiEleuterio, Deborah Krieger, and Kristen Nassif, Heather Campbell Coyle reviewed the transcriptions, answered outstanding queries, and refined the footnotes to produce this version.

Sloan's punctuation in the diaries was erratic and has been corrected when necessary for clarity. He often made unnecessary paragraph breaks, and these have been omitted. As a rule Sloan's spelling was excellent, but he often recorded names as he heard them or as he thought they were spelled, such as "Anschutz" for "Anshutz" and "Fitzgerald" for "FitzGerald." His spelling of frequently occurring names has been corrected. Spellings of less frequently occurring ones have been corrected in footnotes. Whenever possible, individuals and works of art mentioned in the diaries are identified in footnotes at their first appearance. Editorial insertions are in brackets. According to earlier publications, asterisks and the phrase "wikefrund" (anagram of "wife drunk") indicate that Dolly Sloan had been drunk on a given day.

Sloan also used his diaries to record business agreements, names and addresses, etc. Routine notes such as keeping records of the delivery of ice (generally 10 cents a day), milk, and the work done by household help occur frequently but have not been indicated unless of some significance in the opinion of the early editors.

## 1906

**Jan. 1, 1906** 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 (no relative of Jim's) with Miss O'Connor, 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>4</sup> old "Wyatt" of the old 806 days,<sup>5</sup> to dinner, with their boy Stuart.<sup>6</sup> Have seen Davis at intervals during past year and he has been our preceptor in golf.

**Jan. 2, 1906** Am working rather fitfully on illust[rations]s for story for *McClure's Magazine* "Idella and the White Plague"<sup>7</sup> — a girl who rids her family of the imputation of the popular

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<sup>1</sup> Robert Henri (1865–1929), painter and art instructor, and John Sloan met in Philadelphia in December 1892. Henri was one of Sloan's closest friends.

<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 lawyer, real estate dealer, restaurateur and friend of artists, writers, and musicians. He was proprietor of the Café Francis located at 53 W. 35th St., and his home at 450 W. 23<sup>rd</sup> Street was known as the "Secret Lair Beyond the Moat." His basement was decorated with murals (some ribald) painted by his artist-friends. Moore was William Glackens's best man at his wedding in 1904.

<sup>4</sup> Mrs. Davis was Helen Stuart (Foulke) Davis.

<sup>5</sup> "806" Walnut St. in Philadelphia was the fourth-floor studio in a building at that address. When he returned from travel abroad, Henri rented it in the autumn of 1892. Henri passed it on to Sloan and fellow newspaper artist Joseph Laub in 1893. The studio served as a meeting place for their circle of artists, and Sloan maintained it as his studio until he moved to New York in 1904.

<sup>6</sup> Stuart Davis (1894–1964), the modernist painter. He studied with Henri from 1910 until 1913.

<sup>7</sup> Sloan made seven drawings for Joseph C. Lincoln's story, published in the May 1906 issue of *McClure's*. See Elizabeth Hawkes. *John Sloan's Illustrations in Magazines and Books* (Wilmington: Delaware Art Museum, 1993), Nos. 115–121. Subsequent citations from this publication are abbreviated "Hawkes" and followed by the catalogue number or by pages cited from introductory essay.

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, 1906** [No entries]

**Jan. 5, 1906** Henri, Dolly and self attend party at Jim Moore's — in cellar (shooting gallery), wall paintings by Glackens<sup>8</sup> (The Frog Game)<sup>9</sup> Luks<sup>10</sup> (Café Interior) and Lawson<sup>11</sup> (two landscape subjects).<sup>12</sup> Glackens and Luks have used figures of Henri, FitzGerald,<sup>13</sup> Gregg<sup>14</sup> of

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<sup>8</sup> William James Glackens (1870–1938), painter and illustrator, had been an illustrator for the Philadelphia newspapers in the 1890s and was a friend of Sloan and Henri.

<sup>9</sup> “The Frog Game,” played by Moore's guests and chronicled in Glackens' painting in his basement, 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. See Andrew Mangravite, ed., *Masks* by Remy de Gourmont (London: Atlas Press, 1994), 296.

<sup>10</sup> George Benjamin Luks (1866–1933), painter and illustrator, knew Sloan and Henri since the 1890s, when Luks worked as a newspaper illustrator in Philadelphia.

<sup>11</sup> Ernest Lawson (1873–1939), landscape painter, was born in Canada but spent his working life in the United States. His style was derived from French impressionism. He had exhibited with the Henri group since 1903.

<sup>12</sup> Ira Glackens, son and biographer of William, 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 later entries indicate some 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 Piccolo.<sup>17</sup> Invited “Coffee Line.”<sup>18</sup>

**Jan. 6, 1906** 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, 1906** 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.

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the pictures were painted over. See Ira Glackens. *William Glackens and the Eight* (New York: Horizon Press, 1983), 73, n. 3. Hereafter cited as I. Glackens, *Glackens*.

<sup>13</sup> Charles M. FitzGerald (1873–1958) 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 sister-in-law. He, like James Gregg, and Charles Johnston (1867–1931) had been acquainted in Ireland with John Butler Yeats, who became a close friend of the Sloans in 1909.

<sup>14</sup> Frederick James Gregg (1865–1928), Irish-born journalist, was an editorial writer for the New York *Sun* and supported the Henri group by writing favorable reviews in the newspaper.

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

<sup>16</sup> *Girl in White*, 1905: Sloan exhibited this life-size, full-length portrait four times between 1906 and 1907. He destroyed the large canvas when he moved to a new studio in the Hotel Chelsea in 1935. See Rowland Elzea, *John Sloan’s Oil Paintings: A Catalogue Raisonné* (Newark: University of Delaware Press, 1991), No. 61. Subsequent citations from this publication are abbreviated “Elzea” and followed by the catalogue raisonné number of the painting or the page number for introductory text.

<sup>17</sup> *Boy with Piccolo*, 1904. Charles H. MacNider Art Museum, Mason City, Iowa (Elzea 59).

<sup>18</sup> *Coffee Line*, 1905. Carnegie Museum of Art (Elzea 63).

<sup>19</sup> Byron Stephenson (1852–1915) was cartoonist and art critic for the New York *Evening Post*. He also drew cartoons for the New York *Herald* and was art editor of *Town Topics*.

<sup>20</sup> Linda Fitzgerald Craige (1875–1905) had been a student in one of Henri’s classes in Philadelphia. They

We went to the Francis for dinner, 9 P.M. Mr. and Mrs. Preston,<sup>21</sup> Fuhr,<sup>22</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, 1906** The first snowstorm, about two inches, fell today.

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

**Jan. 9, 1906** Took in drawings to McClure’s “Idella, etc.” Russell<sup>24</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, 1906** Wrote to Mother<sup>25</sup> and sent on two ball casters for Pop<sup>26</sup> to put on her easy chair

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were married in 1898. The Henris and the Sloans were very close friends. In poor health for a number of years, Linda died on Dec. 8, 1905, devastating Henri. Sloan frequently recalls Linda in the diaries.

<sup>21</sup> May Wilson Preston (1873–1949) married James Preston in 1903. She was an illustrator of humorous subjects for *The Saturday Evening Post* and many other magazines.

<sup>22</sup> Ernest Fuhr (1874–1933), painter and illustrator, had worked on the Philadelphia newspapers at the same time as Sloan.

<sup>23</sup> George Bladen Fox (1863–?) had a studio next door to Sloan’s in 1906. 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>24</sup> E. G. M. Russell (d. 1910) was art editor of *McClure’s* magazine. See Sept. 16, 1910.

<sup>25</sup> Henrietta Ireland Sloan (d. 1907).

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 exception of three friends of J.[erome] Myers's.<sup>27</sup>

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

**Jan. 11, 1906** [Page headed and written over, "Miss Sehon<sup>28</sup> to pose 10 a.m."]

Up late as usual and as model is not coming — work on "Roof Tops, Sunset"<sup>29</sup> started last fall. Paint.

Henri brings J. Alden Weir<sup>30</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, 1906** 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,

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<sup>26</sup> James Dixon Sloan (1840–1917).

<sup>27</sup> Jerome Myers (1867–1940), painter and printmaker. The two were friends and, for a time, neighbors.

<sup>28</sup> Katherine Sehon (Felder) from Kentucky was a friend of the Sloans. She posed twice for paintings by Sloan (Elzea 155 and 228) and frequently for illustrations and drawings.

<sup>29</sup> *Sunset, West Twenty-Third Street*, 1905–06. Joslyn Art Museum, Omaha, Nebraska (Elzea 66).

<sup>30</sup> Julian Alden Weir (1852–1919), an impressionist and National Academician, 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.

Georgia. The bell rings and Stephenson and Anshutz (Tommy Anshutz)<sup>31</sup> come. Henri arrives 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, 1906** 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>32</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>33</sup> The Actress,<sup>34</sup> clear white face and spark of white feather in hair and Woman in Brown,<sup>35</sup> seated in profile full length, large canvas, poorly lit. A sketch head by Sargent is right good.<sup>36</sup> Snow and horses by young Koopman (pupil of Henri).<sup>37</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, 1906** 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>38</sup>

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<sup>31</sup> Thomas Pollock Anshutz (1851–1912) had taught both Henri and Sloan at the Pennsylvania Academy of the Fine Arts.

<sup>32</sup> *Judge* was an illustrated weekly humor magazine similar to *Life* and *Puck*.

<sup>33</sup> Henri had been elected an Associate of the National Academy (ANA) the previous spring, ensuring that at least one of his works would be exhibited.

<sup>34</sup> Henri, *Vaudeville*, 1905. A portrait of the actress, Nevada Hepron.

<sup>35</sup> Henri, *Portrait of Jessica Penn in Brown*, 1906. Tacoma Art Museum.

<sup>36</sup> John Singer Sargent (1856–1925), *Portrait of William Thorne, A. N. A.*, 1905. Private collection.

<sup>37</sup> John R. Koopman (1881–1949), painter. His picture in the exhibition was entitled *Street Scene*.

<sup>38</sup> Sloan's sole steady income was from a weekly puzzle he created for the Sunday Philadelphia *Press*

Dolly is making a stew for dinner, a good stew as hers always are. Started sketch for etching<sup>39</sup> — 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.

**Jan. 15, 1906** Went on with sketch for "Family" group plate.

In the evening Jerome Myers and his wife<sup>41</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, 1906** [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>42</sup> to the Great Hippodrome.<sup>43</sup>

Mr. and Mrs. Jimmy Preston to dinner however and a fine merry evening we spent playing

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newspaper. He saved copies of most of his puzzles, and these are now in the John Sloan Manuscript Collection, Delaware Art Museum.

<sup>39</sup> The etching, *Memory*, is one of Sloan's most famous prints. See Peter Morse, *John Sloan's Prints* (New Haven and London: Yale University Press, 1969), No. 136. Subsequent citations from Morse are abbreviated "Morse" and followed by the catalogue raisonné number.

<sup>40</sup> Founded in March 1893 by a group of students at the Pennsylvania Academy, the Charcoal Club was a sketching group which met weekday evenings at 114 N. Ninth St. Henri gave criticisms and served as the club's president. Attracted by its low cost, the club had a maximum of 38 members, but the summer and the economic slump of 1893 reduced interest to the point that the club ceased to operate and sold its assets to the Academy that September. Many of the artists Sloan mentions in the diaries as friends from the Philadelphia days had participated in the Charcoal Club. See Bennard B. Perlman, *Robert Henri: His Life and Art* (Mineola, NY: Dover, 1991), 25–26.

<sup>41</sup> Ethel Klinck Myers (1882–1960), painter, designer, and sculptor.

<sup>42</sup> Henri's brother, Dr. Frank Southrn, practiced medicine in Philadelphia.

<sup>43</sup> The Hippodrome, opened in 1905 on 6th Avenue between 43rd and 44th Streets, was the sensation of the day. It was the world's largest theater, seating 5,000, with a stage large enough to accommodate horses and elephants, and it had a huge water tank for diving acts. See Gerald Bordman, *American Musical Theatre: A Chronicle* (New York: Oxford University Press, 1978), 210.

“Hearts.” About 11:45 Henri and Southern came in. Henri is pleased with the Family Group plate so far as ‘tis finished.

**Jan. 17, 1906** 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, 1906** 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, 1906** 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>44</sup> Henri and I go, and meeting Frank Stephens there after the lecture, a long talk led by Stephens<sup>45</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, 1906** This morning a great rush for the train as we are all to go to Fort Washington, Pa.<sup>46</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 a

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<sup>44</sup> In 1912 Sloan made an etching from memory, called *Anshutz on Anatomy* (Morse 155), of a similar scene from 1905 when Anshutz lectured at the New York School of Art, with Linda Henri in attendance.

<sup>45</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>46</sup> Sloan’s parents, as well as Anshutz, resided in Fort Washington, PA, a suburb of Philadelphia.

Miss Heebner<sup>47</sup> comes in — interesting artist type of girl. Malcolm Stewart<sup>48</sup> is a huge young fellow who is staying at Anshutz's. Meet Bryant<sup>49</sup> again and my good impression of his is deepened. To bed not until after 2 o'clock.

**Jan. 22, 1906** 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>50</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>51</sup> the "managing director" (Morris having resigned<sup>52</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.<sup>53</sup> To bed at 3:30.

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<sup>47</sup> Nanette (Anne) Heebner (McDonald) (d. 1958), 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 (1870–1937), whose student she was at the Academy, was exhibited in the 1907 Pennsylvania Academy annual. Information about Heebner's Academy history provided by Cheryl Leibold, Archivist, Pennsylvania Academy.

<sup>48</sup> Stewart studied at the Pennsylvania Academy 1895–99 and again 1905–06. The Academy possesses a photograph of him inscribed to Anshutz dated 1908. Information provided by Cheryl Leibold, Archivist, Pennsylvania Academy.

<sup>49</sup> Everett Lloyd Bryant (1864–1945), muralist. A student of Anshutz and Chase. He also studied in Paris.

<sup>50</sup> Henri, *Lady in Black*, 1904. Parrish Art Museum, Southampton, NY.

<sup>51</sup> John E. D. Trask (1871–1926) succeeded Harrison S. Morris as Director of the Pennsylvania Academy of the Fine Arts.

<sup>52</sup> Harrison S. Morris (1856–1948), businessman, editor, and poet, became Director of the Pennsylvania Academy in 1892, and his directorship ended in 1905. His longstanding position as editor of *Lippincott's Magazine* also ended in 1905, and he assumed the role of art editor of *Ladies' Home Journal* in that year.

<sup>53</sup> According to Henri's diary entry for Jan. 22, 1906, he got the votes of four jurors for the medal. Microfilm of Henri's diary is at the Archives of American Art, Smithsonian Institution, Washington, DC, reel 885.

**Jan. 23, 1906** Sleeping sound after Mrs. Anshutz'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 remodeled 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, 1906** 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 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

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<sup>54</sup> Henri's final painting of Anshutz was a bust-length portrait 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 became an instructor at the Academy.

<sup>56</sup> Edwin Swift Clymer (1871–1949) 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 then studied at the Pennsylvania Academy and in Paris. Later, she taught at Converse College in Spartanburg, SC, and invited Sloan and Henri to exhibit there.

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

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

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.

**Jan. 25, 1906** Back at home 165 W. 23rd Street, N.Y. again. 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>65</sup>

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<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 (1877–1953) for *Portrait of Madame Fisher*. However, the Academy minutes show Henri as the winner. The change of vote must have taken place after the minutes were recorded. Cheryl Leibold, Archivist, Pennsylvania Academy, provided 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 Jan. 23, 1906, DuMond voted for him, not against him as Sloan indicated.

<sup>63</sup> The published list of jurors for painting was: John Lambert, Breckenridge, Thomas Eakins, Joseph T. Pierson, Edward Redfield, Charles C. Curran, Willard Metcalf, Charles Hopkinson, Wilton Lockwood, and Edmund Tarbell. However, the last two were apparently replaced by DuMond and Weir when the jurying actually took place.

<sup>64</sup> In 1901 Sloan had painted a scene in Soula's Rathskeller in the Betz Building called *The Rathskeller*, 1901. Cleveland Museum of Art (Elzea 41).

<sup>65</sup> Frederick J. Quinby Co. commissioned Sloan, Glackens, and others to make illustrations for a deluxe edition of novels by the 19<sup>th</sup>-century French humorist Charles Paul de Kock, but the project was never finished due to lack of funds. For a full account of the de Kock commission, see Morse, pp. 64–7, and Hawkes, pp.16–17. H. L. Chatman was president of the Quinby Co. when Sloan made his diary entry.

**Jan. 26, 1906** !!!McClure's say that \$200 is a very high price for the illustrations of "Idella and the Plague"!!!<sup>66</sup> Hear that Howard Pyle is to have art control of McClure's!!!<sup>67</sup>

Geo. Fox stays to dinner and Potts<sup>68</sup> comes in during the evening. I lay a ground on a plate which he [Potts] 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, 1906** 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.<sup>69</sup>

Clymer and Anshutz go to hotel for the night.

**Jan. 28, 1906** Stopped in to see a panel which Geo. Fox has made (with Bailey)<sup>70</sup> for decoration

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<sup>66</sup> Sloan would ordinarily have received between \$250 and \$300 for seven drawings such as those for "Idella and the Plague."

<sup>67</sup> Howard Pyle (1853–1911) was one of the leading illustrators of the turn of the century. Pyle held the *McClure's* position for only six months.

<sup>68</sup> William Sherman Potts (1867–1930), newspaper artist, had been a colleague of Sloan's on the Philadelphia newspapers.

<sup>69</sup> Student exhibitions at the New York School of Art and, later, at the Henri School seldom were on view for more than a weekend.

<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 illustration and etching, the latter often being published as illustrations. See Perlman, *Robert Henri: His Life and Art*, 25.

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., Shanley’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 to play poker — bring Clymer home to stay the night.

**Jan. 29, 1906** 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, 1906** 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.

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<sup>71</sup> Albert Hencke (1865–1936) was art editor of *Gunter’s Magazine*. Previously he had been on the staff of *Harper’s Weekly*.

**Jan. 31, 1906** [No entry]

**Feb. 1, 1906** Saw Mrs. Joe Laub<sup>72</sup> in a play at the Empire Theatre. She did very well I thought. A 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, 1906** 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, 1906** [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

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<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 Street in Philadelphia in 1892 and, later, on Chestnut Street and at 806 Walnut St. He worked on the Philadelphia *Inquirer* with Sloan in 1892. “Norrie” Laub was an aspiring actress.

<sup>73</sup> The play by Cora Maynard had opened Oct. 20, 1905. Norrie Laub played the role of Eleanor Guthrie, the wife of a multi-millionaire businessman.

<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 John Twachtman (1853–1902) 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. Kirby’s studio adjoined Sloan’s and the two were close friends for some years until they disagreed on political matters.

<sup>76</sup> This may be Miss K. (Katharine or Kathryn) T. Raymond who is listed in Henri’s diary as a student in his portrait class of 1906. See Henri diary, Jan. 22, 1906. Miss Raymond was a watercolorist who

to be getting grippe. 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.

**Feb. 4, 1906** 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, 1906** 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.

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exhibited at the New York Water Color Club, the Boston Art Club, and the Pennsylvania Academy of Fine Arts in the late 1890s and early 1900s.

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

<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. Father of the modernist sculptor Alexander Calder, best known for mobiles.

**Feb. 6, 1906** 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 and Norrie. Talked over her theatrical studies.

**Feb. 7, 1906** 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, 1906** 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>81</sup> He has known many French and English artists and was a few years ago proprietor of Lemercier & Co., Paris Lithographers. He is a Count they say. Very interesting and quite interested. S. Potts came in after dinner.

**Feb. 9, 1906** 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.

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

<sup>81</sup> The book that de Brunoff was selling was probably *World Famous J. James Tissot Collection: Bible Paintings Old Testament Series / New Testament Series* (New York: American Tissot Society, c. 1904). A copy is in the Sloan Library at the Delaware Art Museum. The “M. de Brunoo” to whom Sloan refers is very likely Maurice de Brunhoff (1861–1937), father of Jean de Brunhoff, creator of Babar.

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.

**Feb. 10, 1906** 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>82</sup>

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

**Feb. 11, 1906** Cleaned up my “Gericault” and it looks very well indeed.

Anshutz and I went around to Fox’s studio — Anshutz was interested in his work in the Italian influence. Coming away passed Hoffman House Café and was hailed by W. Magraw<sup>83</sup> of the Phila. Press<sup>84</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.

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<sup>82</sup> The painting, *A Cross Country Run*, was sold to Smith College Museum of Art in 1923 (acc. # 1923:1). It is no longer attributed to Gericault but is catalogued as anonymous French 19th Century. Michael Goodison, Smith College Museum, kindly provided this information.

<sup>83</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>84</sup> The Philadelphia *Press* was the leading Republican paper in Philadelphia. 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.

Man (Bessinger?) called. Starting gallery.<sup>85</sup> Wants some of my stuff.

**Feb. 12, 1906** 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>86</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>87</sup> and Jones<sup>88</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 Shanley's. Dolly came home about 10 o'clock.

**Feb. 13, 1906** Went downtown to see about surrendering my Mutual Life Policies. 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 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, 1906** Downtown again to see Mutual Life Co. Left policies and receipts. They will send

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<sup>85</sup> Sigmund Pisinger's Modern Gallery was short lived, closing May 22, 1906.

<sup>86</sup> The Society of American Artists was founded in 1877 in protest against the conservatism of the National Academy of Design. Henri was elected a member of the Society in 1903.

<sup>87</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>88</sup> Francis Coates Jones (1857–1932), painter.

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 [sic] trimming his vest, a tall hat and a “heavy”<sup>89</sup> 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>90</sup>

**Feb. 15, 1906** In afternoon Henri took self and wife Dolly to matinee at Proctor’s. 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>91</sup> It was very good. The rest of the show was of extra 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<sup>92</sup> we played “Hearts” ‘till 3 A.M. which is surely a bad time to turn in. When will we reform?

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<sup>89</sup> Sloan uses “heavy” in its contemporary slang sense, meaning imposingly elegant, as a “heavy swell.”

<sup>90</sup> *Roofs, Summer Night*. (Morse 137).

<sup>91</sup> First performed in 1906, “Radha” was Ruth St. Denis’s (1879–1968) first major success and a milestone in modern dance. See Walter Terry, *The Dance in America* (New York: Harper and Row, Rev. ed. 1971), 48–66.

<sup>92</sup> The puzzles Sloan drew for the Sunday Philadelphia *Press* were made up of ten squares, each containing a rebus on a common topic. The answers would be given in a later edition of the paper and sometimes prizes were offered.

**Feb. 16, 1906** 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>93</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, 1906** [In] the morning I rose at 10 o’clock and went to McClure’s [“Appleton’s” scratched out] and Scribners and got originals<sup>94</sup> for W[ater] C[olor] C[lub] Ex. Appleton’s I got last evening before dinner.

Took list of paintings and plates to Pisinger this morning, saw E. Shinn<sup>95</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. He left me saying that he had an engagement with a ten millionaire up town. Davis came 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

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<sup>93</sup> Marianna Sloan (1875–1954), painter and decorative artist, generally called “Nan,” was one of Sloan’s two sisters. She studied with Henri and in Paris. Much of her work was in pastels and watercolor.

<sup>94</sup> These were original drawings for illustrations that Sloan was collecting for exhibition.

<sup>95</sup> Everett Shinn (1876–1953), painter, illustrator, and theatrical designer, had worked for the Philadelphia newspapers at the same time as Sloan.

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, 1906** 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 went to the 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>96</sup> plate which I think of doing.

**Feb. 19, 1906** 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, 1906** The proofs arrived from Peters<sup>97</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>98</sup>

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<sup>96</sup> *The Little Bride*. (Morse 138).

<sup>97</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>98</sup> This painting was destroyed when Henri failed to sit for it again. See Henri diary, Feb. 20, 1906, and

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.<sup>99</sup> Found it not so interesting as many Philadelphia places. To Fox's, then to bed.

**Feb. 21, 1906** [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>100</sup> "Woman Sewing"<sup>101</sup> and "Independence Square, Phila."<sup>102</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.

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undated later addition.

<sup>99</sup> Sloan is likely referring to the Grapevine Tavern in Greenwich Village, known as the "Old Grapevine," located on the southeast corner of 6<sup>th</sup> Avenue and 11<sup>th</sup> Street. The tavern attracted a range of customers, including artists, businessmen, and politicians. The name is of particular significance; the phrase "I heard it through the grapevine" originated at the tavern, and a grapevine once covered its side. The Grapevine closed in 1915. See: <https://digitalcollections.nypl.org/items/510d47e0-d6d1-a3d9-e040-e00a18064a99>.

<sup>100</sup> *Look of a Woman*, 1903. John Sloan Trust (Elzea 52).

<sup>101</sup> *The Sewing Woman*, 1901. Metropolitan Museum of Art (Elzea 37).

<sup>102</sup> *Independence Square, Philadelphia*, 1900. Private collection (Elzea 32).

**Feb. 22, 1906** 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>103</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 looking for us, — then Café Francis where she ate her dinner, meeting J. Moore and Mr. and Mrs. Johnson [sic],<sup>104</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, 1906** 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>105</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

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<sup>103</sup> Henri and Glackens met Morrice (1865–1924) in 1895 in Paris. Sloan must have met Morrice previously when Morrice stopped in New York on one of his occasional visits to his native Canada.

<sup>104</sup> This was probably William Andrew Johnston (1871–1929), author and journalist, who was with the *New York World* from 1900 until 1927. The Johnstons seem to have been members of the social group that met at the Cafés Mouquin and Francis, and on Aug. 26, 1908 and later Sloan refers to meeting Johnston “of the World” in similar circumstances.

<sup>105</sup> Charles FitzGerald’s review in the Feb. 24 *Evening Sun* confirmed that the galleries 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.

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, 1906** I woke with a much deserved headache. Mrs. S. also, worse than myself stays in bed all day little dear.

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>106</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, 1906** [Written under text: “Society Ex”]

There is an amusing caricature of my “Girl in White” in the student’s caricature show in Philadelphia.<sup>107</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

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<sup>106</sup> Morrice, *Street Scene*, c.1907. Delaware Art Museum, Gift of Helen Farr Sloan, 1975.

<sup>107</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 Elzea 61.)

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, 1906** [Written under text: "Notify A P & S Co.<sup>108</sup> Society"]

Made out entry blanks for the illustrations which I am sending to the P.A.F.A. Water 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, 1906** 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

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<sup>108</sup> Artists Packing and Shipping Co.

<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> "The Inspiration of Perot" by Laura Campbell, which appeared in the Aug. 11, 1906 issue of *Collier's* for which Sloan made three drawings (Hawkes 103–105).

<sup>111</sup> Mrs. George Sheffield of Aiken, SC, was a patron of Henri.

<sup>112</sup> Sadakichi 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 ANA

Sesnan Prize at the current Academy Ex., Philad'a. Groll seemed interested in my etchings and Hartmann 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.

**Feb. 28, 1906** 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, 1906** 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, 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

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in 1906 and National Academician (NA) in 1910.

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

in the morning.

**March 2, 1906** [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" subject to my order as I wish to send them to Washington Society Ex.<sup>115</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, 1906** 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, 1906** 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 the afternoon. Dolly and I went to dinner at Shanley's. Henri came along, says that Glackens' full length seated of Mrs. Glack<sup>116</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.

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<sup>115</sup> This was probably the *First Biennial Exhibition of American Art* at the Corcoran Gallery, held in February and March 1907. Neither painting was accepted.

<sup>116</sup> William Glackens, *Portrait of the Artist's Wife*, c. 1905. Wadsworth Atheneum. Also called *Lady with a Basket of Fruit*.

**March 5, 1906** 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 Group plate.

Dolly stopped and saw Mrs. Dawson.<sup>117</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>118</sup> and Nell Sloan<sup>119</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, 1906** 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>120</sup> office. He gave me tablets for my nervous condition of the last two weeks. We then went down and called on James Fincken<sup>121</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

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<sup>117</sup> Elizabeth Dawson had been Dolly's landlady for years before her marriage, and was a good friend to her. See March 29, 1911, for Sloan's assessment of her.

<sup>118</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 (Elzea 48).

<sup>119</sup> Eleanor Sloan, "Nell" was Sloan's first cousin.

<sup>120</sup> Dr. Collier Bower was a Philadelphia doctor who saw John and Dolly Sloan for many years.

<sup>121</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.

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, 1906** 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. 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."

**March 8, 1906** 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 the afternoon late. He tells me that my "Sunset Roofs" and "Foreign Girl"<sup>122</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>123</sup> This pleases me very much.

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<sup>122</sup> Now called *Stein, Profile*, 1904–05. Present location not known (Elzea 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>123</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.

**March 9, 1906** 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>124</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.

**March 10, 1906** Working on drawing for Collier's in the evening. Rather expected Henri to come in but he did not. Dinner at home.

**March 11, 1906** Went for the Sunday papers. Fox was not at home.<sup>125</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, 1906** Henri left for the Sunny South. Last night he said, "in another day I will cast away my 'spats.'" We did not see him off but take it for granted. Working on Collier's

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<sup>124</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. 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).

<sup>125</sup> Sloan had made a habit of calling on George Fox on Sunday mornings after buying his Philadelphia newspapers.

drawings, having all sorts of trouble with a shoemaker at his bench.<sup>126</sup> Potts came in and I printed a plate for him.<sup>127</sup>

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

**March 13, 1906** Walked around to 5th Avenue and saw exhibition of a number of Mrs. Shinn’s drawings.<sup>128</sup> Very quaint portraits in pen and ink colored a little. Beautiful gray day in the streets, snowing some. Heavy gray sky. Madison Square looked fine.

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

**March 14, 1906** 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, 1906** Went and criticised the “Picture Class.” A lot of good stuff, which if gone on

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<sup>126</sup> “Perot had never had anything like that before” for “The Inspiration of Perot” (Hawkes 103). There are two studies for this illustration in Delaware Art Museum, 2000-305 and 2000-323.

<sup>127</sup> Likely for one of Potts’s de Kock illustrations.

<sup>128</sup> Florence Scovel Shinn (1869–1940), illustrator and student at the Pennsylvania Academy in the 1890s, married Everett Shinn in 1898 and divorced him in 1912.

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, 1906** 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.

**March 17, 1906** Was feeling pretty well used up after the three days of school work. Read "Irrational Knot" of Bernard Shaw.<sup>129</sup> 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, 1906** 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.

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<sup>129</sup> The first American edition of *The Irrational Knot* was apparently published by Brentano's, New York, in 1905, though the novel was actually written in 1880, when Shaw was only twenty-four. He described it as "the second novel of his nonage."

**March 19, 1906** 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 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>130</sup> plate. Dolly read to me "Fort comme la Mort."

**March 20, 1906** 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, 1906** 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>131</sup> came in about 5 P.M. on a one day business trip from Philadelphia.

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<sup>130</sup> *Man, Wife and Child*, 1906 (Morse 135).

<sup>131</sup> William Gosewisch had been a member of the Charcoal Club in 1893. Sloan, Gosewisch, Glackens and others used to go to Sunday dinner at the home of Desiré Corbin in the Philadelphia suburb of

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, 1906** A trip to Collier's. The drawings seem to suit right well — but Clinton asked me 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>132</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, 1906** 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 Sloan [sic], Boss, Pach, Levy.<sup>133</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

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Overbrook. Mr. Corbin had several attractive daughters, one of whom, Adèle, married Gosewisch. In 1902 Sloan painted Helène Corbin (Delaware Art Museum, Elzea 46). Another daughter, Louise, Sloan described in his diary for Feb. 14, 1908 as "one of the futile fancies of my youth."

<sup>132</sup> Lorenzo James Hatch (1857–1914) studied at the Washington, D.C., Art Students League and the New York School of Art and distinguished himself as a painter, illustrator and engraver.

<sup>133</sup> Frank Van Sloun (1879–1938), painter and printmaker. Homer Boss (1882–1956), painter and teacher. Walter Pach (1883–1958), painter, art historian and critic. Probably Alexander O. Levey, a Henri student.

say. He might turn out the best but I miss my guess if he does.

**March 24, 1906** 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 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 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>134</sup> whom I've not seen for several years. Millard<sup>135</sup> and Gregg argue on the possibility of educating a man for journalism.

**March 25, 1906** 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>136</sup> which Thornton S. Hardy<sup>137</sup> has ordered.

**March 26, 1906** Rainy disagreeable day. Called at Collier's and left the two drawings which I

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<sup>134</sup> Augustus Koopman (1869–1914), painter.

<sup>135</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.

<sup>136</sup> Four drawings for "His Nobler Ambition: Little Wellington Joins de Gang" by E. J. Rath, in *Saturday Evening Post*, April 23, 1906 (Hawkes 129–132).

<sup>137</sup> Art editor of *Saturday Evening Post*.

have tinkered with to suit Clinton. Met Reuterdaahl<sup>138</sup> who has been abroad for a year. He very 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>139</sup> to handle my etchings if I want to sell them.

**March 27, 1906** [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, 1906** 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, 1906** 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>140</sup> in our block. Great crowds in the street.

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<sup>138</sup> Henry Reuterdaahl (1871–1925), illustrator and painter, specialized in contemporary naval subjects. His work appeared principally in *Collier’s*.

<sup>139</sup> The two leading print sellers in New York at the time.

<sup>140</sup> The church which is pictured in the etching, *The Little Bride*.

Picture class at the school — many very good things shown. A number of people “taking an interest in Art” at a picture gallery, a Chinese restaurant, two river scenes which looked a bit too much like Glackens and Luks.

**March 30, 1906** At the school.

**March 31, 1906** 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>141</sup> Owing to the breadth of the humor J.M. says it will be painted out. It’s worth keeping tho’ Comstock<sup>142</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, 1906** Potts came in in the evening and we talk over our proposed four months outing at Kittery Point this summer.

**April 2, 1906** 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>143</sup>

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<sup>141</sup> Moore encouraged his artist-friends to paint ribald murals in his basement. Sloan described this mural in a letter to Henri, undated (late March, 1906), in the John Sloan Manuscript Collection.

<sup>142</sup> Anthony Comstock (1884–1915), reformer who sought to improve public morals by censorship.

<sup>143</sup> Augustus Koopman (1869–1914) showed landscapes and portraits at Fischl, Adler and Schwartz from

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

**April 3, 1906** Letter from Henri says that group of children he has painted<sup>144</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, 1906** Saturday Eve. Post drawings arrived there all right, Hardy writes.

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

**April 5, 1906** 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>145</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

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March 19 to 31. See "Exhibitions Now On," *American Art News*, March 24, 1906, p. 6.

<sup>144</sup> Henri, *The Children of Mrs. George Sheffield*, location not known. Reproduced in Bennard B. Perlman, *Revolutionaries of Realism: The Letters of John Sloan and Robert Henri* (Princeton University Press, 1997), 114.

<sup>145</sup> Charles Frederick William Mielatz (1864–1919), painter, teacher, and etcher. He was the first teacher of illustration at the National Academy of Design.

work is too picturesque, by far, but personally he's most pleasant.

**April 6, 1906** 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, 1906** Mrs. Albert Hencke posed for me this afternoon. She is very interesting — a personality — womanly yet frank. I got a start — rather hopeful.<sup>146</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.

**April 8, 1906** 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, 1906** 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.

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<sup>146</sup> The painting was never completed.

**April 10, 1906** Working on framing set of proofs for Water Color Show and making mats for 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, 1906** All day at the school.

**April 12, 1906** 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>147</sup>

Walked over the Avenue to Keppel's, saw Mr. Carrington.<sup>148</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, 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, 1906** At the school.

Henri popped in just from a twenty-six hour trip from Sunny South. We took him to dinner at Shanley's after which he went to [the] Francis and I to the school. Dolly went home.

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<sup>147</sup> Glenn O. Coleman (1887–1932), painter and printmaker best known for images of New York.

<sup>148</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.

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, 1906** 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 and selves.

**April 15, 1906** 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, 1906** 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 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, 1906** 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."

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

**April 18, 1906** [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].

**April 19, 1906** 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. Then to Wunderlich, Art Dealer, especially of engravings. The clerks were interested and I felt hope — saw the

manager, a Mr. Kennedy<sup>149</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>150</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>151</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, 1906** Pisinger Modern Gallery have sold the set of etchings to Henry W. Ranger,<sup>152</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 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.

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<sup>149</sup> Edward Guthrie Kennedy (1849–1932), print dealer and cataloguer of Whistler’s prints.

<sup>150</sup> Joseph Hawley Chapin (1869–1939) was art editor of *Scribner’s* from 1906 to 1914.

<sup>151</sup> In addition to his work for *Scribner’s*, Sturgis (1836–1909) also wrote art criticism for *The Atlantic*, *The Nation*, and *Art Interchange*.

<sup>152</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.

**April 21, 1906** 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>153</sup> of Canada who has started portrait of Henri. We all go to J. Moore's house and play poker and bridge.

**April 22, 1906** 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, 1906** [Part of the entry for April 24 is written on this page and scratched out]

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

**April 24, 1906** Alden Weir selected picture for sale for benefit of San Francisco artists.<sup>154</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 and

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<sup>153</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.

<sup>154</sup> *Burning Autumn Leaves*, 1903 (Elzea 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 May 7 or 8, 1906, was hurriedly organized and not a great success.

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 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 there.

**April 25, 1906** Mr. Sturgis sent around a copy of his book "Appreciation of Pictures."<sup>155</sup>

Painted in the afternoon at bust picture of Miss Rozenscheine the Caucasian model.<sup>156</sup>

Got a fair sort of start.

Geo. Fox called in the evening.

**April 26, 1906** 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, 1906** 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.

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<sup>155</sup> Russell Sturgis, *The Appreciation of Pictures: A Handbook* (New York: The Baker and Taylor Co., 1905).

<sup>156</sup> *Russian Girl Combing Her Hair*, 1906-07 (Elzea 75).

**April 28, 1906** Went out to Van Cortlandt Park<sup>157</sup> 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, 1906** [The first sentence of the entry for 30 April written on this page by mistake 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>158</sup> and her brother, an artist Mr. Marvin.<sup>159</sup> 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, 1906** “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.

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<sup>157</sup> Van Cortlandt Park, the second largest in the Bronx, had an 18-hole golf course that was free to the public.

<sup>158</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 later as colleagues working on *The Masses*.

<sup>159</sup> Possibly H. F. Marvin, who was born in New York City and later active in Provincetown, Massachusetts.

Took dinner at Gallard's.

**May 1, 1906** Alden Weir called, asked me to lunch tomorrow at the Players Club to meet a few 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 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. all again.

Drunken woman in Madison Square, policeman stern. She offers a drink from brown bottle.<sup>160</sup>

After dinner Henri took us to see a poor play "Mr. Hopkinson."<sup>161</sup> Williamson of Canada along. Stopped in the Francis on the way home. Henri spent the night.

**May 2, 1906** 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.

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<sup>160</sup> In 1915 Sloan would depict a similar scene in his etching, *Mars and Bacchante* (Morse 174).

<sup>161</sup> A farce by R. C. Carton at the Savoy Theater. It starred Dallas Welford, Elinor Forster, H. Stephenson, and Olive Temple.

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>162</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, A. Lathrop, Prelwitz.<sup>163</sup> Trask was there from Penn. Academy F. A. Henri, Reuterdaahl, Trask and I went to Henri’s studio afterward.

**May 3, 1906** 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>164</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,<sup>165</sup> these being present: Weir, Glackens, Henri, Sterner, Metcalf, Smedley, R. Reid, and Sloan.<sup>166</sup>

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<sup>162</sup> *Turning Out the Light* (Morse 134) and *Man, Wife, and Child* (Morse 135) were two of the offending prints. *The Women’s Page* (Morse 132) and *Roofs, Summer Night* (Morse 137) were probably the other two, although this is not documented.

<sup>163</sup> Otto Henry Bacher (1856–1909), illustrator, etcher and cartoonist, had studied with Whistler in Venice. 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. Henry Prellwitz (1866–1940), painter, was secretary of the Society of American Artists in 1906 when it merged with the National Academy of Design.

<sup>164</sup> Sloan had hoped to sell the City Life series only as a set, but was eventually reconciled to selling the prints individually.

<sup>165</sup> According to a December 1906 addendum to his diary of May 3, 1906, Henri said nothing came of this organization.

<sup>166</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. Willard Leroy Metcalf (1858–1925), Impressionist painter, member of “The Ten.” William Thomas Smedley (1858–1920), illustrator and painter, studied at the Pennsylvania Academy

I wrote to Carlton Chapman,<sup>167</sup> Secretary of Amer. Water Color Society protesting against the return of my etchings.

**May 4, 1906** 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, who is new editor of Appleton's Magazine.<sup>168</sup> Levering, F. D. Steele, J. R. Shaver, E. C. Carpenter, R. D. Towne<sup>169</sup> and too many others to mention. The dinner was a huge affair, over four hundred guests, at the Marlborough Blenheim Hotel, Atlantic City. After speeches had begun, Glackens, Preston, Shinn, Hardy<sup>170</sup> and I started off to find Jim

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with Eakins and in Paris and was noted for his elegant illustrations of contemporary upper-class society. Robert Reid (1862–1929), impressionist painter, member of "The Ten." Homer, Hassam, Davies, Prendergast, Myers, Lawson, Shinn and Luks were members in addition to those listed. See I. Glackens, *Glackens*, p. 65.

<sup>167</sup> Carlton Theodore Chapman (1860–1925), illustrator and marine painter, studied at the National Academy, Art Students League, and in Paris.

<sup>168</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>169</sup> This must be Albert D. Levering (1869–1929), cartoonist, whose work frequently appeared in *Life*. 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 Arthur Conan Doyle's Sherlock Holmes stories in that magazine have become classics. 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. E. Childs Carpenter (1872–1950) was financial editor of the Philadelphia *Inquirer* from 1905 to 1916. He later wrote such plays and films. 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."

<sup>170</sup> This may be Thornton S. Hardy or the man referred to as a reporter on the *Morning World* in the diary

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>171</sup> presided most wittily.

**May 5, 1906** 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>172</sup> has refused to sell proofs of my "Memory of Last Year" tho' people had inquired of him for them.

**May 6, 1906** California Sufferers sale of pictures opens at American Art Association today.

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, 1906** Started from Fort Washington intending to come to N. Y. but after an afternoon at Fincken's and Peters' [Bros.] (paid bill \$16.20) and seeing March (Sunday Ed., Press)<sup>173</sup> we met at dinner at the Rathskeller and Eleanor Sloan took us home to stay the night.

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entry for January 28, 1907.

<sup>171</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>172</sup> Probably Edward Taylor Snow (1844–1913), landscape painter, Philadelphia.

<sup>173</sup> Alden March (1869–1942) later became City editor of the *Press* and then Sunday editor of the *New York Times*.

**May 8, 1906** 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, 1906** 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>174</sup>

**May 10, 1906** 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 W.C.S. Ex. sending my invited prints back.<sup>175</sup>

Frank Crane,<sup>176</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.

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<sup>174</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.

<sup>175</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>176</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*.

A Miss Lathrop<sup>177</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, 1906** 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, 1906** “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>178</sup> It seems to have a hypnotic property in fixing the gaze.

**May 13, 1906** 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

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<sup>177</sup> Elise Lathrop was a writer and musician, appearing in concerts and musicals as a pianist and singer. She wrote about music and art subjects for magazines such as *The Theater*, *Vogue*, and *Broadway Magazine*.

<sup>178</sup> Sloan was also fascinated by the pulsating fountain, painting it once in 1907 (Elzea 81) and again in 1908 (Elzea 146).

lasses in Sunday gear. Mrs. Crane, once Mrs. Geo. B. Luks,<sup>179</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>180</sup> Geo. Luks' son Kent a fine light haired boy now. Wonder which of his father's attributes he will inherit?

**May 14, 1906** Rainy day. Walked out 23rd St., picked up copy of "Val. Vox"<sup>181</sup> which Crane had said he wanted, sent it to him by mail. Met Russell<sup>182</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 gone,<sup>183</sup> but H. Pyle remains I fear. Little chance for my work under the "boiler-maker."<sup>184</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, 1906** Pisinger writes that he has a customer who wishes three (3) etchings from the set.

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<sup>179</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. Crane was a good father to Kent who later refused to take Luks' 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, *Kent Crane*, 1906, Delaware Art Museum (Elzea 74).

<sup>180</sup> The "Exhibition of Pictures by Robert Henri," Oct. 23–Nov. 3, 1897, at the Pennsylvania Academy was Henri's first important solo exhibition. Henri's records do not show that Crane purchased a painting from the exhibition, however.

<sup>181</sup> The publication to which Sloan is referring might be Henry Cockton's *The Life and Adventures of Valentine Vox, the Ventriloquist*, originally published in 1840. The name Valentine Vox is a pseudonym for a U.S. ventriloquist; at least three ventriloquists of this name have existed.

<sup>182</sup> Probably E. M. Russell who was in the art department of *McClure's* in 1906 and later became art editor.

<sup>183</sup> On the situation at *McClure's*, see Frank Luther Mott, *A History of American Magazines*, Vol. IV (Cambridge: Harvard University Press, 1957), 559–600.

<sup>184</sup> i.e., Howard Pyle.

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<sup>185</sup> 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, 1906** Walked up town at noon and stopped in at the Water Color Society Exhibition in response to a note from the salesman, Mr. Allison.<sup>186</sup> He asked if Miss Cary<sup>187</sup> of "The Scrip" could reproduce the "Memory" plate with a short article on my work.<sup>188</sup> 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, 1906** 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

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<sup>185</sup> Berrick Von Norden (Berrick Schloss) was an American tenor of Swedish origin. He enjoyed relative success, rising to the position of soloist as one of the leading oratorio and concert singers of his day.

<sup>186</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. Glenn Peck provided this information.

<sup>187</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. *The Scrip* itself ceased publication in 1908 when it merged with *International Studio*.

<sup>188</sup> *The Scrip* never published such an article.

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, 1906** [Note at bottom of page: Puz animals A + B and Teas.<sup>189</sup>]

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.

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, 1906** My cousin, Eleanor Sloan arrived to pay us a visit this afternoon.

Fox called in the evening.

**May 20, 1906** 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, 1906** 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

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<sup>189</sup> This is in reference to puzzles he was producing for the *Philadelphia Press*, with themes of varieties of tea (June 3, 1906) and animals with names beginning with letters A and B (July 8 and 15, 1906).

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, 1906** 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 write to F. A. Tolhurst, 24 Irving Place in re. set of etchings, offered 20% discount on set. J. B. Townsend<sup>190</sup> of American Art News 1265 Broadway, spoke to him in re. exhibition in the fall to go from place to place.<sup>191</sup>

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

**May 23, 1906** Played golf in the afternoon. G. Fox called after dinner.

**May 24, 1906** 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

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<sup>190</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>191</sup> *American Art News* organized and circulated exhibitions to museums and galleries around the country.

day changed. A card beneath says “An incomplete set was shown at the Amer. Water Color Society Exhibition.”

**May 25, 1906** [Indecipherable notes beneath 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 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>192</sup>

**May 26, 1906** [At foot of page: “Pig & Length.”<sup>193</sup>]

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, 1906** 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.

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<sup>192</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>193</sup> Again a reference to *Philadelphia Press* puzzles on measures of length and distance (June 10, 1906) and food products from pigs (June 17, 1906).

**May 28, 1906** A day of rain. G. Fox came in after dinner. He has taken a farm room (part of a house) at Effort, Pa.<sup>194</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, 1906** 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 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, 1906** “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 complaint, 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, 1906** 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

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<sup>194</sup> Contemporary atlases list no such place as Effort in Pennsylvania. Sloan probably misheard Ephrata as Effort.

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, 1906** 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 [sic] Penn, who has posed for Henri in his St. Louis Medal picture,<sup>195</sup> came in. In the 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, 1906** Started painting a memory of the little Picnic Grounds at Bayonne and think I have a good “go” at it.<sup>196</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 Hofbrau 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.<sup>197</sup> There was rather too large a crowd to be interesting.

**June 3, 1906** Started a painting of an excavation for basement of large building which is to be in

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<sup>195</sup> Henri, *Young Woman in Black*, 1902. The Art Institute of Chicago. Jessica Penn, a Ziegfeld Follies dancer, became Henri’s favorite model after the death of Linda Henri. He painted her many times. See Perlman, *Robert Henri: His Life and Art*, 57.

<sup>196</sup> *The Picnic Grounds*, 1906–07. Whitney Museum of American Art (Elzea 69).

<sup>197</sup> Koster and Bial’s was a well-known vaudeville theater on 23rd St., but it had closed in 1893 when a new theater was opened on 34th St. until 1901 when the site was purchased for Macy’s.

the site of the church at 34th and 6th Avenue.<sup>198</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, 1906** 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. Mrs. Crane played the piano. Beer and highballs. To bed quarrelsome.

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**June 5, 1906** 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, 1906** Out to Van Cortlandt Park and played golf with Kirby. Nan went along and made a sketch in the neighborhood.

**June 7, 1906** 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." 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

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<sup>198</sup> Destroyed.

beautiful tawdry magnificence of the night illuminations. Nell and I went on the “Dragon Gorge.”

**June 8, 1906** 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 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>199</sup>

**June 9, 1906** 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, 1906** 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. Details of life, with the Chinaman [of] secondary interest would be good.

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<sup>199</sup> Later, Sloan took the table to Santa Fe where he used it in his etching studio.

**June 11, 1906** Started to paint from memory of the wind and dust storm that we saw and felt Sunday.<sup>200</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, 1906** 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, 1906** 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, 1906** 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].

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<sup>200</sup> *The Dust Storm, Fifth Avenue*, 1906. Metropolitan Museum of Art (Elzea 70).

**June 15, 1906** I had a fine time today making a box for portfolios and drawing paper for the 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, 1906** 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>201</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>202</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, 1906** Visited Henry Reuterdaahl at Weehawken, my first trip to the Heights of the

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<sup>201</sup> S. Walter Norris (1868–?), landscape painter, studied at the University of Pennsylvania, the Philadelphia Museum School, the Pennsylvania Academy, and in Paris.

<sup>202</sup> The ferry to the Pennsylvania Railroad terminal on Montgomery St. in Jersey City left from the 23rd St. dock.

Hudson. The prospect from the cliffs is fine. The popular sculptor, Bitter,<sup>203</sup> has a house that rises sheer from the cliffs. The West Shore R.R. Freight yards are below.

Mrs. Reuterdahl is extremely interesting. She is an Icelander, 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>204</sup>

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

**June 18, 1906** 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 has charge of the illustrations. If he has I fear that I’m “all in” on that work.

**June 19, 1906** 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, L. Glackens, Hassman, W. A. Rogers, Stephens, Dirks, Stein (who was on the Herald while I was there in 1898).<sup>205</sup> Luks got pretty well filled with

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<sup>203</sup> Karl Theodore Francis Bitter (1867–1915), studied in Vienna. He was elected ANA in 1902 and to full membership in the National Academy the following year. Reuterdahl later occupied his house (see Sept. 20, 1909).

<sup>204</sup> This may be the cartoonist W. P. Snyder or the painter William G. Schneider (1863–1912).

<sup>205</sup> Probably Archie Gunn (1863–1930), illustrator, known for his “pretty girl” magazine covers. Louis Glackens (1866–1933), brother of William Glackens and humorous illustrator, esp. for *Puck*. Possibly Carl (or Karl) Hassman (1869–1933), painter, illustrator of historical scenes, and a cartoonist whose work appeared in *Puck*. William Allen Rogers (1854–1931), cartoonist. Possibly the illustrator Charles H.

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, 1906** 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.

Hardy of the Saturday Evening Post sent me a story to picture.<sup>206</sup> Promised it for July 3.

**June 21, 1906** Working again in J.M.’s cellar, finished large panel — J.M. leading a soul to the Burning River’s Brink.<sup>207</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

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Stephens whose work appeared in *St. Nicholas* from 1885 until 1906 as well as in other magazines. Rudolph Dirks (1877–1968), the inventor of the comic strip, “The Katzenjammer Kids.” Possibly the illustrator Modest Stein (1871–1958).

<sup>206</sup> Five drawings for “The Queerest Thing in America: Told by Ludwig, the Little German Cobbler” by Ernest Poole. Published October 20, 1906 (Hawkes 133–137).

<sup>207</sup> This panel and the smaller one described below were probably destroyed, as were the ones by other artists in Moore’s basement.

hair at a window, a cat on the leads outside. Jim Moore came down with Lawson, a Mr. Green 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. Huneker<sup>208</sup> was thinking of buying a set of my etchings, having seen the set Gregg bought.

**June 22, 1906** Jerome Myers came in and while he was here a red headed enthusiast and “hustler” called — said his name was Gray, 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.

Myers had already got Mr. Kent who is secretary to Fry, Purdon Clarke’s<sup>209</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>210</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

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<sup>208</sup> James Gibbons Huneker (1857–1921), writer and art, literature, and music critic of the New York *Sun* from 1900 to 1917 after a period as music critic for *Town Topics*. He also edited the iconoclastic periodicals *M’lle New York* and *Criterion*.

<sup>209</sup> Henry W. Kent, Assistant Secretary of the Metropolitan Museum of Art. Roger Eliot Fry, (1866–1934) the English critic and writer, was Curator of the Metropolitan Museum from 1906 until 1910. 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>210</sup> A mock-up of *The Eye* exists in the Delaware Art Museum (2014-237).

indignant. The whole evening amusing and yet how tragic to her who has this to live with.

**June 23, 1906** 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 roofgarden. Strange to see New Yorkers paying big money to see such a miserable show.<sup>211</sup>

**June 24, 1906** 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, 1906** 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, 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, 1906** 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.

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<sup>211</sup> The show was probably *Seeing New York*, a vaudeville production by Joseph Hart and Clifton Crawford.

**June 27, 1906** 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.

**June 28, 1906** Went to Jerome Myers’ for dinner. Bryson Burroughs<sup>212</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, 1906** 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, 1906** 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

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<sup>212</sup> Bryson Burroughs (1869–1934), painter and curator, was Associate Curator of Paintings at the Metropolitan Museum to Roger Fry and became Curator after Fry’s dismissal, remaining until 1934.

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

**July 1, 1906** 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>213</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, 1906** [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.

Stopped in New Gallery today and saw work of Van D. Perrine.<sup>214</sup> Rather interesting, some quite so — but rather greasy and morbidly affected looking stuff. Met an old lady whom I

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<sup>213</sup> *Girl with Auburn Hair (Kitty)*, c. 1900. Private collection (Elzea 36).

<sup>214</sup> Van Dearing Perrine (1868–1955), painter, 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.

suppose to be Mrs. Ford,<sup>215</sup> his angel. She poured advertising in my ears. He is lucky to be so fanatically and financially backed.

**July 3, 1906** Sent off a Puzzle to the Press (Phila.)

Manuscript from Appleton's Magazine arrived.<sup>216</sup>

**July 4, 1906** 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, 1906** Saw Mr. Brennan<sup>217</sup> of Appleton's and he ordered five drawings as per a roughout I showed him.

**July 6, 1906** 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>218</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.

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<sup>215</sup> Mary Bacon Ford. See Jan. 10, 1908.

<sup>216</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* (Hawkes 97–102).

<sup>217</sup> This was probably J. W. Brennan. Information from Frank Schoonover Archives, Delaware Art Museum.

<sup>218</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.

Potts called. He stopped in Quinby Co.'s in Boston. Heard that Fireman<sup>219</sup> (Hungarian Jew of Philadelphia — in the crowd there) was in charge of illustration of DeKock's now.

**July 7, 1906** 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>220</sup> two hours a day.

**July 6, 1906** 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, 1906** On my way to the Astor Library I met Walter Sedgwick, now a M.D. in New York, a 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>221</sup> in Cornwall, England arrived today. FitzGerald (J.C.) sent

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<sup>219</sup> Possibly J.C. Fireman, illustrator, who was in Sloan's circle at 806 Walnut Street in Philadelphia in the 1890s.

<sup>220</sup> Sloan spelled the name of this magazine "Gunther's" throughout the diaries. The spelling has been corrected.

<sup>221</sup> Walter Elmer Schofield (1869–1949), landscape painter, was one of the Henri circle in Philadelphia. 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.

it from Pemberton, N.J., having brought it over with him.

**July 10, 1906** Stopped at the N.Y. Herald office and saw Morgan.<sup>222</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>223</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.

**July 11, 1906** 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, 1906** Went down to the Battery and tried to go out to Governor's island to see the barracks,<sup>224</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

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<sup>222</sup> Wallace Morgan (1873–1948), illustrator, was a colleague of Glackens and Ernest Fuhr on the *Herald* and used a crayon style similar to theirs and other members of the Henri group.

<sup>223</sup> Elizabeth Hamlin and her husband George Otis Hamlin (1877–1961) were lifelong friends and patrons of the Sloans.

<sup>224</sup> For background material for the *Appleton's* story he was illustrating.

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, 1906** 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 — 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, 1906** [Some of the entry for 15 July is on this page, crossed out]

Working on Appleton drawings.

**July 15, 1906** 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, 1906** A story from Hardy for the Saturday Eve. Post,<sup>225</sup> a very good thing to illustrate

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<sup>225</sup> Two drawings for “From Critturs to People: The Recruiting of the Cities” by Ernest Poole. Appeared in *Saturday Evening Post*, April 13, 1907 (Hawkes 160–161).

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, 1906** 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."

Reuter Dahl came in having shown my etchings, especially "Roof Tops — Summer Night" to Mr. Collier,<sup>226</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, 1906** 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

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<sup>226</sup> Peter Fenelon Collier (1846–1909), publisher and editor of *Collier's Weekly*.

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, 1906** 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, 1906** Walked down and sat awhile in Washington Square. The Sat. E. Post story by 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>227</sup>

**July 21, 1906** 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, 1906** A very hot day and I did not go out save for the Sunday Papers and sat in the

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<sup>227</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.

Square (Madison) for a few minutes.

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

**July 23, 1906** 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.

**July 24, 1906** Out buying a bracelet for Birthday present to Dolly. Met George Luks.

**July 25, 1906** 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, 1906** Stopped in to see Reuterdahl and E. Penfield<sup>228</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.

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<sup>228</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.

**July 27, 1906** 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>229</sup> and to bed at 1:45 A.M.

**July 28, 1906** 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, 1906** 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, 1906** 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.

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<sup>229</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.

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<sup>230</sup> 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, 1906** A letter from Mother this morning.

**Aug. 1, 1906** Walked out in the morning and met Davis and Mr. Towne<sup>231</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>232</sup>

**Aug. 2, 1906** Letter from Mother.

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

Tom Daly<sup>233</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

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<sup>230</sup> Jerome Myers and his sister, Miriam Mattern, were close.

<sup>231</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>232</sup> Four drawings for "The Committee's Report" by William B. M'Cormick, published in the October 1906 issue of *Gunter's Magazine* (Hawkes 106–109).

<sup>233</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 1906–07. He was noted for his humorous poems in dialect. Sloan illustrated two volumes of them, *Canzoni* in 1906 and *Madrigali* in 1912.

week and see him.

**Aug. 3, 1906** 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.

**Aug. 4, 1906** 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, 1906** 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, 1906** 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, 1906** More of the hot sort of weather today. I kept to the house with extreme negligée outfit.

G. Wright<sup>234</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, 1906** 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.

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<sup>234</sup> George Hand Wright (1873–1951), illustrator, painter and etcher, studied at the Pennsylvania Academy where he and Sloan had met.

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" and "Woman Sewing"<sup>235</sup> to Dallas, Texas State Fair.

**Aug. 9, 1906** [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 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>236</sup> I am going to make some tries at outdoor work while in Fort Washington.

**Aug. 10, 1906** [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, 1906** Made a try with my sketch box and find it quite a new thing to paint outdoors.

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<sup>235</sup> *Violinist*, Will Bradner, 1903, Delaware Art Museum (Elzea 50) and *The Sewing Woman*, 1901, Metropolitan Museum of Art (Elzea 37).

<sup>236</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.

My work of this sort has usually been of city subjects from memory.<sup>237</sup> Can't say that my attempt at the chicken yard back of the house was successful.<sup>238</sup>

Went over to see Tom Anshutz. The Derby Summer School at Fort Washington<sup>239</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, 1906** Sunday in the country near Philadelphia!

**Aug. 13, 1906** 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>240</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, 1906** [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

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<sup>237</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>238</sup> There is a record of a missing painting dated circa 1906 (Elzea 71) that might have been done during this visit to Ft. Washington, and there is a 9 x 11 dated 1907 of chickens (Elzea 90) that could be the picture described here and misdated. However, as stated in the diary for August 15, it is likely that these first landscapes were destroyed.

<sup>239</sup> Anshutz and Hugh Breckenridge 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. See Sandra Lee Denney, *Thomas Anshutz: His Life, Art, and Teachings* (MA Thesis, University of Delaware, 1969), 74–8.

<sup>240</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. Sloan had painted Kauffman's daughter, Hildegarde, in 1903 (Elzea 54).

complication now in addition to her neuritis pains.

**Aug. 15, 1906** 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, 1906** Went in to town and spent the night with Sloans [Eleanor and Marianna]. Met Jim Fry who is Mrs. Blackwell's<sup>241</sup> son by her first marriage. Nan expects Miss Anita Sargent<sup>242</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>243</sup> at this school probably hurt the working out of Nan's better self.

**Aug. 17, 1906** 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>244</sup> I resent it in him, myself.

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<sup>241</sup> Eleanor Sloan's great aunt.

<sup>242</sup> Born 1876.

<sup>243</sup> Elliott Daingerfield (1859–1932), painter, writer and teacher.

<sup>244</sup> Roosevelt had ordered the Public Printer to follow the spelling advocated by the Simplified 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. See *Editor and Publisher*, Sept. 1, 1906.

**Aug. 18, 1906** 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>245</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, 1906** Jim Fincken and Mr. Bower<sup>246</sup> called to see Nan's work in the afternoon.

Dolly and I called on the Breckenridges this evening. Met Reverend Roche<sup>247</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>248</sup> portrait for the Academy. "Sargent" says Breck. "Henri!" says Dolly Sloan and I chime in.

**Aug. 20, 1906** Went into town and took dinner with Kauffman at the Franklin Inn Club, a cozy

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<sup>245</sup> Elizabeth Priestly Sloan.

<sup>246</sup> Probably Alexander Bower (1875–1952), who studied art in Philadelphia, was subsequently active in New York, and later had directorial positions at Sweat Memorial Art Museum and the School of Fine and Applied Arts, both in Portland, Maine.

<sup>247</sup> Possibly Reverend Olin S. Roche, pastor of St. Peter's Protestant Episcopal Church of Manhattan, or his brother Reverend Spencer S. Roche, pastor of St. Mark's Protestant Episcopal Church in Brooklyn.

<sup>248</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 Leibold, Archivist, Pennsylvania Academy.

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>249</sup> Had a nice dinner and quite an interesting talk after.

**Aug. 21, 1906** 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, 1906** 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, 1906** 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>249</sup> This was probably Thomas F. F. Millard.

**Aug. 24, 1906** Started a new drawing of Mother on tissue paper for tracing on plate.<sup>250</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, 1906** 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, Hall Williams — 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 who seems to have some good in him.<sup>251</sup>

**Aug. 26, 1906** 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.

**Aug. 27, 1906** 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

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<sup>250</sup> *Mother* (Morse 139). Begun in Philadelphia, finished the next year in New York.

<sup>251</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* (Elzea 44). Hall Williams has not been identified, nor is Bailey.

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, 1906** 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.

**Aug. 29, 1906** 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 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>252</sup>

**Aug. 30, 1906** 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.

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<sup>252</sup> Five drawings for "A Good Man in a Bad Place" by Hobart Austin, appearing in the November 1906 issue of *Gunter's* (Hawkes 110–114).

Bryan who is being welcomed back from his “Trip around the World.”<sup>253</sup> He seems to be the Democratic nominee for President in 1907 or is it 1908? I dunno.

**Aug. 31, 1906** Arthur J. Elder<sup>254</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, 1906** A letter from Henri at last. In Madrid. Says he is painting a Bull Fighter, Gypsy, dress maker type — girl of street type, and a Spanish officer in uniform.<sup>255</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>256</sup>

Reuterdaahl came in and asked me to take dinner tomorrow eve.

**Sept. 2, 1906** Dined at Reuterdaahl’s in Weehawken. Met a J.J. Hoke [Hoch] from Toledo, Ohio, friend of Mrs. Reuterdaahl in Chicago. Miss Hoke, or Hoch, his niece from Duluth.<sup>257</sup> She is

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<sup>253</sup> Bryan left on a world tour in September 1905 and returned on August 29, 1906. The following evening he gave a speech at Madison Square Garden, and some 12,000 people came to listen. See LeRoy Ashby, *William Jennings Bryan: Champion of Democracy* (Boston: Twayne Publishers, 1987), 116.

<sup>254</sup> Arthur John Elder, (1874–1948), studied with Walter Sickert. In later life he became Director of the Westport (Connecticut) School of Art.

<sup>255</sup> These paintings are probably: *Felix Asiego: Matador*, Robert Henri Estate; maybe *Gypsy Mother*, Robert Henri Estate; *Modiste of Madrid*, Minnesota Museum of American Art; and *Portrait — Lt. Don Clemente Gordillo Alvarez de Sotomayor*.

<sup>256</sup> Now in the Helen Farr Sloan Library and Archives at the Delaware Art Museum.

<sup>257</sup> Sloan painted Miss Hoch later in the year. *Miss Hoch* (Elzea 73).

daughter of a rich brewer Reuterdaahl tells me. Also met Mrs. R.'s sister from Chicago.

**Sept. 3, 1906** Finished up the drawings for Gunter's Magazine.

**Sept. 4, 1906** Delivered drawings to Hencke for Gunter's Magazine. He said they suited O.K.

Made a puzzle for Press in the evening.

**Sept. 5, 1906** 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."

**Sept. 6, 1906** 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>258</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>259</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.

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<sup>258</sup> Sterner was an etcher as well as an illustrator and portrait painter.

<sup>259</sup> This may be the illustrator, Frank Walter Taylor (1874–1921) who had been a student at the Pennsylvania Academy around the same time as Sloan and his friends.

**Sept. 7, 1906** 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, 1906** Worked on Daly drawings.

**Sept. 9, 1906** 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.

**Sept. 10, 1906** 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, 1906** [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 Reuterdahl and met Anderson there, and Miss Hoch whom I had met before. Reuterdahl invited

self and Mrs. Sloan to dinner Thursday.

**Sept. 12, 1906** 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>260</sup> which I made a pencil sketch for on our return at 12 o'clock.

**Sept. 13, 1906** Worked on the plate for Daly during the afternoon and then Dolly and I went over to Weehawken. Met Mrs. Anderson and argued against the merit which she insisted was in the work of J.J. Shannon the portrait painter.<sup>261</sup> Reuterdahl 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, 1906** 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>262</sup>

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<sup>260</sup> *Jewelry Store Window* (Morse 140).

<sup>261</sup> James Jebusa Shannon (1862–1923) painted portraits in the informal style, pioneered by Whistler, Sargent, and Lavery, then in vogue.

<sup>262</sup> "The Debts of Antoine" by W. B. MacHarg. Sloan's five drawings were published in the December

**Sept. 15, 1906** 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>263</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 drawings. I wrote to him and sent back his galley proofs.

**Sept. 16, 1906** 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 “Debts of Antoine” story for McClure’s.

**Sept. 17, 1906** 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, 1906** 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.

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1906 issue of *McClure’s* (Hawkes 124–128).

<sup>263</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.” See Sloan’s essay in *Artists of the Philadelphia Press* (Philadelphia Museum of Art, 1945), 8.

“Stein” came in and entertained us in her usual amusing way. Her chance acquaintance with Le Gallienne was most romantic, at least on his part, according to her story.<sup>264</sup> She didn’t know how celebrated he was. This afternoon while Stein was here a Mr. Cartwright, Art Editor of “Times Magazine” which is one of the new ones in the field, called and asked me to undertake a story, Christmas Memories by Ellen Terry.<sup>265</sup> Said that Jimmy Preston had sent him to me.

Dolly went out to call on Mrs. Hencke.

**Sept. 19, 1906** 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>266</sup> Got a very good thing, I think.

**Sept. 20, 1906** 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, 1906** 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.

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<sup>264</sup> Richard Le Gallienne (1866–1947), English writer, noted for his handsomeness, spent the latter part of his life in New York. According to Le Gallienne’s biographers, from circa 1905 to 1910, in the winter he typically lived in New York City in rented rooms with the women who “succumbed to his blandishments.” See Richard Whittington-Egan and Geoffrey Amerdon, eds., *The Quest of the Golden Boy: The Life and Letters of Richard Le Gallienne* (London: The Unicorn Press, 1960), 415.

<sup>265</sup> Six drawings for “Some Christmas Memories” by Ellen Terry. Published in the December 1906 issue of *Times Magazine* (Hawkes 142–147).

<sup>266</sup> *Stein and Press*, 1906. Art Gallery of Hamilton, Hamilton, Ontario (Elzea 72).

Joe Laub called in the morning. Also Mrs. Rollin Kirby.<sup>267</sup>

**Sept. 22, 1906** 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, 1906** My usual walk around to Broadway for the Sunday Papers, followed by an hour 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, 1906** 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, 1906** 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

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<sup>267</sup> Estelle Carter Kirby (1878–1943).

Sonata.<sup>268</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, 1906** Cleaning day. Miss Lawrence called and invited us to try our visit for next 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>269</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, 1906** Worked on finishing up the McClure drawings.

**Sept. 28, 1906** Sent entry blanks to Chicago Institute.<sup>270</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>271</sup>

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<sup>268</sup> *The Kreutzer Sonata* by Jacob Gordin opened in 1902, played in the New York Yiddish theater by the Austrian actress Bertha Kalich (1874–1939). It moved to Broadway in 1906.

<sup>269</sup> Sloan may 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.

<sup>270</sup> Entries in the "19th Annual Exhibition of American Painting and Sculpture" at the Art Institute of Chicago, Oct. 16–Nov. 29, 1906. Both paintings were accepted.

<sup>271</sup> According to Helen Farr Sloan, Sloan said these volumes had belonged to the French writers, the Goncourt brothers. They were sold during the Depression of the 1930s.

Delivered the “Antoine” drawings at McClure’s Magazine and Russell seemed very much pleased with them indeed.

Bill Gosewisch dropped in on us this eve[ning]. Stayed over night. Returned from abroad on Saturday.

**Sept. 29, 1906** [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>272</sup> built by a Rev. Dr. Craig<sup>273</sup> 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

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<sup>272</sup> See note for Oct. 10, 1906.

<sup>273</sup> Reverend John Woosley Craig, an eccentric Episcopal clergyman, believed that if exposed to grace and beauty, boys would become civilized and cultured citizens. See Perdita Buchan, *Utopia, New Jersey: Travels in the Nearest Eden* (New Brunswick, NJ: Rivergate Books, 2007), 11.

bouquets. Joe. L. took several photographs during the day at the Palisades and we hope they will turn out well.

Saturday dinner at Shanley's when we returned.

**Sept. 30, 1906** [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 and others.

**Oct. 1, 1906** 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>274</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, 1906** "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>275</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 Third Avenue.

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<sup>274</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.

<sup>275</sup> Mary Scott Sloan, wife of Sloan's uncle Albert.

**Oct. 3, 1906** 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>276</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, 1906** 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, 1906** 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>277</sup>

Dolly took Aunt Mary to the Hippodrome. I got up at 1:30 A.M. Saturday — I have

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<sup>276</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. See *Variety*, Oct. 6, 1906.

<sup>277</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 Durroq racer. Footnote details of the race are taken from contemporary reports in the New York *Tribune* and *Collier's Weekly*.

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 of the World, F. Lincoln, Wood, E[rnest] Fuhr.<sup>278</sup> We lost all but Morgan in the crowd at the 34th St. ferry house 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 met H. Dart and Gillette [sic] Burgess.<sup>279</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>280</sup> Wagner

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<sup>278</sup> Henry Patrick Raleigh (1880–1944), newspaper and magazine illustrator, who attended the Mark Hopkins Art Institute in San Francisco. Possibly F. Foster Lincoln, an illustrator for *Life* magazine. Possibly the illustrator Worden E. Wood whom Sloan had known in Philadelphia. Fuhr had worked for the New York *World* and *Herald* and had participated in illustrating the De Kock novels.

<sup>279</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. Gelett Frank Burgess (1866–1951), writer and humorous poet, was editor of the San Francisco literary magazine *The Lark* from 1895 to 1897.

<sup>280</sup> Joseph Tracy drove the fastest lap at a speed of 67.67 m.p.h.

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, 1906** 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 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, 1906** 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>281</sup>

Letter from Henri on Saturday says he will sail about the 8th reaching New York about

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<sup>281</sup> Erman D. Ridgeway Co.

17th or 18th.

**Oct. 9, 1906** Made two more Times Magazine drawings in the afternoon and one in the morning.

**Oct. 10, 1906** 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>282</sup> and a small community in order to try out a plan of common interest housekeeping to 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, 1906** [Page headed: “Ice paid”]

Bought the first coal of the season today — a flutter of snow early in the morning (we are told).<sup>283</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

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<sup>282</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 vilified in the press as a Socialist institution. It was destroyed by fire in 1907. See *New York Times*, Oct. 7, 1906. Original article titled “Upton Sinclair’s Colony to Live at Helicon Hall,” page 38.

<sup>283</sup> The studio was heated by a coal stove, the rest of the apartment by fireplaces. The lighting was by gas.

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, 1906** 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>284</sup> piano is under way.

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, 1906** 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

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<sup>284</sup> William Clyde Fitch (1865–1909), playwright, noted for *Captain Jinks of the Horse Marines* (1901) and *Barbara Frietchie*, among other plays.

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, 1906** 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, 1906** 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, 1906** 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>285</sup> and invited to come over to dinner. Miss Hoch of Duluth is still there and a young Dutch girl, daughter of Blommers<sup>286</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>287</sup> Fleet expected tomorrow.

**Oct. 17, 1906** 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.

**Oct. 18, 1906** 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, 1906** Entered "Roofs Sunset" \$500. "Picnic Grounds \$250. "Fraulein S." \$250.<sup>288</sup> for

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<sup>285</sup> The telephone the Sloans used was in the store downstairs. They did not have their own until 1915.

<sup>286</sup> This may be Bernardus-Johannes Blommers (1845–1914).

<sup>287</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.

<sup>288</sup> *Sunset, West Twenty-third Street, 1905–06, Joslyn Art Museum (Elzea 66); The Picnic Grounds,*

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, 1906** 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 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, 1906** 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.

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1906-07, Whitney Museum of American Art (Elzea 69); *Stein and Press*, 1906, Art Gallery of Hamilton, Ontario (Elzea 72). *Stein and Press* was not selected for the 1906 Fellowship exhibition, but was exhibited in the next annual exhibition.

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, 1906** 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>289</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 of going into the Bryant Park Building — a rent of \$2500.00 per year rather staggers him. 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, 1906** 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, W. L. Jacobs and Mr. Benson<sup>290</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.

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<sup>289</sup> Now in the Helen Farr Sloan Library and Archives at the Delaware Art Museum.

<sup>290</sup> Born 1869, Bayard Jones was a cartoonist working mainly for *Life*, but also for the Harper’s publications, *Saturday Evening Post*, and *Collier’s*. William L. Jacobs (1869–1917), cartoonist who worked mainly for *Life*, but his work also appeared in most of the major popular magazines. Benson may have been the cartoonist Nesbitt Benson (1861–1930) whose work appeared in *Life* between 1903 and 1915.

Crane). Reuter Dahl 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, 1906** This morning went to Appleton's and met Mr. Lopez and Mr. Ullman.<sup>291</sup> I am to 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>292</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, 1906** 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

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<sup>291</sup> John S. Lopez was the author of the article on opera in the Italian district of New York that Sloan illustrated: "Grand Opera on the Bowery," *Appleton's Booklovers' Magazine*, January 1907 (Hawkes 148–155). Albert E. Ullman was the press agent for the Royal Italian Opera Company. He and Sloan became good friends and eventually neighbors. Sloan painted him the following year (Elzea 76).

<sup>292</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 at Bowery and Spring Street. Professional musicians and technicians, some from the Metropolitan Opera, comprised the company. The audience was largely drawn from the Italian population of New York.

the old Occidental Hotel on the Bowery, a house with a shady reputation altho' Sullivan<sup>293</sup> and another big politician live there. An air of old time hangs about the place and a Rochemosse<sup>294</sup> 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, 1906** Got up late and Reuter Dahl came in accompanied by a Mr. Hight<sup>295</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, 1906** 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 Reuter Dahl's next where we talked. Kirby came in, he had been hunting for me next door and Dolly had sent him in Reuter Dahl's. The Evening Sun Book Review column today notices "Canzoni," rather

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<sup>293</sup> Timothy Daniel ("Big Tim") Sullivan (1863–1913) represented the Bowery in the state assembly (1886–1893), the state senate (1893–1902, 1908–1912), and the U.S. Congress (1902–1906). "One of the most powerful and colorful figures in the city at the turn of the century, Sullivan assembled a political machine that ruled the districts of lower Manhattan for twenty-five years." See Kenneth T. Jackson, ed. *Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 1141.

<sup>294</sup> Georges Antoine Marie Rochemosse (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."

<sup>295</sup> Francis Hight was the Assistant Treasurer of *Youth's Companion*, but acting as art editor may have been an additional duty.

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, 1906** 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.

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, 1906** 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>296</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

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<sup>296</sup> Probably *Stein and Press*.

Vaudeville Show at Proctor's<sup>297</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.

**Oct. 30, 1906** 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>298</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>299</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, 1906** 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, 1906** Sent statement (\$225.00) to Gunter's Magazine, saying I would put the account in lawyer's hands by the 10th Nov.

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<sup>297</sup> The featured act at Proctor's 23rd St. was Mr. and Mrs. Sidney Drew in *When Two Hearts are Won*.

<sup>298</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>299</sup> Adelaide Magner, won the portrait painting prize at the New York School of Art in 1906.

Sister Bess who has been with Mother's cousin, Grace Priestly (Mrs. R.W. Carroll),<sup>300</sup> in West New Brighton [Staten Is., N. Y.] for a few days, stopped with us on her way home to Fort Washington. I met her at the Staten Island Ferry and saw her on the Ferry to Jersey City.<sup>301</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, 1906** 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, 1906** 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

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<sup>300</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. See Betty Elzea, *The Wards and the Sloans*, 42–7.

<sup>301</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.

hospital uptown, nothing serious. Glackens is on the Penna. Acad. F. A. jury for this winter's exhibition. Redfield<sup>302</sup> is chairman.

**Nov. 4, 1906** 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<sup>303</sup> 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, 1906** 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, 1906** 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

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<sup>302</sup> Edward Willis Redfield (1869–1965), landscape painter, had registered at the Pennsylvania Academy the same day as Henri. 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 Jan. 20, 1907.)

<sup>303</sup> For more information on Thomas ("Tommy") Knox, see Sloan's entry on August 23, 1908.

chief inquisitor in the Insurance Investigations: the goal, the governorship of N.Y. State.<sup>304</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 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 with them, Mr. and Mrs. Johnston, Mr. and Mrs. Archie Gunn, J. O'Brian [(Tenement Department,)] Miss Madigan, John Moore (Jim's genial old flirt brother), Miss Van Pelt and sister, a lively ex-actress Miss (Fehan?). Gunn was entertaining. Mr. and Mrs. Nieman, new people to us. We got back home about 3 A.M. Henri stayed over night.

**Nov. 7, 1906** 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. Harbeson<sup>305</sup> 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.

Stopped in Mischke's. He showed me a new volume of caricatures on Women by

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<sup>304</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. See W. A. Swanberg, *Citizen Hearst* (New York: Bantam, 1971), 296–300.

<sup>305</sup> Harbeson Books at 126 East 23<sup>rd</sup> Street was owned and operated by David L. and George T. Harbeson.

Fuchs,<sup>306</sup> a German work of which I have already the first three volumes. I took it and also 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, 1906** The Penna. Academy jury has Glackens on it, which is fine, but oh, the rest of the list is out today. Redfield, chairman, DeCamp of Boston, Benson of Boston.<sup>307</sup> Oh the poor Boston Brand of American Art! Childe Hassam who owes debts of kindness to last year's juries, Julian Story the temporary Philadelphian.<sup>308</sup> 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>309</sup> who (D.J.C.) owns the school. Left a japan set, a plain set and 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

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<sup>306</sup> Edward Fuchs, *Die Frau in der Karikatur* (Munich: Albert Langen, 1906).

<sup>307</sup> Joseph Rodifer De Camp (1858–1923), impressionist painter trained in Cincinnati and Munich. A member of "The Ten." Frank Weston Benson (1862–1951), impressionist painter. Studied at the Boston Museum of Fine Arts and in Paris. He was also a member of "The Ten."

<sup>308</sup> F. Childe Hassam (1859–1935), impressionist painter, 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). Julian Story (1857–1919) was a successful portrait painter who divided his time between Paris and Philadelphia until circa 1907.

<sup>309</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 1924. He then founded and managed a branch of the school in New York called the American School of Design. See "Douglas J. Connah, Artist, Dead at 70," *New York Times*, Aug. 25, 1941.

across to the Lenox Library. Met Mr. Weitenkamp,<sup>310</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, 1906** 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, 1906** 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>311</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.

Miss Wood below tells us that someone called us up during the evening, perhaps Henri?

**Nov. 11, 1906** 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.

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<sup>310</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>311</sup> *Kent Crane*, 1906. Delaware Art Museum (Elzea 74).

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, 1906** 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>312</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, 1906** 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 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).

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<sup>312</sup> This was probably Raymond and Caverly, described in *Variety* of Nov. 17, 1906 as a "dialect act."

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>313</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>314</sup>

**Nov. 14, 1906** 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. 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>315</sup> very fine. Walked from there with Gray, the young fellow who has an idea of getting out an American "Jugend."<sup>316</sup> He has not yet found his capitalist to back the publication.

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<sup>313</sup> Harold A. McGill (1876–1952) was a newspaper cartoonist whose work appeared in the New York *Evening Journal*. He created "The Hall Room Boys," a popular comic series that inspired not only a play but also a series of over two dozen comedy films released by Merit-National Film Corp. in 1920.

<sup>314</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. *The Widow Cloonan's Curse*, was written, as were all of the texts, by Charles S. Williamson, a teacher at Girard College. It starred Henri, Sloan, E.W. Davis, Alexander S. Calder, Charles Grafly, and others.

<sup>315</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. See "Exhibitions Now On," *American Art News*, Nov. 17, 1906, page 6.

<sup>316</sup> See June 22, 1906.

Rollin Kirby came in late in the afternoon and we asked him to dinner and he accepted and stayed the evening.

**Nov. 15, 1906** 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, 1906** 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 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 Balzac by Rodin.

**Nov. 17, 1906** 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>317</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, 1906** 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 Reuterdahl had called which 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. 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.

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<sup>317</sup> Louis Gaspard Monté accompanied Henri on the 1906 trip to Spain and France, giving lectures on art history and analysis. He was Director of the Columbia University Teachers College.

**Nov. 19, 1906** 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>318</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, 1906** 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. 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, 1906** 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

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<sup>318</sup> The show at Proctor's 23rd St. featured Willard Simms and Co., Claire Beasy's cats, Lew Sully, etc. See *New York Times*, Nov. 18, 1906. Subsection called "Vaudeville" in "Society at Home and Abroad" section, p. 40. On the same page with the headline "Three New Plays Await New York's Approval."

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 and the baby, Virginia. Mrs. M. is still weak. She had a very close call for her life and the baby also.

**Nov. 22, 1906** [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.

**Nov. 23, 1906** 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, 1906** 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>319</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 who is a friend of the above, new to me, Mr. and Mrs. Preston. Lawson and Fuhr, Bachelors of Art. Shuffleboard, etc.

**Nov. 25, 1906** 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 shadowboxes 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>320</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, 1906** 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>321</sup> Arthur Dove called, asked what my experience with the Times Magazine had been so far. I told him they seemed to

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<sup>319</sup> William Glackens's wife, Edith Dimock Glackens (1876–1955) was independently wealthy. Her family was in the silk business.

<sup>320</sup> Henri painted two portraits of Mrs. Ullman. Both have been destroyed. Janet LeClair kindly provided this information.

<sup>321</sup> This was Henry Savage's production of *Madame Butterfly*.

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 evening. Miss Bessie Marsh<sup>322</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, 1906** 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.

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<sup>322</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.

**Nov. 28, 1906** [Page headed, "Mrs.N?"]

Painted on "Madison Square Spring"<sup>323</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 "Tess of the D'Urbervilles," T. Hardy which we both liked very much.

**Nov. 29, 1906** [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>324</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, 1906** 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

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<sup>323</sup> *Spring, Madison Square*, 1905–06. Elvehjem Museum of Art, University of Wisconsin, Madison (Elzea 67).

<sup>324</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.

Village section.

**Dec. 1, 1906** 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 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>325</sup> who is now editor of the North American (Philad’a.).

**Dec. 2, 1906** 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).

**Dec. 3, 1906** 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>326</sup> He has a nibble in the business and it may go. To the barber’s and had my hair cut, an

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<sup>325</sup> Probably journalist W. S. Van Valkenburgh who befriended Emma Goldman and in the 1920s headed the New York-based Emma Goldman Memoirs Fund office together with Peggy Guggenheim and writer Howard Young. See Candace Falk, *Love, Anarchy, and Emma Goldman: A Biography* (New York: Holt, Rinehart, and Winston, 1984), 344.

<sup>326</sup> This was regarding Davis’s scheme to market a chewing gum laxative called “Gum Lax.” See May

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, 1906** 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, 1906** 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. 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.

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24, 1907 and following entries.

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, I’m satisfied.

**Dec. 6, 1906** Wrote to Mother and mailed presents to the little motherless girls in California.<sup>327</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, 1906** 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.

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>328</sup> Etchings to be by me. He says that Broadway Magazine is very anxious to see the thing started.

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<sup>327</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.

<sup>328</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.

**Dec. 8, 1906** 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, 1906** 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>329</sup> She was a pretty young girl who ran in to 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

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<sup>329</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 been seen in the company of Rigo, a famous violinist and had six witnesses prepared to testify on his behalf. See *Philadelphia Press*, Dec. 9, 1906.

A.M. Ended the evening by playing a card game, "Maud."

**Dec. 10, 1906** 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, 1906** 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. has been here since baby Virginia was born. We had a pleasant evening looking at Daumiers in my collection.

**Dec. 12, 1906** [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, 1906** 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, 1906** 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, 1906** 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>330</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, 1906** This day we spent at Crane's in Bayonne, having a fine dinner and played "hearts." Little Roma not well.

**Dec. 17, 1906** 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

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<sup>330</sup> Anne Wilmot Meigs, painter and illustrator, active Chicago, c. 1910.

a death in his family.<sup>331</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>332</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, 1906** [An illegible notation is written beneath 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. 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>333</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 photographers, Juley,<sup>334</sup> 106 East 23 and told him to call for these paintings on

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<sup>331</sup> John Jackson Cozad [Lee] (c. 1830–1906), Robert Henri's father.

<sup>332</sup> Mrs. Annie Nathan Meyer (1867–1951), writer and a founder of Barnard College, Columbia University.

<sup>333</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>334</sup> Peter A. Juley (1863–1937) became a noted photographer of works of art. His archives are now at the Smithsonian Institution.

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>335</sup>

**Dec. 19, 1906** [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 don't come. The artist who asked me for a print of "Turning out the Light," Mr. Blashki<sup>336</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 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>337</sup>

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<sup>335</sup> Theodore Dreiser (1871–1945), novelist, was editor of *Broadway Magazine* in 1906. Sloan said he did not meet Dreiser at this time.

<sup>336</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.

<sup>337</sup> For details of Henri's complicated family history, see Perlman, *Robert Henri: His Life and Art*, esp. 1–7.

Made a Puzzle at night.

**Dec. 20, 1906** 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] 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, the blue uniform, the helmet and trappings done in fine, complete suggestion. The Matador is rich, a fine head and splendid painting of the cape, etc. A full length of a gypsy with guitar, smiling, is fine. Also a strong head of the same man. Gypsy woman and child is also fine.<sup>338</sup> 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>339</sup> was talked over. Ullman and I turned in at 4 A.M.

**Dec. 21, 1906** 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.

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<sup>338</sup> *La Reina Mora*, Colby College Museum of Art ; *Portait — Lt. Don Clemente Gordillo Alveriz de Sotomayor*; *El Matador (Felix Asiego: Matador)*, Estate of Robert Henri; *Gitano*, Chrysler Museum, Norfolk; *Head of Gypsy* (A sketch over a student's work); *Gypsy Mother*, Robert Henri estate.

<sup>339</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.

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>340</sup> in which I grew up from 7 years old to 30 years about.

I went to Nell Sloan's and found Dolly busy with invalids, as Aunt Mary<sup>341</sup> had sprained her foot, and Mrs. Scott<sup>342</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>343</sup> Mother about the same, does not look badly but suffers much.

**Dec. 22, 1906** 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>344</sup> the Academy student who is gone daffy with the idea that the mantle of Whistler, under whom he studied

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<sup>340</sup> 1921 Camac Street near 21st.

<sup>341</sup> Mary Scott Sloan, wife of Sloan's Uncle Albert.

<sup>342</sup> Mary S. Sloan's mother.

<sup>343</sup> Although she was not a professional teacher, Marianna probably did some substitute or temporary teaching.

<sup>344</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.

(“apprenticed”),<sup>345</sup> has fallen on his shoulders. Anshutz has painted a portrait of Trask’s 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, 1906** 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>346</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.<sup>347</sup>

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, 1906** In to town today. Went to the Press office and J. Schmittinger<sup>348</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>349</sup>, he says he will publish the story of the “biggest

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<sup>345</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. See Elizabeth R. and Joseph Pennell, *The Whistler Journal* (Philadelphia: J. B. Lippincott Co., 1921), 36–7.

<sup>346</sup> Son of Sloan’s aunt, Agnes Sloan (Starr).

<sup>347</sup> Prints and glass plate negatives for these photographs are in the John Sloan Manuscript Collection, Delaware Art Museum.

<sup>348</sup> John Schmittinger was listed in the 1903 Philadelphia City Directory as a photographer.

<sup>349</sup> Harvey Maitland Watts (1864–1939) worked for several years as editorial writer and music critic for the Philadelphia *Press* before becoming its managing editor.

lemon.<sup>350</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 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, 1906** 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>351</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, 1906** Today we said good bye to the folks at home and came into town. Stopped in to

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<sup>350</sup> The story was published in the *Philadelphia Press* on December 26, 1906.

<sup>351</sup> Mrs. H. E. Drayton, one of Marianna Sloan’s patrons.

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 on the phone, failed twice.

And then to our little bed, glad to be back in our "Garret."

**Dec. 27, 1906** 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, 1906** 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>352</sup>

Letter from A. Godfry, 52 William St., says his cousin (whoever that may be) wants some illustrating done.

**Dec. 29, 1906** 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>353</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, 1906** [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, 1906** [Written under text: "PAFA collects"]

Four pictures collected by the P. A. F. A. Ex., "Kent," "Miss H[och].," "Girl and Press,"

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<sup>352</sup> Article in *New York Sun* by James Gibbons Huneker, Dec. 27, 1906, in which he called *The Dust Storm, Fifth Avenue* "the most original picture on view, both in idea and execution."

<sup>353</sup> Teresa Gatewood Cozad "Lee" (c. 1837–1923), Robert Henri's mother.

“Ferry Slip.”<sup>354</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.

## 1907

**Jan. 1, 1907** Got up this morning feeling some better than yesterday. Went around to 32nd St. and saw Dr. Westermann. He sprayed my throat, sounded my chest and told me to come again Thursday, a prescription also.

Ullman, Dolly and I all went up to the hospital and spent an hour or more with Mrs. U. She seems to be doing nicely. After dinner at home Henri called up on ‘phone and asked Dolly and me to come to Shanley’s to take coffee with him which we did. I finished up a puzzle later when we came in.

**Jan. 2, 1907** Indoors all day not yet feeling well. Dolly went out and with Mrs. Lee went to Macy’s and did some shopping to amuse the old lady. When Dolly returned it was too late to make dinner so we went to a Chinese restaurant and ate. Ullman worked on his “muck rake” story in the evening. Dolly sewed and I just hung around nursing my cold. These three days have been horrible to me, so depressing in weather and my health so bad it really seems too much trouble to try to exist.

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<sup>354</sup> *Ferry Slip, Winter, 1905–06*. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution (Elzea 62).

**Jan. 3, 1907** Still sick. Wrote to Mother. Went to see Dr. Westermann. He told me to take whiskey punches, which I did. A big stiff one kind of fuzzed me. James Gregg came in, so did Henri. Gregg says the N.Y. Sun notices of my work were written by Huneker.<sup>355</sup>

**Jan 4, 1907** Stayed in bed today feeling worse. Dr. Westermann called. Says I have a real old time Influenza-grippe, the real thing — which is of course a great satisfaction to me. Hardy came in in the evening. I had a bad evening, tho' Ullman cheered me up before I went to sleep at 1:30 A.M. Dolly gives me medicine — he makes the punches.

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**Jan. 5, 1907** Woke feeling somewhat better. Dr. W. called in the morning. Hardy came in for 5 dollars from Ullman, which he got. Spent the day in bed.

**Jan. 6, 1907** Out of bed today and feel better tho' still far from normal.

**Jan. 7, 1907** Got up feeling fairly decent.

Arthur Dove came in while we were finishing breakfast. I gave him a proof of "Roofs, Summer Night" etching. He talked of lithograph press to me. I told him of my scheme to publish a few proofs monthly.<sup>356</sup>

Ullman went to Dr. Westermann's for me. Dolly went out shopping.

Hardy came in and hung on for dinner. After dinner Henri came in, also Jerome Myers.

More talk about the lithograph pub[lishing] scheme.

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<sup>355</sup> See Dec. 28, 1906.

<sup>356</sup> See Dec. 20, 1906.

**Jan. 8, 1907** Feeling pretty dizzy today. Dolly and Ullman went to the hospital to see Mrs. U. who is still improving. Dolly stopped in at Kirby's.

After dinner Dolly went up to see Mrs. Lee and came home at 11:30. Said she had a pleasant evening with Henri and his mother (Mrs. Lee).

**Jan. 9, 1907** [Note on page: "Corcoran collection tomorrow"]

Called in Harbison's book store to see if set [of] etchings was sold — no. Went up to see Chapin of Scribner's — nothing to do.

Hardy came in after dinner. Dolly, Ullman and he played poker. I started a puzzle.

**Jan. 10, 1907** Kirby called. I went to Collier's to see Mr. Summers.<sup>357</sup> Waited an hour or more. When he came, he said he'd rather I called again.

After dinner we played poker for an hour, then I finished up a puzzle.

In accordance with an idea of mine, Ullman wrote a letter to Collier's in re a notice of "Parrish's minute work on Vellum and the hand made packing boxes he ships it in,"<sup>358</sup> saying publish some of the boxes to give a new impetus to the lost art of box making.

"Girl in White" and "Look of a Woman" went to Corcoran jury this morning.

**Jan. 11, 1907** Wrote Schrag, [Real Estate] Agent that I would Feb. 28 vacate premises unless hot water, water and hall lights were attended to.

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<sup>357</sup> This must have been J. G. Sommer who was Art Editor of *Collier's*.

<sup>358</sup> Collier's did not publish letters to the editor so Ullman's letter did not appear, but Sloan's sarcastic comment resulted from an adulatory editorial of Jan. 5, 1907 about Parrish which said "The very boxes in which he ships his drawings to us he makes himself, dovetailed and polished by his own hand — and they are much too nice examples of cabinet-making to waste on express companies."

Went to Collier's and had an agreeable talk with Summers [sic]. He showed me certain drawings made by Dove to be reproduced in color. Says that they are putting in new press which will give them facilities for using eight more color pages which will no doubt be "delicious."

Worked on a puzzle in the evening.

**Jan. 12, 1907** Ullman went out to see Dr. Taylor the surgeon today and had very bad news in regard to Mrs. Ullman's chances for permanent recovery.<sup>359</sup> Dolly and I were as much affected as tho' it had been our own kin involved.

I called on Mrs. Oscar R. Meyer at the Hotel Wellington 55[th St] and Bdwy, in relation to making a booklet illuminated or etched on the 91st Psalm. She tells me that it is the keystone of Christian Scientists' belief. I spoke to her of a series of plates on the verses of the psalm. She said that there would no doubt be a sale for it among Scientists.

I wrote in the evening quoting a price of \$300.00. I am to own the plates and in the event of a sale of \$600 in a year I am to return to her \$300.00.<sup>360</sup>

**Jan. 13, 1907** Dolly, Ullman and I went to the hospital to see Mrs. U. She was sitting up looking nicely — was much disappointed when he told her that she should stay three weeks longer in hospital.

We stopped in to see Henri on the way back, but he was out, uptown fixing his exhibition at the N.Y. School Gallery.<sup>361</sup>

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<sup>359</sup> She had cancer which the surgery could not remove.

<sup>360</sup> This project was not carried out. Evidently the arrangement was that Sloan would be paid a certain amount for each set of prints sold. If the total exceeded \$600, then he would refund his initial fee of \$300.

<sup>361</sup> Henri showed 24 portraits and 11 Monhegan landscapes. See "Exhibitions Now On," *American Art News*, Jan. 19, 1907, p. 6.

Ullman and I went toward home and Dolly up to see Myers (they were out).

Elegant broiled chicken for dinner which Dolly cooked for us. After dinner Mr. King of Detroit<sup>362</sup> called with Mrs. K. (Lawson intro[duced] some weeks ago). He wants some “points” on etching. Ullman, Dolly and I in a rather interesting discussion of Christian Science (Mrs. King stated herself to be one). I worked on a puzzle.

**Jan. 14, 1907** Letter from Mrs. Meyer says she has decided not to order the Psalm etchings. (She had not yet received my letter of course.) I’m just as well satisfied.

Carnegie Art Institute notices of opening of their new galleries, entry blanks, etc.

Went with Mrs. Preston to dinner at Jack’s — Henri, Ullman, Dolly and I — then all to her studio in the Sherwood Building where we played poker. J. Moore and Lawson joined us there. A jolly time. J. M. took Dolly and me home in a cab.

**Jan. 15, 1907** Today Mr. King came in and I grounded a plate and started and (in the evening) went on with the etching of “Old Woman and the ash barrel, finding corsets”.<sup>363</sup> Did it to show him the method of biting, laying ground, etc. Hardy “butted” in.

Dolly saw Mrs. Ullman at the hospital and then went up to Jerome Myers’. She says the baby is fine. She met there Mr. \_\_\_ who is an art writer on the Evening Mail, spoke well of my work.<sup>364</sup> Myers has just sold three pictures which is fine to hear.

**Jan. 16, 1907** Ullman stayed away last night. Mrs. Neville cleaning. I went out and called on

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<sup>362</sup> Probably painter and etcher Charles B. King (1869–1957), who was active in Detroit.

<sup>363</sup> *Treasure Trove* (Morse 141).

<sup>364</sup> The *Evening Mail* art writer was Joseph Edgar Chamberlain.

[the following is scratched out: Chapin at Scribner's. He was polite but I shook down nothing. He seems to think that American Illustration is poorer by the death of W. App. Clark.<sup>365</sup> I think not.]

Went to see Russell at McClure's. He said that now and then is all the public will stand of me.

Finished plate of "Old Woman and Ash Barrel" in the evening. Ullman came in late.

**Jan. 17, 1907** Up late as usual. Mr. Share who is friend of Ullman's came in and was interesting in his accounts of Capetown, South Africa. Miss Schon called and we had tea. After dinner Hardy came in. Loaned me "Child of the Jago" a book by Arthur Morrison,<sup>366</sup> which I was greatly interested in.

I made a Puzzle while the rest played poker.

**Jan. 18, 1907** Dolly went shopping. We all went to the hospital to see Mrs. Ullman.

Read the "Child of [the] Jago" in the evening. A fine thing, I think.

**Jan. 19, 1907** Up early and had to start without breakfast for Philad'a, 9 o'clock train. Met Henri and his mother Mrs. Lee by arrangement. Had breakfast in Philadelphia with Dr. Sothern [sic] at the Reading Terminal Station. I went to Dr. Scott's to have my tooth attended to. From there to Dr. Collier Bower to call and at the same time get a bit of medicine. He always gives me

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<sup>365</sup> Walter Appleton Clark (1876–1906) worked as an illustrator for only ten years before his early death, but was extremely influential. He was one of the first to adapt the Art Nouveau style to illustration and, consequently, was considered quite avant-garde. He taught at the Art Students League and the Cooper Union in New York and offered the first instruction in illustration at the Pennsylvania Academy in 1899–1900.

<sup>366</sup> Arthur Morrison (1863–1945), English journalist and writer. *A Child of the Jago* (1896) was a realistic novel of London life.

the right thing.

Dolly went to Anshutz's on the 1:02 train and I on the 4:02. Mrs. Anshutz kind as usual. We had dinner [at] Fort Washington and then dressed and went in to city to the great Private View at the Academy. My painting "Kent" is stuck away in a corner on a fence, bad light. Henri's magnificent "Reina Mora" is shabbily treated in relation to its merit.

Altogether not a good exhibition. The Whistlers are "H. Irving" and "Count Robert" and a woman's head lightly done.<sup>367</sup> They are not important to me.

The display of gowns and ladies was elegant. I was interested: charmed one minute and then bored, then pleased, then disgusted. I enjoy slipping from sympathy to contempt in a thing of this sort.

Met Norris and wife, Miss Lawrence, Mrs. A. N. Meyer<sup>368</sup> and Dr. Meyer. Talcott Williams<sup>369</sup> was very pleasant.

Mary Perkins gets the Mary Smith Prize for "Cows." E. Lawson gets the Sesnan Medal.<sup>370</sup> Good.

Henri, Dolly, self and Anshutz's back to F[ort]. Washington, Nan Sloan with us and she home to folks. We sat up 'till after 5 A.M. talking and lunching. Clifford Addams is a theme of

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<sup>367</sup> Whistler, *Arrangement in Black No. 3: Sir Henry Irving in the Character of Philip II of Spain in Tennyson's "Queen Mary,"* c. 1885, Metropolitan Museum of Art. *Arrangement in Black and Gold: Comte Robert de Montesquiou*, 1891, Frick Collection, New York. Whistler's other two paintings were *Blue and Coral: The Little Blue Bonnet*, 1898, present whereabouts not known, but in 1907 owned by Mrs. Herbert L. Pratt, and *Rose et Or: La Napolitaine*, c. 1897, Kennedy Gallery. See Young, MacDonald, Spencer, and Miles, *The Paintings of James McNeill Whistler* (New Haven: Yale University Press, 1980), no. 500 and no. 505. The former painting is referred to in the review of the exhibition in the *Philadelphia Press* from Jan. 20, 1907, as being a "lighter" painting and the latter "more solidly done."

<sup>368</sup> Mrs. Annie Nathan Meyer (1867–1951), writer and a founder of Barnard College, Columbia University. Her husband was Dr. Alfred Meyer.

<sup>369</sup> Talcott Williams (1849–1928) was the art writer for the *Philadelphia Press* from 1881 to 1912 and was a contributor to the *Philadelphia Book News* from 1889 to 1909.

<sup>370</sup> For Lawson's *The River in Winter*.

interest. His nude in the show is a fine thing. If Whistler had done it it would be a great Whistler.<sup>371</sup>

**Jan. 20, 1907** Up at 11 A.M. It cleared up and was a beautiful day. (Yesterday and night bad.) Sunday Phila. papers review ex. in the usual asinine vein. “N. American” takes up the cudgels for the “Refused” ones, very absurd, tho’ there may have been better stuff turned down than hung in some cases. Of course the display of Melchers<sup>372</sup> work (a whole roomful) is a great shame and a waste of space. I have come to the conclusion that where the snake Redfield<sup>373</sup> is connected with an exhibition I will not send pictures.

We went over to see Mother and the folks in the late afternoon. She looks nicely but is still suffering.

Dinner at Anshutz’s and talk and punch, lunch and talk later. To bed at about 2 A.M. Malcolm Stuart [sic] is still with Anshutz and is a fine big fellow with young ideas on art.

**Jan. 21, 1907** Stuart [sic] and Henri took an early train to town and back to New York. We got up later. We had breakfast and lunch then went in to Phila. and I to the dentist. Dolly to the Academy and met Dr. and Mrs. Sothern [sic] and Mrs. Lee. I joined them later. Golz,<sup>374</sup> one of

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<sup>371</sup> Two of Addams’s three paintings in the exhibition were portraits. *Young Jewess*, described by the *Press* on Jan. 20, 1907, as “accurate as a life class study,” must be the painting Sloan referred to.

<sup>372</sup> Julius Gari Melchers (1860–1932), genre painter. Trained primarily in Germany, Melchers’s Dutch genre scenes had brought him many honors by 1907 including the major representation at the Pennsylvania Academy.

<sup>373</sup> Henri, when serving on the jury of the 1903 Pennsylvania Academy jury, had successfully urged the award of the prestigious Temple medal to Redfield. In 1907 however, Redfield withheld his vote when Henri was under consideration for a medal. This was treachery in Sloan’s eyes, no matter what Redfield’s reason for his action. See Perlman, *Robert Henri: His Life and Art*, 72–3.

<sup>374</sup> Julius Golz (1878–1965), painter, studied with Anshutz as well as Henri. He later became Director of the Columbus School of Fine Art.

Henri's students, has a fine thing, "Blackwells Island."

Back to Anshutz's on the 5:02 train. After dinner Dolly and Anshutz played a few games of checkers and we had talk and lunch as usual. Met Mary Perkins and her sister Alice at the Academy.

**Jan. 22, 1907** After breakfast we had to rush, I over to Mother to say good bye and Dolly to the station as there was not time for the two of us to get over home. Dr. Scott finished up my tooth and Dolly and I met at Dr. Bower's. We took the 4 o'clock train to New York and the great Annual Private View Event was over. (I went to the Academy again to take a last look at the show.) Met Golz. Insisted on saying "howdedo" to Trask who has avoided me, probably on acc[ount] of the hanging of my picture.

Ullman, who has been taking charge of the studio 165 W. 23 Garret in our absence, came in and we all went to dinner at Shanley's.

**Jan. 23, 1907** Well New York looks good and big and prosperous but the prosperity don't seem to come my way.

Ullman and I went shopping and had an amusing trip thro' the department stores and bought gloves at Wanamaker's. Dolly was busy tidying up the place. We had dinner at home.

**Jan. 24, 1907** Today I called at the Cosmopolitan: no good. Century: old fossils. Everybody's: Brown<sup>375</sup> out. Came home feeling pretty blue.

Henri came to dinner. After dinner the rest played Hearts and I proved the "Old Woman

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<sup>375</sup> Ray Brown (1865–1944) was Art Editor of *Everybody's Magazine* from 1904 until 1910. He had previously been in charge of the art department of the New York Morning and Evening *Journal* newspapers.

and Ash Barrel.<sup>376</sup> Gave Henri a proof, he likes the plate. Played Hearts myself later.

**Jan. 25, 1907** We went to the hospital today. Mrs. Ullman is growing impatient at her stay there, wants to get out as she is feeling quite well. Came home, fixed up a bit and then we all went to Jerome Myers' to dine. Nice dinner. The baby is getting on nicely and is a cute little girl. At 10 o'clock we all went up to 80th and Bdway to see Henri's exhibition.<sup>377</sup> It looks mighty grand. One of his Gypsy Mother and Child pictures, the dark one, red-skinned<sup>378</sup> — is a magnificent work. I'd like to buy it as a speculation. In 20 years it will be worth at least \$20,000.00 is my prophecy.

Mr. and Mrs. Myers went home and we to Henri's studio where we looked over some of his playtime drawings.<sup>379</sup> I have suggested Ullman's getting a magazine to publish some of them. Home at 3:30 A.M.

**Jan. 26, 1907** Up late of course. A day of "grouchiness" all through — absolutely idle and gloomy and cross.

**Jan. 27, 1907** [Note on page: "Carnegie Entry"]

To the hospital — walked. Henri came in after dinner, also later came Potts. We had quite a congenial evening. Everybody rather discouraged with things in general. Potts is in pretty hard luck apparently.

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<sup>376</sup> i. e. *Treasure Trove* (Morse 141).

<sup>377</sup> At the New York School of Art.

<sup>378</sup> Probably Henri's *Gypsy Mother*. Henri estate.

<sup>379</sup> These are small, often comic sketches. Dozens are in the collection of the Delaware Art Museum.

**Jan. 28, 1907** Made a “hunting trip” among the Art Editors of “American” Mag., “Assoc. Sunday Mag.”<sup>380</sup> and “Everybodys.” Had a rather long chat with Brown of the last; he treated me more decently than on former visits.

After dinner Hardy came in and spent the evening. He is a reporter on the Morning World now. Rather amusing idle evening altogether.

**Jan. 29, 1907** Notice that the building in which we are living has been sold (165 W. 23) received from the new agents, Goodale Co.

Appleton’s write for return of my drawings “Barney of Bruges,”<sup>381</sup> etc. which I borrowed last spring. Walked up there in afternoon. Coming back met Kirby and went to Duran Ruel [sic] Galleries to see Monet’s several fine things.<sup>382</sup>

Foolishly, brazenly, modernly dressed women laughing at costumes of squaws who pass Fifth Avenue cor[ner] of 34th St. The squaws seemed the more rationally rigged.

Ullman showed Henri’s “play time” drawings to Appleton’s and White liked them. Said that Century or Scribner’s would be more likely to desire them, being higher priced.<sup>383</sup>

Henri came in after dinner and after talking we played “Hearts”.

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<sup>380</sup> John Thomson Willing (1860–1947) had been art manager of the Philadelphia *North American* and Sloan may have known him in Philadelphia. The *Associated Sunday Magazine* was a syndicated Sunday magazine carrying primarily illustrated short stories and serials. It was when the Philadelphia *Press* adopted it in lieu of its own Sunday magazine that Sloan lost his newspaper job in Philadelphia. Willing was art editor from 1906 until 1916.

<sup>381</sup> Four drawings for Edith Rickert’s story that appeared in the Feb. 1906 issue of the magazine (Hawkes 93–96).

<sup>382</sup> Durand-Ruel had a retrospective of 27 paintings by Monet produced between 1867 and 1903 between Jan. 26 and Feb. 14.

<sup>383</sup> The higher priced magazines could afford more and better reproduced illustrations. *Appleton’s* was not noted for its illustrations and soon gave up using them altogether.

**Jan. 30, 1907** Went to Crane's for dinner. Bayonne looked very attractive in its winter coat of snow and some smoke. Lots of good stuff to paint. A fine roast capon for dinner. The little girl Roma is just as sweet as can be. I must get her to pose for me soon.<sup>384</sup> We played "Hearts" after the children went to bed and came home on the 12:52 train. Ullman still out when we returned.

**Feb. 1, 1907** Entered for Carnegie Institute "Dust Storm," "Spring, Madison Square"<sup>385</sup> "Girl and Etching Press," [Stein & Press] "Ferry Slip."<sup>386</sup> Price on each \$750.00.

Mrs. Crane came in and had lunch with us, going to the hospital to see Mrs. Ullman.

**Feb. 2, 1907** Started a portrait of Ullman in the afternoon.<sup>387</sup> Got a decent start on it.

To raise the wind I am attempting some designs for magazine covers. Don't feel very hopeful.

**Feb. 3, 1907** Went up to the hospital with Ullman. Dolly is not feeling well this morning. He and I made a trip along 34th St. looking for boarding houses or rooms for them. Thursday Mrs. U. comes out of hospital. Rather liked place 165 W. 34.

**Feb. 4, 1907** Went to Appleton's and showed the two cover sketches. Turned down. Said they had covers ordered ahead for a year.

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<sup>384</sup> Sloan painted her later in 1907. See June, 12–19.

<sup>385</sup> *Spring, Madison Square*, 1905–6. Chazen Museum of Art (Elzea 67).

<sup>386</sup> *Ferry Slip, Winter*, 1905–6. Hirshhorn Museum and Sculpture Garden (Elzea 62).

<sup>387</sup> *Albert E. Ullman*, 1907 (Elzea 76).

**Feb. 5, 1907** Ullman and I to hospital, then to Cosmopolitan. Maxwell<sup>388</sup> was out so we could not show covers.

**Feb. 6, 1907** Painted in the afternoon on Ullman's portrait. Late in day Miss McClelland, Miss Bell and Miss Knowlton<sup>389</sup> called and asked us to come up to their studio 244 W. 14 Saturday week — 3-5 P. M. to see a "collection of paintings not shown at the National Acad. Exhibition."

**Feb. 7, 1907** Ullman leaves today. Mrs. Ullman came from the hospital.

In the evening Henri came and I went out to Anderson's Auction Rooms and picked up some fine Old French Paper watermark (C) [here Sloan carefully drew a capital C with circles closing the open ends of the letter] and a lot of Japan paper also.

**Feb. 8, 1907** Pleasant meeting with Carl Moellman a young man who is in Henri's class at the school.<sup>390</sup> A lithographic artist. He came at Henri's suggestion to see me and tell of a press for sale \$40.00 He accepted an invitation to lunch with us and stayed quite a while — a very interesting fellow.

J. Moore, Ernest Lawson and Thos. Millard<sup>391</sup> came in in the P.M. Frank Crane also just after they left.

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<sup>388</sup> Probably Perriton Maxwell (1866–1947), an art critic who contributed to various publications, including *Cosmopolitan*.

<sup>389</sup> These are three of Henri's students: Marion McClellan, Edith Bell, and May Knowlton.

<sup>390</sup> Carl Moellman (1879–1950) became a leading lithographer in Cleveland, Ohio. He is pictured with Sloan in Sloan's lithograph *Amateur Lithographers*, 1907 (Morse 144).

<sup>391</sup> Probably the war correspondent Sloan speaks disparagingly of elsewhere.

**Feb. 9, 1907** Henri came in in the evening feeling low spirited he said. Dolly proposed that he come here every evening for his dinner and he accepted.<sup>392</sup>

**Feb. 10, 1907** Walked up to the hotel to get my Sunday Press and then over to 34th Street to see Mrs. Ullman. She seems rather low in spirits. Their room is cheerful.

Henri came to dinner as per agreement. After dinner he called on Miss Niles of Toledo, Ohio, one of the ladies of his class at the school and in Spain last summer. She is bright, not pretty nor very young, but very easy to make “at home.”

I worked on a dismal attempt to make an outline drawing for Munsey's.<sup>393</sup>

**Feb. 11, 1907** Worked all day on Munsey outline drawings, most dreadful task it is too.

Henri came in to dinner and after dinner went away. Kirby called and stayed awhile.

**Feb. 12, 1907** Worked on Munsey drawings. A very cold day indeed. Went up to Ullman's. Mrs. U. not in good spirits to day. To Palmer's for our dinner and then back and worked again on the Munsey drawings.

**Feb. 13, 1907** Took in the drawings to Munsey's. Saw Mr. Tate<sup>394</sup> and he was satisfied with them and gave me another story to do.

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<sup>392</sup> Henri was lonely after the death of his wife in 1905 and doubtless welcomed the companionship and convenience of this arrangement. He had agreed to pay for his meals (see note, April 11, 1907).

<sup>393</sup> These are four illustrations for “The Blue Platter” by Cecilia A. Loizeau published in the April 1907 issue of *Woman*, a publication of the Munsey Co. (Hawkes 175–178)

<sup>394</sup> C. H. Tate was Art Editor of *Munsey's*.

In the evening felt like a little “celebration” so we went out to dinner “25 cent table d’hôte” across the street and then went to Proctor’s and saw a vaudeville show. Trixie Friganza<sup>395</sup> interesting.

Picked up a copy of “The Lake” by George Moore.<sup>396</sup>

**Feb. 14, 1907** Check for \$60.00 for the four drawings for “Woman” (Munsey). Good prompt pay.

Stopped over at the Flatiron Building, saw Tate and settled on the pictures for the next story for “Woman.”<sup>397</sup>

Wrote to S. Walter Norris.

Henri came to dine in the evening and we left him alone to write letters. We went to a concert with the Cranes at Carnegie Lyceum.<sup>398</sup> On our return Henri still in midst of his writing. We had lunch and Scotch whiskey.

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**Feb. 15, 1907** Reading George Moore’s “The Lake.” Splendid; it suits me perfectly.

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<sup>395</sup> Trixie Friganza (1870–1955), vaudeville and musical performer. The show the Sloans saw Friganza in at the 23rd St. theater was “Polly Pickles Pets in Petland.” May Duryea and Charles Deland were also on the bill in “The Imposter.” See “In Vaudeville Houses,” *New York Times*, Feb. 10, 1907, p. 42.

<sup>396</sup> Moore’s 1905 novel about an Irish priest’s gradual freeing of himself from the deadly allure of tradition may well have appealed to Sloan’s rebellious state of mind at this time.

<sup>397</sup> Three drawings for “A Story of a Farmer’s Wife” by Florence Moloso Riis that appeared in the May 1907 issue of *Woman*. (Hawkes 179–181)

<sup>398</sup> There was a concert given by the pupils of Julius William Meyer at the Carnegie Chamber Music Hall on Feb. 13. Perhaps this is what Sloan referred to.

**Feb. 16, 1907** What Henri called the “Privatvutea” at Miss McClelland’s–Bell–Knowlton–Magner this afternoon. We went and it was the real inane affair.

A letter from Mrs. Norris today says that Walter is seriously ill. The doctors give her no hope. These things strike hard and suddenly. I suppose as I grow older more and more will pass away ‘till my turn comes — or mine may be the next.

Henri spent the evening with us.

**Feb. 17, 1907** Met Moellman on Fifth Ave. and made an appointment to go and look at the lithographic press Tuesday A.M.

Went to Glackens’ in the evening, and with them to Shinn’s where we had a nice time. Shinn is now making complete models of stage-settings. The one he is at work on is for Mrs. Leslie Carter.<sup>399</sup> If she accepts the scheme he will make a tiny painted working model of each scene in the play. Everett is certainly a wonderful man — seems to me still the Kid he was years ago on the Philad’a Press. He has a big Watteau-like tapestry painting that he did in two weeks. His speed is terrific.

Glackens’ account of Redfield’s bossing policy on the Phila. Academy jury is interesting. Lawson was voted the Temple Medal and it was given to Metcalf. Reddy had picked a winner for the M. Smith Prize but Glack and Hassam started to move for Miss Perkins.

**Feb. 18, 1907** [Note on page, “Carnegie collecion”]

Delivered drawings to “Woman,” Munsey’s, and they were approved. They are pretty bad, but one must make the money.

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<sup>399</sup> Mrs. Carter, né Caroline Louise Dudley (1862–1937), actress. Her most famous role was in *Adrea* by David Belasco in 1905.

Thornton Hardy came in in the evening. Chatted a while. I was working on the “My Mother” plate started last summer.

**Feb. 19, 1907** Down to 463 West 21st St. to meet Moellman and then went with him down to see about the lithographic press. The one he told me of was sold but there will be another in today which will cost \$35.00. We are to see it tomorrow, if he sends me word that it is on hand.

Worked on “Mother” plate.

Dolly went shopping. Got some china.

Thro’ the kindness of Mr. Pach, Dolly and I passed a very enjoyable evening at the Berkley Lyceum Theatre seeing “The Reckoning” from the German of Schnitzler.<sup>400</sup> Katharine Grey is Christina and a very good company. The small size of the theatre makes the play most intimate in its effect. Young fellow Fritz somewhat interested in Christina who loves him “madly.” He is killed by husband of another inamorata. She (C.) was “also in his thoughts.”

**Feb. 20, 1907** Stopped over to see Moellman. He had not got word from the litho. press [people], so will have to wait ‘till we hear from Siebold. Brought Moellman home to lunch and he stayed part of the afternoon.

Jerome Myers and Mrs., Frank Crane and Mrs. to dinner.

**Feb. 21, 1907** ‘Phoned Siebold, called on Moellman and we went down and saw the litho. press. It is a very old one and don’t seem to be in good order. He is to have it overhauled and we are to call Sat. afternoon.

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<sup>400</sup> The play was the American version of Schnitzler’s *Lieberlei*. The naive girl, Christine, was played by Katherine Grey and the male lead by Albert Bruning.

Henri and Moellman at dinner tonight after which a rather dull evening as H. is feeling tired. We kept each other up 'till 1:30 A. M., then to bed.

**Feb. 22, 1907** Jerome Myers called — he is going to take a top floor in 23rd St. across from us. It will be nice to have him as a nearer neighbor.

Made [~~“and sent off”~~] puzzle drawing in evening. Dolly and I went to a little 8th Avenue bakery for dinner and had very nice food, and only cost twenty cents each. “Cheaper than home cooking” says she.

We met Moellman there (he had introduced me to the place) and he gives us tickets to a dance at the N. Y. School of Art for tomorrow evening.

**Feb. 23, 1907** ‘Phoned Siebold in the afternoon (Moellman and a lithog. friend of his, Peterson, called) but he said that he was closing for the day and we could see the press next week.

Working on “Mother” plate.

Reuterdaahl called in and asked me to come and see a start he has on a painting, “Coming into Port.” Too early to decide what it might turn out to be. He is going to give up his studio next door and fit up a studio in his home in Weehawken.

**Feb. 24, 1907** Snowing quite steadily today.

Henri ‘phoned for us to come to see him and we did. He has a fine thing of Colonel Perry (Miss Perry a student at the school gave him the commission).<sup>401</sup> Also a new Spanish Girl just painted from “Bustamente”<sup>402</sup> and an unfinished “Girl in Grey” from Miss Jessica [sic]

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<sup>401</sup> Henri’s *Portrait of Brigadier General David Perry, 9th U. S. Cavalry* is a full-length portrait. Clara Greenleaf Perry (1871–1960) was the General’s daughter.

<sup>402</sup> Henri, *Spanish Girl in Mantilla*, 1907. Private Collection. Mariana Bustamente (Gagliardo) posed for

Penn.<sup>403</sup>

We three walked down Fifth Ave. in the snowstorm from 40th St. to South Washington Square. Miss Pope and Miss Niles have a fine dinner. Mr. Harris of Phila. (in Henri's class in Spain) is there and after eating to excess almost we sit about and try to amuse each other. But we all seem dry. Dolly gets in an argument (quite senseless) with Henri. A horrid evening on the whole, and they are all invited to dine with us on Tuesday next.

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**Feb. 25, 1907** [Note on page, "National Academy rec'd 27 and 28"]

Got out the "Picnic Grounds" canvas which I started last June and worked on it trying to get it into shape for the National Academy jury to deliberate upon, as I have nothing else on hand to send them for the coming ex.

Moellman and Peterson came and I went down to Siebold's again with them but when we got there the press was in no better shape than on our first visit. So after stopping at Ault and Wiborg's and asking prices of stones, etc., we came home.

Dolly had a nice dinner waiting for me and the evening I spent reading the detailed testimony of the Thaw Trial which is now going on, and is quite interesting. The whole brunt of the thing is on the "artist-model" chorus girl wife, Evelyn Nesbit Thaw<sup>404</sup>.

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a number of Henri's Spanish subjects painted in New York between 1904 and 1907.

<sup>403</sup> Henri, *Miss Jessica Penn*. Private collection.

<sup>404</sup> On January 23, 1907, the case of the People v. Harry K. Thaw, accused murderer of the architect Stanford White, opened in the Supreme Court of the State of New York. On February 7, 1907, Evelyn Nesbit Thaw was put on the witness stand and gave shocking testimony of her seduction by White and her long subsequent relationship with him. Her account, which appeared in the newspapers, was so lurid that it provoked a public outcry over the propriety of publishing trial testimony.

**Feb. 26, 1907** Finished working on the “Picnic Grounds.” It seems to be much improved.

Kirby dropped in for a short while in the afternoon late.

Henri, Miss Pope and Miss Niles to dinner. A splendid dinner. I felt proud of Dolly as its producer. A “crown” roast of lamb, most gorgeous to see. After dinner the talk waxed interesting on the topic of the day, the “Thaw Trial.” Then we went on into the studio and I read aloud two of the “Plays,” “Widow Cloonan” and “Twillbe.”<sup>405</sup> Henri and I enjoyed the reminiscence and the others seemed to be also sympathetically amused.

**Feb. 27, 1907** Took out another canvas “Woman Combing her Hair” which I tried to go on with. It was started from the Russian model, Miss Rozenschein, but she is such a poor sitter that I am trying to complete the thing without her.

Jerome Myers called late in the afternoon and tells me that they are moved in to their new studio across the street.

**Feb. 28, 1907** Sent “Foreign Girl” and “Picnic Grounds” to N. A. Jury.

Walked out on errands for Dolly. Stopped in at Reuterdaahl’s. He is finishing up a picture for the N. A. ex. Old seaman in canvas shielded bridge of steamship coming into port, passing light-house. Bright color without much depth of intention — although that should pass the average jury.

Printed some few proofs of “Mother” plate in the afternoon. Am not very much satisfied with the state of the plate.

Henri came to dinner and we had a right pleasant and quiet evening around the table in

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<sup>405</sup> These were comic plays written and performed by the “806 Walnut St.” group of artists and newspapermen in Philadelphia in the mid-1890s.

the studio. He made a few pencil “play drawings.” I worked on a puzzle. Dolly played Solitaire.

**March 1, 1907** Mailed puzzle.

Worked on the “Woman Combing her Hair.” Dolly posed for one of the arms. But after it was all through, it didn’t seem to be right. I foolishly painted on through the evening trying to batter that into shape.<sup>406</sup>

Reuterdaahl came in looking for a N. A. entry blank which I fortunately happened to be able to supply.

Henri ‘phoned that my “Profile Stein” (“Foreign Girl”) was “fired” and the “Picnic Ground” got a #2. He says that about 1500 pictures are submitted to the jury.

Tom Daly of Phila. came in, with him Mr. Bert Adams who is on the Evening Mail, NY. Daly says “Canzoni” is in its fourth thousand and that there will be another payment to me when he gets accounts straightened.

**March 2, 1907** Letter from Siebold tells me he has no press in sight, that I’d better go to Chas. Wagner, Hudson St. So, after breakfast I walked down but no press. He took my name and will try to find one for me.

Painted again on “Woman Combing Hair” and think I have it finished now.

Henri and Dolly had dinner and he took her to Proctor’s, for I went on Reuterdaahl’s invitation to a dinner of the Society of Illustrators at the Francis. Glackens was there, Jim Moore, Geo. Wright, Dove; Sterner and Birch<sup>407</sup> were guests of honor. Birch made a very witty speech.

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<sup>406</sup> Sloan ordinarily painted by daylight. Colors appear different under gaslight such as Sloan had, hence his remark.

<sup>407</sup> Reginald Bathurst Birch (1856–1943), illustrator, specialized in illustrating children’s stories. His work appeared in *St. Nicholas* from 1881 until 1931 and his cartoons for adults in *Life* between 1915 and 1930. Most of his work was done in pen and ink.

I met Yohn, B. Campbell, a young fellow named Ambrose, Hitchcock.<sup>408</sup> Several of the fellows had rehearsed a small foolish play which was given in about 15 minutes.

After just about enough Scotch highballs, I came home with Kirby, Anderson,<sup>409</sup> B. Jones,<sup>410</sup> Dove. Found Henri and Dolly back and waiting for me.

**March 3, 1907** I went across to see Jerome Myers' new quarters this afternoon. He seems to have made a very good move. More space, steam heat and quite comfortable. A very moderate rental but no lease.

Henri came to dinner after the 3rd day of Jury work. He found it advisable to withdraw two of his paintings.<sup>411</sup> The puny puppy minds of the jury were considering his work for #2, handing out #1 to selves and friends and inane work, and presuming to criticize Robert Henri. I know that if this page is read fifty years from now it will seem ridiculous that he should not have had more honor from his contemporaries. I know that "The Gypsy Mother and Child" (red skinned, red-black dark canvas; intense life in woman's face) will be honored as it should be.

Not put #2.

We three went to Glackens' in the evening and were pleasantly entertained. Invited them

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<sup>408</sup> Frederick Coffay Yohn (1875–1933), illustrator specializing in historical and military subjects. Probably Blendon Reed Campbell (1872–1969), cartoonist. Probably Lester J. Ambrose (1879–1949), illustrator who studied at the Art Students League with Chase and Henri. Probably Lucius Wolcott Hitchcock (1868–1942), illustrator.

<sup>409</sup> This was probably Victor C. Anderson (1882–1937), illustrator. He painted many covers for popular magazines, usually depicting sentimental "folksy" subjects.

<sup>410</sup> Probably Bayard Jones (1869–1969), cartoonist.

<sup>411</sup> Outraged at the consistent rejection or low rating of works that were non-academic in subject or handling, (mainly by his friends or students) Henri requested that several rejected works be reconsidered by the jury, as was his right under the rules of jurying. This was done but the jury decision was not changed. Furthermore, on a later round of judging, Henri's canvas, *El Matador (Felix Asiego: Matador)* was dropped from number 1 ranking to number 2, meaning that it probably would not be hung. His *Gypsy Mother* had already received a number 2 ranking. Angered by this slight, he demanded that both number 2 paintings be withdrawn.

for Monday week dinner.

**March 4, 1907** After a friendly talk with old Mr. Goodale, paying him the fifty dollars of rent his due, I sallied forth to seek work from some magazine. First I walked up Broadway seeing many well-dressed and loud-dressed people, to 58th St. [the *Cosmopolitan* office] and saw not Mr. Maxwell. The boy was told to shift me to the “side stepper” Cassamajor<sup>412</sup> (not a cigar, an editor). I had seen him before and I knew his excuse. Then down Broadway spending 5¢ for a car ride, to “Everybody’s.” Mr. Ray Brown in charge. He talked to me in his usual talkative conductor or barber style — and gave me his excuses. I pardoned him, carelessly. Next door, after a slight hesitation, to the quiet parlor of the “Century.” Here is rest from the world and its riot, yet I always feel that Poverty is closer on my heels in the comfortable silent repose of the “Century,” so I slipped away without annoying anyone. And turned back heading home — and stopped in on Chapin whose cabbage intellect presides over the pictures in “Scribner’s.” He stood me off and here I am back home.

**March 5, 1907** After writing rather desparingly of Ray Brown yesterday in these leaves, I am today rather surprised to get a note asking me to call to talk over a “story” to be illustrated. I go, of course. The story is a sort of instructive discourse on Criminals and Punishment by Brand Whitlock,<sup>413</sup> the present mayor of Toledo, Ohio.

We went to dine with Miss Niles, who is in a very nice boarding house, 56 West 48[th]. She entertained us and Henri and we played “Hearts.” Saw a very interesting collection of her

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<sup>412</sup> George Holberton Casamajor (1868–?) became Assistant Editor of *Cosmopolitan* in 1898, and he continued in that position for a number of years.

<sup>413</sup> Sloan did four drawings for Brand Whitlock’s “What Good Does It Do?” that were published in the May 1907 issue of *Everybody’s* (Hawkes 156–159).

photographs made in Spain last summer.

**March 6, 1907** Up early and down to Tombs Court. Met Judge C. S. Whitman<sup>414</sup> and he was most courteous. He sent his probation officer, Al. Thomas, to show me thro' the building, the Tombs prison and, last but not least important — the Thaw Trial before Judge Fitzgerald<sup>415</sup>. This was a great experience and opportunity. After running home to lunch, I came back and heard some of the testimony of Mrs. W. Thaw, the defendant's mother. A fine old lady. Jerome,<sup>416</sup> the Prosecutor, is decidedly a player to the Press representatives. I was disgusted with him, and put him down as a sham. Thaw himself impressed me as not mentally regular, tho' it's hard to look at a man in this sort of fix in a dispassionate way.

After dinner Kirby came in and, later, Fangel,<sup>417</sup> from Springfield, Mass. We had an agreeable sort of conversation though I can't "see" Fangel.

**March 7, 1907** Saw editor of "Woman" and got order for "Death and Millionaire"<sup>418</sup> sketches.

Went to Jefferson Market Court and watched the "poor things" served with snap justice.

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<sup>414</sup> Judge Charles Seymour Whitman (1868–1947) was appointed Judge of the New York Court of General Sessions in 1907. Later he became District Attorney for New York County and was elected Governor of New York State in 1915, serving through 1918.

<sup>415</sup> Judge James Fitzgerald (1851–1922) had held legislative and judicial positions in the state of New York since the 1870s. He was first appointed Judge of the Supreme Court of the State of New York in 1898. His present term was to expire in 1912.

<sup>416</sup> William Travers Jerome (1859–1934) served two terms as District Attorney of New York City and was active in combatting Tammany Hall corruption. Finally, he was accused of corruption himself and resigned.

<sup>417</sup> This was probably Henry Guy Fangel, art editor of *Good Housekeeping* until about 1916. He and Lejaren à Hiller pioneered the use of posed photographs as story illustrations in 1918. He was married to the illustrator, Maud Tousey Fangel.

<sup>418</sup> This resulted in six outline drawings for "Death and the Millionaire" by Alphonse Courlander, published in the June 1907 issue (Hawkes 182–187).

Then to “Everybody’s,” saw Brown and talked it over. Coming home at 1 P. M. found note from Tate of “Munsey’s.” Worked on “Everybody’s” drawings, finishing the four by 10 o’clock. Then Dolly (who had been at Mrs. Myers’ “pouring tea”) came home and we went down to J. Moore’s. 11 o’clock — a great crowd — very empty of interest to me — lots of drink and a boar to be served as a dinner. Didn’t stay. Henri came home with us, liked the drawings. Sat ‘till 2 o’clock.

**March 8, 1907** Around to Ray Brown of “Everybody’s,” and he liked the drawings of “Jefferson Market” types very much apparently. He talked and was quite interesting in his accounts of old days in Chicago. He knew P. Pollard.<sup>419</sup> [The above had been included in the entry for 7 March and was marked “March 8.” The page for 8 March is headed “see mistaken entry on yesterday leaf.”]

Editor Davis of “Woman”<sup>420</sup> and Tate got me to make a less price on the story I am to illustrate for them. \$60.

Hardy called and went then to Ullman’s. Went across the street to dinner and then to Proctor’s where we saw a fearfully bad show.

**March 9, 1907** Jerome Myers called. I took a stroll up 9th Ave. thro’ the muck covered streets with dirty heaps of melting snow. Children swarming in the pools of dirt, sledding down 3 or 5 foot slushy heaps — having lots of fun. The curb vegetable market, meat wagons and blue looking chickens — in the mud and the sun that gets by the elevated railway structure. A small

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<sup>419</sup> Joseph Percival Pollard (1869–1911), literary critic, who Sloan had been acquainted with since the 1890s when both were involved in “little magazines.”

<sup>420</sup> *Woman* magazine was published from 1906 to 1907. Robert Hobart Davis (1869–1942) was a member of the Munsey organization editorial staff and was assigned management of the new magazine, a function he also served for some of Munsey’s other short-lived ventures.

boy sees a huge wagon loaded with empty unused crates. "My, I wish I had that wood!"

Kent Crane came in for a visit every 30 minutes during the later part of the afternoon. He had a boy friend who disappeared in one of the amusement parlors across the street and Kent divided his time between watching for him and going upstairs and down to me.

Kirby called. Invited him to dinner. Henri also to dinner.

Dolly not feeling well. Bilious attack, we suppose.

**March 10, 1907** The weather started in on a prologue of light snow, stopped, then took it up and, in real earnest, got at the thing and made real blizzardy-looking weather.

Dolly was not well so that she stayed in bed 'till 4 o'clock in the afternoon. Then she got up and busied herself with making a nice dinner for us.

After dinner I started and made two drawings for Munsey, but don't think they will suit. So will go around in the morning to consult Tate on them.

**March 11, 1907** [Note on back of page, "Invited Glacks to dinner"]

Tate of Munsey's agreed that the drawings won't be the thing desired, so I started fresh and made five today. Bad things in clean outline as near as possible, but what I think they want.

Mrs. Myers called and brought the baby with her. It is getting to have a very live look and seems to take interest in things.

Glackens and Mrs. G. and Kirby to dinner. Nice dinner, crown roast, white wine, etc. all fine, and a pleasant evening talking over things. The advisability of a split exhibition from the N. A. D. since they seem to be more and more impossible. Everybody went home at 12:30.

Potts called right after dinner.

**March 12, 1907** Finished up and delivered Munsey drawings and while waiting for Tate to come from lunch I strolled out Broadway, passed 19th St., then thought why not go see Willing Am. Lith. Co. Sunday Magazine. I did so and strangely enough he gave me a story to illustrate.<sup>421</sup>

In the evening I finished reading "Tess of the D'Urbervilles" Thos. Hardy, and went to bed broken in heart. I have never been so moved by a novel. It is a wonderful work.

**March 13, 1907** Home life Premium \$34.94 due today. (Which I will not pay as I have not the proper financial basis.)

Today I went down and had myself excused from Jury duty in the courts, saying that I did newspaper work, etc.

Spent a couple of hours at the Astor Library looking up material on "Siegfried" which is the opera treated humorously in the Assoc. S[unday] Mag. story I am doing. I have never seen a Wagnerian opera.

Nell Sloan arrived at about 5:30. Dolly had met her in Jersey City. She looks well. We had a bottle of wine for dinner to celebrate the occasion. After dinner I started on my "Siegfree" drawings. Nell dozed on the sofa. Dolly struggled with the problem of making a new hat out of old.

**March 14, 1907** All four of the pictures I sent to Pittsburgh are rejected.

Reuter Dahl called in the afternoon and sat quite a while. He is extremely grouchy over his exclusion from the N. A. D. exhibition. Showed me newspapers, Sun, Post, etc. with

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<sup>421</sup> Three comic drawings for "The Big Leaguer at the Opera" by Alan Sangree, published April 28, 1907 (Hawkes 162-164).

columns of account of the disturbance which Henri has made by withdrawing two of his paintings.<sup>422</sup>

The air of [the] art circles is apparently full of the topic. I think he's right.

In the evening, to dinner at Crane's. An elegant dinner. During the evening Dr. Lambert called (the family physician). A lunch later. The main fault with the Crane's hospitality is that there is too much to drink at hand.

Miss Niles left her card in the P.M.

**March 15, 1907** Today the National Academy of Design opened. We attended. Miss Perkins came over from Phila. or New Hope, rather, where she is now working. Cranes, Nell Sloan, Miss P. and we went to the private view in the afternoon — a great crush. Very few good pictures. My own "Picnic Grounds" is above the line, but plainly to be seen and I think it looks right well. Met [Augustus] Koopman. Rosen,<sup>423</sup> a young fellow who paints too much like Redfield in a cleverer and less strong way. Koopman came out strong against Henri in talking to me.

After the crush we went to "Maria's" on 21st St. and had dinner and a very good time.<sup>424</sup>

**March 16, 1907** Worked on a puzzle.

Met Kirby, and Reuter dahl who had Henri and Norman Hapgood to lunch at the Yacht

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<sup>422</sup> Henri's comments in the *Sun* were reprinted in "The Henri Hurrah," in *American Art News* of March 23, 1907, p. 4. He said, "I believe in giving every American Artist a chance to show what he can do..." He also said that his reason for removing his works was to impress on the jury that they were placing a premium on the commonplace.

<sup>423</sup> Charles Rosen (1878–1950), landscape painter of the New Hope School.

<sup>424</sup> "Maria's" was a bohemian basement cafe originally on MacDougal St. in Greenwich Village.

Club this afternoon.<sup>425</sup> Henri says that he said he had nothing further [to say] in the controversy with the N. A. D. Jury — but that he tried to explain just how he stood on the subject of art.

Reuterdaahl says that Hapgood went away wiser on the same. We will see in the future art tone of “Collier’s Weekly.”

Henri came to dinner and spent the evening with me while Dolly, Nell and Miss P. went to see Vesta Victoria who they report is just as entertaining as she is reputed to be.<sup>426</sup>

**March 17, 1907** The girls and I went to Myers’ this afternoon. I carried the baby which was an exciting experience for me. I stayed at Myers’. They (the girls) went up to see Mrs. Ullman.

Henri came to dinner. After dinner we played “hearts.”

**March 18, 1907** Delivered the three drawings for “Seegfree” — humorous — to Ass. Sunday Magazine. They seemed to please Willing all right. \$65.00.

Henri came to dinner accompanied by George Luks whom we pressed to stay and was very entertaining in his usual manner.

Some talk after dinner of an exhibition of certain men’s work. The time seems to be quite ripe for such a show.

**March 19, 1907** Went across the ferry to Jersey City seeing Miss Perkins on the train to Philadelphia. She told me that she thought Henri should marry again, he seems to her so helpless

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<sup>425</sup> Norman Hapgood (1868–1937) was editor of *Collier’s* from 1903 to 1912, of *Harper’s Weekly* from 1913 to 1916 and of *Hearst’s International Combined with Cosmopolitan* from 1923 to 1925. He was very supportive of Sloan’s illustrations while at *Collier’s* and *Harper’s Weekly*.

<sup>426</sup> Vesta Victoria (1874–1951) was an English vaudeville performer, a prototype “dumb blonde.” The performance was at Hammerstein’s Victoria Theatre of Varieties on Broadway and 7th Ave. See “Vaudeville,” *New York Times*, March 10, 1907, p. 43.

and lonely. Dolly rather thinks that she herself (Miss P.) is rather fond of him. I think that she is too much interested in her future work to marry an artist. We enjoyed her visit very much.

Back from the ferry ride, I made a start on a canvas. "The Wake of the Ferry" it might be called if it is ever finished.<sup>427</sup>

Kirby dropped in in the afternoon and sat for an hour or so.

**March 20, 1907** After Mrs. Neville finished with the studio cleaning I had another go at "The Wake of the Ferry" and have hopes that it will turn out all right.

Dolly and Nell went for a walk on Broadway and called on Mrs. Ullman who is not much better.

A bottle of Medoc with our dinner gave the proper finish to a good stew of Dolly's manufacture.

**March 21, 1907** A letter from Walter Norris in his own print of hand says he has had a narrow squeak but is gaining weight. I hope that his recovery is assured.

A very beautiful day with a strong touch of Spring. I walked down Broadway to Union Square. Got proofs from "Everybody's" which are quite unsatisfactory to me. The engravers have made "rush" halftones.

Worked on a puzzle, finished it in evening.

Henri came in to dinner and went away at 8:30. There is a fine appreciation of George Luks in the Sun this morning. A beautiful example of Huneker's ability to interest in art criticism. Though appreciation is what he does, he's different from the average critic in that they usually think that they are sent by God to shield mankind from what they don't care for

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<sup>427</sup> *The Wake of the Ferry, No. 1*. Detroit Institute of Art (Elzea 78).

themselves.<sup>428</sup>

**March 22, 1907** Mrs. Montgomery arrived today to stay over night.<sup>429</sup> Nell and I crossed the ferry and met her, and after lunch Dolly and Nell and she went out to see the town.

I painted in the afternoon on “The Wake of the Ferry.”

In the evening Mrs. M. treated us to a trip to the Hippodrome.<sup>430</sup> A huge playhouse and a spectacular show. Am puzzled as to how they manage to have people rise up from the water in the big stage tank. A storm off the coast of France is a big piece of stage effect. After show we went to Churchill’s restaurant and saw the gay ones of Broadway.

**March 23, 1907** We all started down to the Aquarium at the Battery, then came up by subway to Café Francis and had lunch. Met Lawson, Glackens, Preston, Fangel and the girls left. I stayed the afternoon, which was very agreeable; reminiscences of the Phila. “Press” days — patriotism, the superstition that makes soldiers for the use of statesmen.

Home at 6:30 P. M. Mr. Montgomery came from Philadelphia — and we all went to “Maria’s” for dinner. Then to the Chinese quarter, Bowery and Pell St., where our visitors were very much interested in the streets, the shops. We ate in a restaurant, gorgeous in teakwood carving, mother of pearl, gold and the rough customers.

**March 24, 1907** Today to the Metropolitan Museum of Art. My first visit for a long time.

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<sup>428</sup> The article maintained that the reason Luks had been rejected by the Academy was that he was too virile, too original for its tastes.

<sup>429</sup> Mrs. Robert Montgomery.

<sup>430</sup> The performance Sloan saw was comprised of a one-act circus, a three-scene melodrama called “Pioneer Days” and an extravaganza called “Neptune’s Daughter” which included bathing beauties swimming in an enormous tank on stage. See Bordman, 210, 226.

Rather dreary there was little enough to interest me and very little to our company and galleries are tiring at their best. We rode down town in a 5th Avenue bus, displaying the houses of the rich to our Philadelphians with a sense of pride (as tho' we were entitled to the credit.) To the Francis where we had lunch. Then the Montgomerys left by the 5 o'clock train and Dolly, Nell and I went by ferry to Weehawken. Dined at Reuterdahls'. Met a Swedish author, a name that sounded like "Wrangel" who is writing a series of essays on the "U. S."<sup>431</sup> [Nesbitt] Benson was there and it was a good dinner. Mrs. R. was handsome and weird in her own interesting way.

**March 25, 1907** Dropped in to Macbeth's gallery and, among other things, saw a Luks picture: mare and foal, wagon at brow of hill.<sup>432</sup>

A fine spring day. Fifth Avenue looked fine. Murray Hill is a fine sight up or down. Sat in Madison Square and watched the children at play. Two young nurse girls playing ball — watched by "bums," self and others — varying reasons.<sup>433</sup>

Dolly and Nell went up to see Mrs. Ullman. While they were gone I started on a memory of the paths of Madison Square.

Evening at home.

A letter from Connoh<sup>434</sup> of N. Y. School of Art Gallery asks for pictures for an ex. of the

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<sup>431</sup> F.U. (Frederik Ulrik) Wrangel (1853–1929), Swedish travel writer, was the author of *Stroftag i New York och annorstades i U.S.A* (Stockholm: Wahlstrom & Widstrand, 1907) and other books on international travel.

<sup>432</sup> The exhibition then current at Macbeth's was of William Keith's work. The Luks must have been on display as stock.

<sup>433</sup> This was the origin of *Nursemaids, Madison Square*. University of Nebraska, Frank M. Hall Collection (Elzea 79).

<sup>434</sup> Douglas John Connah was the director of the New York School of Art.

work of “the crowd” which I am doubtful about.<sup>435</sup> Seems to me that it would not have sufficient importance and yet perhaps every chance should be taken to exhibit the work.

**March 26, 1907** Walked out to lay in supplies in the liquid refreshment line. Loafed in Madison Square a while. Painted in the afternoon. Met Moellman.

Henri, J. B. Moore, F. J. Gregg to dinner which Dolly prepared in elegant style. Henri showed photo proofs of G. O. Coleman’s drawings in portfolio. Very good things, \$3.00 a set. I ordered one, so did Gregg and J. Moore.<sup>436</sup> We played poker. John Moore, Jim’s elder half-brother came in later.

To bed at 3 A.M.

**March 27, 1907** I slept ‘till 11 o’clock thro’ the kindness of Dolly and Nell who rose when Mrs. Neville came to put the house thro’ its stunts with broom and cloth.

Kirby called and he and I took a fine afternoon walk, to Duran Ruel [sic] Galleries where we saw a fine Monet ‘77<sup>437</sup> and very interesting lot of Moufra<sup>438</sup> paintings. The exhibit of the Ten Painters at Montross’s. Alden Weir has a beautiful little thing of nudes in gray mist by stream. Hassam’s showing is good. We sat in Madison Square to our great pleasure. The games of the children are very beautiful. Walked as far as 14th St., into an old bookshop, then home.

Dinner at home.

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<sup>435</sup> The exhibition was a group show held in April 1907 that included Davies, Luks and Lawson in addition to Sloan. See Perlman, *Robert Henri: His Life and Art*, 78.

<sup>436</sup> Coleman, *Scenes from the Lives of the People*. Sloan’s set is in Delaware Art Museum Library.

<sup>437</sup> The Monet to which Sloan refers was probably one that remained at Durand Ruel following a large solo exhibition of Monet at the galleries in New York, January 26 through February 14, 1907.

<sup>438</sup> Maxime Emile Louis Maufra (1861–1918). French Impressionist painter.

Jerome Myers spent the evening with us and his soothing way was most pleasant.

**March 28, 1907** Worked on the Madison Square picture in the afternoon 'till very tired. The weather is very enervating, quite the spring sort.

Henri came to dinner after which we played "hearts." Jim Fry called and we took him into the game.

Rained in the late evening and I saw an idea for a picture in the Flower Shop across the way. Stock out in front and open all night on account of Easter.<sup>439</sup>

**March 29, 1907** Nell went to church "for luck," I guess. Jerome Myers came over in the afternoon and stayed quite a long time talking on the subject of the proposed exhibition. He is more in favor of a rival Society or Academy, but I think we have not the business men among us.

Stein came in with tiny little Easter hats, miniature creations of hers, very clever. She gave us each one and we invited her to dinner. She trimmed over a hat for Dolly.

In the evening made a puzzle.

Started painting the "Flower Shop at Night."

**March 30, 1907** Check for \$65.00 from "Everybody's." It seems like a good deal of money for them to pay for the way the proofs have come out on the drawings, tho' the drawings were well worth it.

Put in the whole afternoon and evening repairing some of the chairs and a table. A big job, for they needed attention very badly.

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<sup>439</sup> *Easter Eve*. Private Collection (Elzea 80).

Kent Crane came in and Dolly and Nell took him to the Metropolitan Museum.

Late in the evening we started out, walked to 14th St. along 3rd Avenue, stopped in a little restaurant where we enjoyed some bottles of ale and a lunch.

**March 31, 1907** While out for the papers as usual, I stopped on 5th Avenue and stood for nearly an hour watching the Easter dressed throngs coming from their honorable Easter services — very funny humans. I didn't feel at all one of them, just then, but, after all I am. I turned down a poor rum soaked bum who asked me for money — and regretted it and slunk home feeling below cost.

Henri came to dinner with us and he and I were much tickled by a surprise in the form of chocolate eggs with our names "Bobbie" "Johnny" "Nelly" "Dolly." After dinner played "Hearts."

Henri, old man, feels a bit gloomy, prospects not very good. The game of getting portraits to paint is beyond his, or rather beneath his, powers.

**April 1, 1907** "April Fool" — caught Nell on an imitation express package — great success. Took an hour to get it ready.

Painted on the Flower Stand picture. Have pushed it on some I think.

**April 2, 1907** [Note on back of page, "Cranes"]

Painted in the afternoon.

In the evening to Cranes' in Bayonne. We had a fine dinner. The thing had been a surprise party for Crane's fiftieth birthday. W. Walsh,<sup>440</sup> the Literary Editor of the Herald, a one

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<sup>440</sup> William Shepard Walsh (1854–1919), writer and editor, became a close friend of Sloan's. He tried to

time Philadelphian, was there. Also Wallace Morgan of the Herald's artists staff. We played "hearts" after dinner. Right good time as usual though there was too much "wet goods" in sight to suit my taste.

Home very late by ferry, street car, etc. To bed at 5:30 A.M. Wednesday morning.

**April 3, 1907** We stayed in bed 'till nearly 12 o'clock. I went down to bank and drew money. Bought pair of heavy shoes which have started in to hurt me at once — wore kid ones all winter.

While I was out a Mr. Turcas called and asked for a picture for the Settlement Exhibition in the "Slums."<sup>441</sup> I will send the "Wayside Station" in which I am not immediately interested now.<sup>442</sup> I hear that pictures are not well cared for down there and I'm sure the show does no good whatever.

Reuterdaahl called and brought a copy of "Collier's" which has an editorial praising Henri's stand in the N. A. jury matter.<sup>443</sup>

**April 4, 1907** Painted on "Madison Square nurse girls playing, amusing the loafers."

Mrs. Reuterdaahl called in the afternoon. Dolly and Nell Sloan went to Myers' "at home," also to Henri's which they said was also crowded like an "at home." I called on Myers later.

After dinner I went to a meeting at Henri's called to talk over a possible exhibition of the "crowd's" work next year. Henri, Luks, Davies, Glackens, Sloan and Lawson were present —

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paint Walsh's portrait on April 22, 1907 and rubbed it out. However, he was successful in 1908 (Elzea 106).

<sup>441</sup> This was a loan exhibition at the University Settlement House for the education of the underprivileged.

<sup>442</sup> *Wayside Station*, 1902. Private collection (Elzea 45).

<sup>443</sup> The editorial, headed "Freedom," appeared in the April 6, 1907 issue of *Collier's*.

and the spirit to push the thing thro' seems strong. I am to take charge of the moneys for the purpose, Henri to do the correspondence. After leaving Henri's, the rest of the bunch went to J. B. Moore's house.

**April 5, 1907** Last night Henri delivered the set of Photo prints from Coleman's drawings. I feel that this young artist will and, in fact, is doing important work; that I do well to buy this collection of ten street life pictures.

Dolly, Nell and Mrs. Crane met here and went to lunch at the Francis after which they went to see Mrs. Ullman and collected Crane at the "Herald" office, and came home here to dinner.

Evidences of the gay cocktail. Dolly earnest, Nell boisterous — and Mrs. C. dignified. Dinner very good and went off well. Henri here. After dinner Crane and I went for beer and drank whiskey while on the errand. I grew riotous, then sick, a messy ending all round. I feel that I have given Mrs. C. a bit of trouble — too bad.

Threw a rocking chair through "The Wake of the Ferry" — fool!

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**April 6, 1907** The day after —

Nell S. turned in like a Trojan and cleaned up the whole place as well as a lot of dishes. Dolly bed-fast.

I made a puzzle. Henri to dinner. Kirby called early in afternoon, but I was just at breakfast so that I didn't hold him very long.

**April 7, 1907** Dolly and I saw Nell across the ferry on her homeward way to Philda. It seems

quiet without her constant chatter in the place.

Henri came to dinner in the evening and we had a little monotype fun with the etching press.

Mailed letter acknowledging receipt of \$50.00 to Arthur B. Davies. This is for the proposed exhibition fund.

**April 8, 1907** Letter from Tom Daly, a check for \$25.00 on account "Canzoni" drawings. He thinks of starting a syndicate service of verses. Wants to know what I'd illustrate such for. I wrote and told him that I'd let him have copyright and newspaper publication rights, I to own originals and hold book rights subject to further contract. Two drawings a week for fifteen dollars 'till further notice.

Dolly and I went over to Heger's Bakery Lunch on 8th Avenue for our dinner and enjoyed a good meal for 25 cts. Met Moellman there with his friend (Bittner?).

**April 9, 1907** This morning a heavy fall of snow starts and keeps up steadily all day. Outside the slush is ankle deep on the pavements and worse on the crossings.

Went over to see Willing at the Sunday Magazine, got proofs of drawings.

Henri 'phoned that he saw Kirby,<sup>444</sup> manager of American Art Galleries, but that an exhibition could not be arranged there. That Davies saw Macbeth and it looks as tho' we could have two of his galleries next February.

Jerome Myers called in the afternoon.

Dolly was in bed all day with a cold, so that I went out to dine alone at Heger's Bakery.

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<sup>444</sup> This was probably Thomas Ellis Kirby (1847–1924), Director of the American Art Association auctioneers.

**April 10, 1907** Went to the N. Y. S[chool] Art Gallery to see the pictures by Lawson, Twachtman, Weir, Mora, Sloan and last but not least, Davies.<sup>445</sup> Was not satisfied with the hanging of my “Girl in White” and said so to Jos. Connah, the manager. Met a Mr. Dunston [sic] who loaned the Twachtman pictures, which he is gradually selling for the estate of the artist.<sup>446</sup> He says his studio is right across the street from me, 146 West 23, and invited me to call.

Reuterdaahl called later in the afternoon. After dinner Jerome and Mrs. Myers dropped in on us and sat a short while, leaving at 8 o’clock. Dolly and I are feeling the weather’s unkindness. She has a bad cough and I feel poorly all over. It snowed again today.

**April 11, 1907** [Note on back of page, “H. settled dinner acc.”]

We slept ‘till very late. Got up at 11:30. I felt like doing some “carpenter work,” so turned in on a shelf for Dolly’s kitchen which I turned out satisfactorily.

A reporter from the “Times” named MacAdam called to talk to me of the recent elections to the National Academy of Des. in which many of the names (Davies, Lawson, etc.) were defeated for membership.<sup>447</sup> Thought there was a feeling against the “younger” element. I told him that it was resentment of good work; that a young man with “fossilized” ideas had no trouble getting in. He came back and had a talk with Henri who was here for dinner.<sup>448</sup>

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<sup>445</sup> Chase, Carlsen, Luks, Morrice and K. H. Miller were also included in the exhibition which took place April 8–20.

<sup>446</sup> Silas S. Dustin, landscape painter. Studied at the National Academy with William M. Hart and also with Chase. Besides sending Twachtman’s work to exhibitions, he arranged sales of his work to the Pennsylvania Academy and the Museum of Fine Arts, Boston. Lisa N. Peters of the Spanierman Gallery provided this information.

<sup>447</sup> The only candidates elected were Joseph Pennell, Robert Brandegee and Frederick B. Williams.

<sup>448</sup> As reported in the *New York Times* article of April 12, Sloan said: “I don’t believe that jealousy or any other kindred motive inspired the action of last Wednesday night. The Academicians simply don’t see life

Miss Niles called in the afternoon and brought a box of fruit for Dolly. She is a fine, thoughtful, kindly sort.

Check for \$65.00 from Associated Sunday Mag.

**April 12, 1907** Mss. from Tate of Munsey's "Woman."<sup>449</sup> Very poor story to illustrate. Went up to see him.

Dolly and I went up to see Mrs. Ullman today. She is despondent, not a cheerful thing to do — visit her. Told her to tell Ullman that Henri wants his drawings returned.

After we came back, J. Moore called, also Reuterdaahl and E. M. Ashe.<sup>450</sup>

The Times prints interview with Henri and myself today (and with Reuterdaahl.)

We went to the bakery lunch room for dinner and then to Proctor's where we heard a clever English vaudeville woman, Alice Lloyd,<sup>451</sup> some clever songs. Left there and went down to J. Moore's house where we had a pleasant time. Played shuffleboard. John Moore was the only other present. Back at 1:30 A. M.

**April 13, 1907** Went over to Ninth Avenue to pay butcher and grocer bills and order supplies for this evening.

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the way the other painters see it and for that reason they cannot see any art in our pictures. The Academicians produce what you might call high-class American pot boilers." From article titled "National Academy elects 3 out of 36," page 7.

<sup>449</sup> Sloan's illustrations for "Mrs. Dunnett's Subscription" were not published.

<sup>450</sup> Edmund M. Ashe (1867–1941), illustrator and teacher. Sloan probably knew him through the Society of Illustrators of which Ashe was one of the first members.

<sup>451</sup> One of the famous Lloyd sisters of English vaudeville, Alice (1873–1949) settled in America and performed widely in the early years of the 20th century. On the bill with Lloyd at the 23rd St. house were the McNaughtons in "A Night with the Poets."

Then to Clausen Galleries where Rockwell Kent,<sup>452</sup> a pupil of Henri's, has an exhibition. These pictures are immense rocks and sea in fair weather and in winter. Splendid big thoughts. Some like big prayers to God. I enjoyed them to the utmost and accept them as great. I'd like to buy some of them.

Henri, in my absence 'phoned; said Glackens had been in and suggested that I go to look at the vacant store across the street and see what kind of show room it would make. Went over and think the place would make a very decent exhibition room. There is a studio in the rear. The rent is \$1,500.00 a year. 'Phoned Henri who said he would see me tomorrow and look at the place Monday.

Mr. W. Walsh, the Cranes and Chas. Vorath (Mrs. C's brother) came for dinner. We had a good dinner by Dolly and things went finely.

Jerome Myers called before dinner.

**April 14, 1907** Around to Broadway for my Sunday papers as usual. Stopped in Madison Square. A fine day. Colored nurse girl with pretty white baby in carriage. The nurse has a young tough white bench acquaintance. The breeding of the baby is in sharp contrast.

Kirby called in the afternoon to say good bye to New York City through us. He moves to Larchmont tomorrow to keep house — a present from his father.

Dolly don't feel at all well. Her cold has taken a turn for the worse apparently.

Henri and I went to Shanley's for dinner. Excitement is high with us over the possible venture into a Gallery of "the crowd," our crowd. We talked over the probable expenses, etc. of running such an exposition for a year. He left at 12:30.

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<sup>452</sup> Rockwell Kent (1882–1971), illustrator, painter, printmaker and writer. Sloan admired his early Henri-influenced work but became disillusioned by him personally, as is recorded in the diaries.

**April 15, 1907** Glackens came in in response to a note mailed last night. He, Henri and I went over to the proposed gallery on 23rd St. "West 23rd St. Gallery." Glack seems a bit skeptical as whether he could "afford it." I'm sure if I can, he can. After looking over the place, we 'phoned J. Moore to send Lawson down to my studio this evening. Then Henri and I went to Davies' but couldn't find him.

Henri came to dinner after which we sat and waited. At last Shinn and Glack arrived. Shinn had a bucket of cold water for Henri's and my childish enthusiasm and gave us a fatherly speech on getting on in the world, etc. Very funny when I think of the days when Shinn's underclothes were unspeakable, when he lived weeks in advance of his salary borrowing — and yet he has got on and will get on.

Shinn suggests the possibility of an empty gallery on Fifth Avenue, lately occupied by the Silo Auction Co.

**April 16, 1907** Lawson came in this morning and is very much in favor of any thing.

Luks we hear is ill, tho' Mrs. Luks said he would be for the scheme.

Worked on the drawings for Munsey today.

Henri came to dinner and in the evening while I worked, he cogitated on various plans for next winter in the exhibition line.

**April 17, 1907** Delivered the drawings for Munsey, and they asked for one more which I finished today.

Dolly called on the Myers.

A high wind this morning and the pranks of the gusts about the Flatiron Building at Fifth

Avenue and 23rd St. were interesting to watch. Women's skirts flapped over their heads; ankles and more were to be seen. And a funny thing, a policeman to keep men from loitering about the corner. His position is much sought, I suppose.<sup>453</sup>

Sent Press check to Philadelphia.

**April 18, 1907** Delivered extra drawing to Tate, special low rate.

Stein came in and I started on a full length of her in new lace and silk and embroidery gown which she has just acquired.<sup>454</sup> Very much exhausted at the close of the afternoon's work.

Henri here to dinner. After dinner I started a set of puzzles for the Press, but was too tired to do much.

Henri says that Macbeth told Davies we could have his galleries next season for two weeks.

**April 19, 1907** A bad day, snowing again. We stayed in bed quite late.

Worked on puzzle which finished in the evening.

Dolly went out to get a throat treatment from Dr. Westermann. Mrs. Crane called while Dolly was out, but didn't wait. Dinner at home as usual.

**April 20, 1907** Worked again on "Stein" full-length, but am not satisfied with it yet.

**April 21, 1907** Over to get the newspapers and stopped in Madison Square to watch the people and soak up a little sunlight. A beautiful day. The trees are not budding yet, it is still rather cool.

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<sup>453</sup> The winds around the Flatiron building were notorious. Sloan had painted a similar event in 1906 in *The Dust Storm, Fifth Avenue*.

<sup>454</sup> This painting was not completed.

Henri came to dinner — roast chicken; and after dinner he and I went up to the N. Y. Sch. of Art Gallery and looked at a collection of pictures by students of his. A great show. Fine stuff by Golz, Springhorn [sic], Bellows (who may grow academic) and others.<sup>455</sup> If these men keep on with this work (they don't need to "improve") it means that art in America should wake.

Henri is as proud as a hen with a brood of Ducks. After this we went to H.'s studio where a young Spanish friend of his called and was much entertained by their talk of that country.

**April 22, 1907** I expect Mr. Walsh to pose for me this afternoon.<sup>456</sup>

After dinner went up to call on the Ullmans. Found him home and talked country house after a walk on Broadway.

**April 23, 1907** Went downtown to Devoe's and got some varnish and turpentine. Walked by a round-about way home, keeping between the Hudson and West Broadway. Struck some districts that were new to me.

Jerome and Mrs. Myers came in as we were finishing dinner, brought the baby along and spent the evening. After they went, I started a puzzle.

**April 24, 1907** Expected Stein to pose for me, but gave her up and went down to Collier's where I sat in the "cooler" and then got a frosty interview with Summers [sic]. Then went to

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<sup>455</sup> Carl Sprinchorn (1887–1971), landscape and urban subject painter, was one of Henri's ablest students. George Bellows, (1882–1925), painter, printmaker and illustrator, was probably Henri's most famous student. Works by Rockwell Kent, Homer Boss, Patrick Henry Bruce, Guy Pène du Bois, Walter Pach, John R. Koopman, and Arnold Friedman were also mentioned in "Exhibitions Now On," in *American Art News*, April 27, 1907, p. 6

<sup>456</sup> William S. Walsh may have posed for a drawing or discarded painting by Sloan at this point, but the extant oil portrait (Elzea 106) was not painted until 1908.

Century where after an hour's wait saw old Drake, poor old fellow. He's always so pleasant and nervous and utterly useless. I had to scold him today.

To Bayonne for dinner at Crane's. "Bill" Walsh was also a guest. We had a fine dinner, as Mrs. C.'s always are — chicken with dumplings and stuffed peppers. Walsh left at 9 o'clock and we played "hearts" 'till 12:30.

**April 25, 1907** Check from Munsey Co. for \$64.00, "Mrs. Dunnett's Subscription" illustrations.<sup>457</sup>

Walked over to Anderson's and looked at some printing paper to be sold at auction next week. Then up Fifth Avenue midst the apparently opulent on foot and awheel. Back to Madison Square where I sat. The day is warm and spring surely is here to stay, some buds on the trees.

Called in see Russell at McClure's. He was not at all encouraging. The same might be said of Chapin whom I called on at Scribner's. I'm out of humor with the conditions of things. A paper last night says that the exhibition at the N. Y. School is bad, gloomy. If it is, if there is no good in the paintings of Springhorn [sic], Bellows, Boss, Golz, etc., then I am all wrong — but I am not.

**April 26, 1907** Sent \$5.00 (which I can little afford) to the secretary of the Society of Illustrators to which I have recently been elected (oh joy!?)<sup>458</sup>

Loafed in Madison Square and walked on Fifth Avenue.

In the evening read three chapters of George Moore's "Leaves from my Dead Life" [sic]

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<sup>457</sup> This text and illustrations were evidently not published.

<sup>458</sup> While a number of Sloan's friends were members of the Society of Illustrators, the majority of its members were successful illustrators whose work Sloan, rightly or wrongly, considered to be facile and insincere. The Society had done a great deal to establish illustration as a respected profession, but Sloan saw it as a convivial social club and disapproved.

and enjoyed it very much.<sup>459</sup> It makes me wish to see Paris. But then in reading I do see his Paris which is what I wish. My own does not exist.

**April 27, 1907** Over to Madison Square. It's lovely these days. The fountain, the leaves just putting out on the branches of some of the trees. Then the handsome women, well dressed and "New Yorky."<sup>460</sup>

Met Reuter Dahl and went up to his studio. He is about to move away, going to work at home in Weehauken. The dry little Penfield was there.<sup>461</sup> He takes the studio when R. leaves. Curious fossilized young man about 39 or 40, still doing "posters" which in 1895 he did right well. Now they're fossils too.

**April 28, 1907** To Weehauken (Clifton Heights) for dinner at Reuter Dahl's. Mrs. R. is promised to sit for me on Tuesday.<sup>462</sup> A nice informal dinner with a cocktail before and seltzer during the meal. W. L. Jacobs and "Col." [Nesbitt] Benson were the other guests. A very pleasant evening. Mrs. R. was in her best mood, not so dramatic and strange as is sometimes her way. Benson "reminisced" of his days in Paris, very interesting. Jacobs has a fine vein of humor.

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<sup>459</sup> *Memoirs of my Dead Life* (London: Heineman, 1906, and New York: Appleton, 1907).

<sup>460</sup> At several points prior to this entry Sloan had mentioned his interest in the pulsating fountain in Madison Square. The experience recounted here, however, seems to have been the direct inspiration for *Throbbing Fountain, Madison Square*. El Museo de arte Thyssen-Bornemisza (Elzea 81).

<sup>461</sup> Edward Penfield (1866–1925), poster designer, illustrator, and editor. A leading designer of posters during the "poster craze" of the mid and late 1890s, Penfield was also art editor of the Harper's periodicals: the *Monthly*, the *Weekly* and *Harper's Bazar* between, 1891 and 1901. After resigning in 1901, he worked as a freelance illustrator for *Collier's* as well as other magazines. As Sloan said, he continued using the two-dimensional decorative style he developed for poster work in his illustrations long after it had gone out of style.

<sup>462</sup> *Mrs. Henry Reuter Dahl*. Private collection (Elzea 82).

**April 29, 1907** Put in a good day's work on a picture of the Throbbing Fountain in Madison Square and have a thing which I like. Used gold size as a medium and think that I'm going to like it. It dries very quickly and keeps my color from getting muddy — I think.

Note from Henri says to meet the crowd at his studio Thursday evening.

Tonight there is a beautiful fog over the city. The electric lighting looks fine thro' it.

**April 30, 1907** Mrs. Reuterdaahl sat for me today, but after a wild struggle I find that I have not got anything important. She posed splendidly and I worked for about five hours to no purpose apparently.

Henri came and had dinner with us and added to my gloom as he is not feeling well and is rather disgusted with things in general.

He is uncertain about the Bryant Park studio, whether to keep it another year or not. The expense is great and he says he won't do the five o'clock tea drinking that is necessary for portrait work in this country today.

After mutually sitting in the shadow of each other's glumness for the greater part of the evening, we played "hearts" and he went home a trifle better spirited.

**May 1, 1907** Today I must register another total failure as a result of another attempt to get Mrs. Reuterdaahl on canvas. Head in a whirl, lost in my palette; unable to really "see" the thing that I was after. Altogether dismal.

During the afternoon Wm. Macbeth, the Fifth Avenue dealer in American pictures came in. Asked to see the "Dust Storm." Said that he had someone who was interested in it and is going to send down for it and the "Nurse Girls, Madison Square," a recent thing. Suppose — suppose he should sell one — foolish thought. I can hope and so can Dolly.

Dolly has been working like a Trojan today. Mrs. Neville and she are “house cleaning” the front room.

Mr. and Mrs. Myers called for a few minutes in the late afternoon.

**May 2, 1907** Worked on the “Throbbing Fountain” today.

Mrs. Ullman with Mrs. Crane and Mrs. C.’s sister came to call in the afternoon. She is very feeble.

After dinner I went to Henri’s to meet “the crowd.” Glackens, Lawson, Davies, Luks, and Henri. Later on Shinn came in. Each man, save Shinn, “forked up” his fifty dollars towards an exhib. at Macbeth’s Galleries next February. Lawson will give check tomorrow. Shinn also.

Shinn drove me home in a hansom cab. Said he couldn’t resist riding in a cab when he’s out alone. “‘Floss’ [Florence Shinn] won’t let me do it when she is along.”

Dolly had stained the bookshelves in the front room and gone to bed tired out.

**May 3, 1907** Lawson woke us in the morning and handed his check for \$50.00. Tells me has had a row with J. Moore. Mrs. Whitney<sup>463</sup> bought of Lawson one of the pictures which J. M. paid a nominal sum for and the excess over the amount paid by J.M. was divided equally between Lawson and him. J. M. got ten times as much as he has paid — and wants Lawson to give him another picture. This Lawson won’t do and justly, I think.

Davies came in. He says that Macbeth will let us have both galleries with a guarantee from us of \$500.00. He is to get 25% of sales. The five hundred to be assured him and any more that 25% of sales may amount to. This seems fair.

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<sup>463</sup> Gertrude Vanderbilt Whitney (1875–1942), sculptor and patron. Mrs. Whitney was one of the few collectors interested in purchasing avant-garde American art. She not only purchased work but also made exhibiting and social facilities available to artists. In 1930 the Whitney Museum of American Art was founded with her collection as its core.

We walked down Fifth Avenue and across Washington Square to dinner at Miss Pope's. A very good dinner. Henri there. A right pleasant evening.

**May 4, 1907** Made another start at Mrs. Reuter Dahl's portrait and I think it is the best of the three attempts. She gave me a long sitting and is doing her part of the work so very well that I must do mine to the very best of my capacity.

Kirby came in for a few minutes. He is now located in his Larchmont home. Goes to meet Mrs. Kirby and baby today. Looks pale and thin and says that physician has ordered him to stop smoking — and give up most of his work for a year. That, in other words, his lungs are affected. He pooh-poohs the idea, but he looks bad.

**May 5, 1907** Slept very late, breakfasting at about 12:30 P.M. after which I walked out for the Sunday papers and stopped in beautiful Madison Square. The trees are bright with new warm green.

**May 6, 1907** Walked down to Liberty Street Ferry, crossed the river — raining — and then took a ferry to 23rd Street. A long trip for three cents. I must have passed Dolly in the Jersey City Ferry house for she had received a letter from Cranes saying Mrs. C. was sick, so she made the trip to see her.<sup>464</sup>

Henri came and we waited for Dolly, and when she arrived we went to Maria's to dine. Henri grouchy about "Bohemia" which is supposed to be at Maria's. We came home and played "hearts."

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<sup>464</sup> Both the Liberty St. Ferry and the Central Rail Road of New Jersey ferry departed from 23rd St., from which Dolly would have taken the train to Bayonne that terminated at the Johnston Ave. dock in Jersey City.

**May 7, 1907** Mrs. Reuter Dahl came and I worked again on her portrait, but it is going to “punk” I’m afraid.

Miss Niles called and we invited her to dinner, Potts having sent word he’d be unable to attend. Henri here — and we played “hearts” after a visit from Golz and Dougherty who wanted points on etching.<sup>465</sup>

Miss Niles brought materials for a nice lunch in the evening late.

**May 8, 1907** Working on the new “Wake of the Ferry.”<sup>466</sup>

Dolly housekeeping with Mrs. Neville.

After dinner I painted the kitchen floor and shelves.

The weather is cold and raw. We have had hardly more than two or three days of real spring weather this year.

Note from W. S. Walsh (Herald) inviting us to dine with him on Saturday.

**May 9, 1907** [Note on back of page, “Cranes to dinner”]

Mrs. Reuter Dahl telephoned that she had a cold and postponed posing ‘till Saturday.

Dolly went over to Bayonne to see Mrs. Crane who is quite ill.

Mr. Geo. L. Berg, State Art Commissioner of Seattle, Washington, had been referred to me by Henri — called.<sup>467</sup> Looked at some canvases, liked the “Coffee Line” probably because I

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<sup>465</sup> Probably Harry R. Daugherty (1883–?), who attended the Chase School of Art and studied with Kenneth Hayes Miller and Robert Henri before embarking on a career in advertising. Later in his life, he earned distinction as an illustrator of children’s books.

<sup>466</sup> After having damaged *The Wake of the Ferry No. 1* (see April 5, 1907) Sloan painted a slightly different version now in the Phillips Collection, Washington (Elzea 83).

<sup>467</sup> George Louis Berg (1868–1941), painter and art administrator.

told him of its having been Hon. Mention, Pittsburgh. A big fine specimen of American he is. They are to have an exhibition in Seattle in 1909.<sup>468</sup> He is in charge of the picture end.

At 10:30, after painting shelves and floor and washing up brushes, Foster from below came in his night shirt to call me to the 'phone. Frank C. says that Mrs. C. has taken a turn for the worse and Dolly will stay the night as it is late to start home. I offered to come over for her, but he seemed to think I had best not. Uneasy evening alone. To bed at 2:30 A.M.

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**May 10, 1907** My first caller this morning was a very interesting English-Japanese girl sent by R. Henri. She poses, and is charming, very. Miss Kaji her name.<sup>469</sup> I must try to paint her.

Miss Bell along with Mrs. H[omer] St. Gaudens called.<sup>470</sup> Mrs. St. G. is interested in etchings, is studying it herself.

Dolly came home after five o'clock. We went to the 8th Ave. Lunch Room to dine. After dinner Pach called and the little fracas between Henri and an ex-pupil (and stocking manufacturer) which was described from one side and in bad taste published in the Tribune this morning was spoken of.<sup>471</sup> Pach is always a good visitor.

I sat up late and worked on a puzzle for the Press.

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<sup>468</sup> The Alaska-Yukon-Pacific Exposition.

<sup>469</sup> Waki Kaji posed for Henri for a number of portraits between 1907 and 1909 including *The Equestrian* and *The Blue Kimono*. Sloan does not seem to have employed her.

<sup>470</sup> Carlotta Dolley St. Gaudens.

<sup>471</sup> According to the front page article in the *Tribune* the incident between Henri and Charles Vesin, an ex-pupil and stocking merchant, occurred on April 26. Vesin had written a letter to a Sunday paper saying that Henri, Glackens, Sloan, and Myers were to American painting what Zola was to French literature, that is, psychopathic. Vesin appeared at the New York School of Art and was snubbed by Henri. Vesin attempted to explain his letter to Henri, saying that he "never thought that Henri would be offended" by it. Henri called him a liar and a dirty cur. Vesin then slapped Henri.

**May 11, 1907** W. Walsh postponed the dinner.

Mrs. Reuterdaahl posed again and I had hopes, but subsequent view of the canvas don't justify them.

Dolly took Kent Crane to the Eden Musée.<sup>472</sup>

After dinner Mr. and Mrs. Crane called. They had been in town at "Gonfarone" to dine.

Henri came in. In regard to the sock merchant's story, H. said that in the street he waited for said sock artist and repeated his opinion of him. That Socks wanted to go to a secluded nook and fight, that H. said that here was good enough for him, more language from "Socks," that H. saying that there was nothing to be gained in talk, went to dinner.

**May 12, 1907** Today we went to Weehawken to dine at Reuterdaahl's and spend the evening. As usual the prospect from the Palisade Boulevard is beautiful. A white French cruiser is lying off and the beautiful greys and blues of water and shore make something worth seeing.

Mr. Wrangel, the Swedish author (brother of Swedish Ambassador to London) we met for the second time. He is a caricaturist as well as writer.

Mrs. R. put on an Icelandic costume which is very becoming to her.

**May 13, 1907** This morning (12 o'clock or thereabout) Dolly and I took a walk together down Broadway, over 14th St. and then sat for some time sunning ourselves in Stuyvesant Square. Mrs. Bayard Jones with her baby boy came thro' and chatted awhile.

Henri came in at 5:30 or so and said he had been here earlier. Meanwhile he went to

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<sup>472</sup> A display of wax figures of famous people.

Proctor's and saw a "bad show,"<sup>473</sup> bought varnish to varnish the "French Girl" (portrait, low tone) which I have of his.<sup>474</sup> He goes to Miss Pope's for dinner.

We had at home a fine forequarter of lamb roasted and stuffed.

**May 14, 1907** Mrs. Reuter Dahl posed this afternoon, but after working until tired out foot to head, I had nothing to hold onto.

The Evening Mail (Henri 'phones) has an account of the formation of the "Eight Independent Painters" as they call it.

**May 15, 1907** The "Sun" this morning has a long article about the "Eight Painters." It is very appreciatively handled it seems, altho' they evidently think that rejection of pictures by the N. A. has brought about this association.<sup>475</sup> The "Evening Sun" has a nice editorial notice of the thing.

Altogether there is no lack of incentive for plenty of hard work between now and the time of the exhibition at Macbeth's.

"Housecleaning" the studio today, and Dolly worked 'till eleven o'clock at night on it.

Arthur B. Davies dropped in and showed me a letter from Prendergast who says he is in for it strong, will pay later.

**May 16, 1907** [Note on back of page, "Miss Pope, Henri dinner."]

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<sup>473</sup> The vaudeville at Keith and Proctor's 23rd St. starred Joe Welsh and Co. in "Ellis Island." Harry Houdini and others were also on the bill.

<sup>474</sup> Henri's painting, *Head of a Woman*, is now in the collection of the New Britain Museum of American Art.

<sup>475</sup> "Eight Independent Painters," *New York Evening Sun*, May 15, 1907. Contrary to Sloan's remark, the article said "...they [the "Eight"] have not organized to exhibit with any thought of the treatment they have received from the Academy," and "the 8 who have banded together have done so only because they think their exhibition will at least make for an advancement in American art."

After a series of errands for the festivities of the evening, a heavy rain which kept up all day and night.

Miss Pope, Miss Niles and Henri to dinner. Reuterdaahl came in and tells me that the Publishers Dinner at Albany is on for tomorrow. I am therefore left out this year. Sorry, for last year this event was good fun. I suppose that the tail enders were chopped off.

After dinner we played hearts.

**May 17, 1907** Mrs. Reuterdaahl 'phoned that she would be unable to come in to pose today.

In the evening after dinner Dolly and I walked out to Miner's 8th Ave. Theatre and found all the reasonable priced seats were sold out. It is "Amateur Night" and we declined to spend more than 50 cents each on places. So we walked out Broadway, calling on the Ullmans being our intent, but they have moved away. On our way back 6th Ave. we stopped in the "Manhattan Theatre" which is soon to be torn down for some of the underground railroad work, and upon the stage where once appeared Mrs. Fiske, we saw a cheap (10¢) moving picture show.

**May 18, 1907** Painted a bit in the morning. Jerome Myers came in after lunch and we went out Fifth Ave. with him, to the 30th St. New Gallery, Mrs. Ford's enterprise.<sup>476</sup> Saw an exhibition of work by a man named Higgins.<sup>477</sup> Melancholy sameness and lack of fresh sight or personal point of view. Work all looks as tho' it had be done in one day — in one mood.

To Montross Gallery, where we were introduced to Mr. Montross.<sup>478</sup> He is just as

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<sup>476</sup> The New Gallery, managed by Mary Bacon Ford.

<sup>477</sup> Eugene Higgins (1874–1958), painter.

<sup>478</sup> N.E. Montross (1849–1932) was an adventurous dealer, showing Matisse's work in 1914–15 and Cézanne in 1916–17.

agreeable and soft and suave as Geo. Luks' imitation of him.

After dinner I rubbed down the plate of "Mother," taking out the head, which is unsatisfactory.

**May 19, 1907** The Times art critic has a sarcastic article on the "Eight" whose names he recounts, save Prendergast and mine. His patronymic (DeKay) is a compliment to him, for decay implies some original quality gone by.<sup>479</sup>

Mrs. J. Myers called in the afternoon.

After dinner (Henri here, but went to his studio to work on photographs) we went down to Glackens's, met a sculptor named Brooks and his wife.<sup>480</sup> Lawson, Jim Preston and Mrs. Preston, who told me that Hunter Breckinridge Esq. of Fincastle, Virginia had seen my etchings at the "Francis" and told her to get a set and send them.<sup>481</sup>

**May 20, 1907** Went up Fifth Avenue and stopped in to see Mr. Macbeth who is back today after an illness. He has Luks' "Boy with Parrot," the "Spielers" and "Pawnbroker's Daughter" in the gallery.<sup>482</sup> They are fine things.

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<sup>479</sup> Prior to the exhibition of "The Eight," Charles De Kay, (1848–1935) critic and co-founder of the National Arts Club, had been a supporter of Henri and his friends. De Kay's article suggests that The Eight should act like gentlemen and then, perhaps, they could join the National Academy.

<sup>480</sup> Possibly Richard Edwin Brooks (1865–1919). The figures on the Connecticut state capitol in Hartford are by him.

<sup>481</sup> Hunter George Breckinridge (1872–1914). His set of Sloan's etchings was probably destroyed when his house, "Grove Hill," in Fincastle, Va. burned under questionable circumstances in 1909. A Lawson oil "of a house with a flower garden in front" was mentioned in his will and may also have been purchased when he was introduced to the Café Francis circle in 1907, probably by the Prestons. Breckinridge was related to the Prestons of Virginia and there may have been a family connection which caused him to seek out James and May. Information from letters from Jane W. Breckinridge, July 26 and Sept. 16, 1994.

<sup>482</sup> The location of Luks's *Boy with Parrot* is not known. Luks, *The Spielers*, 1905. Addison Gallery of American Art. Luks, *Pawnbroker's Daughter*, c. 1905. Munson-Williams Proctor Arts Institute.

He said that he had no paper ready for me to sign, but that when he got back to his work he would. That we would have two weeks in February 1908 for our exhibition.

Dinner cooked at home by Miss Niles, a splendid success. She sent in all the provisions and turned in and made a fine spread as a farewell to us and Miss Pope and Henri. She is going home to Toledo Wednesday. After dinner we played hearts.

**May 21, 1907** Mrs. Reuterdahl posed today and I got a thing some better than heretofore of her.

An article from *Willing* of the Sunday Magazine to illustrate came my way today.<sup>483</sup>

Glad tidings — bread and butter prospects have been poor lately.<sup>484</sup>

Dolly and I went to dinner at the Lunch Room on 8th Avenue and met Moellman. He knows of another litho press for sale \$60, but I'm afraid I can't afford it just yet; and in view of the exhibition next year, I should probably give all my time to painting.<sup>485</sup> Moellman spent the evening with us at the studio.

**May 22, 1907** Went up to the N. Y. School of Art and brought away with me the Imperial Japan set of etchings which they have had on sale. Packed them up and sent them to Mr. Breckinridge as Mrs. Preston sent the address today. Told him in a letter that the price would be \$75.00.<sup>486</sup>

Walked thro' Central Park. A little girl covering up a small boy with grass — with the "Babes in the Wood" in her mind, no doubt. Went in to the Metropolitan [Museum] Gallery

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<sup>483</sup> Four drawings for "Some Out of the Way Kings" by Poultney Bigelow, published in the July 28, 1907 issue (Hawkes 165–168).

<sup>484</sup> The financial panic of 1907 began with a stock market crash on March 13 and was not resolved until J.P. Morgan intervened on November 4 to save the banking system.

<sup>485</sup> With the prospect of an important exhibition Sloan's output of paintings did increase markedly. In 1907 he completed 27 paintings, nearly half the number he had done in the preceding 16 years.

<sup>486</sup> According to Sloan's record cards this was about twice what he charged for a set on ordinary paper.

where the "Copyists" at work are very amusing.

Illustrator's Society at Francis Café, my first attendance as a member. They put me on the entertainment committee to bring out an annual. Each page to be contributed by a member, a suggestion made by me. I don't expect much from the bunch, they are so various in their absence of ideals (that's not a good word) "forces" better. To the lower cafe after meeting. Lawson and Fuhr there. On the way home into a Chinese Restaurant, a man telling "fortunes."

**May 23, 1907** F. Foster, agent for the litho press called. But I had to tell him that I couldn't afford the price \$60.00 just now. His card gives address of Nat. Graining and Process Co. 587 Hudson St. Litho Supplies.

Reuterdahls to dinner. She in a weird sort of mood. Henri says "she is both interesting and tiresome," which is true. She interests and at the same time is a constant strain. Not a pleasant evening.

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**May 24, 1907** Walked today, and at a distance shadowed a poor wretch of [a] woman on 14th St. Watched her stop to look at billboards, go into 5 Cent stores, take candy, nearly run over at 5th Avenue, dazed and always trying to arrange hair and hatpins. To the Union Square Lavatory. She then sits down, gets a newspaper, always uneasy, probably no drink as yet this day. My study is interrupted by Davis who, satchel full of "Gum-Lax" and accessory advertising, comes by with one of his stockholders in the Gum-Lax Company, a Mr. Kendall. Walked up Broadway, home to the studio 23rd St. He [Davis] comes along and stays to dinner. Bill Gosewisch and his boy Francois over from Philadelphia to meet some relatives of Mrs. Corbin's (brother and sister and their husband and wife and daughter) Mrs. C. has been operated on for

cancer of breast.

Henri to dinner and Dolly gets up a large extemporized dinner in good shape.

**May 25, 1907** Made a puzzle and mailed it.

After dinner Dolly and I walked out on 6th Avenue, Broadway [and] 42nd St. to 8th Avenue, on Eighth Avenue, which on Saturday night is quite interesting and distinctly different from other crowded night streets, 34th St. to 6th Avenue and home. My knee (right one) gives me a great deal of pain when I walk. It may be rheumatism. Ah! me! Ah, me!

**May 26, 1907** Rainy and gloomy day. We expected Henri for dinner, but at the last minute he 'phoned that he'd not be here so we had a nice roast of lamb without him.

Gregg called in the afternoon and tells me that J. Huneker wants a set of my N. Y. etchings. He brought us, to read, G. Moore's "Memories [sic] of my Dead Life," a presentation copy to James Huneker, the English complete edition.<sup>487</sup>

At nearly 12 o'clock the front bell rang and Henri turns up and stays 'till about 1:30 A.M. He had been at Miss Pope's. Met Miss Marsh. She says that a writer of her acquaintance would like to try [to see] how *Colliers* would respond to our idea — publishing the distortions of *Collier* covers that I have now and then made.<sup>488</sup>

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<sup>487</sup> Sloan was apparently under the impression that the English edition of Moore's *Memoirs of My Dead Life* contained material that was omitted from the American edition. Moore's American publisher, Appleton, did want to omit two stories for reasons of impropriety. However, these two stories did appear in the 1907 American edition, along with a hastily added preface that was not part of the original manuscript. In this preface, Moore, with his "caustic, humorous Irish pen," addresses the issue of censorship.

<sup>488</sup> The Delaware Art Museum has about 50 magazine covers that Sloan had altered between 1906 and 1913 to make their sentimental subjects humorous or suggestive. Several magazines other than *Collier's* were so treated.

**May 27, 1907** Two volumes of DeKock arrived per ex[press] this A. M. I am shipping them back, writing to them that “I want no further deliveries of this work” (copy on file).<sup>489</sup>

Dolly left at 3 o'clock and I followed at 5:15 to go to East Orange to Davis's to dinner. It took me nearly two hours to get there. A nice dinner. Mrs. Davis looks well. The newest boy baby is doing finely, Stuart is a big fellow, and “Gum Lax” promises to be a success.<sup>490</sup> Henri's portrait of Davis<sup>491</sup> is not hung, not framed, and I was surprised, as he had lied to H. about this just Tuesday last, and he wants us to lie for him — perfectly ridiculous. If he has been too busy or is too poor to have it framed, why not say so?

**May 28, 1907** Mrs. R. came feeling not at all fit to pose, so as Henri was here and wanted me to go out with him, it suited all 'round. With H. to Davies' studio where he showed me several of his canvases. He is certainly a great man. Henri and I then went to Mrs. Gertrude Kasebeer's [sic] photo studio where I found Mrs. K. a very pleasant middle-aged lady, who is doing some fine things in photography.<sup>492</sup> An Indian head she showed was fine. Am to pose for my portrait on Saturday. Henri's proofs are very good, best photographs of him yet. Walked with H. to look at top floor on West 39th St. where he is offered a studio. Thence to Bryant Park and sat in his studio until time to walk down to 23rd St. to dinner where Dolly waited us. After dinner H. moped, Dolly sewed, I worked on Sunday Mag. illustrations.

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<sup>489</sup> According to Helen Sloan, Sloan had not been given copies of the De Kock books he had illustrated and had to buy them, hence his irritation with the publisher for shipping unsolicited copies of books he had not illustrated. The volumes he received were probably *A Queer Legacy* and *Frédérique, Vol. 1*, both published May 27, 1907. See Morse, 65.

<sup>490</sup> John Wyatt Davis.

<sup>491</sup> Henri, *Portrait E. Wyatt Davis*, 1905. Private collection.

<sup>492</sup> Gertrude Käsebier (1852–1934) was known as an artistic, as contrasted with commercial, portrait photographer.

**May 29, 1907** Got up late and went down to the Astor Library for data on S[unday] Mag. story.<sup>493</sup> After dinner worked on drawing for Sunday Magazine, then read George Moore's "Confessions of a Young Man" 'till asleep.

**May 30, 1907** C. T. Brainard, a publisher, 427 Fifth Avenue, New York writes that he has sent me 2 v[olumes] DeK[ock] invoice for \$15.00.<sup>494</sup> Enclosed a note, says that I owe him \$135.00. I have mailed the letter and invoice back, as my contract was with Quinby, Co. and they have failed to keep their agreements.

Feeling out of sorts today, uneasy, and unable to work.

The streets have a horrible holiday look "Decoration Day" — like American Sunday. The people may be enjoying themselves, but appearances are against them.

**May 31, 1907** Today Mrs. Reuterdaahl posed and I got a thing that will last. At least that's my present feeling. 'Tis a great relief and satisfaction to have accomplished the thing. Henri liked the picture when he came to dinner. He, for a wonder, got here while it was still daylight. After dinner we played "hearts."

**June 1, 1907** Check for \$75 arrived from Hunter G. Breckinridge, Fincastle, Va. for set of Japan vellum proofs.

Went to Mrs. Kasebeer's [sic] studio and she made a number of negatives from my

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<sup>493</sup> "Some Out of the Way Kings" was set in the 18th century, so Sloan would have been researching costume and architectural details.

<sup>494</sup> Clinton Tyler Brainard (1865–1935) was in business as C.T. Brainard, Publisher, and as Harcourt Bindery from 1904 to 1909.

“interesting head.” She knows her profession, sure gets you at your ease.

After dinner Henri took us to Proctor’s where we saw a very poor show.<sup>495</sup>

**June 2, 1907** Rained all day, quite chill and dismal. Henri came to dinner and after we played “hearts.”

**June 3, 1907** Delivered drawings to Willing at Sunday Magazine (\$85.). He was satisfied. Met the editor, Mr. Taylor.

Went to Glackens’ where I returned umbrella, then up to Mrs. Kasebeer’s [sic] where Henri was posing for more portraits. She showed me proofs of my photo. Right good. Met again Mrs. Tizanne (?).

To dinner at Miss Pope’s studio. Nice dinner, pleasant evening. Played “hearts.” Home after 2 o’clock.

**June 4, 1907** Got up late and decided to amuse ourselves, weather looked threatening so we decided in favor of a trip to Bayonne to see the Cranes. Went to a new “pleasure park” Melville Park. Took dinner at Cranes’, and stayed playing “hearts” ‘till 12:45. Too much to drink as is usual there. Sorry we didn’t choose Coney Island for our trip.

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**June 5, 1907** Walked up to Henri’s studio. On the way saw a humorous sight of interest. A window, low second story, bleached blond hair dresser bleaching the hair of a client.<sup>496</sup> A small

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<sup>495</sup> The show at Keith and Proctor’s 23rd St. starred Nat M. Wills and Ed F. Reynard.

<sup>496</sup> This was the genesis of *Hairdresser’s Window*. Wadsworth Atheneum (Elzea 84).

interested crowd about.

Henri and I went to look at a studio 135 East 40th St. top floor. The building has been a church but is remodelled. Tonetti, a sculptor, has a huge studio.<sup>497</sup> It should be just the thing Henri wants when he moves next fall.

Mr. and Mrs Davis and Stuart and Mrs. Miles, their guest, to dinner. Henri here and we had a nice evening. They left at 11 o'clock and we played hearts 'till 12:30.

**June 6, 1907** Walked out to take another look at the Hair Restorer's Window. Came back and started to paint it.

Mrs Crane called and left. Dolly went out and called on Mrs. Ullman, met Mrs. Crane there.

Mr. Wrangel called, brings a book of Maeterlinck's for Dolly to read which he had promised her.

Mr. Lourvik or Lurvick of the Evening Post called with Mr. Coburn the photographer who is to make some photos of paintings for an article by Lourvik.<sup>498</sup> I showed a lot of my pictures to them and Wrangel.

Jimmy Gregg called later while they were here. Said that Hunecker's wife is very ill so that he had not spoken of the set of etchings as yet.

Jim Fry came at 10:30 in the evening. He is at the end of a business trip West, returning to Philadelphia tomorrow.

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<sup>497</sup> Francois Michel Louis Tonetti (1863–1920), sculptor.

<sup>498</sup> John Nilsen Laurvik (1870–1953), writer and critic, had been editor of *The Sketch Book* in Chicago before serving as art critic of the *New York Times* from 1907 until March 1908. He was a member of the Panama Pacific art committee in 1915 and later became Director of the San Francisco Art Association. Alvin Langdon Coburn (1882–1966), photographer, was in New York early in 1907 and was probably doing commercial work to support himself.

**June 7, 1907** Mr. Coburn took a number of photographs of me this morning. He is a pleasant fellow. Knows Bernard Shaw very well.

Worked on the Hairdresser's Window picture 'till Cranes came. We all went to Maria's where W. Walsh had invited us to dine with him. A good dinner and the place occupied by an interesting crowd. Bliss Carman, Julius Chambers at another table.<sup>499</sup> "Capri Bianco," "Chianti," "Nebuli spumanti"? and brandy and chartreuse at ours with fine cigars. After dinner Walsh went to the Herald office and we went with Cranes across the ferry and had more drinks and I drank a cup of coffee that kept me awake after going to bed at 3 o'clock A. M. I got up at 4 o'clock and when dawn came painted for an hour or more, then back to bed and slept the sleep of the damned.

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**June 8, 1907** Up late. Walked out. Henri came to dinner. After dinner Dolly dictated and he wrote into an American edition of G. Moore's "Memories [sic] of my Dead Life" the part cut out, from a copy of the English edition loaned us by Gregg.<sup>500</sup>

Potts called and I made a puzzle. Went out to mail it at 11:30. Came back and Dolly being used up, I went on with the dictation.

**June 9, 1907** W. Walsh came to give me a sitting. I worked, but fell down again.

After dinner Dolly and I went down to Glackens'. Mrs. Brooks, sculptor's wife was

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<sup>499</sup> Bliss Carman (1861–1929), Canadian poet. His work was well known in the United States. Julius Chambers (1850–1920) was a travel writer, writing a daily feature for the Brooklyn *Eagle*, beginning in 1904.

<sup>500</sup> According to Helen Farr Sloan, Sloan sold this annotated copy in the 1930s.

there, her sister, Miss Macpherson, Mrs. Shinn, Shinn, Lawson and Chas. Harley, sculptor whom I have not seen for years.<sup>501</sup> He dates back to the old Academy of F. A. days in Phila. I knew him not very well, then. I remember that he rather discouraged the “Charcoal Club” idea, taking the stand that we were hurting the Academy Schools.<sup>502</sup>

**June 10, 1907** Worked on “Hair Dresser’s Window” in the afternoon.

Kirby called to say Good Bye. He is ordered to the mountains by his physician. Goes on Thursday to Racket Lake.

Henri and Miss Pope to dinner, a fine roast of spring lamb, mint sauce. After dinner we played “hearts.” Wrote (Dolly did) to Mrs. Lee, Henri’s mother, to come over to stop with us to see Henri off on the “Finland” Saturday evening.

**June 11, 1907** Worked today on the “Hair Dresser’s Window.”

Dolly not feeling well today. We thought of going out to dinner but decided to eat at home.

Telegram from Mrs. Lee saying that she would leave on 7 A.M. train from Philadelphia, so we went to bed early, 11:30.

**June 12, 1907** Up at 7:10 (we thought it 7:30, clocks fast). Dolly went across the ferry and met Mrs. Lee. I went for a walk along Sixth Avenue. Mrs. Lee and Dolly here when I returned. Mrs. Crane and Roma came to lunch and Roma to pose for me, while the rest went up to Henri’s

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<sup>501</sup> Charles Richard Harley (1864-?), sculptor, studied in Paris and with St. Gaudens as well as at the Pennsylvania Academy.

<sup>502</sup> During its short life the Charcoal Club attracted students from the Academy by charging lower fees and offering a more stimulating atmosphere. See January 15, 1908.

studio.<sup>503</sup>

Ullman called. He is press agent of the Royal Italian Opera Co., now at Grand Opera House on 23rd St. D'Amato, manager.

Reuter Dahl called. He don't think Mrs. R. portrait is like her. Told him it suited me.

Henri to dinner. After dinner he wrote a number of letters. To bed at 1 o'clock.

**June 13, 1907** A visit from a bride and groom from Philadelphia. Dr. and Mrs. Grady. She was Miss Taggart. Pleasant to look at them, young and happy love — just as ours still is and surely will always be.

Dolly and Mrs. Lee gone shopping.

I painted, starting a "gray day Sixth Avenue" "Tenderloin" section.<sup>504</sup>

Jerome Myers called.

Henri came to dinner. After dinner he went away for a couple of hours.

**June 14, 1907** Coburn is to take photos of paintings at 10 o'clock A. M. Laurvik with him, magazine article in view.

Dolly and Mrs. Lee to Henri's studio. I followed about 4:30 P. M. Miss Niles was there, glad to see her. She is a charming person, not pretty, not young in years, I guess, but so agreeable.

Mr. Sheffield came while we were in an upstairs room. Henri says that he thinks \$3,000.00 too much for the children's portrait group. Offers to deposit check for \$1,500.00 to be accepted by Henri as he sees fit on account and that he may have to sue for the balance.

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<sup>503</sup> *Roma Crane*, 1907. Location not known (Elzea 85).

<sup>504</sup> *Sixth Avenue and Thirtieth Street*, 1907. Philadelphia Museum of Art (Elzea 86).

Henri to dinner After, H. and I go to the Shinns, he to say “Good bye.” Jim and Mrs. Preston, W. and Mrs. Glackens, Gregg, Millard, Lawson, Shinn’s brother (younger one).<sup>505</sup>

**June 15, 1907** [Note on back of page, “Wrote Mother”]

Up at 6 o’clock — and with Mrs. Lee and Dolly went to Pier 14, American Line and saw Henri off on the “Finland.” Miss Niles going, we saw her but not Miss Pope. Met Miss Berlin, an old friend of Henri’s tho’ of the Atlantic City period of his life.<sup>506</sup>

A great moment when the vessel backs out from her dock, whistle blowing, band playing, people waving hats, hands and handkerchiefs — a lump in your throat and tears in some eyes.

We came back and had a second breakfast at Cavanaugh’s on 23rd St. block below us.

Dolly and Mrs. Lee went out, I finished up a puzzle. When Dolly returned (Mrs. Lee is to stay with her friends the Williams for two days) we went to see the Myers and then dined at Shanley’s and took a walk afterward. Stopped at Ullman’s but they were out.

**June 16, 1907** Mrs. Crane brought Roma and after I went to Broadway to buy the Phila “Press” (taking Roma) we started to work on the portrait. Worked steadily all afternoon and tho’ not satisfied with the result, I don’t feel badly about it.

Crane and Kent came later and we had a nice crown roast for dinner. Cranes left early and Dolly and I being tired went to bed at 11 o’clock or so.

**June 17, 1907** Very hot today and I don’t feel at my best, tired and weak. Dolly had all her

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<sup>505</sup> Warren Shinn.

<sup>506</sup> Prior to 1893.

dishes from dinner last night to clean, and I went out, walked on 6th Avenue and 14th Street, stopped in Union Square. Stopped in Everybody's magazine. Brown is still away. Went in to the Century where I played for 1/2 hour with the black office cat; and Drake, when he was ready for me, was kind as usual. Introduced me to Miss Jackson, said I should have a story to picture. Stopped in to Sunday Mag., proofs from Willing. Chapin of Scribner's was out — back home.

Mrs. Lee met Dolly at Wanamaker's by appointment and she stayed the night with us.

**June 18, 1907** Worked from "Stein" "Zenka" today. Took up the nude on the bed started months ago and painted out the figure, putting drapery on stooping figure. Rather like the thing now.<sup>507</sup> Mrs. Reuterdaahl called to tell me that R. would like to see me. He has an offer to teach in Pittsburgh and can't take it and wants to know if I will. After dinner I went over to Weehawken alone and told R. that I would if they wanted me on the job. He wrote a letter to Miss Estell [sic] L. Thomas, 512 Euclid Avenue, Pittsburgh.<sup>508</sup>

Mrs. Lee left for Philadelphia today. She seemed to have enjoyed her visit and we liked her as a visitor.

**June 19, 1907** Miss Mary C. Blossom, a friend of Miss Raymond's came today and bought a set of etchings on Japan paper, the only set of this sort.<sup>509</sup> \$35 and two extra proofs for a wedding present, \$5. She is a great admirer of the work. I gave her a "Memory of Last Year." Dolly

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<sup>507</sup> *The Cot*. Bowdoin College Museum of Art (Elzea 77). The painting Sloan reworked may have been one mentioned in a letter to Dolly of May 13, 1905 (in John Sloan Manuscript Collection at Delaware Art Museum) as being of Stein "nude save for one stocking with a hole in it."

<sup>508</sup> Estelle L. Thomas had studied at the New York School of Art.

<sup>509</sup> The set sold to Hunter Breckinridge (see June 1, 1907) was on Imperial Japan paper. This was apparently on a lighter paper also known as "japan" paper. See Morse, 7.

invited her to lunch on Friday.

Mrs. Crane brought Roma over and I worked unsuccessfully on the portrait — fagged out, done up.

Dolly and I went to Shanley's to dine, and then, after a short walk, came home.

**June 20, 1907** Painted on “Sixth Avenue Tenderloin” picture ‘till tired out.

In the evening, I went over a lot of foreign stamps that Bill Gosewisch left for me to add to my old boyhood collection.

Very hot day.

**June 21, 1907** Jerome Myers came in. Said that Mrs. Annie Nathan Meyer wanted us to come to her house, thence to the Park, tomorrow evening. We postponed it ‘till Thursday — we are to be patronized perhaps? Tho’ she has always been nice in her nervous way.

Worked on the “Tenderloin 6th Avenue” old girl in white with beer kettle, etc. and have it about finished — and think it a right “good one.”

Miss Blossom won't be at lunch with us as she writes she is not feeling well. Nice light dinner suitable for such a hot evening. Dolly and I took a short walk.

**June 22, 1907** Ullman called.

Sent off puzzle to Press.

Dinner at home. After finishing puzzle went to the old Gould Grand Opera House to hear the Italian Opera Company.<sup>510</sup> D'Amato and Ferrara, Managers. Ullman is press agent. We

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<sup>510</sup> The Royal Italian Grand Opera Company, which Sloan had captured in the illustrations appearing in *Appleton's Magazine*, vol. 9 (Jan. 1907), was then performing at the Grand Opera House at 8<sup>th</sup> Avenue and 23<sup>rd</sup> Street.

went behind the scenes, saw the old “green room,” an institution that doesn’t exist in new theatres. “Lucia de Lammermoor,” met her, Mme. Bonato. The prompter in box looks like a musical potato bug. Off stage the performers look like Philadelphia “New Year Shooters.”<sup>511</sup>

Letter from Pittsburgh saying that they want an instructor \$100 per month and expenses. Have decided to take it if offered.

**June 23, 1907** Wrote to Miss Estelle L. Thomas, 512 Euclid Avenue, Pittsburgh saying that I’d accept position if offered.

Dolly and I went to Staten Island, South Beach this afternoon by Municipal Ferry and train.<sup>512</sup> Our first visit and we found the place quite to our liking. Reminds one of Atlantic City years ago. It is not so touched by the “Refinements” as Coney Island.<sup>513</sup> We walked along the beach on the little boardwalk and came home in time to have dinner about 8 o’clock.

**June 24, 1907** Dolly went over to Bayonne to lunch. I worked on a picture, started to make a memory of South Beach. While working, H. Pretty, ex-newspaper reporter and now book agent, came in; stayed quite a while. I handed him a set of the New York etchings. He said he would like to try to sell them. (Also one Japan in frame.)

Miss Bell came in. Spoke of the “Pierrot” which she and some others of the younger artists from the N. Y. School of Art are going to publish in the fall.

After dinner which Dolly produced on her return, she sewed, I loafed.

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<sup>511</sup> Sloan must mean the Philadelphia Mummers who parade in elaborate costumes every New Year’s Day.

<sup>512</sup> The inspiration for *South Beach Bathers*, 1907–08. Walker Art Center (Elzea 87). South Beach is on the Lower Bay of the Hudson at approximately the same level as Coney Island.

<sup>513</sup> Sideshows, concessions, rides, etc.

**June 25, 1907** Willing of Sunday Magazine sent me a story to read and talk over with him, which I did.<sup>514</sup>

**June 26, 1907** Painted on South Beach picture.

After dinner Jerome Myers called for us with a M. Guislain, son of Belgian consul to Peru S. A.<sup>515</sup> An artist, very nice fellow he seems. We all went up to Madison Ave. and 68th St. to call on Mrs. A. N. Meyer. Had a rather amusing evening (arguing most of the time with my hostess). Her husband, Dr. Meyer, is a fine little man and well known tuberculosis specialist.

**June 27, 1907** Worked on the South Beach picture all day.

In the evening started a puzzle for the Press.

**June 28, 1907** Miss Mary C. Blossom came by invitation to lunch with us. I showed her a number of my pictures and liked her appreciation of them. She is a strange personality, very interesting.

Finish[ed] up a puzzle.

After dinner W. S. Potts came in and spent the evening. Things seem to be still in bad shape with him.

Went to Mrs. Kasebeer's [sic] and she gave me a bunch of proofs. Not satisfactory photos either to her or me. She says she'll try again.

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<sup>514</sup> This may have been about "The First of the Lion Tamers" by Maurice Brown Kirby for which Sloan made two drawings published September 22, 1907 (Hawkes 169–170).

<sup>515</sup> J.M. Guislain (1882–?) pursued his career in both New York City and Brussels, Belgium.

**June 29, 1907** Wrote to Garrett, Tax Collector of Lansdowne in re. notification of Taxes due on E. Lansdowne lots.

Rained all day and quite cool. In the afternoon worked on "South Beach" picture.

Walked out in the evening alone. Went into a 5¢ show of Kinematograph pictures on 6th Avenue.<sup>516</sup> Think it might be a good thing to paint.

After return I worked on some puzzle ideas. To bed at 12 o'clock.

**June 30, 1907** Cloudy weather and rather cool. After getting the papers on Broadway, sat around. Had lunch at 2:30. As there is no rain and the wind westerly, we think of going to Coney Island. As we started out we met M. Guislain whom Myers introduced the other evening. We walked over to the East 23[rd St.] Ferry.<sup>517</sup> The Garbage Collectors strike has been on for several days and filth is heaped on the streets, fearful odors. It looked so much like rain that we came back. G. likes my work and is full of French enthusiasm.

Dolly and I went to Shanley's for dinner.

Made a late afternoon start on the interior of Moving Picture show.

**July 1, 1907** I worked on the Moving Picture show.

Potts came to dinner and spent the evening. Went out after dinner with him and looked at the Moving Picture place on 6th Avenue. He treated to ice cream which we carried home and ate.

**July 2, 1907** Note from Reuterdaahl invites us to dinner this evening. I 'phoned and declined.

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<sup>516</sup> This was the initial idea for *Movies, Five Cents*, 1907. Private collection (Elzea 88).

<sup>517</sup> They would have taken a ferry to Broadway in Brooklyn where they could have gotten a train to Coney Island.

Note from Mrs. Crane invites us to spend the 4th with them.

Walked over to Mrs. Käsebier's, she gave me another proof of photo. Stopped in to see Mischke. He says if I want to dispose of my Daumiers, he can make a profit for me.

**July 3, 1907** Clymer from Philadelphia came in and looked at work. Invited him to dinner and he stayed the night with us.

Mrs. Myers came in with her baby in the evening.

Clymer treated to hard shelled crabs of which Dolly is very fond.

**July 4, 1907** Up early and after breakfast said good bye to Clymer and started for Bayonne. We had an elegant lunch of crabs, lots of them and fine. Played croquet in the afternoon. Made two unsuccessful attempts to set up balloons.<sup>518</sup> Nice dinner, hot boiled tongue, young chicory, potatoes, cauliflower and watermelon.

Walked over to the Newark Bay Picnic Ground, very beautiful in the late afternoon.

**July 5, 1907** Sent taxes for 1907 on E. Lansdowne lots #130 and #131 to W. H. Garrett, Lansdowne, Pa.

Telegram from Glackens dated yesterday "July 4th" son born, mother and child feeling well.<sup>519</sup>

**July 6, 1907** Received word of my election as instructor in Pittsburgh Art Students League,<sup>520</sup>

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<sup>518</sup> Toy hot-air balloons made of paper were popular as 4th of July displays in the early 20th century.

<sup>519</sup> Ira Glackens (1907–1991), writer and biographer of his father.

<sup>520</sup> The Pittsburgh Art Students League was founded in 1886.

Miss Estelle M. [sic] Thomas 512 Euclid Ave. Secretary. She says that a Miss May Rogers<sup>521</sup> and Mr. Glen Keeple have been in classes of mine. I suppose, of course, when I took Henri's place at N. Y. School of Art.

Made a puzzle and took some photographs of some of the things I've been painting on.

M. Guislain called and we invited him to dinner with us. He stayed.

**July 7, 1907** Made a lot of prints from my negatives taken yesterday. They were not very successful (the prints), stained yellow.

Dolly and I went down 23rd St. to Cavanaugh's to dine. Had a nice dinner and enjoyed it very much, after which we took a walk on 6th Avenue and Broadway. Went in to one of the Moving Picture shows, 5¢.

**July 8, 1907** Dull, hot days. Made some more photo proofs and had a little better luck today.

**July 9, 1907** Jerome Myers called and sat a while with us. Ullman called and said that Mrs. U. had gone to visit her sister at Oakes, Pa. A nice summer dinner at home.

**July 10, 1907** Up to Metropolitan to look at musical instruments for S[unday] Mag. story.<sup>522</sup> Saw the Renoir picture.<sup>523</sup> Like the woman. Rather disappointed.

In the afternoon late a M. Tisne called. He was referred to me by Mr. Chapin of

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<sup>521</sup> May Rogers (1882–1920) was a Henri student.

<sup>522</sup> The headpiece for "The First of the Lion Tamers" shows an early 19<sup>th</sup>-century brass band leading a parade.

<sup>523</sup> Renoir's *La Famille Charpentier* was the most modern French painting to enter the Metropolitan's collection when it was purchased by curator Roger Fry in 1907.

Scribner's. A friend of his, M. Heuret (I think that's it) has written a book on America. Hachette & Co. are to publish it and they want some 30 illustrations for 3,000 francs, \$600. Colored drawings or paintings. I showed him some paintings, and etchings; and made proposition to do the work in etching provided I am to have all American rights to the plates, they are to have book rights and foreign rights. Trusted him with set of N. Y. etchings and set (6) DeKock etchings to send over to be returned to me.

Up to see Mrs. Käsebier who gave me three more prints of my photos. Said she had heard from Henri.

Worked on Sunday Mag. drawing in the evening.

**July 11, 1907** Sent off photos and portrait photo (Mrs. Kasebier) and two etchings to Raymond Gros, 5213 5th Avenue, Pittsburgh, Pa.

Worked on Sunday Mag. drawings. Have one finished.

Three postcards from Antwerp from Henri. They are two Rembrandts and one Frans Hals.

**July 12, 1907** Miss Blossom came in and paid for the etchings.

Stein has finished weaving a hat of raffia grass or palm for Dolly. Brought it in today and it is a very pretty job. Paid her \$3.25 for her work. Dolly got some blue ribbon for it and Stein trimmed it. She stayed to dinner with us. After dinner Potts came in and stayed the evening.

Finished the two drawings for the S[unday] Mag. today.

**July 13, 1907** Up rather late. A beautiful day, so we think we will go out this afternoon.

To Coney Island we hie ourselves and have a very pleasant afternoon and evening. The concert halls with their tawdry gaudy bawdy beauties are fine — and on the beach the sand covered bathing suits of the women who loll and “cavort” are great — look like soft sandstone sculptures, full of the real “vulgar” human life.

Crowds watch the people coming down the Bamboo slide in Luna Park — lingerie displays bring of roar of natural “vulgar” mirth. The crowds nearly kill you in the rushes for the trains going and coming. One must strive for good nature.

**July 14, 1907** Stopped to see Myers. He is getting “material” in shape to start on some paintings soon.

Wrote to Henri in the evening.

Dolly and I had to boil our strawberry jam over again with more sugar as it was touched by mould.

**July 15, 1907** Dolly left for Philadelphia on the 3 P.M. train. I crossed the ferry with her and saw her on board. She left a loving little note on my pillow on our bed, to cheer my loneliness.

Delivered drawings to Willing of Sunday Magazine. \$75.00 Had a long chat with him, his favorite subject “Philadelphia.”

Ate dinner at the little bakery on 8th Avenue, walked along 8th Ave. and through 27th St. to 6th [Avenue]. Then went into a 5 cent Moving picture show and afterward came home where I put in the evening working on puzzle ideas.

Mr. Barrell, a magazine writer, called this afternoon and left (6) photos belonging to Henri.<sup>524</sup> He knows Traubel, Whitman’s literary executor.<sup>525</sup>

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<sup>524</sup> Charles Wisner Barrell (1885–1974), journalist, became a close friend of Sloan’s and encouraged his

**July 16, 1907** Took a walk in the morning, 8th and 9th Avenue. Made a puzzle today. Dinner at a lunch room on 6th Avenue. Took a walk in the evening as far as Broadway and 42nd St. The gay, fast throngs are fine. The automobiles waiting at the curb for passengers for the night trip to Coney Island.

Stopped and bought a Panama hat \$5.00. The one I have is worn, or rather done out by acid cleaners.

Came back at 9:30 and after watching out my studio windows for a time, started on puzzle ideas.

**July 17, 1907** Made another puzzle and in the evening started still another. Took dinner at the bakery on 8th Ave. Mrs. Neville cleaning today.

Out in the hall in the morning, rapping on the pipes for water for my bath, top floor — no good supply. The studio door shuts with a snap. Yale lock, no key, naked as the day I was born — desperate and perspiring, try to break in the doors — footsteps coming up the stairs. I dive into the closet in the hall. It's the ice man. I try to explain my case and he goes downstairs and climbs up the fire escape and lets me into my home. Oh, the excitement, the agony, but the fun in recounting this adventure.

**July 18, 1907** Sent off three puzzles by registered mail. Uneventful days. After dining at the bakery, I took a walk downtown and through Union Square. The heat was very great and the benches in the Square were full of people suffering and enduring. Walked back Broadway to  

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interest in Socialism.

<sup>525</sup> Horace Logo Traubel (1858–1919), editor of *The Conservator* and Walt Whitman's literary executor and biographer.

34th and home by way of 6th Ave.

**July 19, 1907** Made another puzzle today and after dinner at bakery came home and read the "Sun." Then started for a walk and met Glackens "paterfamilias." He said he was going down to J. Moore's so, at his invitation, I went down. Played shuffleboard. Met a Mr. Clapp, a Mr. Safford (Wilson) or (Williams) and three young ladies, perhaps, of the chorus girl type. One of them none other than the famous Mazie Follette who has been mentioned in the infamous Thaw trial. Another, Miss Kitty Black, another Miss Harrison. We played shuffleboard. Millard came in later, and the party broke up at 1:30. Miss Follette had about decided to accept J. M's hospitality for the night. I walked down 6th Ave. with Glackens, talking. The subject of teaching came up and he said he thought Henri had taught too much, giving up himself, etc.

**July 20, 1907** Rose about 10 o'clock. A gray day and it rained hard in about an hour. Looks unfavorable for Saturday half holiday crowd, too bad. Made a puzzle.

Reuterdaahl came in just as I was going out to dine with Glackens at home. A splendid dinner at Glackens', very good cooking and things so nice. He should be happy, a wife, a baby, money in the family, genius.

After dinner to the Francis where I met Hunter Breckinridge of Fincastle, Va.; a very fine fellow, like him.

Walked back with Glackens, stopped in Shanley's, sat and talked for more than an hour. To bed at daybreak.

**July 21, 1907** Up at one o'clock, P. M. Wrote to Dolly.

Went to Coney Island where I wandered about trying to soak it up, like a blotter in a sea

of variegated inks and as ineffectually, I'm afraid. But I had a nice afternoon and evening. Came home about 1 o'clock, read until 2:30 and then to bed.

**July 22, 1907** Note from Mr. Barrell says he will call this afternoon. 127 Grant Ave. Jersey City, N. J., which he did, and went over some of my things with view of writing an article.<sup>526</sup> I loaned him set of etchings and also 5 negatives from pictures.

Went to the bakery for dinner. Came home and made another puzzle.

**July 23, 1907** Right hot today. Jerome Myers called, and later Barrell came in again to talk over article.

Jim Gregg of the Evening Sun came in and said he'd like me to come up to the Francis after dinner. I ate at Shanley's, very nice steak, and then went up. Gregg, Millard, Rogers and later J. Moore. Mr. and Mrs. Brooks and Fuhr were there. Gregg and I left and walked down Bd'y to Hofbrau Haus and went into café and had a couple of "Pilsners" and talked quite a while. Got home about 2 o'clock, and it seemed but a few minutes later when I was wakened by fire engines going by. Looked out the window. Saw that the Furniture Store Building next to Myers was burning. Slipped on trousers, shoes and coat and went over. With difficulty was allowed to go up to see how Myers were faring. Found Mrs. M. alone, Jerome having gone out early to walk as he often does. Mrs. M. and I got some of his drawings, etc. together ready to get out if necessary, but the fire was controlled in a half hour or so. Myers came home. We had coffee and I came home and poorly finished my sleep 'till 12 o'clock.

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<sup>526</sup> This article, proposed for *The International Studio*, was not published, although an article by Barrell, "The Real Drama of the Slums, as Told in John Sloan's Etchings" appeared in *The Craftsman* in February 1909.

**July 24, 1907** Kent Crane came in and borrowed Mlle. de Maupin for his mother.<sup>527</sup> Worked on puzzle in evening.

**July 25, 1907** Miss Estelle L. Thomas, the secretary of Pittsburgh Art Students League, writes from Lakedale, North East, Pa. for photographs of me for notices of opening of school. I sent one by mail.

Finished up a puzzle.

Went to the bakery for dinner and on the way back encountered C. B. Lichtenstein and his wife (Miss Saunders). They were glad to see me and I to see them. Cordially asked me to come to see them. He says business with the Tissot Bible is poor.

Back home read paper and boiled out a few puzzle schemes. Then to bed at 1 o'clock.

**July 26, 1907** Charles J. Caffin [sic] was an early visitor this morning.<sup>528</sup> Wants to have some photos of my work to use one or two in a book which he brings out this fall. F. A. Stokes, publishers, I think he said. I had never met him and found him quite agreeable. He looked at a number of pictures and seemed to like them.

Called at Myers and, after taking a walk with Jerome, stayed to dinner with them. Came home at 9:30 or earlier. Wrote a letter, went out and mailed it.

**July 27, 1907** Made an early start (11 o'clock) for Crane's. Reached Bayonne at near 12:30. Crane not back from a trip to town, but came on next train and we had a fine lot of crabs for lunch. Very good, and I regretted Dolly's absence, she is so fond of them. After lunch we played

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<sup>527</sup> The novel by Théophile Gautier (1811–1872) then considered to be quite racy.

<sup>528</sup> Charles H. Caffin's (1854–1918) book *The Story of American Painting* was published by Frederick A. Stokes and Co. in 1907.

croquet, about 6 games.

Miss Vorath, alias "Bill" — Mrs. Crane's sister Milly — came before dinner and we had a nice boiled tongue, very good. Repetition of the dinner and lunch Dolly and I had a few weeks ago out here. After dinner we went down to the moonlit shore of N. Y. bay — very beautiful.

**July 28, 1907** Did not sleep very late, different bed has that effect. After breakfast we went down to the bay and had a splendid swim. I wore Crane's suit, he could not go in. Enjoyed it immensely and came home to a good dinner with a great appetite. Loafed and talked on the porch during the afternoon and after supper same 'till I left with Miss V. on the 9:31 train. Took her all the way home to Hoboken, then came home myself. Roma Crane has been quite ill for a week and looks quite peaked, but seems to be getting better.

**July 29, 1907** Wrote to Dolly first thing this A. M., but was interrupted by W. Agnew the photog[rapher] who is to take pictures for Caffin's book. Took about two hours.

Letter from Miss Bell saying that Glenn Keeple of Pittsburgh had written to her for some interesting facts about me, the new teacher in the Pittsbg. school. I wrote her a letter, but was unable to find much of interest to say.

Letter from Raymond Gros in regard to photos, originals of which he want to know the present owners, etc. Answer, myself.

**July 30, 1907** After breakfast I was called by an unknown who asked me if I knew of a book to be published for a man named Atchison. I said "no." That was all he wanted.

I went over to remind Willing of Sunday Mag. that a check was due \$75. and on my way back near home I met Lichtenstein and a Niagara Falls lawyer, Fred K. Chormann. They had

just been to look for me. Wanted me to make an affidavit that I had never made an original drawing for insertion in the Paul De Kock editions of the F. J. Quinby Co. I did this and went to a notary a few doors away, 159 W. 23, and had him attest it. Handed Chormann a letter which bore out my statement.<sup>529</sup>

**July 31, 1907** Visit from the new owner of 165 W. 23. He agrees to give me 1 year's lease at \$50. I am to see to it that the water heater does not leak into the hall. His name is S. L. Cohen, 205 West 116th St.

**Aug. 1, 1907** Got up at 7 o'clock and after getting myself "packed" and breakfasted, caught the 9 o'clock train. Engine broke down six miles out from Jersey City and delayed us half hour. Dolly met me at the Terminal in Phila. and we came to Aunt Mary's for lunch. Dolly and I came out on the 4:09 train from Columbia Ave. to Fort Washington. Mother seems about the same tho' her interest in things does not seem so keen as formerly.

**Aug. 2, 1907** My 36th birthday.

Went in town in the afternoon and went to Dr. Bower's. He gave me some medicine for my bronchial cough and Dolly is to come in again on Wednesday.

We went down to Fincken's and he was glad to see us. He has gone on with his painting and showed me a couple of very good things. Dolly got her new suit from Kerr's and we caught the 5:02 train to F.[ort] W.[ashington] Dolly treated me to ice cream to mark my Birthday dinner. We all enjoyed it. After dinner Dolly, Bess and I played croquet with the Funks next

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<sup>529</sup> This interchange may have been the result of the Quinby Co. having included an apparently unauthorized pen-and-ink copy by another artist of a drawing by Sloan in the Saint Gervais edition of *Barber of Paris, Part I* of the De Kock series. See Morse, 65.

door.

**Aug. 3, 1907** In the evening we went to Anshutz's and had an amusing time. Miss Henderson the cidevant art student and now "critic" of the Phila. Inquirer staff, was as usual amusing in her ignorance coated with sarcasm.<sup>530</sup>

Met Miss Rebecca Whelan, an enthusiastic art student of the Breckenridge color scheme.<sup>531</sup>

**Aug. 4, 1907** John Starr (cousin) came out and had dinner.

After dinner a carriage and pair drove up. Its contents were Mr. and Mrs. Robert Montgomery,<sup>532</sup> the two children whom I saw for the first time, and Eleanor Sloan. Sat for an hour or so on the porch and then drove off.

**Aug. 5, 1907** No entry

**Aug. 6, 1907** Dolly went into town.

A letter from Munsey asks me to call today or tomorrow. Decided to go to New York, but at the station found that the only train would land me in N.Y. at 3 A. M., no sleep. So came back and slept at Fort Washington and will start early in the morning.

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<sup>530</sup> Helen W. Henderson (1874–1956) was a student at the Academy and Secretary of the Academy's Fellowship organization from 1897–1906. Cheryl Leibold, Archivist, Pennsylvania Academy, provided this information.

<sup>531</sup> In 1907 Breckenridge was using a very scientific approach to impressionism. This is probably what Sloan meant by a "color scheme." See Gerald L. Carr, "Hugh Henry Breckenridge: A Philadelphia Modernist," *American Art Review*, May 1978, 93–99+.

<sup>532</sup> According to Helen Farr Sloan, the Montgomerys were friends of the Sloan family. Mr. Montgomery marketed a line of quality groceries.

**Aug. 7, 1907** Up at 5:45 A. M. and caught the 7:20 train at Jenkintown. Reached the Flatiron Building about 9:45. Saw Munsey's (Tate) and came right back after looking in the studio (165 W. 23). At Wayne Junction caught train and strangely enough there sat Dolly coming from the city. She had heard by 'phone of my hurried trip to N. Y.

Played croquet at Funk's.

**Aug. 8, 1907** Stopped to see March, Sunday Ed., The Press.

Dinner at Eleanor Sloan's. Mr. and Mrs. Montgomery were there. A nice dinner and quite agreeable time afterward tho' not at all exciting. We stayed over night at Sloan's. Old Mrs. Scott, Nell's grandmother, is looking as tho' she was soon to die, very frail.

**Aug. 9, 1907** Back to Fort Washington after going down town. Saw Peters and ordered 6 sets etchings printed.

Stopped in J. E. Barr & Co. print dealers and showed the etchings to him and to Harry Hampshire and J. M. Shellenberger. These are all from Porter and Coates' old business — where I spent near 3 years of my youth among books. Hampshire was my "boss" then, I being assistant cashier and retail bookkeeper's assistant. "Captain" Barr was a salesman and Shellenberger was assistant wholesale bookkeeper. The business has discontinued now, though I am quite sure from something said that H. T. Coates or Joseph Coates is back of J. E. B. Co.<sup>533</sup>

**Aug. 10, 1907** A trip by trolley in to Germantown with Dolly to visit the Montgomerys. A fine dinner and a beautiful drive afterward thro' the Park. A serene and comfortable home is the

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<sup>533</sup> J.E. Barr & Co. was formerly with Porter & Coates, and later with Henry T. Coates & Co.

Montgomerys'. Lacks "taste" I suppose, but makes me contrast our way of living in a garret with a skylight at one end. Eleanor Sloan, whose lifelong friend Lily Montgomery, née Clander is, was one of our party.<sup>534</sup>

**Aug. 11, 1907** Bob Montgomery took me a drive (with his boy Robert as the "pepper" in the dish), we went out to Chestnut Hill passing beautiful residences and came down the Wissahickon Creek. A beautiful drive, much more than it was a walk in my boyhood when we would sometimes picnic out here. Our hosts are perfect in making us feel at home.

We came by trolley back to Fort Washington, reaching home at 11 P.M.

**Aug. 12, 1907** Dolly was ill all day and stayed in bed 'till evening. We were taken by Nan and Bess to call on the Stelwagans, friends of theirs. Met Mr. Borjensky and found him rather interesting. Nan says he has been all over the world and worked at every sort of employment including art.

**Aug. 13, 1907** Today is an important one for Nan, my sister, for she signed and paid \$350 on an agreement to buy the house in which they live.

**Aug. 14, 1907** A quiet day spent in anticipation of return on tomorrow.

**Aug. 15, 1907** Today we returned to New York and the place looks good to us. The weather is cool and the air fresh and invigorating. We stopped at Nell Sloan's, then came down town and,

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<sup>534</sup> Mrs. Montgomery was a school mate of Eleanor's and later set up a trust fund for her support. I am grateful to Helen Sloan for this information.

at Kerr's, got Dolly's new coat, then took lunch at Blank's, then to the terminal where we took the 2 o'clock train to New York.

**Aug. 16, 1907** Stopped in to see the Myers.

Attempted to show my knowledge of photography, but on developing the plates was greatly disappointed.

Worked in the afternoon and evening on Munsey outline drawings, very poor jobs but under instructions as to handling — it is hard to do one's own work.<sup>535</sup>

**Aug. 17, 1907** Paid Road Tax — Upper Darby Township to Geo. T. Wadas Township Treasurer, \$1.24.

Miss Bell called in the afternoon, looking well. An interesting girl and most kindly.

Finished up work for Munsey.

After early dinner at home Dolly and I started out, called at Lichtenstein's "Algonquin" 107th St., they were out. Went next to Foster's 11 West 108 and saw our ex-neighbors' from 165 W. 23rd St. new quarters.<sup>536</sup> Everybody out but the old Mrs. F. Rode up in surface car and stopped in at Mouquin's. Met Brooks, Lawson, Fuhr, and Cartwright with a "popeyed skate" on. After the others leave, Dolly and I to a Chinese restaurant on 6th Ave., then home and to bed. Altogether a right good "welcome back to New York" extended by ourselves to ourselves.

**Aug. 18, 1907** Stayed quietly at home today. Took a walk after dinner.

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<sup>535</sup> Even though Sloan finished and was paid for these drawings for *Woman*, they do not seem to have been published, perhaps because the magazine ceased publication in 1908.

<sup>536</sup> Charles W. Foster of 165 W. 23rd St. was listed in the *New York City Directory* of 1906–07 as an undertaker.

**Aug. 19, 1907** After an annoying day with Tate of Munseys, repairing and redrawing under his criticism, I finally landed the drawings. \$45. and a poor lot of things they are.

In the evening after dinner Dolly and I went to the Lyceum Theatre and saw Grace George in “*Divorçons*” a very amusing play.<sup>537</sup> Enjoyed it — some few little Americanisms are faults.

Walked up Broadway to Shanley’s and had a “ricky” with Dolly, then to Mouquin’s on 6th Avenue and a couple more and lobster Newburg. Came home merry and to bed at 1:30 A. M. A jolly evening altogether, just the two of us.

**Aug. 20, 1907** Breakfast at about 11 o’clock. We both feel happy in recalling our good time last night.

**Aug. 21, 1907** Mr. and Mrs. Jerome Myers and little Virginia to dinner and spent a short evening. The baby took up most of the attention.

**Aug. 22, 1907** Letter from Henri and some picture postcards which were very interesting.

We went out to Crane’s after dinner and after the children were put to bed we went down to the café on the N. Y. Bay shore and watched the full moon lighting the water and the boats riding at anchor. Now and then laughter would come to our ears, some little merry moored party in one of the yachts. Missed the last train and spent near 3 hours getting home by trolley.

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<sup>537</sup> *Divorçons* (1880), a comedy by Victorien Sardou (1831–1908), was first produced in English in 1882 but was frequently revived. Grace George (1879–1961) played the role of Cyprienne.

**Aug. 23, 1907** No entry

**Aug. 24, 1907** Walked out and tried to find some book that would be a help to Nan in doing the decorative panels for Mrs. Norris of Philadelphia. Not very successful in my search.

Nan writes that Mother is worse, suffering dreadful pain day and night. I suppose the beginning of the end.

**Aug. 25, 1907** In the evening walked on 6th Ave. and Broadway with Dolly. Stopped in on our way home at Mouquin's, and sat quite a while watching the people.

**Aug. 26, 1907** Letter from Marianna says that Mother is in an unconscious condition, has been unable to move or eat for two days. I went and called Nan on long distance telephone and she says I had better come over, so Dolly and I are going at once. We arrived in F. Washington about 4:30 P. M.

Mother was unconscious tho' I like to think that there was some recognition of me when I spoke to her. Under her closed eyelids the eyeballs made two or three movements.

We sat up taking turns watching at her bedside thro' the night.

**Aug. 27, 1907** And so morning came with no change, the quick breathing and inert body just the same.

Everybody eats their meals just as usual, but over us all there hangs this dreadful shadow — the approach of death is felt.

The day went by and another night when we sat up in twos. During the two nights I had six hours sleep — curious the selfish noting of the fact — and Dolly and the girls had less. We

made Daddy rest about six hours each night. He gets the heaviest blow and he is sixty-seven years old.

**Aug. 28, 1907** About seven or eight o'clock in the morning Mother's breathing got very labored. The Doctor (Godfrey of Ambler) comes each day twice, but gives no hope.

After lunch the death is drawing in all the corners of the net and Mother's brave, strong heart and sound lungs are making an awful fight. They are all that is alive of her.

At 1:20 P. M. she died — the first death I ever saw. A mighty sight for mortals, a great mystery. The top of the head warm after death.

I want to express my thanks for the great aid rendered us by Miss Ramsden a trained nurse and a neighbor. She did everything, things we knew nothing of.

We went to bed and we all slept, I believe.

**Aug. 29, 1907** Yesterday the undertaker (G. C. Davis of F. Washington and Ambler) had closed Mother's room and asked us to keep out. There is a frame there and a sheet cover; she's under it — not she, but the shell in which she lived and suffered and on which she left the beautiful impressions of her goodness and serenity. It forces itself on me that that essential life of her must go on, a part of the great God which it always was. In the evening yesterday after an errand in the village, seeing Dolly and Eleanor off on train, I dropped on my knees on the grass under her window — the stars were every one out. I did not pray.

Dolly and self in town buying necessities for the occasion. Came home in the afternoon.

**Aug. 30, 1907** The black coat I got for Father didn't fit, so I took him to Philadelphia and we had it made right. We had two hours to wait, so went to E. Lansdowne, looked at my lots. The

place looks prosperous.

Came home by way of 60th St. and the Market St. new Elevated railway. He has not been in City for three years, so it did him lots of good. Took his mind off Mother's death a bit perhaps.

The nervous strain on all of us is very great, a sense of tension almost angry. Each word is taken up.

The girls and Dolly are preparing their black ugly gowns and veils for the funeral. Aunt Annie is here, staying with Registers around the corner.<sup>538</sup> This sewing began within an hour of Mother's last breath — but it is well, it distracts the mind.

In the evening a terrible nervous condition of affairs arose. Nan had asked for certain hymns, Mother's favorite old tunes not in the Church hymnals. Robinson<sup>539</sup> the organist of St. Thomas Whitemarsh came out and he and I, Nan and Mr. Bordjenoky<sup>540</sup> copied music — my head swam, Robinson tired to near death. He is an engineer and has several motherless (she's insane) children. "Hark! Hark! My Soul" "Oh Paradise." The whole thing seemed so different from what Mother would wish. She never would have had so great a strain put on anyone as was on Mr. Robinson.

**Aug. 31, 1907** Today the funeral. Malcolm Stewart kindly acted as one of the bearers. Uncle Al Sloan,<sup>541</sup> cousin John Starr and myself. The Church and Cemetery of St. Thomas's Whitemarsh, where Mother's money bought a lot two years ago, are beautifully situated on a little hill by the

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<sup>538</sup> This was Hannah Bassett Ireland, wife of Uncle Alfred Ireland (see June 19, 1911).

<sup>539</sup> According to Helen Farr Sloan, Mr. Robinson was a friend and admirer of Marianna.

<sup>540</sup> This is probably the Mr. Borjensky mentioned on Aug. 12.

<sup>541</sup> Albert Sloan (b. 1845), husband of Mary Scott Sloan.

turnpike. The services were, of course, beautiful. The hymns nearly broke me down, by suggestion and the fact that I had been reminded that they were her favorites. I was very nervous and physically weak — the walk through the narrow graveyard paths was about all I could do.

The girls say that a stranger was weeping in the back of the church, elderly man. “A love of her youth” ‘tis therefor romantically imagined.

My little wife watched over me, saw to it that the gentle undertaker kept near lest I gave out.

A good smoke in the carriage coming home. Tobacco is wonderful!

**Sept. 1, 1907** Up early and went to the church. Mother’s grave a raw mound with flowers upon it. The flowers that will be associated with her death to me. Hydrangeas, great clusters, then too the beautiful white roses, sent by Malcolm Stewart. The fine fellow I’ll not forget, a real big gentleman.

In the evening Bess and Marianna hiked off to church — the Church which gets all their “demonstrations” of love, leaving nothing but the unseen love for others.<sup>542</sup> Dad will respond to love from Dolly. She forces him to come out of his shell some. They use this quality in devotion. I am convinced that religiousness and goodness are very different things.

**Sept. 2, 1907** In to Philad’a and went to see the Starrs. Aunt Aggie, my father’s sister,<sup>543</sup> “Uncle Jake” her husband has locomotor ataxia. We spent the day, lunch and dinner. Back by trolley, two hours on the way. Cousin William Starr is on the Havre de Grace [Maryland] Bridge rebuilding, a civil engineer. Cousin John Starr is a plain good young fellow, a plodder he’s

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<sup>542</sup> In her notes, Helen Sloan stated that Marianna painted murals for St. Thomas’s in 1914 that included some 200 life-size figures. They were painted over in later years.

<sup>543</sup> Agnes Sloan Starr.

regarded, I guess.

**Sept. 3, 1907** Went over with Dolly and saw the Anshutz's, and Malcolm Stewart's bungalow, "The Box Stall," built on Tom Anshutz's grounds. Hear that Breckenridge and E. W. Redfield are quite "thick." Foxy "Breck." To think of his going over to that snake after all he has told of him. Wonder what Schofield would think. Bah! The "Politics of Art" are disgusting, at least when one's not in them.

After dinner in the evening Dolly and I left for New York arriving home at about 11 o'clock. Nan was on her way to Ambler with Mr. Funk to settle up the business of buying the house.

**Sept. 4, 1907** Wrote Nan that I was sending Dad a check and that I will send one each month to make him feel less dependent [on her]. That I never regarded Mother as dependent for the last 10 years as she had in her own right (from Uncle Alfred's estate) what would amount to \$6.00 a week for ten years.<sup>544</sup>

**Sept. 5, 1907** [Note on back of page, "Wrote to Tonetti in re. H. moving"]

Letter from Henri — Ostend to Dover. Interesting letter.<sup>545</sup>

Out with my "samples" to look for work, but got caught in a rain and came home after calling at Scribner's (Chapin away). Started out after lunch. Met E. Lawson on the street. He's looking for a studio.

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<sup>544</sup> Alfred Ireland died in 1895.

<sup>545</sup> Henri described Ostend and the bathers at the beach in a letter of Aug. 26. He was on his way to Halifax, England to paint the portrait of Lady Fisher-Smith (see below). He also described what he had done in Brussels. Letter reproduced in Bennard Perlman, *Revolutionaries of Realism: The Letters of John Sloan and Robert Henri* (Princeton University Press, 1997), 161–164.

Stopped in at “Outing” but the art editor is only there Tuesdays and Fridays.<sup>546</sup> Stopped in and met Mr. Macbeth in his galleries. He tells me that the two pictures he has of mine were not sold to the Albany man, but that he will want one later, sure. He says his health is good now, a charming little man is Macbeth.

On to Tonetti’s studio where Henri is to move. He was out so that I could not arrange for moving. Stopped at Appleton’s. Went in Bonaventure’s Print Dealer. “Do you buy modern etchings?” “We never do!” I left.

Copy of Pittsburgh “Index” Aug. 31 contains article on me as coming instructor.<sup>547</sup>

Henri is to paint portrait of Mayor of Halifax, England. Mayor’s wife is sister of Miss Fisher in class.<sup>548</sup>

**Sept. 6, 1907** Made arrangements to move Henri’s things to 135 E. 40th Street. Met M. Tonetti the sculptor who has the large studio and leases or owns the building, once a church. Morgan & Bro. will do the moving Thursday morning.

I bought tickets to the New York Theatre where in the evening Dolly and I saw a

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<sup>546</sup> *Outing* (1891–1911) was an illustrated monthly magazine devoted to recreation.

<sup>547</sup> The article, hailing Sloan as “one of the best known and most promising of the younger American artists” indicated that he was taking the place of Martin Borgord and recalled Sloan’s Honorable Mention for *Coffee Line* in the 1905 Carnegie Annual. It also quoted extensively from Huneker’s mention of *The Dust Storm, Fifth Avenue* in the Dec. 27, 1906 *Sun*.

<sup>548</sup> The mayor of Halifax in 1907 was William Wallace. However, Henri’s portrait was of the wife of Sir George Henry Fisher-Smith (1846–1931) who was mayor 1895–97 as Henri clearly stated in his letter of Aug. 26, not the current mayor as Sloan had it. Sir George’s second wife was Hattie S. Fisher of Dedham, Mass. Lady Fisher-Smith had always been interested in art and was a painter herself, as was her younger sister Elizabeth, who had studied with Chase as well as Henri and maintained a studio in New York until her marriage in 1909. In an undated letter of March 1994, Elizabeth Fisher’s daughter said that the real reason Henri was asked to England to paint the portrait was so that the Fisher-Smith’s could meet the man to whom Elizabeth was romantically attracted. The portrait was passed down to the sitter’s daughter in California. Monica Clay and Nigel Herring of the Calderdale Council Leisure Services provided this information.

vaudeville show.<sup>549</sup> A troupe of Spanish dancers was especially fine. The women full blooded strong creatures with splendid costumes. La Esmerelda Sevittianita.

In the afternoon I made a start on picture, front of "Haymarket" on Sixth Avenue.<sup>550</sup>

Miss Bell called.

**Sept. 7, 1907** Worked on the Haymarket picture all day.

Myers and Mrs. and the baby came in for a little while in the afternoon.

After dinner took a walk up Sixth Ave. to have another look at the Haymarket.

**Sept. 8, 1907** Out to Broadway and 27th St. for my papers.

Spent the day quietly at home. Did not get up 'till late and went to bed at 11 P. M. after starting a puzzle and making roughout for Sunday Mag. story which Willing sent me Friday.<sup>551</sup>

**Sept. 9, 1907** Saw Willing of S[unday] Mag. and he approved my sketches.

C. W. Barrell called and had me read the article he has written about my work.

The Myers called right after dinner. Potts called as the M.'s were leaving.

**Sept. 10, 1907** Up at 7 o'clock and to Bryant Park where the movers of Henri's effects were already at work. Twelve hours of hard work for five men with some help from me saw his stuff in 135 E. 40. The movers told me they were the best paid in the city, \$2.50 and \$3.00 a day —

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<sup>549</sup> The "Congress of Spanish National Dancers" was among the nine acts presented at the Broadway and 45th St. house. Another was a pantomime by the "London Fire Brigade."

<sup>550</sup> *The Haymarket*, 1907. Brooklyn Museum (Elzea 97).

<sup>551</sup> These were four drawings for "The Big Leaguer Goes to a Bull Fight" by Allen Sangree, published in the October 20 issue of *The Associated Sunday Magazine* (Hawkes, 171–174).

but a day's work such as they did there, ten short flights with turns in each, is a terrific thing to watch. They were good natured about it tho'. Henri certainly has a lot of work to show for his life as a painter.

Dolly and I got home about 8 o'clock, tired out absolutely.

A letter from my father today — dear old Dad, letters are a rare thing from him.

**Sept. 11, 1907** Dolly and Mrs. Neville went up to Henri's new studio on a cleaning expedition.

Wrote to Manhattan Storage to take trunks and frames from Bryant Park.

A Mr. Hamilton (?) called and asked if I knew the exact whereabouts of Miss Anita Sargent. "I was engaged to her," he said. I could not help his quest.

**Sept. 12, 1907** Dolly went up to Henri's and put in another day at cleaning up.

I went down to East 13th St. and 2nd Ave. to look at apartments, but did not think much of them. Cheap enough but not nice.

On the way back bought hinges and handles for the mahogany desk, and put in the afternoon repairing it.

Worked on Sunday Magazine drawings in the evening.

**Sept. 13, 1907** Went up to H's with Dolly and did some strenuous work, getting his big canvas boxes into the small room. Came back very tired, but with a consciousness of a good job well done.

Worked on Sunday Mag. drawings.

**Sept. 14, 1907** Mrs. Davis called and reports all well at East Orange.

We moved the piano from the front room and finally let it rest in the hall between the studio and front room.

Mr. Foster called.

In evening worked on Sun. Mag. drawings.

**Sept. 15, 1907** Walked out for papers. The leaves in Madison Square are commencing to show the touch of fall, very beautiful rich color and the brass trimmings of the automobiles dashing by on Fifth Avenue suggest a picture to me. The brass of the life of those riding.<sup>552</sup>

Finished the Sunday Mag. Bull fight drawings.

**Sept. 16, 1907** Delivered the drawings to Sunday Mag. They went through all right.

Worked on Haymarket picture and about finished it.

Then took a start on an idea which crossed me yesterday: a brass-trimmed snob, cheap “nouveau riche” laden gray automobile passing the park.<sup>553</sup>

**Sept. 17, 1907** Letter from Henri written on the train coming to London from Halifax. The portrait is done and is well liked. He speaks again of the Lawrence Sterne House there.

Went on with the touring car picture.

Potts took dinner in the evening and gave me some practical criticism on the construction of my auto in the picture.

**Sept. 18, 1907** Dolly, Mrs. Neville and I went up to Henri's and finished up the cleaning and

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<sup>552</sup> The idea for *Gray and Brass*, 1907. Private collection (Elzea 98).

<sup>553</sup> See also Sloan's remarks on the painting in *Gist of Art* (New York: American Artists Group, 1939), 215.

arranging of his chattels. A hard day's work, but I think he will surely be pleased to come into a new place and find things all in ship shape. Dolly is working so hard and looks forward to his being pleased at her efforts.

**Sept. 19, 1907** Mrs. Neville is at work throwing out all unnecessary dirt, so I went out on some errands for Dolly and to the bank.

Later in the afternoon Julian Onderdonk and his father from Dallas Texas State Fair called and selected The Wake of the Ferry #2, The Picnic Ground and the picture I'm working on ("Gray and Brass" I guess I'll call it) for the art ex.<sup>554</sup>

In the evening Dolly and I took a walk out Broadway and coming back met Mrs. Ullman looking right well, back from the country. We all went to Mouquin's and then took her home. He had not yet returned, tho' we waited some minutes hoping to see him.

Home and to bed.

**Sept. 20, 1907** Miss Emma Lawrence came in like a breeze. She is awfully jolly to have about. She made Dolly three hats for winter in a jiffy.

Lawson called, also Ernest Fuhr dropped in to tell me that Burr McIntosh Monthly wanted one of my pictures to reproduce with one of his, one of Shinns.<sup>555</sup> Later in the day the Editor called and with him Walter Kuhn, and selected the Haymarket which I have just finished.<sup>556</sup>

Mrs. Will Low called and charged me for the oilcloth and curtain poles in Henri's studio

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<sup>554</sup> Julian Onderdonk (1882–1920), painter who studied with Chase and Henri, and his father, Robert Jenkins Onderdonk. The Texas State Fair exhibition was held October 19–November 3, 1907.

<sup>555</sup> The magazine was founded in 1902 by the actor Burr William McIntosh (1862–1942).

<sup>556</sup> Walt Kuhn (1880–1949), painter.

\$5.00.<sup>557</sup> A French woman and quite canny in money affairs, I suppose.

Cohen brought in a lease for me to sign, which I did.

Dolly and I put up 23 jars of peach jam in the evening.

**Sept. 21, 1907** The Onderdonks came in and I told them that the Dallas Fair could have the portrait of me by Henri and the Head of a Woman (French girl) and the little marine of Dolly's which he gave us.<sup>558</sup> They were well pleased.

I tinkered with a broken frame and put on a new corner.

Scraped the front room wall as we have found one or two visitors of an unsavory sort from the dirty wench who dressmakes in the room below. A bottle of wine to dinner, makes things merry.

Mischke writes me to take away the set of etchings which he has had on sale.

Harry Hart, who was once on the Press in Philadelphia, came in or to the door. A sad figure, "needed a drink," all trembling and shabby looking. Yet with a spark of his wit he speaks of the climb upstairs "remarkable what physical weakness one can enjoy" he said. I gave him some change. I couldn't take him in somehow, yet it seems as though a heart should (I intended no pun here. It came and called my attention to itself after writing the word) dictate that kindness. Poor Harry Hart, he's a clever pen draughtsman, or was.

**Sept. 22, 1907** After my regular Sunday errand for the papers, walked to Fifth Avenue.

Came back and worked on the automobile picture, Gray and Brass, then when I had it

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<sup>557</sup> Berthe Eugenie Marie Julienne Low was the wife of painter Will Low (1853–1933). Low was the previous occupant of the 135 E. 40<sup>th</sup> St. studio.

<sup>558</sup> Henri, *John Sloan*, 1904. Corcoran Gallery Collection, National Gallery of Art. The others appear to be paintings that Henri had given John and Dolly Sloan.

finished I made a photograph of it. I want to have some record of it to show to Henri when he returns. Got a good negative.

Dolly worked on the wallpaper in our room.

After dinner I started a puzzle.

**Sept. 23, 1907** A very gloomy storming raining day. Tried to make a photo of a painting, not much success. Jerome Myers dropped in.

Sent pictures to Texas Fair:

Picnic Ground, Gray and Brass, Wake of the Ferry #2

Port. of self, Marine, and head of Woman by Henri.

Feeling rather badly in the afternoon, indigestion I guess. Ate a light dinner.

Finished puzzle in the evening.

Julian Onderdonk, Ag[en]t of Dallas Fair

340 Richmond Terrace, New Brighton, Staten Island

**Sept. 24, 1907** Before we had our breakfast (we were late) the Myers came and left the baby in our charge, and we enjoyed Virginia's visit very much. We imagined ourselves the parents and owners of the little mite and decided that we liked the idea. Of course, she was very good all the time she was here. If there had been a squall, we might have felt differently.

I made some prints from photos and also took two more. Got a good one of The Hungry Boy.<sup>559</sup>

Rollin Kirby came in, back from his outdoor treatment in the woods, looking fine and weighing twenty pounds heavier. He says he is going west for a few months, then south for the

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<sup>559</sup> *Hungry Boy, Philadelphia*, 1902. Private collection (Elzea 49).

winter. He liked the things I have painted this summer.

After dinner Dolly and I soaked and scraped the remaining paper off the bedroom wall. I am going to kalsomne it, I think. Went to bed very tired.

**Sept. 25, 1907** George Fox, who has hidden himself in the country for more than a year, arrived and says he is going to take a studio. He has spent his money in retirement and now must get to work. He accepted our invitation to stay here while he's in town.

He amused us by telling of some of the incidents in his long retirement, his vegetable garden, the theft and recovery of his pumpkin, etc.

**Sept. 26, 1907** Today we rose early and caught the 9:55 train on the Susquehanna and Western to Ridgefield Park where we met Miss Lawrence's friend Barnes (A. S. Barnes & Co., Publishers) live. We had an amusing day. The young lady of the house the only one of the family at home, Miss Ruth, has ambitions of a mild sort to be an artist. The fiance, John Naething, a young fellow just from college, posed for her and I worked on a sketch of his head. N. G. result of course. Miss L., Dolly and I went in the automobile with "Horace" the chauffeur. Had a nice ride — cold tho' — several miles to the golf links, Englewood, and then to a chicken farm and log cabin which Horace highly recommended. Run by Dr. O'Neill late of Philadelphia. Came back to dinner and Miss Barnes entertained by songs, very clever mimic. We came in on the trolley to 130th St. ferry and home. Fox was in bed asleep.

**Sept. 27, 1907** An astonishing and exciting discovery today. Our ice box (which held all our jam) and our refrigerator in the hall, were robbed yesterday while we were away. Nine jars of our precious "Jam" gone, a basket stolen to carry them in, a long drink missing from our milk

bottle and four peaches. Alas the Jam. Foolish, foolish to leave it unlocked in the hallway!!

I got wire and attached the electric bell to the ice box lid so that opening it will give alarm. This was amusing but too late! That thief may never return, he may eat too much of the jam at a sitting!!

Fox and I went after dinner to H's studio where the wind a few days since had opened two of the north windows.

**Sept. 28, 1907** Still regretting our loss. Went and bought locks for the refrigerator and box and attached them.

Dismal gray day ending in rain. The season is changing. Summer is going. I'd like to have two months more of it. Such an easy summer it has been, so few very hot days.

Henri sails today on the "Potsdam" for this port. "Bon Voyage" to him is our wish.

Sent check Semi-annual #108128 Home Life Insurance Co.

**Sept. 29, 1907** Finished up puzzle.

**Sept. 30, 1907** Miss Lawrence brought in Miss Barnes and Mr. Naething and we had them to lunch. Dolly made panned oysters — and we had our chance to study rich people of the time. A turmoil, playing on the piano. Miss Barnes posed after lunch and I made a sketch of her, not very successful.

Mr. Barrell came in and I read his article about me. He wants some large photographs of the work. Potts came in and went out. It don't seem that these young people with money have any real good times — not such as we do, who can afford to be artists — a luxury.

In the evening Dolly and I dined at Mouquin's and enjoyed ourselves greatly.

**Oct. 1, 1907** Went to see Mischke. Found he had moved and that his address was 36 Beekman St., his old place. Went there and found him away. Stopped in several pawnshops looking for a camera, 8 x 10. Bought a lens for \$4.00 of L. Rothman, 136 Park Row which he says will fill an 8 x 10 plate. Walked home, tired. Miss McClellan waiting, stayed [a] long while.

Dolly says Mrs. Crane called and stayed to lunch with her.

Spent most of the evening trying to find out what the lens would do, but can't just tell tho' I suspect I have been "stung."

**Oct. 2, 1907** Yes, I find "Stung" is the word. Went to Ullman at Underwood and Underwood's (5 West 19).<sup>560</sup> He introduced me to Mr. Ashton who sent me to Willoughby, 10th and Broadway where I am authoritatively told that the lens is not a photo lens at all — a mere projector, price \$2.00 new. I am indignant, and proceed downtown. Another clerk in charge, so I hang around the neighborhood for about 1 1/2 hours. At last reconnoitering from the far side of the street I see my man and he refuses to return my money. Then I hasten to see D'Amato, Deputy Chief, License Bureau where a clerk takes my complaint on a slip of paper and tells me to call Friday 2 P. M.<sup>561</sup>

**Oct. 3, 1907** Bought an outfit for 8 x 10 photographs from Willoughby and at once tried two negatives. Pretty fair results. At any rate I feel pleased with my bargain.

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<sup>560</sup> The firm of Underwood & Underwood at 5 West 19<sup>th</sup> Street was in the business of "stereoscopes," according to the 1909–10 *New York Directory*.

<sup>561</sup> Also manager of the Italian Opera Co. See first mention of D'Amato on October 25, 1906.

**Oct. 4, 1907** George Fox came back to stay in New York. He has packed up all his things and came with the Yellow Portrait under his arm.

At 2 o'clock go to License Bureau City Hall. Ullman and I attended and before D'Amato, whom now I see in his guise as Deputy Commissioner of Licenses in contrast to the benign Impresario with the Opera. I put my case; I get the Commissioner's decision, my money is ordered returned as misrepresentation is shown in supplying me with a stereopticon lens. But the money is not forthcoming. D'Amato orders the clerk to revoke the license of the Pawnbroker's store and there the matter ends.

**Oct. 5, 1907** Chicago Institute Exhibition entries should be sent today or tomorrow, Oct. 8 last day for receipt.

Went to the ferry and met Mrs. Lee who is going to stay with us to see Henri return, and a couple of weeks more.

Photographing all day and rigging up shield for light in studio in the evening. Fox came to dinner. His friend the entomologist Owen came in by chance.

**Oct. 6, 1907** Photographing and printing all day. Dolly and Mrs. Lee went up to Henri's to finish curtains and to clean finally. His "ship" is expected tomorrow.

**Oct. 7, 1907** On the watch for Henri all day 'till about four o'clock when Dolly 'phoned company and found that the Potsdam would not get in 'till 8 tomorrow A. M.

A letter from the Mayor's office ends my troubles with the Pawnbroker of the Bowery. I am informed that \$4.00 has been deposited there waiting my return of the lens. Ha!! Vengeance!

Potts and Fox to dinner. Barrell came in and I handed over photos of about 5 pictures for

his article on my work. I read his manuscript on Henri and think it right good — so far as I can tell should be satisfactory.<sup>562</sup>

**Oct. 8, 1907** We were in an excitement of expectation of Henri all morning — his mother at the front window all the time.

Henri arrived here about 3 o'clock in the afternoon. Storm last night delayed them. Miss Niles with him. We all went to the new studio (E. 40 St.) with him, Dolly so anxious to see what he would think of her arrangements and cleaning. He was much pleased. The boxes and a trunk came there for him and we decided to go eat, come back and open the boxes. When we got back the janitor was out and we waited what seemed Ten Nights in a Garage<sup>563</sup> on the first floor. Finally got in at nearly 11 o'clock. Did the work. Henri brought Dolly beautiful laces, handkerchiefs and silk stockings. Home at 3 o'clock. He brought me a book on F. Rops and some Rembrandt reproductions.<sup>564</sup>

**Oct. 9, 1907** Down to the City Hall to get my \$4.00 which I did and spent it at Willoughby's buying more photo materials. This has certainly been a photographic week. Nothing else have I done. But I don't feel like painting 'till after I've had my first day at Pittsburgh and my two nights of travel.

Henri and Fox at dinner, but Henri had to leave to teach soon after.

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<sup>562</sup> This may have been Barrell's article, "Robert Henri: Revolutionary" which appeared in the June 25, 1908 *Independent*.

<sup>563</sup> This is a play on the title of T. S. Arthur's 1854 melodramatic temperance piece "Ten Nights in a Barroom and What I Saw There." The phrase "Ten Nights in a Barroom" was still used humorously in 1907, so Sloan's wordplay would have been understood.

<sup>564</sup> Félicien Rops (1833–1898), Belgian printmaker known for his social satires. The book, *Félicien Rops*, by Erastène Ramiro (Paris: G. Pellet et H. Floury, 1905), is in the Sloan Library at the Delaware Art Museum.

**Oct. 10, 1907** Photographing 'till late in afternoon when I went up to Henri's, carrying the curtains which Dolly made for his studio windows. Henri showed us his Holland work. Fox came and Miss Niles. Dolly and Mrs. Lee were there earlier. We all enjoyed looking at the paintings of little Dutch children, a wonderful series of heads painted for the most part in solid ability, not clever but moved and inspired by life: human, vigorous emotions.

Henri came to dinner and spent the evening. His mother became vexed with him because she got a notion that he was not giving her, and certain secret "business," enough of his time.<sup>565</sup> She was unreasonable in a truly womanly way, and I was amused to see Henri unable to cope with it. Such an unanswerable intangible thing is a woman's pouting.

**Oct. 11, 1907** Barrell came in and I furnished him with more photos for his article on my work. He has 11 photos and 11 etchings, and is on his way to see an editor with the article.

Mrs. Lee went out shopping all afternoon by herself.

Henri came to dinner and left to go to the N. Y. School.

**Oct. 12, 1907** Post card from Barrell says that editor of the Studio seemed to look favorably on the article, said I was a "desirable citizen." It would certainly be useful for me to be represented in this magazine as it has the greatest clientele of all the art periodicals.

**Oct. 13, 1907** Mrs. Lee went to spend the day with Henri.

Henri and Miss Niles at dinner. Dolly had a very fine roast leg of lamb and we had a quiet evening.

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<sup>565</sup> Mrs. Lee may have been urging Henri to remarry.

**Oct. 14, 1907** Miss H. Henderson and Miss Kuntz came in to invite pictures for the Fellowship Ex., Philad'a. It came about that I gave way and let out a tirade against Redfield — she being “a good friend of his” as she put it. I showed her very plainly how I thought of his snake-like processes. Warned her against him. Altogether was most incautious and unpolitic. I hope that I showed an honest fool. I know that I seemed a fool. She took “Haymarket,” “Portrait Sketch (Mrs. R)[euterdahl],” and “Girl and Etch Press“ for the exhibition, to be called for tomorrow.

Dolly and Mrs. Lee went to shop and to H's. I made purchases for my approaching Pitts[burgh] trip.

In the evening I made my will — a very short document — everything to Dolly.

**Oct. 15, 1907** Letter from Tom Daly says that about this time next year he will have material for another book of verses, “string the public again” he calls it.<sup>566</sup>

Dolly reports that Henri gave Miss Henderson a very cool reception yesterday and did not show her any pictures. She affects a familiarity with him which he rightly resents.

Henri and Geo. Fox to dinner. I had them both sign as witnesses to my “Will” and H. made great fun of the document (not knowing the contents) but I think it wise.

**Oct. 16, 1907** This day unable to do anything with the excitement of getting ready to go to Pittsburgh tomorrow night. I start on the 9:55 train.

Peters came from Phila. with some sets of etchings from my plates. I paid for them.

Barrell came in with the sad news that the “Studio” after consideration decided against his article on my work. Why, not stated!

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<sup>566</sup> Daly's book was *Carmina* (1909) but was not illustrated by Sloan.

**Oct. 17, 1907** My first impression of the city [of] Pittsburgh is one of great interest. It seems to be a part of the United States, an “organ,” some part of the anatomy — “heart or bowels” — that was entirely new to me. The mills give great character to the atmosphere. In the evening it is splendid to look down over the Monongahela River and see the sun set red over the hills or mountains to the west.

The “comforts” of the Pullman sleeping car are not much.

Only two pupils when I arrived. The League seems to be lacking in any interest in the work. I’ll try to make some. Don’t know whether I’ll be able. Miss Craig, Treasurer, Miss Arnold, Miss Thomas, Miss Wilson.<sup>567</sup> Night class very small. Mr. Paulin,<sup>568</sup> Byrne, Sort, McCrackle (?). Took the 10:10 train for New York.

**Oct. 18, 1907** Back before Dolly and Mrs. Lee had their breakfast, about 8:30 A. M.

Tom Daly called with Mr. Adams of the Mail and C. (A.) Robinson of the Cleveland Leader.<sup>569</sup> Showed some paintings. Adams spoke of sending J. Chamberlain the art editor of the Mail to look at my stuff.<sup>570</sup> Went out with them and joined them in a high ball. Daly says “Canzoni” is still selling.

Henri at dinner.

Sent off two puzzles to the Press.

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<sup>567</sup> Anna Belle Craig (b. 1878), painter and illustrator, assisted Sloan with his portrait class in Pittsburgh. Lucetta Arnold was Sloan’s assistant in the morning life class for women. No further information on Sarah C. Wilson. See Pittsburgh *Index*, Aug. 31, 1907.

<sup>568</sup> Possibly Telford Paullin (1885–1933), painter and illustrator active in New York City.

<sup>569</sup> Mr. Bert Adams mentioned March 1, 1907. No further information on Robinson.

<sup>570</sup> Joseph Edgar Chamberlain.

Feeling pretty tired in the evening.

**Oct. 19, 1907** Miss Lawrence came to stay 'till Monday with us.

Henri, Mrs. Lee, Miss Lawrence to dinner. Mrs. Lee left with Henri to stay at his place 'till Miss L. leaves here.

**Oct. 20, 1907** Went up to Henri's. Took Miss Lawrence and found him with the place all upset, making new arrangements for his canvases, etc. He was kind enough to show Miss. L. some work and he took us all out to dine at the Flemish Room of the Grand Union Hotel. We enjoyed this very much, then all went back to H's and stayed watching him in his opening of boxes until after eleven o'clock.

**Oct. 21, 1907** Saw Miss Lawrence off on the train for Philadelphia. She is a good, cheerful body, but inspires a bit of unrestfulness in me.

Henri came in to dine in place of his mother who we expected. We had a nice evening with him. His good old company is never tiring, seems to make us feel good as tho' there was one real friend in the world for us.

**Oct. 22, 1907** No ticket as yet from the Pittsburgh school and I am wondering whether to go if they don't send it. Suppose it would be best to invest the money and then have a clear understanding with them.

Took a short walk in the afternoon. Mrs. Lee came back to us this evening and Fox came in and was asked to dinner. We sat a long time at the table talking and I read Mrs. Lee some of the "Dago" verses from "Canzoni."

Started a puzzle in the evening after 9 o'clock.

Fox is lonely and drops in very frequently. Sometimes we ask him and he refuses to dine; sometimes we don't ask him and sometimes he accepts and there it is. He is not inspiring to me, but he is quiet and kindly withal.

**Oct. 23, 1907** Henri took dinner with us then left for his evening class at the School. At 9:30 or before I started for my train to Pittsburgh.

Sat up in the smoker 'till 11:30 or so, then to bed but did not sleep well. Was conscious of every stop en route.

**Oct. 24, 1907** In Pittsburgh.

The attendance was better in the classes than on my visit last week. The composition class in the afternoon was very largely attended and I hope that I made a proper impression in my talk about the pictures. Only about 10 of them were shown.

Took dinner at Sotter's way up town in Pittsburgh.<sup>571</sup> Met a Mr. Byrne, father of one of the students in the evening class. Mrs. Sotter I met for the first time, is a rather frail looking girl.

Back to the night class, only four men there. Started them on a half hour sketch. Most of them did better work in that time than in the 3 [hour?] night drawing.

Caught the 10:10 train and went right to bed and to sleep, and slept very well indeed.

**Oct. 25, 1907** Got home at about 8:30 A. M. Had breakfast with Dolly who was just up.

Mrs. Lee went up town to see Dr. Southrn who is with Henri. They were both here last

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<sup>571</sup> Presumably George William Sotter (1879–1953), landscape painter and stained glass designer. Sloan had known him in Philadelphia and painted his portrait in 1902 (Elzea 47).

evening, Dolly says. The doctor is going south soon for the winter.

Painted on Pittsburgh memory.<sup>572</sup>

Felt fagged out in the afternoon and lay down to rest a bit.

Henri at dinner then back to the school.

**Oct. 26, 1907** Worked again on the thing I started yesterday. Approach to Pittsburgh, smokey hillside with workmen's shantys, etc.

George Fox came in and when Dolly and Mrs. Lee, who had been shopping came in, we had tea.

After dinner worked on a puzzle.

Dolly says that Mrs. L[ee] is known in some of the department stores and dodged by sales people. The "Shopper."

**Oct. 27, 1907** Bought all the Philadelphia papers to see what is said of the Fellowship Exhibition. Miss Henderson throws me a bouquet of thistles "in paint again" "no sense of color," reproducing in the Inquirer (where she discourses on art at the rate of about \$5.00 a column) the sketch of Henri in crayon on tissue paper. The Ledger and Record are easier on me.

Henri came after dinner was over and says he is feeling nervous and tired. We talked wildly of moving to Los Angeles, Cal. and starting an art school.

He remarked on the fact that Prizes were never in art exhibitions awarded by those who might know. Manet never awarded a prize, Velasquez never did, etc. The prizes are always given by a number of those who don't know.

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<sup>572</sup> *Near Pittsburgh, 1907. Delaware Art Museum (Elzea 99).*

**Oct. 28, 1907** Put in a day's work calcimining the bedroom walls. Pale blue. Dolly is pleased with it.

A nice letter from friend S. Walter Norris who is going south to Tarpon Springs, Fla. for the winter. His fight for life with pneumonia last winter gave him warning that the north won't do for him in winter.

**Oct. 29, 1907** Henri here to dinner and spent the evening with us.

**Oct. 30, 1907** Went to the Waldorf and helped hang the work of the lady illustrators.<sup>573</sup> The villainous work of Misses Green and Smith.<sup>574</sup> George Wright, Ed Ashe [were also helping to hang]. Ashe and I left a little before 4 o'clock. Walked up Fifth Avenue, went to Wright's place on 23rd St. I met Mrs. Wright for the first, liked her.

Dolly went to the reception and seemed to be amused by it.

Henri came to dinner and went back to the school.

I started for Pittsburgh on the 9:55.

**Oct. 31, 1907** In Pittsburgh struggling to convey something worth while to my charges at the League. The picture class had some interesting things in it.

Enjoyed walk along Forbes Street looking over the Monongahela River, with the factories and mills in the evening. Went in to the heart of the city for dinner.

When I arrived for the men's night class, model and myself had quite a long wait before

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<sup>573</sup> This was an exhibition sponsored by the Society of Illustrators. In addition to Green and Smith, the work of Violet Oakley (1874–1961), Florence Scovel Shinn (1869–1940), and May Wilson Preston (1873–1949) was also shown.

<sup>574</sup> Elizabeth Shippen Green (Elliott) (1871–1954) and Jessie Willcox Smith (1863–1935), illustrators, were noted for their decorative, colorful styles. They were also both students of the Howard Pyle.

the 4 students turned up. An amusing chat with her. Models [are] scarce in Pittsburgh, so she has plenty of work all winter. Wanted to know about models in New York., etc.

Took berth for Philadelphia as I intend stopping to see the Fellowship Ex. at the Academy.

**Nov. 1, 1907** Arrived at Philadelphia before 7 o'clock, had breakfast on Market St. and then killed time 'till 9 o'clock when I went to the Academy of Fine Arts and looked at the Fellowship Ex. It was of considerable interest. My pictures are hung nicely. Glackens' "Skating Rink" a good thing.<sup>575</sup> Henri's head of Dutch Girl looks well.<sup>576</sup> Did not particularly like Clymer's.<sup>577</sup> Bryant has good thing, "Bal Boullier."<sup>578</sup> Walter Norris came in to meet me at the Acad.; glad to see him, he looks right well.

Went to F.[ort] Wash[ington], had lunch with Nan and Dad. Dad looks well. Nan's decorations for Mrs. Norris seem to be coming all right.

Back to New York on 4 o'clock train, an awfully tiresome day.

Henri here to dinner but went to the school in the evening.

So tired that bed found me early.

**Nov. 2, 1907** A good night's sleep. Woke on a rainy day. Read most of the day, Huneker's "Melomaniacs" — rather amusing.<sup>579</sup>

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<sup>575</sup> Glackens, *Skating Rink, New York City*, c.1906. Philadelphia Museum of Art.

<sup>576</sup> Henri, *Cory Laughing*, 1907. Given to Elizabeth Fisher as a wedding present in 1909. See Henri record book "E", no. 95.

<sup>577</sup> Edwin S. Clymer exhibited a number of landscapes and marines.

<sup>578</sup> Everett Lloyd Bryant (1864–1945), California-based mural painter.

<sup>579</sup> Published by Scribner's in 1902, Huneker's *Melomaniacs* was a collection of short stories based on

Jerome Myers dropped in. Kent Crane came in; he had been shopping in city.

An instructive talk with our ubiquitous Semitic landlord on the financial situation. I paid him by check on Philadelphia. He discoursed on the present financial flurry.<sup>580</sup>

Henri came to dinner.

**Nov. 3, 1907** Henri came to dinner after which Friedman<sup>581</sup> and Golz came in, then Potts; and the time went by talking. G and F. are two of Henri's ex-pupils. Golz has been working in an express office to support himself, before that in a laundry — washing machine, feeding towels, etc. to it. Now he has enough ahead to paint for a month, so gave up ex. office. A contrast to Potts' way of getting thro'.

**Nov. 4, 1907** Anshutz and M. Stewart came from Fort Wash. Showed A. my work. I don't feel that he is very enthusiastic over it. They stopped with us for lunch, then went to Henri's.

I went to the S[taten] I[sland] ferry to meet Bessie, who was coming from Cousin Grace Carroll's. Mrs. Carroll was with her, and came to the studio. I have only met her once or twice since "boyhood."

Went up to H's and remet Anshutz and Stewart. All came to dinner at our place. Dolly had a fine dinner. Bess stayed. I took her to the ferry for the 8:55 train to Philad'a.

Stewart is very young and very big and has been encouraged to state things in an authoritative way. He asserted that art juries were dishonest. To Henri this appeared a slur on H.'s honesty and he became very angry. Stewart said that he had no such intention and the row

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musical, mostly Wagnerian, subjects.

<sup>580</sup> The banking system was in danger of collapsing but was saved two days later, November 4, by J. P. Morgan's intervention.

<sup>581</sup> Arnold Friedman (1879–1946), painter and lithographer.

was quieted.

**Nov. 5, 1907** Election day.<sup>582</sup>

Took a walk in the afternoon and saw boys in droves, foraging for fuel for their Election fires this evening.

Horses at the side door of theatre waiting their cues, going in and coming out to wait for next call, a Western drama “The Round Up.” They had their admirers waiting, boys etc.<sup>583</sup>

An old lady — a bull dog had a hand bag tearing it up — apparently hers. She wrested it from him, and then discovers to the uproarious amusement of the crowd that hers is safely on her arm.

After dinner I went out again and saw the noisy trumpet blowers, confetti throwers and the “ticklers” in use — a small feather duster on a stick which is pushed in the face of each girl by the men, and in the face of men by the girls. A good humored crowd, so dense in places that it was impossible to control one’s movement.<sup>584</sup> A big election bonfire on Seventh Ave. with a policeman trying to keep its creators from adding fuel. They would creep thro’ the dense crowd, and when he was busy, over the heads a barrel or box would sail, into the flames; and a shout of ridicule would meet the policeman’s angry efforts to get at the culprit stoker.

**Nov. 6, 1907** A rather dismal rain all day. In the afternoon went to Collier’s Weekly and saw,

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<sup>582</sup> This was an election for city and county offices, won largely by Tammany Hall over the Republicans and W. R. Hearst’s Fusion party candidates.

<sup>583</sup> This was probably the Hippodrome extravaganza “Pioneer Days” which was just finishing its run.

<sup>584</sup> This was the genesis of *Election Night*, 1907. Memorial Gallery of the University of Rochester (Elzea 100).

met for the first time, Will H. Bradley.<sup>585</sup> He was famous as a poster artist in 1894-95 and thereabout. My name and his were bunched in many a newspaper and magazine article on the “Poster Craze” of that day. He was most pleasant to me and said that he would call to see some of my paintings.

Met Joe Laub for the first time for nearly a year. He is doing work for Colliers in the office there.

Stopped in at Myers’ Henri to dinner. He went back to the school. Says Miss Pope wants us to take dinner Saturday.

Started for Pittsburgh.

**Nov. 7, 1907** In Pittsburgh. Meeting of the directors of the League at which I was not present. I suppose they decided whether I would do or not. Met Mrs. Pears who is President of the League, an agreeable middle-aged lady who spoke well to me of my efforts.<sup>586</sup>

**Nov. 8, 1907** Henri came to dinner and left early to go to the School.

**Nov. 9, 1907** Ullman called. Mrs. Ullman will perhaps require another operation. Frank Crane called and had a cup of tea with us.

Joe Laub with Mrs. Laub called and we had an explanation, mutually showing how we had not called for the past several months. Mrs. L. looks fine, much stouter than of yore and just as nice as ever.

We went to Miss Pope’s for dinner, a very fine feast as usual but the turkey, tho’ a lovely

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<sup>585</sup> Will H. Bradley (1868–1962), designer, illustrator and editor, was helpful to Sloan and appreciated his work. During his time as art editor of *Collier’s*, he gave Sloan several illustrating jobs.

<sup>586</sup> Mrs. Harry B. Pears.

bird, was not cooked enough. We all ate too much and subsequently were rather stupid after dinner. Mrs. Lee was much interested in Miss Pope's studio housekeeping.

**Nov. 10, 1907** Got up quite late; went for my papers.

Henri came for dinner and after dinner he was so low spirited and depressing that I think he was so informed. He went home quite early, 9 o'clock or thereabouts. I regret being cross to him, but he got on my nerves and his own are in bad shape.

Started a puzzle.

**Nov. 11, 1907** Dolly and I walked out to buy tickets for H. Jerome Myers called.

Henri took us to the N. Y. Theatre where we saw a variety show. Pres Eldridge was the chief attraction to Mrs. Lee.<sup>587</sup> She knew him when her boys and he were little, knew his mother, etc.

Harry Lauder, a Scotch character man, very fine — great in fact.<sup>588</sup> Such a manly sturdy little fellow, his costumes were so well conceived. "I love a Lassie," "My Bonny Daisy" etc. The house went wild.

**Nov. 12, 1907** Got to work in the afternoon on a picture of Election Night on Broadway and got the thing to suit me right well. Think it one of my best things. So that I felt happy in the evening, that good all over feeling that only comes from satisfaction in work; the real happiness, the joy of accomplishing or thinking that one has accomplished, which amounts to the same thing.

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<sup>587</sup> Preston W. Eldridge (1855–1925), appeared in vaudeville minstrel shows.

<sup>588</sup> Sir Harry (MacLennan) Lauder (1870–1950), Scottish singer and comedian appeared in some 40 American tours.

**Nov. 13, 1907** Worked on puzzle, finishing and sending off two to the “Press.”

Henri came to dinner. I “set sail” as usual for Pittsburgh.

**Nov. 14, 1907** In Pittsburgh. Went into the Carnegie Institute and looked at the collection of drawings by American artists. They have 3 Winslow Homers, very fine; 2 Glackens. Some painful examples of the labors of “K. Cox.”<sup>589</sup>

My classes seem to be doing a bit more interesting work than at first. Left my first bill for salary and expenses. Five days of hard work in the past month, travelling 4350 miles for \$100. Don’t seem very handsome pay, but it keeps me from too much worry over money affairs.

**Nov. 15, 1907** Henri came to dinner and I went with him up to the N. Y. School to refresh myself as a “professor of art.” Interesting work being done by the night class. Listened to Henri talk to them after class. Walked up to 42nd St. with him. Met Joe Laub and wife on Broadway.

**Nov. 16, 1907** An idea for a picture, “Boy with Mirror,” making faces at himself — saw it out of the back window.<sup>590</sup>

Went down town to Devoe to buy varnish. Walked down, rode back. Fine city, Nassau Street, narrow, teeming with life.

Reuter Dahl came in and we asked him to dinner. He was entertaining in his argumentative way. Fox called in the evening and we had a pleasant time talking.

Mrs. Lee told of amusing incident at Far Rockaway. Dirty servant spreads lice through whole boarding house — great run on fine combs at the druggist. A dozen nice school teachers

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<sup>589</sup> Kenyon Cox (1856–1945), painter, illustrator, and muralist. A staunch Academician, Cox used the classical imagery made popular by the American Renaissance.

<sup>590</sup> *Making Faces, No. 1*, 1907. John Sloan Trust (Elzea 101).

finally compare notes — indignation at the landlady.

**Nov. 17, 1907** Henri came and dined with us, then went to a reception to a little Japanese lady, an actress who was with her company on the ship he came home on. The affair is at Ben Ali Haggin's studio.<sup>591</sup>

Joe Laub dropped in. Left Mrs. L. at the theatre seeing a French play.<sup>592</sup>

**Nov. 18, 1907** Took up picture started last summer "South Beach Belle" and worked on it.<sup>593</sup>

Henri and Fox to dinner. The last dinner for Fox with us for a while as he is going to take a position on the Philadelphia "North American."

Henri and I discussed the question of sending or not sending pictures to the National Academy this year. He says that he has about decided not to do it.

Fox says that he visited the Luks' and that Luks has been painting several new things for the exhibition in February. "Don't tell them what these are" says George.

**Nov. 19, 1907** Worked pretty much all day on "South Beach Belle."

Mrs. Lee went up to spend the afternoon and night at Henri's. George Fox came in and bid us final "good bye." he goes to Philad'a. tomorrow.

After dinner at home Dolly and I went out. Stopped at Ullmans' but they were out.

Walked out Broadway, back, into moving picture show, then to Mouquin's where we sat quite a

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<sup>591</sup> Ben Ali Haggin (1882–1951), portrait painter and designer, was the son of James Haggin, a wealthy Californian. With his step-mother, Haggin was active in promoting and funding art events as well.

<sup>592</sup> This was probably *L'Enfant du Miracle* by Paul Gavault, given by the French Company of Players at the Bijou Theatre. "French Players at Bijou," *New York Times*, Nov. 18, 1907, p. 7.

<sup>593</sup> *South Beach Bathers*, 1907–08. Walker Art Center, Minneapolis (Elzea 87).

long while. Had some lobster Newburgh and white wine. To bed after 1:30 A. M.

**Nov. 20, 1907** Notice that my insurance is due today, so must hurry down town to pay.

Kirby called before we were up.

Miss Craig, treasurer Art Students League of Pittsburgh, writes sending my expenses for last month, but says that on acc. of financial troubles in Pittsburgh she will have to defer my salary payment 'till next week.

Miss Pope dropped in to tell us that Henri would be late to dinner. He came about 7:20, ate dinner and then had to rush out to the School.

A telegram from Miss Craig says that on acc. of work on gas connections I am not to come to Pittsburgh 'till next Wednesday. Went down and surrendered my berth on the Pullman.

Dolly arranged with mother of little boy back on 24th St. to pose for me Saturday.

**Nov. 21, 1907** Yesterday's "American" had a big display article on R. Henri having supplanted Chase in the N. Y. School of Art. Interviews with each, Henri has the best of the thing tho' he is misquoted. This is the truth, Henri has been the "drawing card" in the school for 3 years at least, and Chase's nose is out of joint.

Worked on the "South Beach Belle" and have it in better shape now.

Henri came to dinner and we talked over the Chase matter and the question of sending to the National Acad. Ex. 'till quite late, 1:30 A. M. or thereabouts.

**Nov. 22, 1907** Kirby called. He is looking for a studio in N. Y. Is going to live in Flushing. He gave an amusing description of some revival meetings he attended in the West. Bill Sunday,<sup>594</sup>

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<sup>594</sup> William Ashley Sunday (1863–1935) became an evangelist in 1896 and acquired an enormous

an ex-baseball player turned preacher. His prayers [show] off-hand familiarity with God, “Say God! old feller!” sort of thing. [\$]6,000.00 for his share of six weeks work in Galesburg, Ill.

Henri came to dinner and went to the school in the evening.

Took Dolly and Mrs. Lee out to see some of the 5 cent moving picture shows in the neighborhood and Mrs. Lee enjoyed them very much.

**Nov. 23, 1907** The little chap from 24th St. came to pose today.<sup>595</sup> I painted but with no result. Very tired, done up.

Henri came to dinner and afterward we concocted a letter, a sort of challenge to the Art Students League and the Nat. Acad. Schools to hold a comparative exhibition of work of students. Then Henri went out to Mouquin’s to see if FitzGerald of the Sun was there, and talk it over with him if he was.

I worked on a puzzle.

**Nov. 24, 1907** Painted on the “Boy and the Mirror” and got somewhat further along than yesterday, though not thro’ with it yet.

Dolly went over to get the papers. A wet blustery day, very dismal.

Henri came to dinner and he and I went to Glackens’. Quite a number there. Dr. FitzGerald, father of Chas., his (Charles’) brother from Niagara, Jim Preston and Mrs., E. Shinn and Mrs., Brooks and Mrs., Knox, Zinzig<sup>596</sup> — who played the piano after Shinn had tinkered with it with screwdriver, etc. Rather pleasant evening tho’ with a certain constraint present as is following.

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<sup>595</sup> Chester Giffen. He was killed in a traffic accident in 1909.

<sup>596</sup> Ferdinand Sinzig, German pianist and friend of Glackens, who had painted his portrait in 1898. See I. Glackens, *Glackens*, 28–9.

usual for no explained reason. Johnston, Henri and I went away at 1:45, then to a Chinese restaurant, home at 3 o'clock.

**Nov. 25, 1907** Have decided to send the "Gray and Brass" to the Nat. Acad. Ex. Worked a bit on it.

Kirby called. He has taken a small studio next door, good light, steam heat \$15. We had cakes and tea while he was here.

Mrs. Lee not feeling well, seems to have a little muscular cold in back. Dolly rubbed her with antiphlogisten and put her to bed with an application of same.

I finished up a set of puzzles and we went to bed early.

**Nov. 26, 1907** Worked on new canvas, "Picture Store," night.<sup>597</sup>

Davis came in and spoke very agreeably of my work which I showed him. We are to go to E. Orange to Thanksgiving dinner with him.

Henri came to dinner and he wrote letter to the Phila. Ledger afterward, correcting some erroneous statements.

I took the 9:55 for Pittsburgh.

**Nov. 27, 1907** Saw the Mountains! Today my train was delayed by a freight wreck, so that we lost 4 hours. Got up as we left Altoona, I had slept very little. But the view of these great living earth members compensated for my long tiresome ride. I have never seen mountains of this size before, tho' I believe that the same range is near to Lock Haven where I was born.

Missed the morning class at the Pittsburgh League, but made up for it by giving a

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<sup>597</sup> *Picture Shop Window*, 1907-08. Newark Museum (Elzea 102).

criticism of some life drawings before the “picture class” work was taken up. In the evening I gave the night class of men a good “shaking up.”

**Nov. 28, 1907** Got off the train at Newark and rode on the trolley car to Davis’s in E. Orange. He was getting up. I had breakfast with them. His latest boy, John Wyatt, is a baby wonder, a fine very intelligent child. Davis and I went to a football game in the morning. His older boy, Stuart’s, school won the game which pleased us.

A fine dinner. Dolly and Mrs. Lee came to the house while we were at the game. Spent the afternoon and evening. Arrived home about 1 o’clock.

**Nov. 29, 1907** Century sent for me and old Drake “dear old soul” gave me an “Irish humor” story to illustrate.<sup>598</sup> This will help “boil the pot” which is just at present down to the simmering point.

Mrs. Lee’s friend Miss Berlin of Phila. came to see her today. Miss McClellan called. Henri came to dinner and went to School after. Miss Sehon, the little Kentucky girl, dropped in and spent a while in the late afternoon.

Joe Laub and Mrs. are at French boarding house on 16th St., 43 West. We called there in the evening and had a right good time. Home at 1:30 A.M.

**Nov. 30, 1907** Put in four hours on the “Little Boy and Mirror.” Made a new one which seems to be better than the first, tho’ the first has some good points.<sup>599</sup> I may go on with it too.

Dolly had her hands full standing off visitors in the front room. Mrs. Ullman called. We

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<sup>598</sup> “Mulligan and Caspar” by Frederick Walworth Brown was published with five drawings by Sloan in the August 1908 issue of *Century Magazine* (Hawkes 188–192).

<sup>599</sup> *Making Faces, No. II*, 1907. Private collection (Elzea 103).

were really glad to see her. Poor girl, she looks well. Mrs. Myers and also Kent Crane were callers. Then Reuterdaahl and Mrs. called and, as it was near 4 o'clock, I stopped work. He is not fertile soil, noisy, argumentative, not really having any notion of the great things.

Henri came to dinner and after talking a while we played hearts 'till 12:15 when he went home again.

As we were going to sleep "that" crowd of young men [passed by] whom I have in my life so many times heard passing in the night and singing together, masculine and grandly musical — tho' not according to the usual standards.

**Dec. 1, 1907** Worked again with the "Boy and Mirror" and am fairly well pleased with it. Funny incident yesterday, while he posed he was much interested in the work. During a rest he picked up a brush (no paint on it fortunately) and went to the first canvas I started of him and tried to paint down a stray lock of his hair which I had made with purpose in a sticking up way at the top of his head. Paint was dry fortunately. He got a good scolding.

Henri came to dinner and then went down to the Glackens'.

Mr. and Mrs. C. B. Lichtenstein called as well as Joe and Mrs. Laub, and we really had a very pleasant evening. I am scared by Lichtenstein's accounts of the money situation, "hard times" seems to be with us.

The Sunday American has a full page about the Chase-Henri question. Very amusing and good ad.<sup>600</sup>

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<sup>600</sup> Sloan meant a good advertisement for the coming exhibition of "The Eight." The article in the *Magazine of the New York Sunday American* made much of the difference between Chase and Henri, quoting Henri as saying "Paint what you see and what you know to be there," and Chase's dictum "Art is draughtsmanship, proportion, detail. There is no art without detail."

**Dec. 2, 1907** V. H. Bailey came to get some information in re etching.<sup>601</sup> I gave him some hints and a list of necessary materials.

Ullman called, expected to find Mrs. U. here. Showed him some recent pictures. He seemed pleased with them.

[The following is crossed out: Went to see "Century." They write that they have a story for me to picture.]

Dolly and Mrs. Lee went down to "Chinatown," and Mrs. Lee bought a box with a secret spring for her granddaughter Jennie Southrn. She bought me a beautiful tobacco pouch.

Henri came to dinner. After dinner I got deeply engaged in making an improvement on the Chinese box and it took me all evening, but I succeeded very well. Henri went home early.

**Dec. 3, 1907** Made "rough out" of ideas for Century story and took them down to them. Left sketches to be shown to Gilder.<sup>602</sup>

Henri came to dinner. After dinner I tried to decide on some puzzle idea. And H. and I also worried our heads with the aim in view of a set of "comics."<sup>603</sup> There is a good field and demand for these things in the newspapers. But we could not hit on anything that we saw success in.

**Dec. 4, 1907** Miss Niles wrote to Dolly and sent her a nice pair of shoes and two pairs of gloves, little worn and useful. While poor we are, thus proved not proud.

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<sup>601</sup> Etching became the medium in which Vernon Howe Bailey (1874–1953) did most of his work.

<sup>602</sup> Richard Watson Gilder (1844–1909), poet and editor of *Century Magazine*.

<sup>603</sup> The comic strip had evolved to its present form about 1895 and quickly became one of the more popular features of newspapers. Before the distribution of comics became as widely syndicated as it is today, their creation was an open and lucrative field.

Worked on the Boy and Mirror #2.

Henri came to dinner.

Left on 9:15 to go to Pittsburgh. A cold night with snow on the ground.

**Dec. 5, 1907** Train reached Pittsburgh about 30 minutes late. At the school some of the girls, particularly one or two of the youngest are doing work that is of considerable interest. I lit into them for talking while I am criticizing others' work.

Dined with Miss Sellers and her sister.<sup>604</sup> They have a nice home, 6216 Howe St. E. I there met a Miss Latham or some such name, who is connected with the Carnegie Institute and who asked me to come to the Inst. next Thursday and be shown around.

Men's class dull and very unpromising. By 10:10 train home.

Miss Craig the treasurer gave me another stand off today. Says she will pay my salary, three weeks overdue now, next Monday or Tuesday.

**Dec. 6, 1907** Last night I woke while the train was going thro' the mountains, a star lighted night and snow on the ground not very thick nor fully covering — very beautiful. The steam from our engine flying by the window, the near snow strip and the looming masses of the mountains.

Letter from Peters says that Mr. Buck would probably give me some plates to do for his work on historic houses, etc.<sup>605</sup> Will go and see him.

Dolly spent last night at Lichtenstein's.

Schofield came in, unheralded and more than welcome. Still living in England, he has moved to Ingleton, Yorkshire. Pays the enormous sum of forty dollars a year for his 30 x 40

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<sup>604</sup> Mary (Minnie) Sellers (1869–1940) taught the watercolor class at the Pittsburgh Art Students League. See Pittsburgh *Index*, Aug. 31, 1907.

<sup>605</sup> Benjamin F. Buck (1865–1922) was a publisher, founding the B. F. Buck Publishing Co. in 1896.

[foot] studio, \$150 for a house.

Henri came to dinner, but had to go to School after. Schofield entertained us with talk.

We played hearts.

**Dec. 7, 1907** Schofield left to meet his father-in-law who arrives by steamer this morning. Scho. gave me this recipe for wax varnish finish for paintings.

2 oz. copal or amber varnish

5 cakes white bees wax

Melt together, let harden, and when using, take brush and turpentine and rub on cake 'till milky, then apply to picture.

Worked on "Boy with Mirror" 'till after 4 o'clock in the afternoon.

Henri at dinner, after which we played hearts. Mrs. Lee, his mother, came back after two night's stay at his studio.

**Dec. 8, 1907** All theaters, dancing school, moving picture shows, concerts, etc. closed by the police enforcing the old "blue laws." Makes New York quite quiet today. The side doors of the saloons are open and the "Raines law sandwich" justifies the title of "hotel."<sup>606</sup>

Queer state of things in a metropolis like this. The church virtuous ones who are mostly shams, knowing and unknowing, forcing all to abstain from amusement. Oh well.

Started on drawings for Century Magazine in the evening, finished two. Not very

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<sup>606</sup> The "Raines Law" was passed by the New York state legislature in 1896 to discourage consumption of alcohol and increase state revenue. Introduced by State Senator John Raines, it was aimed at winning the votes of prohibitionists in upstate New York and Sabbatarians. The law raised liquor license fees and limited the sale of liquor on Sunday to hotels, which were defined as establishments that served meals and had at least ten furnished rooms to let. Many taverns in New York City sought to qualify as "hotels" by renting out tenements in the buildings they occupied. They became known as "Raines Law hotels." See Kenneth T. Jackson, ed. *Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 984–985.

enthusiastic. I suppose that I should go on to do things that I like, but I can't get rid of the idea that they want something else. They "cut out" the drawing that I was most interested in.

**Dec. 9, 1907** Worked again on the first "Boy with Mirror" and rather think it is in pretty fair shape now.

Kirby came in and stayed two hours. We had a little tea with Dolly, then went out together. Walked to Fifth Ave. and then up Broadway to 34th, back on Sixth Avenue. An interesting gray day. Each color of the street its own self, each face beautiful and individual.

After dinner I made a third drawing for the Century.

**Dec. 10, 1907** Out along 6th Ave. to buy drawing cardboard. When I returned Mrs. Davis was just leaving. Mrs. Lichtenstein called on Dolly.

I worked on the last of the Century drawings.

Reuter Dahl called. Says he is going on the fleet which is about to sail to the Pacific.<sup>607</sup>

"Gray and Brass," the new rich or American rich in automobile, rejected by the N. A. D. Ex. I showed it to him; he rather agrees with the jury. Told him he was a born academician. He says that "while it's interesting and good color it is not a thing that will help my reputation." We will see whether it won't serve as one of my works. It's the work, not the man's temporal advancement that is important.

Henri to dinner, but left afterward.

Finished Century drawings.

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<sup>607</sup> Having achieved a reputation as a specialist in illustrations of naval subjects, Reuter Dahl was commissioned by *Collier's* to accompany the "Great White Fleet" when it sailed December 16 for a 15-month tour under the command of Rear Admiral Evans, the purpose of which was primarily to caution those Japanese who spoke of war in retaliation for American discrimination against Japanese settlers in California. See Wilton B. Fowler, "American Diplomacy" in *The Progressive Era*, Louis L. Gould, ed. (Syracuse University Press, 1974), 167.

**Dec. 11, 1907** Delivered the Century drawings and they were much pleased with them. Walked out with \$100.00 on account, the balance in a day or two.

Miss McClellan and a friend, a Miss Thomas<sup>608</sup> called and I showed some work, tho' with a bad grace I'm afraid.

Henri came to dinner and left for Pittsburgh on the 9:55 train.

Carl Springhorn [sic] whose picture of Snow Storm caused much of the trouble on the Jury of the N. A. D. last year, brought it for me to make a photo from it. Made one, but corners were not clear on plate.

**Dec. 12, 1907** Train an hour late. Had a talk with Mrs. Pears and Miss Craig about my salary which is yet unpaid. Told them that if no check appeared before Tuesday I would have to discontinue my visits to Pittsburgh.

The men's night class is a heavy, small class, hard to get any results in the work.

Back to New York on the 10:10 P. M. from Pittsburgh.

**Dec. 13, 1907** Home about 8:30 A. M. where Dolly gave me my breakfast. She and Mrs. Lee went to the theatre last night.

Made another negative of Springhorn's [sic] canvas today. Also one of my "Election Night."

Mrs. Lee is preparing to go to Henri's when Dolly leaves tomorrow. Henri came to dinner, then went to the School.

I started a puzzle for the Press.

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<sup>608</sup> Possibly Elizabeth Haynes Thomas, painter active in Philadelphia, 1897–1910.

**Dec. 14, 1907** Saw Dolly dear on the ferry on her way to Philadelphia. Sorry to have her go, but the rest will be good for her. She's had a pretty severe strain with Mrs. Lee here.

A horribly stormy day, snow, then wind and rain.

Mrs. Lee left for Henri's. Went up to H's and went to the Grand Union to dinner after which came back to his place and talked and smoked and looked at pictures 'till 12 o'clock.

Found a check from Century for the balance of my bill, \$35.

**Dec. 15, 1907** Still rainy weather, tho' not nearly so bad as yesterday. Went for the Press and N. Y. papers.

It appears from the absence of any notice that Glackens' beautiful painting has been refused, if he sent it, tho' he may have neglected to send it to the Jury of the N. A. D.

Hear that Harrison Morris is to take charge of the project of raising funds for a new building for the N. Acad. [of] Design. This is a bad scheme. No organization of artists should have charge of an institution for National Exhibitions of Pictures.

Went to the Chinese restaurant for my dinner and enjoyed it.

Wrote the "Craftsman" in re. pictures for reproduction in article on the Eight artists to exhibit at Macbeth's gallery.<sup>609</sup>

**Dec. 16, 1907** Fussing with photographs all day. Bad, gloomy day.

Kirby came late in the afternoon and I invited him to spend the night. 'Phoned to Henri to meet at Mouquin's which he did. We had a nice dinner, snails and suckling pig. (Dolly'd

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<sup>609</sup> "Giles Edgerton" (Mary Fanton Roberts), "The Younger American Painters: Are They Creating a National Art," *The Craftsman* (Feb. 1908), 512-532.

better come back and rescue me from myself in eating.) We went to the N. A. D. exhibition after dinner — awful show. Bellows has two good things, Prize Fight and P. R. R. excavation.<sup>610</sup> In the two hours we were there about 12 people visited the galleries.

Came back to Mouquin's, and I wrote a letter to the Eve. Sun.<sup>611</sup> The cry for larger galleries from these dealers in undesirable, unworthy, unmanly wares. It would be criminal to give them what they ask. Home to bed at 3 o'clock.

**Dec. 17, 1907** After Kirby and I had our breakfast and had with great propriety washed the dishes, he went away and I did another day's fussing with photos. Got a good print of the picture by Carl Springhorn [sic]. He called for print.

I to Henri's and find him in the throes of going over some notes made verbatim from his school talks. We ate at the Grand Union Hotel. Back to his studio, he back to his task. I sketched in a puzzle. Then joined in the labor of making sense out of some of the short hand obscurities which the student reporters had put into typesetting.

Home. Found a letter from the Secy. of the A. S. League of Pittsburgh deferring my next criticism 'till after Jan. 1st, sending no money — but much apology.

To bed at 3 A. M.

**Dec. 18, 1907** Stopped to see the Craftsman editor, Mrs. Thomas ?<sup>612</sup> She is to send for other

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<sup>610</sup> Bellows, *Club Night* (exhibited at N.A.D. as *Stag at Sharkey's*), 1907, National Gallery of Art; and *Pennsylvania Station Excavation*, c.1907–08, Brooklyn Museum.

<sup>611</sup> The letter, signed "Citizen" and dated Dec. 27, was published in the Dec. 31 evening edition of the *Sun*. In it, Sloan said that funds for expansion should not be granted until increased visitation of the Academy demanded it.

<sup>612</sup> Mary Fanton Roberts (Mrs. William Carman Roberts) (1880–1956), began her career as a staff writer for several New York newspapers. She then became editor of *Demorest's Magazine* and then managing editor of *The Craftsman*, for which she also wrote under the name of Giles Egerton. She later founded

photos tomorrow.

Met F. I. Bennett on Fifth Avenue.<sup>613</sup> Says he has 3 boys. His wife was Miss V. Davidson [sic], a beautiful girl who went to Henri's class at 806 Walnut more than ten years ago.<sup>614</sup> He is living at Nutley, N. J. on the Erie Newark branch. He does decorative pen work, but wants to get out of it and do something good.

Went to Macbeth's. A decent man if ever was one. Reduced the guarantee which we are to give him from \$500 to \$400. He has great hope of a successful exhibition. Bennett came back to the studio with me and looked at my work. All new to him.

To Mouquin's to meet Henri. Miss Pope and Harris came unexpected by me. I had put on but one cuff. Nice dinner. Henri went to school. We sat and talked 'till he came back. Then I took Miss P. home as Henri and Harris were going up town to Henri's studio. Walked back and sat in the Old Grapevine for a while, then home.

**Dec. 19, 1907** Mrs. Neville came early to clean up and the place shows the absence of Dolly. It needs cleaning up.

I went to Henri's to get pictures he wants photographed, but he had people coming this afternoon and so he thought I had better not take any away today. I walked down home, went in Brentano's new store, 5th Ave. and 25th or 26th St. Saw a copy of Caffin's "Story of American Art".<sup>615</sup> He gives me quite a notice. Almost too much prominence in the "impressionist"

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and edited *Touchstone*. She was editor of *Arts and Decoration* for 17 years.

<sup>613</sup> This was probably Francis I. Bennett (1876–1953), artist and composer. He studied at the Pennsylvania Academy from 1894–1900 and was a habitué of 806 Walnut St. See also Aug. 26, 1909.

<sup>614</sup> Virginia Heron Davisson (Bennett). She had studied with Howard Pyle at Drexel Institute in Philadelphia in 1899 as well as at the Academy from 1896 through 1900. Cheryl Liebold, Archivist, Pennsylvania Academy, provided the information about Davisson's Academy history.

<sup>615</sup> Sloan said he could not afford to buy the book when it was published.

movement as he puts it. My “Easter Eve” is vilely reproduced.

Sent four more photos to Craftsman.

Letter from John Nilson Laurvik as chairman of Ex. Com. Nat. Arts Club, asks for two pictures.

Went to Chinese Restaurant and enjoyed “Yoc a Maing” and “chop suey” dinner.

Lonely evening doing puzzle.

**Dec. 20, 1907** Finally got a start up to Henri’s where he was entertaining Laurvik who is N. Arts Club chairman on exhibition. Made 3 photos, or attempts at them at Henri’s. All afternoon. Back home. Found H. Hart dead drunk on my door sill. Sent him off with a dime, a sad thing.

To Mouquin’s to dinner, Henri host. J. Preston, Lawson and FitzGerald there; afterward, Bob Addams and Fuhr.<sup>616</sup> Then with Lawson to Chinese restaurant.

**Dec. 21, 1907** Developed plates of H.’s paintings. I have one or two good ones I think.

Boy came, so painted on mirror subject. Painted an entire new thing, seems better.

Worked ‘till 4 o’clock.

To Miss Pope’s for dinner. Elegant layout, scallops, chicken, corn pudding — very good. Played hearts in the evening. And came home late, about 1:45 A. M. Sat up ‘till 2:45, then to bed.

Check for \$50 on account salary received from Pittsburgh.

Tom Daly sent another check on the “Canzoni” account. Very decent of him I’m thinking.

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<sup>616</sup> Probably Robert Neff Addams (1874–?), a comic illustrator who Sloan had worked with on the book *Comic History of Greece: from the Earliest Times to the Death of Alexander the Great*, by Charles M. Snyder (Philadelphia: J.B. Lippincott Company, 1898). Addams also illustrated for *Judge*, *Life*, and *Puck* and later took over the cartoon “Funny Birds” in the *Brooklyn Eagle*.

Mailed a puzzle today.

Paid grocer bill out of Century check \$35. Bill \$15.48.

**Dec. 22, 1907** Painted the Boy and Mirror again and really feel that I have caught it now. At any rate the best attempt so far.

Henri brought two canvases down (for me to try photos of tomorrow) and we went to a Chinese restaurant for our dinner. H. don't take to the food as well as I do. After dinner we dropped in to Mouquin's, met Mrs. Preston, Jim and FitzGerald of the Sun. Pleasant time. F., H. and I sat until closing time. Henri came down to get photo prints and I walked up town with him. I got back about 4 A. M.

**Dec. 23, 1907** Got up at noon. Started to make photos of Henri's canvasses.

Laurvik came in and asked for six pictures for the National Arts Ex. to be collected Monday (30th). "Kent," Foreign Girl, Girl and Etch Press, Look of Woman, 6th Ave and 30th St, Gray and Brass.

Dinner at Mouquin's where Glackens, Fuhr, the Prestons and Lawson and Henri came in. A very pleasant time together. Henri and I came back to the studio and talked of the Macbeth show 'till 11:30 when he went home.

Wrote to Laurvik changing the "Hungry Boy" for "6th Ave" above; will reserve the Sixth Ave. for our own show in Feb.

**Dec. 24, 1907** Left early on 8 o'clock train to Philadel. Saw Tom Daly and he took Dolly and Nell Sloan and Mrs. Daly and Mr. Finley to lunch at Dooner's. Mrs. Daly is as nice as I felt she would be.

Saw March. He said he would like an article on the Eight at Macbeth's exhibition, pictures and portraits for the Sunday "Press."<sup>617</sup>

Met John Maene on the street.<sup>618</sup> He looks a bit older. He is a French American and does architectural sculpture. Knew him years ago, Unity Art Club days and at Corbin's in Overbrook.

**Dec. 25, 1907** Anshutz called in the evening. He is "sore" evidently. He said to me, "Well, I suppose you will want to save all your work for the Macbeth exhibition of 'The Eight.'" Other sarcastic references to The Six, The Two, The One — "stuck on oneself," etc. Under the circumstances I had to say yes, everything for that show.

**Dec. 26, 1907** In to the city to see Nan's decorations on the wall at Mrs. G. H. Norris's house, 22nd and Locust St. They look very well indeed. Lunch at Mrs. Kerr's, who gave me a fine fruit cake for Xmas.

To Anshutz's in the evening. He seems to be huffy about something; probably as Dolly solves it, Henri refused to give him new pictures so that he won't even ask me for anything for the Academy ex. (Penn.) this year. Mrs. Anshutz got up a nice lunch for us late.

**Dec. 27, 1907** Left Fort Washington at 10:26 A. M. Rode in with Dolly to Wayne Junction where we kissed good bye and I went on to New York, arriving at 1 o'clock. Note from Trask says as they would like an "entry blank" for picture from me, they will extend the time to Jan. 1st.

Sent bill to Dec. 16th to Pittsburgh.

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<sup>617</sup> See "A Rebellion in Art Led by Former Philadelphians," *Philadelphia Press*, February 9, 1908.

<sup>618</sup> John Edward Maene (1852–1931), sculptor. Studied in Paris and Belgium. He had done work for Philadelphia churches.

Went to Mouquin's for dinner. Met Jim and Mrs. Preston, Lawson, Fuhr and a few moments [later] FitzGerald and Knox. Lawson and I hung on with Fuhr after others left. Fuhr went home; Lawson and I to Chinese restaurant where we had "Yoc a mang."

**Dec. 28, 1907** Rose late. Mrs. N. is cleaning the studio. J. Preston came at 2 o'clock and stayed quite a while. Looked at nearly all my canvases. I did some gilding of frames late in afternoon.

Went alone to the Chinese restaurant for dinner which I enjoyed very much. Took my time and strolled home, then went on with the gilding. To bed early, 11:30 o'clock.

'Phoned Henri who said he would see me tomorrow at Mouquin's.

**Dec. 29, 1907** Still working on frames, and proved the negative of H's Dutchman.<sup>619</sup> Made a photo of Kent which is going tomorrow to the National Arts Club Ex. (Picture, not photo)

Sent Laurvik prices for National Arts Ex. Kent \$500, Look of a Woman \$750, Girl and Press \$600, Gray and Brass \$500, Foreign Girl profile \$500.

Dinner at Mouquin's. J. Preston and Lawson there. Mrs. P and FitzGerald later. Henri came and I went to his studio with him. Here we entertained Wolff [sic] the wood engraver and his son.<sup>620</sup> The son belongs to the academic crowd and H. delighted in saying some strong things about the academic methods, etc. Mrs. Lee there and after Wolffs had gone she came in. Home and to bed at 1:45 A. M. Hen. tells me he has a portrait to do in Wilkes Barre, Pa., old gentleman.

**Dec. 30, 1907** National Arts Ex. collects today.

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<sup>619</sup> Probably Henri's *Dutch Soldier*, 1907 (Munson-Williams-Proctor Institute), which was included in the exhibition of *The Eight*.

<sup>620</sup> Henry Wolf (1852–1916), wood engraver.

Wrote to Shinn telling him that I'd like to have his check for \$50 and \$1.00 interest. Macbeth ex. at hand and he, who boasts of being a "business man" and artist combined, has not paid.

Postcard from Calders in Pasadena, Cal. which suggested to me the idea of writing a letter to them. I did so.

Sent N. A. Ex. prices for etchings (Arts Club)

Limited Japan vellum \$125

\_\_\_\_\_ " " " \$75.

Regular edition \$25

Frames \$20. per set. Sold only in sets.

Henri dropped in at 6 o'clock. He has the mss. of Mrs. Roberts' article for "Craftsman" on Macbeth exhibition and I read it. He is busy worrying over about ten lines quoted as his, straightening, correcting, rewriting them. Curious "Old Hen." He off to dinner — where? I ate at the Chinese, a number of Japs dining there interested me.

Came home and read Poe 'till late.

**Dec. 31, 1907** Note from Willing, Associated Sunday Mag. Went to see him — he gave me the Mark Twain Autobiography pictures to do.<sup>621</sup> Trouble with Gruger, have to do them by tomorrow night.<sup>622</sup>

Went to Chinese restaurant for my dinner. Came back and got to work on the Sunday Mag. story above.

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<sup>621</sup> Two illustrations for Samuel L. Clemens, "The Autobiography of Mark Twain," *The Associated Sunday Magazine*, February 2, 1908 (Hawkes 222–223).

<sup>622</sup> Frederic Rodrigo Gruger (1871–1953), illustrator. He had been a classmate of Sloan's at the Pennsylvania Academy and a member of the Charcoal Club. The "trouble" Willing was having with Gruger was probably that the latter had been ill and was not able to meet the deadline.

Twelve midnight — outside as I write is the awful roar of the City's welcome to the New Year. In Philadelphia Dolly hears the same impressive sound. How many more will I hear? Will she hear? This is the first for 10 [years] that we have not heard together. May we happily meet many more New Years.

[There follow notes for the diary entries for the first fourteen days of 1908. Evidently Sloan had not purchased his new diary until after the first of the year.]

## 1908

**Jan. 1, 1908** Last year and the year before, I used a tablet diary but they seem so ungainly.<sup>623</sup> I start the year quite alone, Dolly being detained by the dentist in Philadelphia. There is work to do — which should be a good omen — a story to illustrate for the Associated Sunday Magazine. I worked pretty steadily all day on it and then went to the Chinese restaurant on Sixth Avenue for dinner. The city about here seems to have relapsed into a lonely, quiet condition — the American city's "holiday spirit."

**Jan. 2, 1908** Today Miss Mary Perkins, who is teaching in a college at Spartanburg, S. C., came in — sorry Dolly was away. She is going to give an exhibition at the college in May, invited my "Coffee Line." I took her out to lunch, warning her of the fact that I had but seventy cents in my pocket. We lunched lightly and then started up to Henri's. I found, as we were going on the car, that I still had the check for our lunch. We had calmly and serenely walked out without paying.

At Henri's Miss Perry was showing some splendid panels which she had made in

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<sup>623</sup> The 1906 and 1907 diaries had been kept on desk calendar pages measuring about 2 x 2 1/2 inches and bound together by string. The later diaries were in books about 4 x 6 inches in size.

Holland and England this summer — very good — extremely good. Some of H's girls from the School of Art were there — adoring creatures — to consult him on an exhibition they are to have.

To Mouquin's to dinner, Henri, Miss Perkins and I; then took her to the Martha Washington Hotel, a curious hencoop, ladies only. Then back to Henri's where the eight who show at Macbeth's in February are to meet. Luks, Shinn, Lawson, Davies, Henri and myself were present. Pleasant evening, Luks entertained with some of his imitations of melodrama. We talked over catalogue which Davies has planned out. Will cost more than \$200, but will be a good feature. Home at 3 a. m.

**Jan. 3, 1908** Today I welcomed back little wife Dolly, with her face smiling with joy at her return and lined inside with a completely overhauled chewing outfit. She returned in the afternoon. I met her in Jersey City after having been up to Macbeth Galleries. As a celebration of the day, we went to Mouquin's for our dinner. We sat down at a table which Fuhr was preempting, and Mr. and Mrs. Preston came later, also a Mr. Abrams, an artist who seems to have known most of "the crowd" in Paris. He is a pleasant fellow. I have never seen his work.

We came home before very late.

**Jan. 4, 1908** Today is Opening View of the Special Exhibition of Contemporary Art at the National Arts Club, the show got up by Laurvik, the art reporter of the Times.<sup>624</sup> So, with Kirby and Dolly to see it. "Gray and Brass" returned, damaged frame. On entering I am confronted by a row of Luks's canvases which are good things tho' he has sent too many, taken the edge off his debut at Macbeth's next month in our show. But, horror! Here on either side of a rather poor

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<sup>624</sup> January 4–25, 1908.

Whistler lady, with eyes fighting for the center of her face, is a row of Dabo's execrable stuff<sup>625</sup> — and around in an alley, Henri's portrait of Mrs. Henri in black.<sup>626</sup> When I saw Laurvik, I told him he had offered Henri an indignity, objected to the Dabo's and Steichen's (a photographer who paints boogagoos) and we have a hot quarter of an hour.<sup>627</sup> Poor fellow, he doesn't know, and, like most art critics, is bumping around like a bluebottle on a window pane, seeking the light. The simile ends there for he could not fly outside for one moment. My own stuff is well hung but the show is a mixup. My etchings are hung atop photographs, to make point for art "phuzzygraphy," I suppose. Mrs. Dr. Meyer [Annie Nathan] is there and talks and is very amusing in her efforts to learn names as associated with pictures. "I should know that, it's by-by-by, now don't tell me — I'm sure I know that handling, etc." This lady writes for the edification of the people on art subjects. God protect them, and keep them stupid! To Mouquin's for our dinner. Mrs. Preston, who speaks of the trouble she has had balancing her bank book (checks, etc.) — her shares of U. S. Steel which are "very low" just now. James P. and FitzGerald, the critic of the Evening Sun — so far he is in my good esteem.

**Jan. 5, 1908** Dolly and I go to Crane's in Bayonne and have a bully day. Not too much to drink as is sometimes the fault out there. A fine dinner: leg of mutton, macaroni au gratin, etc.

After supper we played hearts, and left with 18 cents of Crane's hard earned cash; but

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<sup>625</sup> Leon Dabo (1868–1960), painter, had been a student of Gleyre's when Whistler was studying with him. His later work was imitative of Whistler's, and this would have been enough to account for Sloan's scorn of him. However, it was probably magnified by the unseemly squabble between Dabo and his brothers, reported in "Brothers in Art at Loggerheads" in the *New York Times* on March 24, 1907, in which the youngest, Louis, a publicity agent, was trying to promote Theodore Scott Dabo, also a painter, over Leon by accusing the latter of plagiarism and of mismanaging his brother's funds and reputation.

<sup>626</sup> Henri, *Lady in Black*. 1904. Parrish Art Museum, Southampton, NY.

<sup>627</sup> Edward Steichen (1879–1973), photographer and painter.

owing to the false condition of his clock we missed our train, so went home by trolley to Jersey City and ferry, but made good connections so that we got home about as soon as if we had taken the train.

**Jan. 6, 1908** Today a notice from the energetic secretary of the useless Illustrator's Society, tells me as Chairman of the Entertainment Committee to decide on menu and furnish fun for these young fossils at a dinner next Friday.<sup>628</sup> Bayard Jones, whom I consult, doesn't see anything to be done. Orson Lowell,<sup>629</sup> another type whose work shows the present condition of illustration in this country — nice enough fellow, but should have been a priest — decided that the only thing we could do would be to invite some people who might brighten the occasion by their wit. I think Luks might be persuaded to go. The election of myself as Chairman of the Entertainment Committee was a great mistake, a joke on me. I can't want to entertain them.

Dinner at home, and very pleasant to once again sit down to Dolly's well cooked chops.

After 11 o'clock our front door bell is rung and I go down and there's Henri with a suit case. He has just returned from Wilkes-Barre Pa. where he was to paint a portrait, but the old codger Wilkes-Barre who is to furnish the features is sick so Hen. had his trip for nothing.<sup>630</sup> Up late.

**Jan. 7, 1908** After 11 o'clock in the morning the bell rings. I hop from bed and, in pajamas, open the hall door. A lad from Macbeth's with a Davies and a Luks for me to photograph for the catalogue. "We rise rather late here," I say apologetically and the lad, in a squeaky scream,

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<sup>628</sup> Henry S. Fleming (1863–?).

<sup>629</sup> Orson Byron Lowell (1871–1956), illustrator, was on the staff of *Life* magazine in 1908.

<sup>630</sup> George Cotton Smith. Henri's portrait of Smith is in the National Gallery of Art, Washington, DC.

“Why! It’s dinnertime!!! It’s dinnertime!!” (He’s Welsh) “T’is bad luck to get up so late the first week of the year.” I hope not. Photographing all day. Late in the afternoon Davies and Henri came in, meeting here. We talked of the catalogue and other “show” matters. Whether more than a single line of pictures should be hung, etc.

Dinner at home and I started a puzzle, but Henri came in at 11 o’clock and we played a game of hearts to brighten him up a bit.

**Jan. 8, 1908** Lawson brought a painting for me to photograph, which I did not as easily as that seems, for each one of my plates is an uncertainty. I don’t seem to improve in the craft.

Dinner at home then Dolly and I went up to Luks’s, as I want to invite him to the Illustrator’s dinner. But “the Luks” was out and Mrs. L., who is always a bit formal at first, finally told us that he was off on a “jag” (not her words).<sup>631</sup> He once told Dolly and me that it was necessary for an artist to “see life.” He has long spells of abstinence then breaks loose. It only takes one drink to start him and then he gets in a hurry to be drunk. Poor Mrs. Luks. She loves the man, that’s plain, and his work has all been done since his marriage to her.

She entertained us well and we had a good evening. She said she was sorry he was not home “for he makes things so lively” and he is wonderful when he’s sober. Then there is his gargantuan conceit, so huge that it is Burlesque. You can’t resent it, it’s one of the attractions tho’ a lesser one.

**Jan. 9, 1908** The whole day went in photographing. Sent notes to Glack and Shinn that they should have photos for the catalogue and their lists ready for same at once. Sent list of prices to

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<sup>631</sup> The second Mrs. Luks was Emma Louise Noble, the sister of another hard-drinking artist, John Noble.

Laurvik which he asks for, though I had already done so before. I have heard that Henri's full length has been given a better place in the Nat. Arts Club Ex. by Laurvik — which makes me feel that my row with him was not a waste of spleen.

Dinner of Illustrators postponed to Wednesday the 22nd.

Dolly and I had dinner at home.

A letter from Calder who says he is weighing 170 pounds and able to do a day's work, but wants to get East as soon as he can. He is still at Pasadena, tho' his letter was postmarked Los Angeles.

**Jan. 10, 1908** Davies called in reference to catalogue. He tells me of a thing which has transpired in the last two days, and has been printed in the Times which I have not seen since Sunday. It seems that Van Deering Perrine, the man who paints "Jugend'isms" of the Hudson, with his backer and exploiter, Mrs. Ford (she runs the New Galleries for his benefit), came into the exhibition at the National Arts Club — found a picture of his on the wall and he or she seized it from the frame and punched a hole in it. The picture, which he claims was not a good example of his work, he had given to a Mr. Lamb<sup>632</sup> of the Club and Perrine, having refused to send to this exhibition (a wise point, for I wish I hadn't), Lamb loans it and now threatens civil or criminal actions against these freak advertisers.<sup>633</sup>

In the evening Joe Laub and wife called.

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<sup>632</sup> Frederic S. Lamb (1863–1928) was secretary of the National Arts Club.

<sup>633</sup> As far as he goes Sloan has the details of the altercation essentially as reported in the *New York Times* of Jan. 10 and 19, 1908. However, Perrine also stated that he had written the National Arts Club of his unwillingness to exhibit and Mr. Lamb, responding on behalf of the Club, said that no such letter could be found. Perrine demanded an apology from the club and Lamb said the painting, *Summer Fantasy*, would remain on view in its damaged condition until Perrine apologized. See "Club Hangs Picture Artist Tore Down," *New York Times*, January 10, 1908, and "Comments by Representative Men on the Recent Destruction of a Picture by the Artist at the National Arts Club," *New York Times*, January 19, 1908.

**Jan. 11, 1908** Such a day! I went to Luks's this morning having found by telephone that he was home, my purpose being to photograph a painting of his for the Herald and Press to use in notices of our show. Luks was in a "mess" just off his carouse or "bat" and with a blackened eye (the college athlete who served him with it was properly annihilated according to George), with a strange hat (a better one than his own, says Luks) and an odoriferous breath — the skin scurfing off his face — bad stomach and unsteady gait. First he bumped into the camera. Crash, the ground glass was broken; then we both went out after he had dressed to find ground glass. He sought a drug store and had a bottle of "Baccilac," a germ killer of soured milk.

The whole of the afternoon was most interesting. He showed me his *Wrestlers*,<sup>634</sup> a magnificent picture — one of the finest paintings I've ever seen — great, but he won't send it to our show at Macbeth's. He says, "I'll keep it 'till I'm 'invited' to send to some big exhibition." Then this will show K. Cox, W. H. Low<sup>635</sup> and the other pink and white idiots that we know what anatomy is. I painted it to vindicate Henri in his fight for my work on National Academy juries.

I argued with him that he could never convince these people. They don't know great work when it is a contemporary product. They bow, of course, when the celebrated work of the old masters is before them, but that's merely educated into them — they don't really see it. Luks won't see it my way. He is a great painter when he is purely himself. The phase (and it is only a phase) of his things that I don't like so well is where he is too much influenced by the tradition of painting. I told him in response to his invitation to come to dinner that I would like to but that we had folks to dinner; that I would ask him and Mrs. Luks but we were entertaining the Cranes

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<sup>634</sup> Luks, *The Wrestlers*, 1905. Museum of Fine Arts, Boston.

<sup>635</sup> Will H. Low (1853–1932), painter and illustrator, was a National Academician, using elegant classical subject matter much as Kenyon Cox did.

— !! He asked after the boy, Kent (his son) and said he'd seen my picture of him at the National Arts Club. Great old Luks! He talked of Fielding's writings of which he is a great reader. He lied to me most entertainingly. At five thirty P. M. I came home. Cranes to dinner, Henri and Miss Pope. We played cards. Perhaps not wisely I spoke of Luks, of his great work (Mrs. C. his first wife).

**Jan. 12, 1908** A quiet day. Developed the negative made at Luks's yesterday and it tells the tale of his walking about the room. It shows constant vibration as though taken during a mild earthquake. Made a puzzle for the Phila. Press in the evening.

**Jan. 13, 1908** I received from Mrs. Ernest Thompson Seton,<sup>636</sup> a president of the [Pen and Brush] Club an invitation to be entertained as a guest of honor with such other men of [note] as Leon Dabo!!!! Ye gods. I want to go very decidedly on record as against this feeble, old fashioned, narrow and altogether detestable work which has been called the greatest since the Greeks by Laurvik, and is constantly being associated as modern evidence with the work of real men like Henri, Luks, Glackens, and such. Shinn came to the studio in the morning. Well-dressed, sparkling, versatile, light Shinn. Glackens came after dinner — quietly witty, reserved, wise on statistics and mushrooms edible. Pleasant evening.

**Jan. 14, 1908** To Luks. He's straightened up and a little bit "grouchy." I took away with me his small canvas, "Mammy Grooby" [sic]<sup>637</sup> which I am going to photograph, though I made two attempts today and failed.

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<sup>636</sup> Grace (Gallatin) Seton was the wife of the English naturalist, author and illustrator who also worked under the name of Ernest Seton-Thompson.

<sup>637</sup> Luks, *Mammy Groody*, c.1908.

Rollin Kirby came in and Dolly asked him to lunch.

Davies brought in photographs of two Prendergast pictures and one of his own.

**Jan. 15, 1908** I wrote to Alden March, Sunday editor of the Press, Philadelphia, that if he had not changed his mind since I saw him at Christmas time, I would send him photos and portraits for an article on the coming exhibition of “The Eight” as it is called by the papers.

Went to Juley’s (the photographers on East 23rd St.) paid him \$1.75 I owed him and asked him to make a print of Glackens’s coasting picture.<sup>638</sup>

Stopped in to see Kirby, who is next door to me. He is at work on a job of illustration for Colliers. After dinner at home, Dolly and I went up to Joe Laub’s and had a pleasant, comfortable evening and a fine lunch — currant bread which his mother sent from Philadelphia, the sight of which took me back to 705 Walnut St., third floor front, where Joe and I had a studio together — where I smoked my first pipe, and would hang out the window dizzy and look across Washington Square. How well I have mastered the weed since! In this studio the Charcoal Club of Philadelphia was born and lived one spring and summer and did so worry Harrison Morris of the Pennsylvania Academy, so that he was glad to buy our chairs and Welsbach lights when we failed — and tho’ we were credited with evil intent toward the alma mater, we had none I swear! We had 40 pupils at night (all at night, no day class) the Academy not near that number, but cooperative schemes at \$2.00 per won’t stand hot weather. Guess I’m getting old at 36!! This is reminiscence, but there was no record made then.

**Jan. 16, 1908** Another attempt at photographing “Mammy Grooby” seems to be successful.

I’ve been thinking the last two days of “Joseph Andrews” by Fielding, having begun and

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<sup>638</sup> Glackens, *Central Park, Winter*, 1905. Metropolitan Museum of Art.

half finished reading it again. Thinking how necessary it is for an artist of any creative sort to go among “common” people, not to waste his time among his fellows, for it must be from the other class — not creators nor Bohemians nor dilettantes — that he will get his knowledge of life. I should like to know two or three plain homes well. My own home was plain enough, and I have that subconsciously within me.

Wrote to Artist’s Packing and Shipping Co. asking about the damaged frame of “Gray and Brass.”

Busy photograph printing all evening. I am a “poor fish.” Tomorrow will see the end of this siege of puttering over bad negatives, wasting time.

**Jan. 17, 1908** Artists P & S say frame was delivered in damaged condition by the National Arts Club. Wrote to Laurvik about it.

Up early and got photos ready, took them to Macbeth’s and there got Mrs Käsebier’s portrait photos to send to the “Press.”

Jerome Myers’s exhibition is on view there now and there are several very fine things among them, tho’ he slips into sentimentalism and there is a “decorative,” or a piece by piece look here and there.<sup>639</sup> Dropped in at Cooperative Gallery to see collection of engravings.<sup>640</sup> Four by Callot are fine, full of humor of life. The Dürers I do not like. He seems to me to be a mechanic. I met with Jimmy Preston out for his walk on the Avenue. I can’t help feeling sorry for Jim — always have had that feeling, no good reason. ‘Phoned and found that Luks’s would be in this evening, so uptown we went. Luks was very entertaining, showed pictures and a bunch

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<sup>639</sup> Myers’s show, on exhibit Jan. 6–29, received moderate praise in “Exhibitions Now On,” *American Art News*, Jan. 11, 1908, p. 6.

<sup>640</sup> The old master etchings and engravings were from the collection of Richard Ederheimer. See “Exhibitions Now On,” *American Art News*, Jan. 18, 1908, p. 6.

of panels made in Paris four years or so ago. Very good things.

Mrs. Luks served high balls of whiskey to Dolly and me, beer to George.

**Jan. 18, 1908** I met Davies at the printer's this morning and we decided on type and general matters for the catalogue. Paid \$100.00 on account. Left Dolly in bed as she was not well this morning.

During my absence a package addressed to me from "C. T. Brainard" Boston arrived by Express. Dolly took it in, but since I know nothing of it, I took it to the Adams Express and sent it back. I did not open it. Brainard is, I suppose, the man who became manager of the Quinby Co. after Lichtenstein left.

Stein (Zenka) called and we enjoyed her visit as usual. She's a great girl, so ingenuous, so paintable, the best professional model in New York probably, tho' my own experience is small.

Henri, Glackens and Mrs. Lee to dinner. Glackens complemented me on my salad, which I wear as a feather in my cap, for Glack's a connoisseur. Henri was most exacting in getting into the details of mailing lists for catalogues of the show. The necessity of another assessment on each man before the exhibition comes off was decided. \$45.00 each in addition to the \$50 already in hand will do it.

**Jan. 19, 1908** Quiet day at home with Dolly. Did a few touches on the "Hair Dresser's Window" picture.

Notices of the Penna. Acad. F. A. exhibition, now open, in Philadelphia Press. As I have nothing there I receive no prize or other honor. Henri has a painting there, but he is not on the list of fortunate ones.

Read further in Joseph Andrews in the evening and then wrote letters to Glack, Lawson, Shinn, Davies and Luks announcing a meeting at Henri's on Thursday night to pay in 45.00 each. Made drawings in each letter to try to take off some of the shock.

**Jan. 20, 1908** Wrote a letter to the Evening Sun à propos of the recent decision by the Superior Court that the signs (advertisements) must be removed from 5th Ave. busses on account of "unsightliness" on Fifth Ave.

To Macbeth's, whom I saw, and he says that the address lists can be easily checked so that no duplicates will be sent. Met Sterner at Macbeth's and found his opinion of Dougherty's marines, etc. which are now on view to be same as my own.<sup>641</sup> Pot-boilers. "Leather" he called it, and people buy these things.

At the Greenwich Savings Bank today I was hit by the idea that it would make a good subject for picture, and indeed I have thought of it before.<sup>642</sup> A great number there, and each an interesting life. The old woman lifting her overskirts and carefully putting her bank book in a white bag suspended from her waist. The old fellow in workman's jumper, another hard faced old rascal with a silver headed cane growling about red tape — a miserly villain. Old woman in threadbare skirt and faded red shawl painfully writing her signature. The vast buff and gold interior of the bank, the glass hooded gratings about the counters where the clerks under electric lights handle the books and money.

Dolly and I went to the Chinese Restaurant for dinner and she seem to enjoy it right well. After leaving there we went to Mouquin's, saw Bob Addams, the funny chicken artist, whose

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<sup>641</sup> Paul Dougherty (1877–1947), marine painter, was later the head of the Exhibition Committee of the MacDowell Club at which Sloan and his friends exhibited. Sloan and Dougherty met again in 1929 when the latter advised Sloan on the technique of glazing and underpainting, and Sloan painted his and his wife's portraits (Elzea 833 and 834).

<sup>642</sup> It was not until 1911 that Sloan painted *The Savings Bank*, private collection (Elzea 185).

brother is Clifford Addams (who was Whistler-struck) and Abrams.<sup>643</sup> Sounds like a Biblical pair, don't it? From Mouquin's we went to see the Lichtensteins, but as they were out we returned home. I read of Abraham Adams in "Joseph Andrews," and then to bed.

**Jan. 21, 1908** Dolly is going to stay in bed as she is not very well.

Jerome Myers called and borrowed my saw. He is going to treat himself to the relaxation of making some frames. Seemed quite cheerful now his exhibition is over at Macbeth's. No sales, which speaks for the present condition of judgement in picture buyers. Certainly some of these canvases of his are important.

Gilded frames and sent off my list of addresses for catalogues to Macbeth. Davies brought proofs from the printer's and the catalogue is going to look very fine. The pictures are reproduced very well indeed, better than those in the February Craftsman, which brings out a very good notice on our show, tho' the lady who writes as Giles Egerton (Mrs. Roberts) makes the mistake of thinking that E. Higgins is of our kind. His work is absolutely vacant — a bowed figure, a piece of archway, a chunk of shadow, a dingy colored brownish gravy art — rot.

Dolly got up from her bed to make a stew for our dinner, a good stew, with Brussels sprouts. Henri came in from Wilkes-Barre. Says that he is finished to the satisfaction of the family, but that he will go next week and paint one for his own. He has about "landed" a full length portrait after this.

**Jan. 22, 1908** This has turned out to be quite a lively day with us. It started out late and quietly enough, but while Dolly was out at the butcher's and calling on Myers's, I had a visit from Bayard Jones. I was just about to sally forth to see art editors, so we went together and had a

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<sup>643</sup> Humorous drawings of animals were a specialty of Bob Addams. Clifford Addams (1876–1942), painter and printmaker.

highball of Irish whisky at the corner, followed by another. A pleasant and potent liquor, for I came home merry. Kirby came in ready to go to the Illustrator's Dinner which I had already declined.

Dolly dressed and we went to Mouquin's for dinner, which we enjoyed much. FitzGerald came in with T. Knox, who has been ill. Afterward Gregg and Lawson. All came to our table and we had a fine pow-wow with much fun over a letter similar to the one sent me by Mrs. Seton of the Pen and Brush Club, this one Lawson's. He says that Bellows was voted the \$300 Lippincott Prize in Philadelphia, but that after lunch Trask suggested a reconsideration and he [Bellows] lost it, the prize going elsewhere.<sup>644</sup>

Fuhr and Lawson left to see a boxing match, Fitz G. and Knox to go home and finally Gregg left, promising me a post card written by Walt Whitman the poet.

Dolly and I had two or three Irish highballs and came home, stopping at a Chinese restaurant to have some "Yok a Maing" which we both enjoyed.

Lawson proposed Henri for the Temple medal but was not even seconded. With Anshutz there this is notable. I suppose that A. does not like the Spanish Dancer<sup>645</sup> picture.

**Jan. 23, 1908** Up late naturally and feeling rather of out for sorts — naturally.

After dinner at home, I went up to Henri's to a meeting for assessment of 45.00 each. No money made its appearance, however. Luks entertained and went from the sober stage to the other (tho' not the limit). He told some experiences of his when a boy, tramping in the south —

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<sup>644</sup> Awarded to James R. Hopkinson for "Shining Gown." Henri's diary entry for Jan. 22, 1908, says that the jury decision to award the prize to Bellows's *42 Kids* was changed because Mr. Lippincott would not be pleased with it.

<sup>645</sup> Henri, *Spanish Dancer* — *Sevilliana*, 1904. Private collection.

“the only natural life” — “I’m a hobo now, but I’m unfortunate in having a home.” He mentioned John and Henry Wall, Dolly’s brothers of race track fame, and was enthusiastic over them. He knew them in Philadelphia.

A snowstorm has set in tonight, the first of the winter. Looks like “the real thing.” Flashes from the “third rail” on the electric trains caused by snow, are very dramatic. Their reflections shoot across the night sky.

Notice from Carnegie Institute that their exhibition will be held at the end of April this year.

**Jan. 24, 1908** Still snowing and a bitterly cold day. Tinkering on paintings — worked again on the “Boy With Mirror.”

K. Wetherill, who was in the Whistler class in Paris, on a visit from Philadelphia.<sup>646</sup> Dolly invited him for tonight to dinner. He came and we rather enjoyed the evening. His ideas about art are a bit too stilted, I think, and yet he seems to have some things of the right sort in mind. He says that Whistler’s affected manner was only put on to repel persons he wished to be rid of.

Dolly and I sat up late tho’ Wetherill left at 11:30. In fact, it was 2 o’clock when we turned in, I reading Tom Jones and she in De Maupassant.

**Jan. 25, 1908** Up late as a consequence of our hours. Not at all unusual with us for we seldom turn in before 1 o’clock and often later.

Painted on the Boy and Mirror. Kirby called and gave a short account of the Illustrator’s

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<sup>646</sup> Elisha Kent Kane Wetherill (1874–1929) had studied with Anshutz at the Pennsylvania Academy. He was elected ANA in 1927.

Dinner of Wednesday night. Glackens, he said, shocked those nice commercial gentlemen by suggesting that the Society have a room and a case of whiskey or barrel of beer [to] be now and then broached, doing away with these unpopular dinners. The Club room idea did not appeal. Some said that when they were thro' the day's "work" they wanted to go home, not to see other artists. In other words, "don't talk shop," and when one considers the sort of products their "shops" put out, one can't blame them.

Dolly and I took a walk in the afternoon. There are great heaps of already dirty snow and the horses have terrible times. The automobiles go undisturbed by slippery surfaces. We came back by way of Fifth Avenue. Such well dressed people, in the sense of wealth's evidences at any rate. I came back with just a touch of discontent; but a cup of tea and a few kisses, a nice hash for dinner and a pleasant evening, both reading, I in Fielding, she in De Maupassant, and I am perfectly happy again.

**Jan. 26, 1908** Jerome Myers called, said he had been at a gathering at some woman sculptor's studio. Met a number of art struck ladies. Described them right aptly as "restless females."

Dolly was feeling poorly, bilious headache, so she stayed abed.

C. B. Lichtenstein and Mrs. called in the afternoon. Very nice people they are. Mrs. L. went in and talked to Dolly while Lichtenstein entertained me.

Henri dropped in on his way out to Wilkes-Barre, Pa. to make another painting of the old duck. Smith is the name, I think, not sure tho'. He wants me to take his classes on Wednesday at the School if he does not return by then. H. says that he was agreed to take the class from the School to Spain again this year.

**Jan. 27, 1908** Stopped in at Davies's studio on 39th St. today and he brought out a number of

canvases for me to look at, and I enjoyed them. He is wonderful in his mastery of color — a poet. Just what his meaning is in many of his pictures he only knows, but they are beautiful even tho' you do not grasp the meaning. I feel like an infant in color compared with him. His pictures, many of them, are based on a visit to California two or three years ago. The big Sequoia trees have inspired him. He owns about three drawings by Auguste Rodin which are fine things.

Went to Macbeth's and find that the addressing of envelopes for catalogues is about finished.

Varnished three or four pictures when I returned.

Sent back Luks's and Davies's paintings to Macbeth.

After dinner Dolly read in Hugo and I made a puzzle.

**Jan. 28, 1908** This morning a bill for dues from the Society of Illustrators — twenty dollars, save the mark! I can't pay it, and am getting nothing for it. I'd best let them have my resignation.

Finished up a puzzle and then Kirby called, by arrangement, to take us out to dinner in Flushing where he is now located. His little girl Janet is a fine blooming little apple faced girl, less than two years old. She was just being bathed preparatory to bed time, when we arrived. We had a nice dinner and spent a very pleasant evening. Being night, we could not see anything of Flushing (Murray Hill Station) but K. says that it is a very pretty old town, especially in the Summer.

The present servant in K's house is worth remarking; a plain woman, English I think he said, and very good cook. She went west with them — has grumpy spells. When he wanted to add to her contract by increase of salary lately she refused it. They talked of a sideboard they saw, but could not afford to buy, and she offered to lend them the money.

**Jan. 29, 1908** An exhausting day's work on account of Henri's stay in Wilkes-Barre, Pa. (H is painting a portrait of Mrs. Smith, having finished the old gentleman). I had agreed to take his place at the N. Y. School of Art today. At about 11:45 I started in to talk to a crowded room on the pictures submitted in the Composition or Picture Class. Two hours of criticism. A great strain, especially as I felt it necessary to interest myself in every one of the pictures, fully fifty.

Then after a lunch in the basement where Miss Pope kindly looked after my well being, I went up to the Portrait Class and Men's Life, the last a small class. The portrait class is crowded as it was last year, more so in fact.

I came back to Dolly for my dinner and left at 7:30 to criticize the men's night life class; an interested lot of fellows. After the class, they brought out sketches done apart from the school work and sat around for an informal talk. Told them, and in the earlier part of the day told Bellows, of the disgraceful action of the Pennsylvania Academy. Bellows was voted the Lippincott prize of \$300.00, but after lunch and after one member [of the jury] had returned to N. Y. the management, Mr. Trask, suggested a revision and the prize was given elsewhere. I had this from Lawson, who was one of the jury. (In looking back I find that this is a repetition of the above, as I suspected after writing it.)

**Jan. 30, 1908** Out to bank and bought \$49.00 worth of stamps. Took them to Macbeth's for mailing catalogues.

Here is a crying shame: the beastly daubs of Paul Dougherty, N. A. (with whom I have no acquaintance personally) are selling — five of them have been bought. If posterity ever reads these lines I know that the heirs of these buyers, when they look at the shrunken values on these pot-boilers, will know that I knew them for what they are — vile, low — and, come to think of it, not worth this much comment.

Dropped in to see Kirby.

Friend Byron Stephenson came in to see what I am sending to Macbeth's for our show. Says he is going to write something in his Saturday Chat in the Evening Post, N. Y.

A letter from Henri says he probably won't be back tomorrow [so] I go to the School again.

Wrote to all the eight to send stuff to Macbeth's by Saturday noon.

**Jan. 31, 1908** Taught at the School in the afternoon. Home to dinner. Davies dropped in to give me printing bills. Sent them an additional check for \$90.00.

To the night class in the evening where the men do good things, at least several of them.

When I came home at 11 o'clock Henri was already arrived from Wilkes-Barre. He finished the portrait of Mr. and Mrs. Smith to their satisfaction and, in the case of the old gentleman, his own. H. is very much disappointed with the reproduction of his painting in the catalogue and it is not very good, but as usual in these affairs one or two do the work and the rest criticize.

**Feb. 1, 1908** The pictures left for Macbeth's in the morning. Now the time that we have all waited and worked for months past is here. Paid Cohen \$20 on account rent for Feb. After an early dinner, I went to Macbeth's and assisted in removing shadow boxes, pulling nails and putting in canvases. Later on Luks came, then Lawson, Henri, Prendergast and Glackens. Finally the deed was done, and we thought it looked well. What the critics or art reporters may think will probably be another matter. Byron Stephenson's article in the Post came out and is pleasant chat.<sup>647</sup> After the hanging, Lawson, Luks, Henri, Glack, Shinn and I went to the "Tavern." A

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<sup>647</sup> Stephenson said, "The 'Eight' at Macbeth's do not comprise a society; do not represent a

café which is fitted up in an old fashioned way, and there held forth over ale ‘till we saw by such hints as turning out lights, putting up chairs, barkeep putting on street togs, etc., that our departure would be appreciated. Shinn had left before and we were then, by Glackens, treated to oysters across 42nd St., whence we sought a dimly lit side entrance on 41st and, having by now dwindled to three: Luks, Glack and myself, had a “night cap” and parted.

This last saloon was interesting and was evidently an undercover sort of place. Saw two officers of the Police, their blue coats and brass buttons and red typical faces, strong against a gray wall paper with color prints of fish, as they sat behind a screen.

**Feb. 2** The Herald prints five pictures today. I had furnished 8 and am sorry that they did not use all. The article is non-committal.<sup>648</sup>

Dolly made a trip across [on] the ferry to see Mrs. Dawson from Philadelphia who is on her way to Brooklyn for a few hours visit.

After dinner Dolly and I were reading, which was interrupted about 10 o’clock by the appearance of Henri and Lawson. Henri seems quite nervous over the exhibition; his manner was very nervous. They sat for half an hour or so and then went to visit the Shinn’s’.

Lawson, Luks and Glackens had gone to the Pen and Brush Club and been received by the ladies of that organization — an honor which Hen, Davis and myself had declined, as Dabo was promised; but Lawson says that Dabo was not there and that the affair was pleasant enough.

**Feb. 3, 1908** [Page headed “Exhibition at Macbeth Opens”]

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movement as the ‘Pre-Raphaelites’ did; nor a secession like ‘The Ten.’” The Eight “thought it would be a good idea to let art lovers see that there was a group of men in this city that, to quote one of their members, are ‘doing something.’” See *New York Evening Post*, Feb. 1, 1908.

<sup>648</sup> The photos of paintings by five of The Eight were tied together by an elaborate decorative drawing by Otto Schmidt. The article included a long interview with Luks.

Paid off the balance of the printer's bill. Davies called, said that he thought the show looked quite well, but a little crowded in some places, which is true enough but don't seem to me to matter in a group arrangement — hang “taste” anyway!

Mrs. Kirby, Kirby and Dolly went to see the exhibition in the afternoon. I felt that my clothes were not of the prosperous aspect necessary in this city. The appearance of poverty is the worst possible advertising these days. They report [a] great crowd at the gallery, and young Du Bois the artist and critic of the *American* came in most enthusiastic over the show.<sup>649</sup> He wants photos for article, but I have very few of pictures which are there.

Dolly and I went to Mouquin's and had a nice dinner. At another table Henri, Abrams, Adams and Fuhr were sitting. Henri came over later and we went up to Preston's for a “party.” Jim is away in Florida with Norris's. FitzGerald, Knox, Samuel Hopkins Adams,<sup>650</sup> Mrs. Morgan (Grace Dwight) and husband,<sup>651</sup> Shinn and Mrs., Glackens and Mrs., Prendergast and brother,<sup>652</sup> Lawson, Zinzig, an attractive sensual looking woman Mrs. M. E. Beckwith. Jimmy Gregg, in a shocked-beyond-measure tone most comical, tells me of a man named Magillicuddy — from Kerry mind you — who has in this city just changed his name to Magill, “the first Irishman who ever changed his name in New York.” Then he gave me a needed explanation: the horror of the name The Magillicuddy, The O’Gorman, etc., offered peerages by English crown.

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<sup>649</sup> Guy Pène du Bois (1884–1958), painter and critic, studied with Henri. He was the art critic for the *New York American*, writing under the name of Henri Pène du Bois (Henri, Guy's father, died in 1906. He had been art editor and music critic for the *New York American*.) He later became Editor of *Arts and Decoration*. In 1931 he wrote a monograph on Sloan for the Whitney Museum series on American painters.

<sup>650</sup> Samuel Hopkins Adams (1871–1958), novelist and writer. His articles in *Collier's* exposed medical quackery and aided passage of the Pure Food and Drug Act.

<sup>651</sup> Grace Dwight (Mrs. Daniel H. Morgan) was a close friend of Edith Glackens. She is included in William Glackens's painting *Family Group*, 1911, National Gallery of Art, Washington, DC.

<sup>652</sup> Charles Prendergast (1868–1948), artist, frame-maker, and decorator.

A half-pleasant evening. Curious that I don't see more in these affairs. Plenty to drink. Glackens got full, he announced it very decidedly. Prendergast, a dear old fellow, also lost track of things. Everybody was noisy for a while, then all became quiet. In fact, at 2 o'clock when Dolly and I left I remarked to Mrs. Preston that it was time all left, as they had all become drunk and were now sobering up on the same spot, a rather melancholy condition of things. We walked home down 6th Avenue.

**Feb. 4, 1908** Macbeth at the 'phone wanted me to say whether Journal photographer could take photos of paintings for article. I said yes. Hunter, who is writing the "Press" story of the exhibition, sent proofs over. I read them and made a slight change or two. A writer for the Literary Digest called, looking for photographs. Spoke as though he liked the show. His name — King.<sup>653</sup>

Dolly took Mrs. Lee to see the show. A fine attendance still. She saw Has. Morris. An artist, Walter Gay,<sup>654</sup> seemed to be detecting faulty measurements in "The Cot" picture of Stein. Macbeth seems to be very pleased with the interest in the exhibition.

After dinner Henri came in and stayed 'till 12:30.

**Feb. 5, 1908** Went to see Davies as a letter from him says that more catalogues will probably be needed. Found him not very well, touch of pleurisy. Spent an interesting hour with him speaking of George Moore, "My Dead Life," the mention of names in the accounts of mistress of Dr.

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<sup>653</sup> Frederick Allen King (1865–1939), literary and dramatic editor of *Literary Digest* from 1909 to 1933. Sloan would get to know him much better in 1909 at Petitpas' as a member of J. B. Yeats's circle.

<sup>654</sup> Walter Gay (1856–1937), figure and genre painter. Worked mainly in France.

Evans, Manet, etc. He felt it was good, better than without the personal touch. “My boys<sup>655</sup> will probably be no better than I am, but what of it. What if someone discloses the names of ladies that have been pictured nude by me in some of these paintings?” Then he spoke of his family. Two boys now, lost three by spinal meningitis. Then in talking of our exhibition he said that its success should bring about more “group” exhibitions, and in that way destroy the prestige of the National Academy.

Thence I went to Macbeth’s [and] found the rooms well crowded. More than fifty people there, and coming and going. Pictures look well.

The Tribune has a sermon for us in this morning edition.<sup>656</sup> Advises us to go and take an academic course, then come out and paint pictures (like all the rest of the saleable things). It is regrettable that these art writers armed with that little knowledge (which is granted a dangerous thing) can command attention in the newspapers. I’d rather have the opinion of a newsboy.

Joe Laub and Mrs. called in the evening and I went out and secured the materials for a “Delicatessen Lunch.”

**Feb. 6, 1908** There’s an error in my “Stub” bookkeeping I find. I’ve overdrawn my Philadelphia Union Trust Account, so I’ve got to go to the Greenwich [Savings Bank] and get cash to take up the check of \$90 I gave Gillis press Saturday. This I did.

Last night’s beautiful snowstorm is today reduced to slush.

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<sup>655</sup> Niles and Arthur David, the sons of Dr. Virginia Meriwether Davies.

<sup>656</sup> The review, doubtless by Royal Cortissoz, the *Tribune* critic between 1905 and 1912, did as Sloan suggested, miss the point of the exhibition. He complained that the artists were interested in paint for its own sake; were too concerned with style and not enough with content. Lawson’s work found favor in his eyes but regarding Sloan he said, “This effect as of work done not out of genuine personal force but out of a factitious dallying with studio traditions comes out oddly and yet very clearly in the work of Mr. John Sloan.” He dismissed the exhibition by concluding that the “Eight” should “put themselves in the hands of a ruthlessly academic instructor.”

Worked on Press puzzle in evening, the idea suggested by a lawyer in Reading, Pa. I am glad to have a help now and then. Wish people would do more of it.

**Feb. 7, 1908** Finished up puzzle and mailed it.

While Dolly and Mrs. Crane went up to the Exhibition, Schofield came in on his way back to England. I took him up to the show, which he said was fine, tho' he was not enthusiastic over Prendergast or Davies's work. We came back, Dolly came in and we waited for Henri to go to dinner with Scho. He came, seemed nervous and fatigued, and was extremely touchy to say the least.<sup>657</sup>

To Mouquin's where we had a sad dinner. Should have been a merry one, but it was not. I will not soon forget this evening. That is the [general] impression of it. The details will not stay with me. I have not a good memory for unpleasant matters.

Schofield says he will probably be on the Carnegie Inst. jury this year. Says that Trask "wonders if we would send the show (8) to Phila. Academy if invited, the expense to be borne by us." I think not.

**Feb. 8, 1908** Up to Henri's this morning where we had a good talk, which has "cleared the air," to some extent at least. I then went to Macbeth and it is an extra crowded day at the show. The thing is a splendid success. Later on I called up and they told me that 300 people were coming in every hour. Above 85 people constantly in these two small galleries.

An offer from Rowland Galleries in Boston to take the show.<sup>658</sup> If it costs us nothing, we

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<sup>657</sup> It would seem that Henri was still upset with the way his painting was reproduced in the exhibition catalogue and blamed Sloan for it. He referred to it in his diary entry for Feb. 7, 1908, as the "Sloan incident."

<sup>658</sup> Operated by Walter Rowlands.

should take it, I think.

In the afternoon Dolly and I went to Crane's where we had a good dinner and played hearts afterward. Got home at about one o'clock A. M. The cold weather still holds on. A fine night. Ice clogs the river, ferry slips.

Henri's attitude this morning was not what I had hoped for. It was one of shifting the blame — explaining, excusing himself at other's expense — but not any apology for rudeness. This is a thing which comes very hard to one of his dominating character, and the attitude of students in the school as well as my own have brought him to regarding himself as the law.

**Feb. 9, 1908** The Sun today has an article on the exhibition at Macbeth's which is fine. Huneker first strips off the ideas of "Rebels," "Outlaws," outcasts, etc. which the "yellow" papers have constantly harped on, and says that each of these men has been represented in the N. A. D. exhibitions. He then goes on with a fine support of the work.<sup>659</sup>

Wrote to Rowland Galleries, Boston. Pay all expenses and insurance and you can have a show of our selection.

A quiet day at home. The apprehension of what may arise from our misunderstanding with old Henri seems to hang over us both.

The Philadelphia Press has a half-page of pictures of the "Eight" (as they persist in calling it — that is the papers in general) and it seems to me the best looking arrangement yet.<sup>660</sup>

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<sup>659</sup> Huneker's article was in two parts in the issues of the 9th and 10th. He said that compared to contemporary French modernists, The Eight were not avant-garde, but to New York, which he found very provincial, they would seem to be. He then went on to make fun of Cortissoz's article of Feb. 5 by quoting the last part ("go forth into the living, breathing world with no thought of anything but the straightforward portrayal of visible things") approvingly, but leaving out the part in which Cortissoz advises The Eight to take a course of academic study, thereby changing his meaning completely. He ended his review with "These young men have the courage to be natural with more or less success."

<sup>660</sup> The arrangement was typical of the period: circular vignettes of the Käsebier photos of the

**Feb. 10, 1908** The Sun this morning has a second article on the exhibition. Very good indeed, tho' he erroneously states that some of my things have been shown before.

Dolly seems to be in such a nervous state that I have advised her to keep to bed today. Her condition is the result of Henri's violent outburst on Friday night.

I took a package of "samples" under my arm and went out to hunt work. Bradley of Colliers' gave me a story to look over by Mrs. A. W. Vorse, who I met at Shinn's over a year ago.<sup>661</sup> It's a sentimental thing.

Letter from Mrs. Clara Ruge,<sup>662</sup> American correspondent of "Kunst und Kunsthandwerk," Vienna. Writes for photos of things in the exhibition for use in her paper. Wrote her to call.

Met an old friend on the street today, Richard Beale. He went to the P.A.F.A. Philadelphia. Was an actor, has since been [a] scene painter and is now in the advertising business. His face was very familiar, but I could not remember his name, nor he mine.

**Feb. 11, 1908** Wrote to Miss Craig, treasurer of the Pittsburgh Art Student's League in regard my long overdue salary. I can't say that I regret the hard times result so far as my visits to Pittsburgh are concerned, for I have felt a great sense of relief in not going there.

Reading "Tom Jones" today, and I am certainly enjoying it.

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artists' heads surrounded by reproductions of paintings by the five Philadelphians, with a drawing of an artist on horseback carrying a brush and palette as lance and shield in the middle of the composition. The article, "A Rebellion in Art Led by Former Philadelphians" stresses the "rebellion" against the Academy.

<sup>661</sup> Four drawings for "Miss Timmon's Baby" by Mary Heaton Vorse were published in the April 11, 1908 *Collier's* (Hawkes 193–196).

<sup>662</sup> Clara Ruge (1856–1937) was the art and music critic for the New York *Volkszeitung* for 30 years. She was evidently also American correspondent for *Kunst und Kunsthandwerk*.

Mr. and Mrs. Rollin Kirby came to dinner and Dolly cooked up a fine roast of beef. We had a right enjoyable evening.

Talking with them about the struggle to make ends meet here in New York. It seems as tho' we were wasting a great deal of money in rent when we might live so much cheaper in some other town, or in England perhaps; tho' the question arises whether I could make a small living there.

**Feb. 12, 1908** Today I went to take Henri's classes at the New York School of Art. There were less pictures today than last time so that I got over the ground by one o'clock in the afternoon in the men's life and portrait classes and home early, as I did not feel like pow-wowing after the hours of pose. Back to the studio at 4:45, but Dolly had not returned.

Dolly came back with Mrs. Ullman who stayed to dinner with us. After dinner I went up to the night class. On my return Ullman was there and we had some lunch. He tells me that he has heard that J. B. Townsend and some others in the Philadelphia Press office are running the paper down so that the stock will [deteriorate] in value. They are then to buy it in and own the "sheet."

**Feb. 13, 1908** Nell Sloan and sister Nan came over from Philadelphia. Nan is making the trip just for a few hours to see the exhibition at Macbeth's. Nell is going to stay with us for about a week.

Called at Collier's to see Bradley, but he is not ready to plan the illustrations which I am to make. Said he would write for me to call.

To the exhibition which Nan thought very fine. She especially enthused over Henri's

things. One of his (small Maine coast) is sold.<sup>663</sup>

We went to the Van Rensselaer Hotel on 11th St. to see Uncle Howard Wells, my cousin Lily Wells and Aunt Nina.<sup>664</sup> Dr. Wells [was a] surgeon in the Navy. My mother's sister Fanny's husband.<sup>665</sup> She's dead many years. He is now examining recruits in the city here.

Came home to dinner which Dolly got up, then Nan left for home.

A meeting in the evening at which I had thought to collect another assessment to pay Macbeth's guarantee [of] \$400, but Davies left a note under my door which says that sales will be sufficient to pay Macbeth.<sup>666</sup> We are curious as to what has been sold. Glack, Lawson, Henri and I are all that put in an appearance. The joke is on the absent purse-affrighted ones, Shinn and Luks.

**Feb. 14, 1908** At the school again today, and the more I do of it the greater wonder I feel at Henri's keeping at it for all these years. It is no easy matter to sustain interest in all the work.

Eleanor Sloan tells us that Mrs. Corbin's death was announced in the Philadelphia papers last week. This is sad news but inevitable. Those whom we associate with our past experiences in life drop away — away. Out in Overbrook at Corbins: the long table where on Sunday thirty people would sometimes feast on the plain good French cooking; the wine which flowed so free, made from grapes grown on the place; Billy Gosewisch and Adèle Corbin, his

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<sup>663</sup> Henri, *Coast of Monhegan, Maine*. Purchased from the exhibition by Mrs. John E. Cowdin. Janet LeClair provided this information from Henri's 1908 diary.

<sup>664</sup> This was probably Sloan's Aunt Marianna Ireland, although it could have been Amelia Jane Ireland.

<sup>665</sup> Frances Letitia (Ireland) Wells (d. 1883).

<sup>666</sup> Seven works were sold from the exhibition for a total of nearly \$4,000. Macbeth's commission of 25% more than covered the guarantee.

wife; her sister Louise who was one of the futile fancies of my youth; Paul who loved the wine; Old Corbin, tyrant of it all, he's dead too.

The friendships of our youth are like the pleasant warm water of a bath. They come up around our chins and we are content. Then Death opens the sluices, the friendly warm water subsides and leaves us chilled and alone in the cold air of the world. This is sentimental. Besides which, I've still got Dolly. Her love is a gentle shower spray over me.

**Feb. 15, 1908** Mrs. Clara Ruge, the correspondent of German Art papers called in the morning. She is very pleasant and asked me to call some Sunday evening "informally with Mrs. Sloan."

W. S. Walsh called with his wife whom I have never met before. She is ingenuous and liked my painting "Making Faces" (boy and mirror) very much. As an outside appreciation it pleased me very much.

I went to the Ferry to meet my sister Bess who comes over to stop with Uncle Howard Wells and Aunt Nina while Lily is away on a walking trip. Worked on a puzzle in the evening and we had a Dutch Lunch at 12 o'clock.

Henri 'phones that Trask telegraphed him that the P. A. F. A. wants the show — letter to follow — good.

Nice note from Mrs. Annie Nathan Meyer says that my work was to her "the great revelation of the show," etc. This sort of thing is most pleasant to read when it seems sincere.

**Feb. 16, 1908** The Sunday Times this morning has a full page grouping of portraits of the "crowd," really quite a fine-looking page.<sup>667</sup> Interesting looking lot of men, but then I'm

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<sup>667</sup> These were the Käsebier photographs, printed in the Pictorial Section of the Sunday *New York Times*, Feb. 16, 1908, p. 28.

probably prejudiced.

Dolly and Nell went to Bayonne to see the Cranes. Came home just in time for us to make a rush up town to Joe Laub's where we had a fine turkey dinner and spent a nice happy evening. As Mrs. L. lives on and get more away from the longing for "the Stage" she improves. She has a beautiful sympathetic nature. Our talk went back to the old times when they lived in Sharon Hill near Philadelphia and we recalled those pleasant frolicsome Sundays when Joe would have [Willard E.] Worden,<sup>668</sup> Preston, Davis, and myself out to spend the day. Mighty good times to look back on.

In the afternoon Henri came in on his way to Wilkes-Barre and we talked over the invitation to show in Philadelphia.

**Feb. 17, 1908** We've made a success. Davies says an Epoch. The sales at the exhibition amount to near \$4,000.00. Macbeth is "pleased as punch." It's fine. Had this been a normal financial year, he says there would have been a landslide our way.

Henri's "Laughing Child"<sup>669</sup> sold

"Coast of Maine (small) "

Luks Old woman and Goose<sup>670</sup> "

Davies "Redwoods" and "Autumn Bower" [sic] "(2)"<sup>671</sup>

Lawson "Floating Ice"<sup>672</sup> "

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<sup>668</sup> Willard Worden (1868–1946), a newspaper illustrator in Philadelphia, Worden moved to San Francisco and became a photographer.

<sup>669</sup> Henri, *Laughing Child*, 1907. Whitney Museum of American Art.

<sup>670</sup> Luks, *Woman with Goose*, 1907. Whitney Museum of American Art.

<sup>671</sup> Davies's *Autumn Bower* was purchased by Mrs. Henry Hardon, and *A Mighty Forest — Maenads* by Mrs. John E. Cowdin. See Elizabeth Milroy, *Painters of a New Century: The Eight and American Art* (Milwaukee: Milwaukee Art Museum, 1991), 76.

Shinn's "Blue Girl"<sup>673</sup>

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I feel almost as glad as tho' I had sold some myself. I am sorry that Glackens did not. It would give him better standing with his wife's commercial new rich family. Anyway, everything's great!!

Trask wants the show for Philadelphia Academy. We to pay expenses one way.

'Phoned Shinn (Mrs.), saw Davies who says yes for self and Prendergast, saw Lawson and 'phoned Luks. Glack out of town. So we will send it. What joy to say that "pictures sold, will make some substitutions necessary," oh, fine!!

Dolly had a lunch party for Nell. I painted "Billy" Walsh, got a fair start.<sup>674</sup> The portrait I had started of him some time since I have painted out. Dolly came to the door of the studio dressed in white furs of Mrs. Laub's and asked if I used models. I started to say I would take her address when I recognized her. The strangest shock it was to me, I can't explain why. Dinner at home. Henri came in 10 P. M. on his way to Wilkes-Barre. I told him the news of sales at exhibition. He was "pleased to pieces." I went with him to Shanley's where he dined. Then we came back and had a grand pow-wow of joy.

**Feb. 18, 1908** Artist's P. & S. Co. will move pictures, pack and ship them for \$83.30. So ordered them to take them from Macbeth's and hold 'till we put in pictures in place of ones sold. Wrote to Trask accepting offer of Penn. Acad. Kirby, I called on him at lunch time, seems to be quite cut up over the fact that I have not been one of the chosen by buyers in the exhibition.

Henri came by invitation to dinner, and we had a chicken from Fort Washington which

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<sup>672</sup> Lawson, *Winter on the River*, 1907. Whitney Museum of American Art.

<sup>673</sup> Shinn, *Revue*, 1908. Whitney Museum of American Art.

<sup>674</sup> *William S. Walsh*. Delaware Art Museum (Elzea 106).

Dad sent with some canned tomatoes. We enjoyed it very much. Much jubilation in talking over the exhibition. The pictures left Macbeth's today.

After dinner Nell Sloan, Dolly, Henri and I played "hearts" until 1 o'clock A. M.

**Feb. 19, 1908** A note from Mr. Mills of the Artist Packing Co. says he has 55 paintings, 2 canvases, 1 panel. I went up town to see him in regard to insurance and other matters. He does not think that it pays to insure, as they would only be covered during transit and not for slight breaks — 15 cents per hundred dollars. Says that Express Co. is responsible.

Stopped in to see Davies and he is disposed to let me do as I decide in the matter. At Macbeth's I got the price list used in the show, with valuations. Lawson's prices seem very low.

The weather today is phenomenally awful; snow first then rain. Slush to the depth of three inches. Crossings require great ingenuity on the part of pedestrians. I waded over to Lawson's but he was not in. Wrote to Luks and Lawson to make up their lists and send substitute paintings to A. P. and S. Co. 'Phoned Shinn the same. Mrs. Shinn said O. K. Glackens still out of town.

When I got home things were in an awful state. The roof had started to leak in a half-dozen places. Dolly was distracted catching water in buckets, moving frames to points of safety. The plumber whom I called in says "can't do anything 'till roof dries." I went to the roof and pushed off slush which had a beneficial effect.

**Feb. 20, 1908** Mrs. Luks called me on the 'phone and told me that George was started on a tear again since yesterday. I told her to send a picture or two in frames to replace the "Mammy Grooby" and "Gentleman of Fortune" which came unframed from Macbeth's. A pathetic request from her to tell Macbeth not to pay G. B. L. the money for the picture sold in the

exhibition, but to send the check to the house by mail. I did so and Macbeth says that he will.

All the sales in the exhibition (7) were to three buyers. Mrs. Harry Payne Whitney, the rich sculptress — at least she has a fine studio for this purpose — bought four. Henri's Laughing Child bought by her and he told me when I dropped in at his studio in the afternoon. Met a Mr. Siever from Philadelphia. A young chap, he bought a panel of Henri's from the Fellowship show.<sup>675</sup> Henri's portrait of Miss ..... is a fine thing — full length in a brown velvet gown.<sup>676</sup> From Henri's I 'phoned A. P. & S. Co. to get two frames from me in the morning. H. is to take the two canvases from Macbeth's. They are also to stop for panel at H's. They have not yet got picture from Lawson or Luks. Henri agrees to no insurance.

Dolly and Nell went to a student's performance at the Empire Theatre, tickets from Mrs. Laub. After dinner they went around to see my sister Bess at Uncle H. Wells's hotel.

**Feb. 21, 1908** Mrs. Lee came to have Nell Sloan and Dolly do some sewing for her. It took their whole day to do it.

I sent puzzle to "Press," and a bundle of photographs to Mrs. Ruge with a letter. Mr. King of the Literary Digest called to ask me whereabouts of Ballard Williams.<sup>677</sup> I don't know his address, have never met him and dislike his imitation of Barbizon School.

With my samples I went to McClures, Moffat and Yards where I was received by Moffatt<sup>678</sup> I think. He looked over my etchings without turning them right side up — a brilliant specimen of the publisher of today. Then saw Brown "Everybody's," who was "come againish."

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<sup>675</sup> Henri's very thorough records do not record this sale.

<sup>676</sup> Henri, *Portrait of Miss Edith Reynolds*. Everhart Museum, Scranton, PA.

<sup>677</sup> Frederick Ballard Williams (1871–1956), landscape painter and member of National Academy.

<sup>678</sup> William David Moffat (1865?–1946) was President of Moffat, Yard & Co., publishers, 31 East 17<sup>th</sup> Street.

Felt most downhearted and disgusted with the whole business. The outlook is fearful.

I called up Trask of P. A. F. A. on the telephone. He said send the pictures as soon as we choose; that he would pay return charges or an equivalent rate if the Ex. was invited elsewhere. He 'phoned that in the matter of hanging we might not agree; thinks that the "groups" need not be strictly observed, that he would be in N.Y. on Tuesday, would call.

After dinner, in fact long after, Dolly, Nell and I went to Mouquin's where we sat and had a good time 'till 1:30 A. M. then went to a Chinese restaurant and altogether had a lot of fun. Home at 3 A.M.

**Feb. 22, 1908** Dolly and Nell went to Mrs. Crane's for lunch and spent the afternoon.

Pittsburgh heard from at last!! Two checks \$114.10 and \$25.00 = 139.10 which pays me for the two months that I served to Dec. 16th, 1907. This makes me feel a little less near starvation. Sent check to Dentist Beale in Phila. for Dolly work in Dec. Also paid Strawbridge bill to date.<sup>679</sup>

Walked up Broadway. A beautiful day, Washington's birthday and everyone seemed to be out. Crowd going to the matinees at the theatres. Watched a moving picture photographer set up his camera. He waited and I did also to see what he was after. Soon, around 34th St. into Bdw'y turned a little parade. Volunteer Firemen of the old days of New York. Most pathetic old chaps in helmets, blue coats, red shirts; others in fawn colored coats. Some of them quite feeble and shrunken, white beards, white hair. The band struck up "Onward Christian Soldiers." Something about the whole brought tears to my eyes. There they marched up new Broadway with towering buildings, where once had been small houses, the roofs of which the feeble streams from those old pumps could reach.

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<sup>679</sup> Strawbridge and Co. was a Philadelphia department store.

Made a start on a canvas when I came home — children in a backyard — but scraped it out. Potts called after dinner. We played hearts.

**Feb. 23, 1908** Went up to Myers's studio today and saw a collection of pictures by his friend Cramer.<sup>680</sup> Landscapes, sometimes rather soft but in many cases quite "personal." In particular I liked a small one which seems to show the Palisades. Myers is going to have three hanging for a couple of weeks. He has sent out cards announcing this — a quaint and kind idea on Jerome's part.

Jerome Myers suggested that I take a pastel sketch of his, a small family in a woods for a Sunday outing. I had liked it on his wall. I have agreed to give him a set of my 10 New York Etchings in exchange.

**Feb. 24, 1908** To the A. P. & S. Co. paid \$60.00 on account, and to Macbeth's.

Made a second painting on the head of Billy Walsh of the Herald, but as it did not go right, I scraped it out.

Went out and came back. Took a drink or two of Golden Wedding whiskey to cheer me up. Was cheered and went out again. Strolled up 6th Avenue and watched a rotisserie window where they broil meats before an open fire. On the way back met Worden Wood, a marine artist.

<sup>681</sup> Couple of Martini cocktails with him. Perfectly careless now. Came home and was about to go out again when Dolly and Nell returned from Bayonne where they had visited.

We all went up to Café Francis and had a big planked steak à la Moore. Met James B. Moore. He was much surprised to see me under the "influence," which speaks well for my usual

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<sup>680</sup> Probably Edward Adam Kramer (1866–1941), landscape painter and neighbor of Jerome Myers.

<sup>681</sup> Worden G. Wood (1880–1943), illustrator specializing in marine subjects.

habits. He got my name as a stockholder in the “Francis” for \$100.00 share in the new company.

We went to J. M.’s house on 23rd St. and played shuffleboard, then back to the Francis with Jim I went, leaving Dolly and Nell at home. A beefsteak dinner with Jim as host. Glackens was there, Roy McArdle, and about 25 others. An “Egyptian” named Khaldah amused us with card tricks and mind reading. I came home about 4 A. M. Dolly and Nell in bed.

**Feb. 25, 1908** Arrived a letter from the Art Students League of Pittsburgh (asking what I’d come out once a month for.) Told them that I’d do it for 35.00 and mileage and both expenses.

Billy Walsh posed in the afternoon and I feel that I have got a good thing from him. Dinner at home, and we went to bed quite early as last night’s wearisome effects were still upon me.

**Feb. 26, 1908** Worked four hours on a portrait of Nell Sloan and thoroughly exhausted myself, which means that I am not satisfied with the result.<sup>682</sup>

Dolly and Nell went over to Myers’s to see the Cramer pictures after I was through. Mrs. Luks called me to ‘phone. Says she is some better — she has been sick for about five weeks. They are going to Virginia next week.

After a nice roast beef dinner at home we went out for a walk. The streets were quite muddy. Damp weather and so much tearing up being done. The first of the tunnels under the North River was opened at 12 midnight last night and a new era has dawned.<sup>683</sup> From Hoboken to 19th and 6th Ave. N. Y. in ten minutes. We walked up Broadway to 42nd and back via 6th

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<sup>682</sup> *Eleanor Sloan* (Elzea 104). Unlocated and possibly destroyed, although Sloan did think enough of it to enter it in the 1908 Carnegie Institute Annual.

<sup>683</sup> After three attempts, the first in 1879, the Hudson and Manhattan Railroad tunnel was completed. 100,000 people traveled on it on its first day of operation. A second tunnel was opened shortly after the first.

Avenue.

**Feb. 27, 1908** I had another long sitting from Nell Sloan on her portrait and, working the whole head over, I have what appears to me to be a much better start, still not good enough.

I have not heard a word from Trask of the Penna. Academy in regard to the Exhibition since 'phoning to him Friday P. M. last week.

After dinner, "Roast beef 2nd night" and very good, we all stayed in and while Dolly and Nell read, I started on a puzzle. Later on we had a pitcher of beer and bread and finished beef. To bed about 2 o'clock A. M.

**Feb. 28, 1908** Rose rather late and went in to get Kirby to come and have lunch with our breakfast. K. read me a short story which he wrote for "Good Housekeeping" magazine. A young married couple in their many trials and experiments in the making of coffee.<sup>684</sup> It was right clever and amusing. After Kirby had left, Nell got up on the stand and we put in the afternoon on the portrait, which advanced some.

We had a cold supper late and afterward Bill Walsh and Frank Crane came in. They had been to a table d'hôte at 108 W. 29th St. Crane was a wee bit illuminated; so was Walsh I think; just two little table d'hôte "red ink" effects. Walsh wanted to show the portrait of himself to Crane, but as I sent it to have the seal of disapproval of the National Acad. jury, this was impossible. Walsh seems to be quite fond of it and he wanted us to dine with him at 29th St. Monday evening.

**Feb. 29, 1908** [at top margin] Ice paid to date 95

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<sup>684</sup> "Too Many Cooks," *Good Housekeeping*, Sept. 1908.

Immediately after breakfast Dolly and Nell went downtown to Ward Piers, Wall St. to see Mr. McKnight, a friend of Nell's from Philadelphia, who sails today. A post card from D. Hoffman to Nell gave the cue.

Mrs. Glackens sent Dolly a nice photograph of Glack's baby boy. She is much pleased. Henri called in the afternoon and fixed up his list for the Phila. show. Said he had just been made a member of the American Institute of Arts and Sciences or some such.<sup>685</sup> While H. was here Uncle Howard Wells and Lily Wells, my cousin, called and Uncle H. quite thawed out. Talked a great deal and seemed to take an interest. Dolly and Nell got back after 4 o'clock. Had been taken to lunch by friends of McKnight family named Brannan, gas fixture makers in Phil'a. Henri left right soon and I showed pictures to Lily and Dr. Wells.

Have been feeling badly all day as though I was on the edge of grippe. Wrote to Trask, sent list of pictures and prices. Told him to let me know when hanging would be done as I'd probably run over to Phila. Wrote Lawson and Luks to send names and prices of the pictures they are substituting. Told Lawson to send his picture over at once. Nell and Dolly and I all had hot punches before going to bed (to cure my "grippe").

**March 1, 1908** Still under the weather, feeling right out of condition. Dolly and Nell Sloan went to Crane's in the afternoon to a birthday party of little Roma Crane's. They came back at seven o'clock and we all went to Mouquin's for dinner where we fared very sumptuously on mussels, roast lamb, beans, cocktails, white wine and "Mazagrans" of coffee.

It snowed a little, then rained today, which brought about the usual slushy pavements. Came home and I finished my rereading of Tom Jones. Went to bed still out of shape with headache, backache, etc.

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<sup>685</sup> National Institute of Arts and Letters.

**March 2, 1908** Though the “grippe” still hangs to me, I got to work on the portrait and think that I will get a fairly good thing out of it. Worked several hours and then quit quite used up and ill.

In the evening however, we all went, Mr. and Mrs. Crane, Dolly, Nell and I to a dinner by Billy Walsh at a restaurant table d’hôte, French, on 29th St. We had a fine dinner. Mr. Walsh had to leave us a while to see one act of “The Doll’s House.” Mme Komisarjoski, [sic] a “new Russian actress” to New York.<sup>686</sup> Mrs. Walsh was there and she certainly is refreshing with her lack of sophistication and country gossip of her goats, cats, etc. Then the other, practical, side of her is quite wonderful. She has ideas for patents. She is going to Washington in a day or two to look up a thing which, if not already covered will, she is sure, bring wealth to the “inventatrix.” After we left (Walsh to return to the theatre, Mrs. Walsh and Walsh’s cousin George) we came home to my studio and had a pitcher of beer. Not I, I was feeling too badly. Cranes left about 12:30.

Much argument between the ladies over Mrs. W. whom Nell and Mrs. C seem to think very stupid indeed.

**March 3, 1908** I painted a little on Nell’s portrait and it pleases me right well now. I had not washed my hands free of paint before a stream of visitors began to arrive which kept up ‘till 7 o’clock in the evening. First came Davies who said that if I could not go to Philadelphia, he would so that the hanging of our Ex. would be satisfactory to us. Mrs. Ullman came next, looking very well and pretty, but she says that she has to start the “treatments” again. Am afraid she is doomed. It’s awful to think of when she sits before us in perfect apparent health. Miss

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<sup>686</sup> Mme. Komisarjevskaya was appearing in a series of plays with a Russian company.

Sehon, all in red with a big red hat and furs, came next. Joe Laub followed. He has another “invention” on his mind now “to make a fortune.” A clothes line that won’t be out in the dust and rain. I did not give him much encouragement. Maybe I’m wrong.

After he left Dr. Howard Wells and Lily dropped in and we had a very pleasant talk. Uncle Howard thawed out amazingly and was very interesting in his stories of officers wives of the Navy; their power for creating trouble. Last but not least came Zenka Stein, our friend the model. She chatted away in her wonderful broken English ‘till near seven o’clock. Said she had been posing for Glackens in a house gown with a cigarette in fingers. Before we finished dinner Mrs. Crane came to go with Dolly and Nell to Myers’s “musical” this evening.

I read Rabelais while they were gone. Dolly and Nell returned about 11:45 and in about 20 minutes Mrs. Crane came back. She had missed the last boat from 23rd St, so I took her down to Liberty Street and saw her on the ferry. Home and to bed at 2 o’clock.

**March 4, 1908** Mr. Abbott<sup>687</sup> of the “Current Literature” called to get some material for an article on the “Revolt” in art, as I think he termed it.<sup>688</sup> I gave him the cuts of Glack, Davies and my own as used in the catalogue. He was a fine, big, enthusiastic sort of fellow.

Jerome Myers called to see my portrait of Nell Sloan, which he seemed to like right well. A letter from the secretary of the Pittsburgh League shaving my price to \$30 a visit a month which I wrote would be satisfactory, but must be paid the Monday previous to my criticising.

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<sup>687</sup> Leonard Dalton Abbott (1878–1953), Associate Editor of *Current Literature* from 1905 to 1925.

<sup>688</sup> Abbott’s article, “Growing Pains of American Art” in the April 1908 *Current Literature* addressed the question of the American-ness of American art, quoting from the reviews of the 1907–08 National Academy exhibition in the *New York Independent*, Laurvik’s review of the same in the *New York Times*, Huneker’s note on the Macbeth show in the *Sun*, and extensively from the review of it in *The Craftsman*.

Eleanor Sloan ended her visit today. Dolly took her across the ferry. Miss F. Dreyfous<sup>689</sup> wrote in regard to securing my etchings — student at N. Y. School of Art.

Dolly and I can't help feeling a little sense of relief at the freedom from visitors, though no one could be easier to have about than Nell. As I still felt very poorly with my grippe, we needed to go to bed early, so turned in about 10:30, but we were punished for this extraordinary behavior. At about 11:30 the bell rang violently. Looked out of the window and there stood Henri. Dressed myself in "neglige" [and] I went down. Trask and a "taxicab" were out at the curb. I asked them [Trask and Henri] up and we sat up two hours talking over the hanging, catalogue, etc. of the Phila Ex. I am going over Friday to see the hanging. Trask, though affable, don't really think much of the exhibition in his heart. He will stand a little mild looking-after, I think.

**March 5, 1908** Woke up out of sorts, still far from well. Could not get at anything, so as Dolly went to see Mrs. Ullman, I went for a walk. Strangely enough, in front of a liquor store on 6th Ave. where a crowd had gathered to watch some exciting incident inside, I met Dolly and Mrs. Ullman who had also gone walking. We all came down 6th Ave. together and Dolly and I walked part way up Seventh Ave. with her on her way home. Nice dinner at home after which I got at work on a puzzle and finished it.

**March 6, 1908** To Philadelphia by a 10 A. M. train in poor health with my "grippe" (no pun) and in a damp snowstorm which turned to drizzle. The exhibition was nearly all hung when I arrived and it looks very well. The rooms are ever so much larger than we at Macbeth's and though the light was poor on account of the miserable weather, the arrangement seems to be just

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<sup>689</sup> Florence Dreyfous (1868–1950) was a Henri student.

as well as could be.

Trask took Grafly and me to lunch at Kayler's. On arriving near there we, quite by chance, met Redfield, worse luck. This spoiled my lunch for me as he and I never addressed a word one to the 'tother. Made me feel like a bad-natured person, but it couldn't be helped, I suppose. My whole inside nature is revolted by this thing — snake — or whatever it may be. Others who haven't found him out wonder at my attitude. Some who know him are able to dissemble for their best interest. I can't. Breckenridge who knows what he is, seems to be taking the latter course.

I heard from Grafly that John Lambert<sup>690</sup> by his will left A. Sterling Calder \$10,000. This is very good news, should make Calder feel easier. Lambert left Sargent Kendall<sup>691</sup> \$50,000 and H. McCarter<sup>692</sup> \$30,000 and a house which has nothing to do with fostering good work in either case.

I met Arthur Keegan, once of the Ledger, a pink-cheeked stout man still; not much changed from ten or more years ago — when he was fond of Shinn.<sup>693</sup>

Back to N. Y. on 5 P.M. train, tired and “grippy.” Dolly had a nice dinner ready for me and we went to bed early as she had thoroughly cleaned the whole studio room. Said J. Moore had called.

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<sup>690</sup> John Lambert (1861–1907), portrait painter, studied at the Pennsylvania Academy. According to Alexander Calder's autobiography, Lambert gave his father \$10,000 in 1905 for a trip to the West to recover from heart disease. See *Calder: An Autobiography with Pictures* (New York: Pantheon, 1966), 15.

<sup>691</sup> William Sergeant Kendall (1869–1938), painter. Studied with Eakins and in Paris. Served as Dean of the Yale School of Fine Arts, 1913–1922.

<sup>692</sup> Henry Bainbridge McCarter (1866–1942), painter, teacher and illustrator. His illustrations had been an influence on Sloan when he was developing his Art Nouveau style in the early 1890s, but by 1908 Sloan had rejected that period of his work, and Mc Carter had become very much part of the Philadelphia art establishment, hence Sloan's scorn.

<sup>693</sup> Arthur I. Keegan was listed in the 1903 Philadelphia city directory as a reporter.

**March 7, 1908** We both stuck to bed late. I got up first as Dolly was not feeling in good shape. Kirby came in and he had lunch with my breakfast. Dolly got up later in the afternoon, just before Henri called to hear how things looked in the Philad'a show. He showed with proper pride new togs — suit and overcoat. H. says some of his men who have been working away from the school have now opened an exhibition on 42nd St. in rooms of an auction Co.<sup>694</sup> Golz, Bellows, Sprinchorn and others, Coleman, etc.

Dolly and I had tea late so that it was ten o'clock before we wanted our dinner. We then had it. I wrote to Rudy<sup>695</sup> who had written to hear if any of the "old guard" would be in Phila. today at the Ex. Wrote also to George Fox.

**March 8, 1908** Another day still with the grippe in sway. Dragged myself out and got two Phila. Sunday papers. The Inquirer has a few lines not at all appreciative. The Press not a word. This is a marked contrast to the way the newspapers here in New York noticed the show. Philadelphia is small and dull.

After dinner which Dolly made — Hamburg steaks, very fine, with spaghetti — we had just settled down to reading when Mr. and Mrs. J. [sic] B. Lichtenstein arrived. We were glad to see them and enjoyed a very pleasant evening. He had a fall on slippery steps in Buffalo and hurt his back and is quite lame from it. He told me that I probably would meet some success if I should make some Dickens illustrations on copper and sell them in sets among Dickens

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<sup>694</sup> Fahey's Auction House at 45 W. 42nd St. The exhibition of work by 15 of Henri's students was organized by Friedman, Coleman and Golz and was planned to open at the same time as the National Academy exhibition. See Perlman, *Robert Henri: His Life and Art*, 85.

<sup>695</sup> J. Horace Rudy, painter, a fellow student with Sloan in the antique class of the Pennsylvania Academy, had shared Sloan's first studio at 705 Walnut St., Philadelphia, in 1892 and had been a member of the Charcoal Club.

Fellowships, etc.

**March 9, 1908** Miss Dreyfous, a student at the N. Y. School, bought a set of etchings this morning. She seems to be very enthusiastic over them. Said that she had asked for them at Keppel's. They showed her some Pennells.

Dolly and I dressed and were just about starting out when Lawson came with a painting, "Harlem Flats" — wash hanging out in sunlight — bully little thing. He wants me to photograph it for use in Putnam's magazine.<sup>696</sup>

Dolly and I called at Mrs. Käsebier's new place, about 32nd and 5th Ave. She is all upset — workmen are still fitting up. She gave me proofs of the Times page of portraits of the "Eight" [of Feb. 16]. We met a Miss Maynard,<sup>697</sup> now of Philadelphia who, at one time, worked with Mrs. K. Dolly and I stopped and bought a little bottle of white wine to make our dinner at home festive, which it was.

After dinner we went up to see the Laubs and had a pleasant evening with them. Home and to bed about 1:30 A. M.

An hour later I woke with dreadful rheumatic pains in both arms and shoulders. Nearly set me crazy. The pain was so fearful and intangible, finally got so bad that poor little Dolly put on her clothes and at 4 A. M., still night, she went out to hunt a telephone to call Dr. Westermann.<sup>698</sup> He came post haste and though the paroxysm was not so great, he gave me medicine which Dolly got from a drugstore as soon as one opened in the neighborhood. From

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<sup>696</sup> Bayard Boyesen, "The National Note in American Art," Putnam's Magazine 4 (1908).

<sup>697</sup> This may be Cyrille Menard who wrote an article on Käsebier for *Photo-Magazine* in June 1909.

<sup>698</sup> Sloan was diagnosed as having rheumatic neuritis. His friends were concerned about his condition. Henri told Glackens about it and he passed it on in a letter to Edith Glackens on March 17. See I. Glackens, *Glackens*, 105.

five o'clock to eight however not one was open. Seems a rather bad condition of affairs in a big city like this. The medicine did me good, but the Doctor ordered me on a milk diet and to stay abed.

Jerome Myers called in the evening, also Potts. The check from Pittsburgh arrived and they want me to come for Thursday. I wrote and told them I'd have to put it off to next week.

**March 10, 1908** [No entry]

**March 11, 1908** Eleanor Sloan sent us a little bunch of clippings from the Phila. papers in re. the Ex. Nothing very important in the lot. Miss Pope called. Aunt Nina Ireland and Lily Wells called in the morning. Were surprised to find me in bed. Kirby called and had lunch with Dolly. Mrs. Kirby dropped in in the afternoon. Mrs. Crane also visited. Henri called with Miss Pope in the early evening.

In the afternoon we had a great surprise. Dolly went to the door on the bell, and there stood Helen Corbin. "This is my husband, Mr. Hoagland." Think of it, it seems so few years since she was a little frightened red-cheeked child of five, running around the place in Overbrook. She was dressed all in black, for her mother died 3 weeks since. I hope that she will be happy. She is a beautiful girl. He looks as though he was a race-track sport, not a bad sort perhaps, but with very low forehead.

Still nothing to eat but milk says Dr. Westermann, who called again this afternoon.

**March 12, 1908** Today I got up and dressed and hung around the house, still weak and still living on milk only. Lawson came by and I had two prints from his painting ready for him after he and Dolly had lunch, with me sitting by, longing for some real food.

Kirby came in a few minutes. In the evening though feeling very bad, I started a puzzle for the Phila. Press. It came hard, very hard.

**March 13, 1908** Went to Henri's studio and looked again at the full length of Wilkes-Barre girl in brown velvet. He has a beautiful frame for it now and it is a fine thing and a real "Henri." He has made a very fine 3/4 length canvas of the same girl — beautiful, real human being, fine dry gray light on it, a splendid head. H. and I stopped in at Fahey's auction house and looked for a few minutes at the exhibition of work by some of his ex-pupils. A very good lot of stuff and full of interest, so full of interest that I could not do it justice in the few minutes to spare. I'd like to be rich enough to buy some of these things by Goltz [sic], Dresser<sup>699</sup>, Keefe<sup>700</sup>, etc. They would be fine to own, so different from the "regular picture game."

From here we went to the National Acad. Ex. The first thing that strikes you is that they are evidently crowding the walls to demonstrate that they need more gallery space. This very crowding and the variety that the increased acceptance of work has brought, give the place a more interesting look than usual, though there is lots of rotten stuff. If it were thrown out there would be plenty of room. But, who's to judge? That's so! Still, the National Academy should not be given any more money.

My portrait of W. S. Walsh is on the line, though the "Haymarket" is skied. Still, I'm lucky. General Secretary of the N. A., Harry Watrous,<sup>701</sup> spoke to me graciously. Has. Morris did the same. Jimmy Preston has a small landscape hung.

Walked up to see Dr. Westermann in P. M. He tells me to keep outdoors more. Mrs.

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<sup>699</sup> Lawrence (or Laurence) Tyler Dresser, painter and Henri student.

<sup>700</sup> Edward R. Keefe, Henri student and studio mate of George Bellows.

<sup>701</sup> Harry Willson Watrous (1857–1940), painter, studied in Paris. Elected ANA in 1894 and NA the following year.

Crane and Dolly went to the Private View at N. A. D. in P. M. Mrs. Crane came back and took us out to Bayonne for dinner. Mr. and Mrs. J. E. Laub called as we were leaving home. Finished puzzle at Crane's.

**March 14, 1908** Oh, fine! Another set of etchings sold to Miss Flora Lauter, 257 W. 86th St.<sup>702</sup> She also is a student of the N. Y. School and had spoken to me of wanting them some weeks since. As she sent check for \$20.00, I sent her a portfolio with her set — signed proofs. (A. D. T. messenger). Kirby dropped in a few minutes. Dolly and I took a long walk in the afternoon along 9th Avenue to 59th St. and the Circle. Went in Polsts' café and had coffee and ice cream. Back Broadway. I bought a very "spicy" light brown hat, very "daring" for me. Makes me look as though I were a terror at pool or something young and desperate.

Home from 34th St. by 6th Avenue. It is a beautiful early spring day, and the poor city folk look as though the sunlight was just pumping new hope and courage into them at the moment when winter had most done for 'em. I feel the same way myself. I'm weak, but I feel as though there were chances for me after all.

Kent Crane dropped in on us after we came home. K. is a nice boy. I made a little brush and ink silhouette of him to "show him how they're done." Dolly got up a fine dinner of boiled cod. The first real meal we have had at home together since Monday Eve. Seemed good to us.

**March 15, 1908** Went over to Broadway for Sunday papers. Dolly is busy cleaning up the studio and bath room today. Toward six o'clock the burly Jim Moore climbed up our steps, puffing after the four flights. "Flights" is a curious name for them, they should call them "struggles." J.M. says he had a slight fire in the Café Francis Wednesday night. All covered by

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<sup>702</sup> Flora Lauter (1874–1952), studied with Sloan as well as Henri.

insurance.

**March 16, 1908** Lily Wells called in the morning.

Today I went to see Benj. F. Buck<sup>703</sup> to whom Peters, Phila. Etch Printers, referred me some weeks since. Mr. Buck seems to be a fine man and honest, if one can judge by impressions. He wants me to undertake some etchings of historical places to be paid for at the rate of 25 cents for each proof pulled from the plate and sold. I will make one and see if it pleases him.<sup>704</sup> He took me to lunch at the Fifth Avenue Hotel. After I returned I found that Dolly was out, so I went and got my hair trimmed to fit my new hat more suitably.

I met the strange Sadakichi Hartmann on 23rd St. He told me he liked my “Cot” picture very much.<sup>705</sup> Dolly told me that J. Myers and Kirby had called while I was out. She had gone up to see Mrs. Ullman who is not so well, poor girl.

Dolly, as a treat, boiled some mussels for dinner and they were very good. Such a change for 10 cents. She got a great lot of them but they proved a good deal of a nuisance to cook and prepare. Worked on puzzle in the evening, but don't seem to be in good trim yet. Work tires me so — shoulders and neck — still rheumatic I suppose.

**March 17, 1908** Rode down to Dey St. and got a 10 x 14 plate at John Sellers and Sons.

Charged it to B. F. Buck. Walked up as far as the Astor Library and looked over some histories on the matter of Swedish settlement of Wilmington [Del.] which is one of the subjects I'm to try

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<sup>703</sup> Benjamin F. Buck (1865–1922) was the owner of the B. F. Buck & Co. publishing company which specialized in historical and scientific books.

<sup>704</sup> Later in 1908 Sloan completed one plate, *The Verplanck House* (Morse 146), for Buck.

<sup>705</sup> *The Cot*, 1907. Bowdoin College Museum of Art. Hartmann had seen the painting in “The Eight” exhibition.

for Buck. Worked on a puzzle a little while.

Dr. Howard Wells and Lily came to dinner. Dolly got up a very nice meal: chops, spaghetti, peas, salad. Very nice and it was well enjoyed. After dinner Joe Laub and Mrs. called and the evening went along right pleasantly. Joe Laub seems to talk as though he'd go into a scheme of publishing a folder of lithographs by some of us.

**March 18, 1908** James B. Moore came early and I paid him \$100.00 as I had agreed to be a stock-holder in the Café Francis. I can little afford this, but as I promised I had to make good. Don't think that there's much chance of my seeing my money again.

Mr. Buck called after noon and stayed a couple of hours. He seems [a] very nice sort of man. Dolly was favorably impressed. I am to go ahead on one of his etchings as soon as I come back from Pittsburgh. Finished a puzzle and mailed it.

On the 8:25 train to Pittsburgh [I] passed a very bad night. While I may have slept some, I did not know it so that I reached Pittsburgh feeling pretty well tired out.

**March 19, 1908** Had breakfast at a small dining room on Frankstown Ave. Pittsburgh and then took trolley car to the School. They said they were glad to see me back among them again. The work is about the same though the little girl who was doing the most interesting beginning [work] has not advanced. Miss Arnold's work is quite good and she and others have some fairly good pictures in the "composition" class. Painted a head in the portrait class for Mrs. Wilson.<sup>706</sup> The men's night class had an interesting model, but the work is not very hopeful. I made a drawing to try to show them my idea, but hardly came up to my hopes.

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<sup>706</sup> The location of *Portrait Sketch* (Elzea 105) is not known and it may have been destroyed. "Mrs. Wilson" was probably Mrs. George Wilson, a member of the Pittsburgh Art Students League Board of Control.

I slept the sleep of exhaustion. The League say that they will want me again in about three weeks.

**March 20, 1908** Breakfast in Philadelphia, then after waiting 'till I thought Fincken would be at work I called at his office and found him. He and I went together to the Academy of Fine Arts and looked our show over. I spoke to Trask and arranged for him to send "The Cot," which hangs above the line among my stuff, to Pittsburgh with some others which he is shipping tomorrow.

I stopped in the Press after lunch with Fincken. F. is not at all busy. Had a dull winter and is now working on a plate for Mr. Buck's series. He (Fincken) is building a little cabin at Stevens's [sic] single tax colony<sup>707</sup> where he is going to send his wife and children this summer. At the Press there have been changes. Hall, who managed the art room, has been squeezed out. March is City Editor. No Sunday Editor now. Townsend<sup>708</sup> is the "whole thing" since the late death of Chas. Emory Smith.<sup>709</sup> There is practically no Editor in chief.

Back to N. Y. on 2:20 train in afternoon. Dolly returned from Laubs' where she spent last night. Dinner at the Rotisserie on 6th Ave., spaghetti, etc. Glackens called and brought us photo of his "ballet girl" painting.<sup>710</sup> We had a very pleasant evening with him.

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<sup>707</sup> Supported by the Philadelphia industrialist Joseph Fels, Frank Stephens and the architect Will Price founded a single-tax community at Arden, Delaware, in 1900, following the ideas of Henry George.

<sup>708</sup> John Barnes Townsend (1865–1942) was manager of the Philadelphia *Press* before he became a banker with Drexel and Co. in Philadelphia. "John Barnes Townsend," *New York Times*, Dec. 26, 1947, p. 15.

<sup>709</sup> Charles Emory Smith (1842–1908) was editor of the Philadelphia *Press* from 1880 until his death. Among other positions he held were that of Minister to Russia in 1890–92 and Postmaster General from 1898 to 1902.

<sup>710</sup> This was probably Glackens's *Ballet Girl in Pink*, 1902 (?), not located. This painting won a silver medal at the Louisiana Purchase Exposition in St. Louis, 1904.

Note from Bradley of *Colliers*. Wants to see me about the story I'm to do for them.<sup>711</sup>

Wrote to Beatty<sup>712</sup> of Carnegie Inst. in re. "The Cot."

**March 21, 1908** 'Phoned to Bradley and made an appointment for three o'clock this afternoon. Went in and saw Kirby next door. He tells me that Reuterdaahl, whose article in January *McClure's* has made so much racket in the Navy Department,<sup>713</sup> has returned from the Cruise with the Fleet. He left at Callao, Peru.

Kirby came in with me and Dolly got us up a nice lunch: omlette and salad. Went down to Collier's and saw Bradley. He wants the illus. for the story in a hurry now; after letting me sit waiting orders for weeks.

After dinner at home I started in on a drawing for *Colliers*, but wasted the whole eve. on a bad drawing. I get so little magazine work to do that it frightens me when I do get it.

**March 22, 1908** Coming back from 5th Ave. where I had gone for Sunday Press, I met Jim Gregg of the Sun. He was a left over from the night before in a dress suit. He had attended the dinner in celebration of the founding of the Evening Sun. We started for the Fifth Ave. Hotel and met none other than "the Moore," James B. After a highball at the Fifth Ave., James B. Moore and I lunched at "Carlos." Gregg hied him home to a bath and bed.

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<sup>711</sup> Two drawings for "Miss Timmon's Baby" by Mary Heaton Vorse appeared in the April 11 issue of *Collier's* (Hawkes 193, 194).

<sup>712</sup> John Wesley Beatty (1850–1924), painter and writer, was Director of the Carnegie Institute.

<sup>713</sup> The article, "The Needs of Our Navy," in *McClure's* in January 1908, was sharply critical of the condition of the Navy, stating that ships under construction as well as older ships were unfit for action, their officers inept, their crews untrained. Battleships were being built when destroyers and torpedo boats were what were needed strategically. Reuterdaahl placed the blame on a complaisant and amateur Navy department. President Roosevelt felt the same way and the article aided him in securing reforms.

Dolly and I had dinner at home. Some good halibut, as I am not allowed to eat much meat on account of my rheumatic condition. Worked afternoon and evening on the Collier drawings.

**March 23, 1908** [Page headed, "70 cents ice to date"]

Working on Collier's drawings. When I had them in fit shape to show (they are bad though) I took them around to Bradley and, with the exception of a detail, he approved of them.

Dolly went out for a walk and to do some errands. Stopped in to see Mrs. Jerome Myers. Glackens came by invitation to dinner, and Dolly had some fine panned chicken which he enjoyed much. After dinner we sat and smoked and talked and looked over some of my books 'till one o'clock when G. went home. It is agreeable to entertain Glackens. I have a sense of comfort in his company.

**March 24, 1908** This morning Dolly is not well. Headache, which the Doctor whom I called on says is probably neuralgia. He gave me a prescription for her which seems to have done her a great deal of good. The weather is fine today and Doctor Westermann tells me with an oath, that I must get out each day and walk 4 or 5 miles or I'll break down.

Davies called and suggested that I write to W. M. R. French of Chicago Art Inst.<sup>714</sup> in regard to having our Ex. out there. I did so and sent letter by special delivery. 'Phoned Henri (out). Glackens came in for a while late in the afternoon. He said he had been to see the National Academy Ex. I like the fact that he says he likes my portrait of Walsh. Kirby dropped in while Glack was here and...Oh, before either of them came H. Reuterdaahl and, I say! he's proud of the

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<sup>714</sup> William Merchant Richardson French (1843–1914), Director of the Chicago Art Institute. Older brother of the sculptor, Daniel Chester French.

fuss he has made in the Navy Dept. He is a good soul though an uncouth one. To his credit, I think it is, that he has refused an enormous sum for salary to write for N. Y. American. At least he says so, and takes credit for refusing, too.

Worked on Collier's drawings and have them whittled into passable shape, though I don't like them. They seem to be the best I can do at the story, at this time.

**March 25, 1908** Wed. I took in the drawings to Bradley and he seemed quite well pleased. In fact, during a talk with him (I went out 14th St. to Union Square in his company) he promised to send me another story to look over. Met Laub and Reuter Dahl at Collier's. After leaving Bradley I walked up Broadway to Fifth Ave. and along Fifth. Stopped in at Macbeth's and saw three Whistlers: two ovals, "The Widow"<sup>715</sup> one of them, another a little girl's head with tawny hair. The other oval is nice in color but dirty on the whole.<sup>716</sup> Whistler's a great man for himself, but not a very good influence. Am I wrong? Don't know. Stopped in to see the show of the N. Y. School ex-pupils. Met Goltz [sic] there. He has some fine things in color. Dresser has two heads (one a smiling little urchin), very good. Bellows is already too much "arrived" it seems to me.

Dolly got up in the afternoon as she says she is feeling better. Stein called and was invited to take dinner with us, which she did. In the evening Dr. Wells and Lily came in to see us and stayed a short time. I started a puzzle. The story "Eggs à la Casey" arrived from Colliers. It seems more interesting than the last one.

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<sup>715</sup> Whistler, "The Widow," 1895/6. See Young, MacDonald, Spencer and Miles, *Whistler*. no. 459.

<sup>716</sup> The other two Whistler paintings were probably *The Violinist*, c. 1894, Cleveland Museum of Art, which Macbeth had in Feb. 1908 and *Blue and Coral: The Little Blue Bonnet*, 1898, whereabouts not know, which Macbeth had sold to a New York private collector in Oct. 1906 and may have borrowed back for the exhibition. See Young, MacDonald, Spencer and Miles, *Whistler*, Nos.422 and 500.

**March 26, 1908** Mr. Beatty sent me duplicate entry blank to fill out for my Pittsburgh entries (The Cot, \$750; Throbbing Fountain, \$650; Making Faces, \$700; Portrait of Miss Eleanor Sloan, \$500. As I could not remember what prices I had before, I told him these would supersede the former in each case. He, very politely, asks me to call if I am in Pittsburgh next week.

Today I called on Kirby and he and I took a walk along the North River Piers. The city has just made a “square” at 23rd Street, and the waterfront from there down to the Cunard Piers, seems to be under improvement, surveyors and grading in operation. We walked a little through Greenwich and then home by 8th Avenue.

Finished up puzzle. Dinner at home. After dinner, Dolly and I dressed in our best and went to Carnegie Hall to a symphony concert, Volpe orchestra.<sup>717</sup> Tickets from Mrs. Alfred Meyer (Annie Nathan). The Myers were there (Jerome and Mrs.) and Miss Florence Levy,<sup>718</sup> the editor of *American Art Annual*. The music was good, I suppose, but it made me dizzy after a while. Dolly and I walked home and by way of contrast of environment, stopped in at the Chinese restaurant and had some “chow.”

**March 27, 1908** After breakfast, Dolly and I, for our health’s sakes and incidentally to look up the matter of De Ayllon,<sup>719</sup> the Spanish Explorer (Mr. C. G. Chevallier of Baltimore queries the

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<sup>717</sup> The Volpe Symphony Orchestra, conducted by Arnold Volpe, played works by Liszt and Tchaikovsky, among other composers. See *New York Times*, March 22, 1908. Listing for Volpe Symphony Orchestra in box titled “Calendar of Concerts” for March 26 at the Waldorf-Astoria, p. 48.

<sup>718</sup> Florence Levy (1870–1947). In addition to editing the *American Art Annual*, Levy was a member of the Board of Trustees of the American Federation of Art from 1909 to 1942 and also served as Director of the Baltimore Museum of Art.

<sup>719</sup> The subject of Sloan’s puzzle was names connected with America’s discovery and exploration. Although we do not know what the nature of the query to the *Press* was, it probably concerned the picture that showed a working class couple stealing a kiss in a barn, a pun on the name of a companion of Cortez, Lucas Vásquez de Ayllon (dallying or “dallyin”).

Press on the name in my Puzzle February 23 last), took a walk to the Astor Library and back. After we had lunch Frank Crane came and took me to see pictures at Clausen's by Malcolm Fraser.<sup>720</sup> These are bad. Pictures of God and Christ and angels — insincere, vile, cheap color, not ingenuous nor ingenious, nor religious.

Dolly went to see Mrs. Ullman and called on Dr. Westermann for treatment for nose and throat.

Crane and I leaving Clausen's went to take a walk on the East side — First Avenue as far as 23rd St. The day is beautiful. Quite warm and everyone seems on the streets. We stopped in and saw Wilson (W. O. W.)<sup>721</sup> and Folsom<sup>722</sup>, both of whom I met nearly ten years ago during my short experience on the N. Y. Herald staff, Aug. to Oct., 1898. Folsom, whose "puzzles" I remember when I was a boy, seems not a day older than when I first met him. Wilson has aged. Met Crawford,<sup>723</sup> the middle man who sells drawings for artists.

Crane made me a present of Caffin's book "Story of American Painting" which I have much desired to own. Caffin gives me a prominence among the impressionists which I think is hardly my just due. Still it's pleasant to read well of oneself in a "real book". Dinner Dolly and I had at Marin's, a French table d'hôte on Seventh Avenue. The patrons seem to be mostly French people from the neighborhood and are interesting. The food passable, but makes me restless the balance of the evening.

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<sup>720</sup> Malcolm Fraser (1869–1949), muralist and portrait painter. Studied at the Art Students League and in Paris.

<sup>721</sup> William O. Wilson (1867–1950), cartoonist, characteristically signed his work "W. O. W." He contributed regularly to *Life* and the other humorous weekly magazines.

<sup>722</sup> George Folsom (1859–1919), newspaper cartoonist.

<sup>723</sup> Arthur Crawford (1867–1922), Canadian-born writer, was not only an agent for cartoonists, but also sometimes provided them with ideas and gag lines. They often acknowledged his help by adding his initials to their signatures.

**March 28, 1908** Rather rainy morning but in obedience to Dr. Westermann's orders I walked out, and with an umbrella which I secured for United Cigar Store coupons I had saved. I walked from 18th St. on Fifth Avenue and Broadway to Sixth and 39th where I called at Davies to tell him that French of the Chicago Institute had written that the dates of that Institution were full until July 20. He says that from July 20 to Oct. 20 he would like to show our ex. Davies was out. I walked back to 23rd St. and stopped in at Kirby's. He wanted me to walk out with him and I consented. The day was now beautiful. Rain had ceased and the spring sunshine made everything look fresh.

K. and I went to see L'Oiseau's<sup>724</sup> work at Duran Ruell [sic] galleries 36th St. This work is quite interesting, in marked contrast to the Ex. of The Ten American painters now on Ex. at Montross' which also we saw. It looks like New York taste today; like spring hats with less utility. Seems so lacking in enthusiasm. We next went to youngsters Ex. on 42nd St. where I've been twice before. Kirby don't take to it readily. He admires professionalism too much. Back home I walked and found Dolly entertaining Mrs. Lichtenstein, after having cleaned the rooms.

We had a nice dinner — chops and rice and salad — at home. Then Potts came and Dolly went to Myers's for an evening "company." I at home with Potts. Mr. and Mrs. Reuter Dahl brought Dolly home as far as the door.

**March 29, 1908** A changeable showery day. I went for the Sunday papers and walked up Broadway and back 6th and 7th Avenues. Home, I started to make some "rough outs" to show Bradley at Colliers on the story I now have from him.

A "nigger" dressing in a little dirty, dingy hall room across back of us. The dingy white

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<sup>724</sup> Gustave Loiseau (1865–1935), a follower of Monet.

of the clothing and bed, etc. and the nigger invisible in the gloom, mixing in color with the dark.

Mrs. Carl B. Lichtenstein was our guest at dinner. Dolly prepared a purely vegetable meal: spaghetti, peas, soup, salad. It was very good and suited to this early spring season. C. B. L. is on a business trip. After dinner I went on with my sketches and at eleven o'clock saw Mrs. Lichtenstein home. A fine, cool, breezy night.

This afternoon a shabby fellow rang the door bell and came up. He told a story of hard luck and told it with an air of truthfulness. Newspaper man, has been in hospital for six weeks — just out. I gave him a quarter but said I had no work for him as a model.

**March 30, 1908** This morning Dolly and Mrs. Ullman left to go to Crane's at Bayonne for lunch. I went to Collier's and Bradley approved my rough sketches. Then I took a walk along the waterfront — a fine clear day. The Mauretania, the largest ship afloat, was in dock at 13th St. and I got my first close sight of her. She is certainly a huge thing and graceful as a racing yacht. On my return I found a note in the letter box saying that the writer "hoped to get work today on Long Island City Star" thanking me for my "graciousness." Signed "J. Lyster Sandford."

I called on Kirby and chatted with him for a while, then home. Sandford, who is a Yale graduate and seems to be truthful, called again (he is the seedy fellow of yesterday). I gave him some clothes. Wish they were better, but I have to wear them so long myself that that can't be. Told him to come tomorrow and pose for me. A letter from Rowland Gallery, Boston, offers to have our ex. but we to pay expenses.

**March 31, 1908** Answered Rowland, Boston. He must pay all expenses. Wrote Miss Perkins, Spartanburg, S. C., and entered "Coffee Line" and "Boy with Piccolo" for Exhib. Wrote in answer to Trask, P. A. F. A. to send the paintings to Artists P and S. Co.

This morning I had Sandford pose for sketches to use in the Collier story illustrations. Dolly looked up a suit of clothes for him, a shirt and some collars. Kirby dropped in and told me of the illustrators' affair at Wenzel's<sup>725</sup> studio. They had the usual dull time made morbid by the shadowgraph stunt,<sup>726</sup> similar to that I saw at Gibson's<sup>727</sup> studio a couple of years ago; a little crude, to suit all tastes.

Took a short walk to Union Square and back. "Harry," the brother of the boy who posed for Boy and Mirror ("Making Faces") came and posed for an hour.<sup>728</sup> I made sketches for the Collier story. Dinner at home after which Dolly went on with her work on a hat. She is economizing, making over a straw that she had had two or three years.

Sandford came and told me that he had written a verse which Munsey<sup>729</sup> said he'd take for \$25. Wanted a tailpiece<sup>730</sup> to illustrate it and made a "touch" for 50¢. I drew and mailed to L. J. C. Star 49, Borden Ave. the tailpiece for his poem.

**April 1, 1908** A beautiful day. Spring seems to be right in place now. Still necessary to have a low fire in the stove in the north studio.

I had the questionable gent Lyster Sandford complained [of] to me by S. Potts who took dinner with us tonight. He says that this same Sandford worked Harry White some time since;

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<sup>725</sup> Albert Beck Wenzell (1864–1917), illustrator specializing in scenes of upper-class life.

<sup>726</sup> The "shadowgraph stunt" to which Sloan refers was an exhibition of pictures created by shadows (usually of the operator's hand or hands) thrown upon a screen or other lighted surface.

<sup>727</sup> Charles Dana Gibson (1867–1944), illustrator and publisher. The most popular illustrator of his day.

<sup>728</sup> Harry Giffen, brother of Chester Giffen.

<sup>729</sup> Frank Andrew Munsey (1854–1925), owner of *Munsey's Magazine* among other magazines and the *New York Mail, Globe, Sun*, and *Evening Telegram* newspapers.

<sup>730</sup> There is no record of this tailpiece having been published.

that young Holt<sup>731</sup> the publisher was stuck for \$25 or so by him. They had him arrested, but did not push the charge against him. I guess that I won't go any further with my charity to him.

I took a walk to Central Park in the morning. It looks fine. The grass is quite green and the sun is warm. Stopped and looked at the people passing St. Patrick's Cathedral, which represents a temporal value of several million dollars. Noticed poor men who touched their hats with the customary half ashamed furtive air in passing the central door. A baby in carriage has a small parasol held over it by its nurse in passing the same spot!

Made a puzzle in afternoon and evening.

**April 2, 1908** Early in the day Kirby rushed in with a warning against my "friend" Sandford. He says that Penfield told him he was a bum out and out; that he worked a game similar to the one he has been playing on me before.

Dolly and I dressed and went to Bayonne to attend a birthday "party" at Cranes'. Crane and I took a walk along the N. Y. Bay shore. The boat owners are beginning to paint and overhaul their yachts, etc. getting ready to launch them for the season. Mrs. Claffey, who is a bright, middle-aged woman music teacher, was there. Mrs. Crane's sister Miss Milly Vorath and Roland Claffey, Mrs. C's son. We had a right pleasant time and a nice turkey dinner. Nearly two A. M. when we arrived home. Davies called during the day. He is in favor of trying to launch our "show" on a circuit<sup>732</sup> next fall.

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<sup>731</sup> Roland Holt (1867–1931), publisher and dramatic critic. Served as vice president of Henry Holt and Co. from 1903 to 1924.

<sup>732</sup> The idea of making exhibitions available as "packages" to arts organizations, museums and dealers outside of New York was beginning to gain popularity by 1908. The showings would be arranged so that one exhibitor would ship to the next, thus forming a "circuit." Since the exhibitors payed only one-way freight and insurance, they would save organizational costs, framing and some shipping expense and would be assured of receiving an exhibition of good quality.

**April 3, 1908** Dolly and I took a walk to Fifth Avenue to 42nd St. Back by way of Broadway. It is a bright cool day, almost cold. We stopped in at Macy's and I got webbing to fix the bottom of the wicker rocking chair H. gave us last year. Came back and had lunch. Mrs. Ullman called and stayed sewing with Dolly while I fixed the chair. Kirby came in and sat a while with me.

After dinner (fish and rice sort of "à la Newburgh," very good) Dolly and I sat reading when a ring came at the front door bell. I went down and there was the genial Mr. Sandford. I let him into the hall way. He said that he was working on the Long Island paper he had told me of. This I know is a lie, for he said not one word of the drawing which I mailed to him there on Tuesday. I let him talk on though, to try him out. As he was at last going he "touched" for a quarter which I declined to give and just as he started out the door, I told him I was "on" to him; that he "lied to me as he had to White and Holt and Penfield," then I shut and locked the door. I hope the incident is closed.

**April 4, 1908** [Headed, "Ice to date \$1.30"]

Went in for Kirby and he and I took a walk, stopping at his doctor's on 53rd St. Then to the National Academy exhibition. Looked over the show again and think my "portrait of a man" [William S. Walsh] holds its own very well among the rest of the heads there. We then stopped in at the Van Dyke Studios and saw Carl Anderson<sup>733</sup> who works from a model and turns out his popular illustrations in good popular form, though he is a very nice fellow personally and I like his liking for Henri's work. Walked into a book store near there and bought a volume of

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<sup>733</sup> Carl Anderson (1865–1949), cartoonist and illustrator, worked for the *Philadelphia Times*, the *New York Journal* and *World* newspapers, and *Life*, *Judge*, *Saturday Evening Post* and *Collier's*, among other magazines. He also originated the comic strip, "Henry."

“Punch,” 1870,<sup>734</sup> and a copy of “The Ironmaster” by Ohnet<sup>735</sup>. When I walked home I found Dolly and Mrs. Ullman.

We had dinner at home and in the evening I started on the Collier’s drawings. Got one about finished. Henri ‘phoned for me to look up time of trains for Wednesday, and I wrote to Schofield and let him know that we’d be on the Penna. Limited leaving here at 10:55 A. M. That is, I’ll be there if the Pittsburgh League sends transportation money.<sup>736</sup>

**April 5, 1908** A rather chilly day, rained in the afternoon. Walked out for the Sunday papers and worked on the Collier’s drawings. We had dinner at home — a nice broiled “finnan haddie.” I got four more drawings in shape for Collier’s

**April 6, 1908** Out for my usual (Doctor’s prescription) daily walk. 8th Avenue and 9th between 42nd and 23rd I covered right well. Saw a runaway horse on 6th Avenue knock down an Italian workingman. He had run from about 29th St. where I saw the wagon and driver who stood between the shafts waiting for the return of his charges, a crowd around him.

When I got home, found Mrs. Ullman with Dolly and she stayed to dinner with us. Ullman came in after we had finished and had salad and coffee with us. He is writing “fake” stories for the American, and today a reporter came here to find a Mrs. Mortimer, a member of a new “Anti-Madness” [?] society, owing to the fact that the messenger boy with the advice for Mrs. Ullman as to her “name” and other information on the imaginary society, arrived after the

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<sup>734</sup> Sloan had admired the work of the English *Punch* artists since his boyhood, and freely admitted their influence on his own work.

<sup>735</sup> *The Iron Master* (1882) by Georges Ohnet (1848–1918) was a popular four-act drama, also published as a novel.

<sup>736</sup> Henri and Schofield were to serve on the jury of the Carnegie exhibition. Since Sloan was going to Pittsburgh to teach, they planned to travel together.

reporter had been sent away by Dolly. The story nearly fell through but the reporter returned later and interviewed her as Miss Larimer (the name is similar in sound — misunderstanding, etc.

I worked on a drawing for Collier's, but Mrs. and Joe Laub called and I had to entertain them as Dolly and Mrs. Ullman went to Belasco Theatre.<sup>737</sup> Ullman came later.

**April 7, 1908** Nice friendly letter from Schofield and a long letter from Nan, my sister, to Dolly. Then a telegram from Press that puzzle had not come which I sent last week. I made another in a rush and sent it registered, this time. Transportation and salary came from Pittsburgh and Dolly went out and bought tickets, etc.

Mr. and Mrs. Crane, Miss Vorath and the Laubs to dinner, broiled chicken very good. A nice lively evening. Dolly did some dancing and nice little imitation of Vesta Victoria. She is going to spend Wednesday night, Thursday and probably Friday night with the Cranes.

**April 8, 1908** And now from Henri comes the 'phoned information that he has a telegram from Carnegie Institute to come tomorrow instead of today. This necessitates a trip up to the ticket office to have his ticket changed and my own replaced by a berth on tonight's train. This I did all right, then went to Station E Post Office and made out my inquiry blank on the lost puzzle matter. Came home and finished up Collier's drawings and then delivered them. Will Bradley was much pleased with them and gave me a heading piece to do.<sup>738</sup> Oh fine! Busy time!

Prosperous illustrator!!

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<sup>737</sup> The play they saw was *The Woman of Virginia* by William C. de Mille, starring Charlotte Walker and Frank Keenan.

<sup>738</sup> This is probably the headpiece for the April 25 installment of "The New York Saloon" by Arthur Huntington Gleason (Hawkes 195).

When I came home I saw fire engines and smoke and crowds in 23rd St., nearly in front of 165. Little Dolly at the front window. I ran from 8th Ave. to Seventh. A policeman would not let me through the line. The fire was, or had been rather, in a building nearly opposite. Finally got through.

Dolly had a fine dinner for me — chicken giblets and mushrooms. She left at 6 o'clock to go to Bayonne. I met Ullman at the corner of 7th Ave. and 23rd. Chatted a while then got myself a bottle of ale to drink on the train to see if it makes me sleepy.

**April 9, 1908** Slept better than usual last night on the train. The classes' work was about as usual. There are not so many students as there were in the fall, perhaps because of the "hold up" in the winter when money was so scarce.<sup>739</sup> Perhaps, however, they don't like the instructor. After the men's class in the evening (one fellow, a new man, seems to have good stuff in him) I went to the Liberty station to see if I'd meet Henri and Schofield arriving in Pittsburgh, but their train had come in some time before. I came back on the 10:40 to New York.

**April 10, 1908** Got home about 9:30 A.M. and in a short while Dolly also came home from Crane's. I started in on the drawing for Collier's after walking out and looking at the harness arrangement on horses.<sup>740</sup> Kirby came in and we asked him to stay to lunch, which he did.

After dinner Glackens came and spent the evening with us, though he was left to amuse himself as I had to go on with the Collier's drawing. He is going to give up his studio next month, store his things, and go to Cape Cod for the summer.

Davies came in in the afternoon. He is anxious for the pictures to arrive from Phila. The

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<sup>739</sup> Referring to the Panic of 1907, which caused a run on banks and affected business accordingly.

<sup>740</sup> The headpiece showed a brewer's wagon with horses harnessed to it.

Artists P & S Co. say that they have not received them yet.

**April 11, 1908** Invited to send “6th Ave and 30th St” to the Cincinnati Museum Ex. this year. Jerome Myers called. He tells us he is going to start for the mountains at the end of the month — give up the studio. Lawson came in. He has just been elected an “A. N. A.” Got the Hallgarten prize and sold the picture. He looks the same as usual.

Delivered heading drawing to Bradley and he was much pleased with it and handed over another article for me to read: “Making of an Actress” by Gelett Burgess.<sup>741</sup>

Wrote Trask to find out what had become of our pictures from the Ex in Phila. Suppose he sent them by freight.

Lily Wells called.

Wrote J. H. Gest, Director, Cincinnati Museum.<sup>742</sup> Entered at his invitation.<sup>743</sup>

| \_\_\_\_\_ |

| 6 Ave and 30th St. 650. | Also offered to send a group | Hairdressers Window 600. |  
etchings if he so desired.

| Ins. val. 250, 200 |

| \_\_\_\_\_ |

Went out for a while. A very high wind today so I to the Flatiron Building to see the struggles of femininity against Boreas. Two mounted policemen and two afoot are required, the crowds on the points of vantage are so persistent in looking on. On Sixth Ave. passed a sale of shoes at Parsley’s and bought two pair for Dolly, 50¢ per pair. One pair fits perfectly. We went

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<sup>741</sup> The story was published in three installments (June 6, 13, and 20) with two drawings by Sloan for each (Hawkes 197–202).

<sup>742</sup> Joseph Henry Gest (1859–1935).

<sup>743</sup> The following is an example of Sloan’s using his diary for business memoranda.

to “Maries” on 21st St. and had a fine big dinner — very good and the people interesting — “vulgars,” “bohemiamarxists” many of them. This heavy dining took all the work out of me. Came home and read.

**April 12, 1908** Page at a time this plain dull true story of a living, is written, and I can’t tell, nor guess, what the next chapter will contain, nor the next page.

This evening Henri came in with the news of the Carnegie Institute Pittsburgh’s jury on which he and Schofield served. I came near it again — near it!! My picture “The Cot,” was set aside with fifteen others (250 were accepted out of 1,200 that were submitted); set aside for “honors.” H. and Scho voted for it for first prize and 2nd prize. For third prize Davis<sup>744</sup> and Alexander<sup>745</sup> joined them, making 4 votes out of nine, so that I was just beaten. Then they all were for giving me the first Honorable Mention, but this could not be done as I had had that in 1905. I feel pleased at being in the race at the finish at any rate.<sup>746</sup>

Lichtenstein and Mrs. L. called in the afternoon. He says that the Toledo Art Museum would take our show for this month, and that Detroit would also probably want it.<sup>747</sup> But as I don’t know where the pictures are, I’ll have to let them know later.

**April 13, 1908** Went in and saw Kirby. He showed me some numbers of “Once a Week” published in London (circa 1860) which have some fine work by Leech, Walker, Millais, and

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<sup>744</sup> Charles Harold Davis (1856–1935), landscape painter.

<sup>745</sup> John White Alexander (1856–1915), painter. Alexander, with Schofield and Henri, had also been on the jury which awarded Sloan his Honorable Mention at the Carnegie in 1905.

<sup>746</sup> The medals went to Thomas Dewing, Henri Le Sidaner, and Emil Carlsen, with Honorable mentions to Frederic Clay Bartlett, Charles Hawthorne, and Arthur Kampf.

<sup>747</sup> Lichtenstein was acting as business agent for “The Eight” in managing the circuit the exhibition followed in 1908–09.

the beginning of C. Keene.<sup>748</sup>

Made some small “rough outs” to show Bradley at Collier’s but ‘phoned and found that he’d rather I’d call tomorrow. Took a walk at 5 o’clock out 7th Ave and Broadway to 41st, back Broadway. Saw a frightful creature in man’s shape in custody of two “plain clothes” officers. Each had a wrist of his twisted up back of his shoulders.

After dinner Dolly and I went to call on Uncle Howard and Lily Wells; found them at home. Aunt Nina Ireland at church. This is her busy time as there are about “four performances a day in the church this week.” We had a very pleasant time. Lily gave me the watch chain which “Bo,” her brother (Howard) who died while going to college in Philadelphia 15 or more years since carried with the watch which I have had since then; given to me at that time.

**April 14, 1908** Walked down to Collier’s and showed sketches to Bradley, which seemed to please him. He will pay \$250.00 for the whole article which is to be in 3 parts. He gave me another Beer Saloon heading to do in a hurry.<sup>749</sup> Started right in on it and took him [a] tracing of the general form so that he could go ahead on typesetting.

**April 15, 1908** Cincinnati wrote inviting ten etchings. I changed my entry to this:

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| Sixth Ave & 30th 650 | held the “Hairdresser”

| Picnic Ground 650 |

| set of etchings 100 |

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<sup>748</sup> The family weekly *Once a Week* was founded in 1859 and its editor, Samuel Lucas, recruited the finest black and white artists available and insisted on the highest quality of wood engraving for the reproduction of their drawings. Charles Keene had made his debut in *Punch* in 1851 but reached his full maturity in his work of 1859 and later.

<sup>749</sup> A headpiece for the May 2 installment of Arthur Huntington Gleason’s article, “The New York Saloon” in *Collier’s* (Hawkes 196).

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Mills of A. P. & S. Co. tells me that the pictures have arrived from Philadelphia. Walked to Davies's studio and told him of the Toledo Ex. possibility. He agreed to it.

Bought a pair of bargain shoes which will turn out to be no bargain, I fear. Locked myself out of the studio and spent nearly two hours getting the key of the kitchen door out underneath the door. A door sill made it quite a long task, but finally succeeded. Dolly did some errands for Mrs. Crane and went to Bayonne and came home to get dinner.

Glackens called in the evening and I worked on the Collier heading. Glack hears that Jim Moore is "down and out," lost all his money. The Francis is to be sold and also his furniture and furnishings at 450 West 23rd. It seems hardly possible that J. B. M. could have let himself run into such bad financial straits.

**April 16, 1908** Delivered heading to Bradley at Collier's. It seemed to please him.

Walked out 14th St. Stopped in bookstore and picked up some old copies of Pall Mall magazine with Raven Hill drawings in them.<sup>750</sup> Dolly went shopping again for Mrs. Crane when I got home. She and I had lunch.

After dinner at home, I went up to Joe Laub's to get some data about School of Acting for the Burgess story. Home about 11:00. Dolly did not go as she was tired and didn't want to dress. Mrs. Laub is in Philadelphia. I invited Joe to dinner tomorrow.

Artists P. & Shipping Co. called and took away

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\_\_\_\_\_ to send to Spartanburg, S. C. exhibition,

| Coffee Line | which opens April 27.

| Boy with Piccolo |

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<sup>750</sup> Leonard Raven-Hill (1867–1942), English illustrator.

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**April 17, 1908** Made ready my etchings for sending them to Cincinnati and then lunch (Mrs. Davis called and we had her with us for lunch). After lunch I took a walk. It is a very fine day, but quite cool. The churches are open and Good Friday services going on, I suppose.

Joe Laub came to dinner and then he seemed to think that it would be amusing to go to the moving picture show, so we went to what was Proctor's Theatre, now a 5 & 10 cent affair with moving pictures most of the time.<sup>751</sup> Maudlin sentiment of the type that gets the mob — badly acted things supposed to be funny, with an exception here and there. We came home and Joe soon left us to go home.

**April 18, 1908** [Headed "Converse College Ex. opens 27"]

Miss Bryant came and posed for some sketches which I made in preparation for the Burgess article in Collier's.<sup>752</sup> After lunch Dolly went over to sew at Myers's. Mrs. M. had called and asked her to come over. I spent a couple of hours in the Library on 23rd St. During my absence Lichtenstein must have called, for I found a telegram to him from the Toledo Art Museum (Geo. W. Stevens)<sup>753</sup> which says "Sorry but we are full[,] could take exhibit in fall gladly," and a letter from Detroit Museum of Art (A. H. Griffith)<sup>754</sup> which says "Mr.

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<sup>751</sup> The 23rd St. Theatre had become a movie house early in 1908 when its owners decided to replace it with an office building. Proctor was redirecting his vaudeville business to his Fifth Avenue theater. See *Variety*, Jan. 4, 1908.

<sup>752</sup> Evidently a professional model.

<sup>753</sup> George Washington Stevens (1866–1926), Director of the Toledo Art Museum.

<sup>754</sup> Armond Harrold Griffith (1859–1930), Director of the Detroit Institute of Arts, 1890–1913.

Burroughs<sup>755</sup> spoke to me regarding the collection of “The Eight.” The season is too late however to take the matter up at this time, but I would be pleased to have them with us some time during the next season if arrangements can be made to that effect.”

Dolly and I had an omlette [sic] for dinner and I passed most of the evening looking through some of my John Leech pictures. He’s Rembrandt’s peer in line work. As fine an example of the clean artist mind as ever lived.

**April 19, 1908** A raw, blustery day with a shower now and then, but with a beautiful sky — huge cloud masses. At 4:30 in the afternoon Dolly and I started to the 23rd St. ferry to go to Mrs. Crane’s father’s home in Hoboken. We met the Cranes’ at the ferry. A wonderful sky breaking open in the west — heavy leaden blue clouds and south above the horizon a strip of gray orange. Against this the huge Mauretania silhouetted with vermillion stacks and black hull. I think I have never seen a day that made the city and the works of man so beautiful.

At the house in Hoboken I met Mr. Vorath, Mrs. C.’s father. He is not an old man, big bristly moustache part gray. Owns some property in Hoboken. Speaks English very brokenly. We had a fine cold supper with tongue and turkey and ham, cheese, celery and cake. Very good, made by Milly Vorath (Mrs. C.’s sister). Roma and Kent were there. Roma not feeling well. Dolly and I came home by the new “tube” under the Hudson. Quite a novel sensation; smells like a damp cellar. We came from Hoboken to 19th and 6th Ave. in about 15 minutes.

**April 20, 1908** Pictures came back from the “Eight” exhibition and also the W. S. Walsh portrait and “The Haymarket” from the National Academy. Finished and mailed a puzzle.

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<sup>755</sup> Clyde Burroughs (1882–1973), assistant to Griffith, editor of the *Bulletin*, and later, Assistant Director and Director of the Detroit Institute of Arts.

Glackens dropped in at 2 o'clock and told us that Jim Moore's household effects had brought ridiculously low prices. A little Maine coast painting by Henri \$16.00, two Lawsons at same or less. Glack tells us that Mrs. Preston attended the sale and got a mirror or two at very small prices and other utensils and glasses, etc. I say "carrion crow" to such. She was supposed to be a friend of Jim's, a fond friend. I imagine she has missed very few of the lavish "parties" given by J. B. M. in the last five years. If I had money I would perhaps feel differently; and yet, it seems to me revolting for a friend to buy anything but pictures or prints in such a case.

We had boiled shad for dinner. It tasted good, a long time since I had any. Started drawing for the Collier's Burgess story this evening.

**April 21, 1908** A. B. Davies called. He is enthusiastic about a traveling exhibition in the fall with some of the new fellows who are good in it; such men as Golz, Dresser, etc.<sup>756</sup>

In the evening we had at dinner Glackens and Mrs. G and Davis and Mrs. D. The conversation naturally turned to the old days on the Phila. Press. Davis says that he always looks back on that time as having an eventful and distinctive quality in his life. Recalling the old plays that we had at 806 Walnut St. Mrs. Glackens was quite apparently bored. She always is when old days at the Penna. Academy are talked of, in fact the past in Philadelphia is to her a subject tabooed.

**April 22, 1908** Dolly went to spend the day and night and tomorrow and tomorrow night with Mrs. Crane to help her sew on dresses for Roma. I took her down to the ferry and then walked awhile.

Kirby came in to change his clothes in our place. Put on full afternoon dress to go to a

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<sup>756</sup> This idea was realized, in part, in the "Independent Artists" exhibition of 1910.

wedding — H. C. White's sister.<sup>757</sup> I worked on Burgess article pictures. Went to the Chinese Restaurant on 6th Ave. for my dinner. Came home and spent the evening working 'till 1 o'clock. Then after reading for an hour went to bed.

**April 23, 1908** A little letter of loving thoughts from Dolly, and a note from C. Gallup, Coxsackie, N. Y. requesting my "autograph." I complied at once. This seems like the rapping of Fame on my door!

Worked on the Burgess pictures. Took a short walk. Went into Hoven's [?] book shop and, as he is giving up the store, he let me have John Leech's Mr. Briggs's Fishing series of 12 plates for \$3.00.<sup>758</sup> This is right cheap and I have had my eye on them for about two years. Now they are mine. Dropped in at Kirby's studio and went out to lunch with him. Came back and worked. To the Chinese again for dinner and on my way back went in to the moving picture show on 23rd St. and was edified by several very stupid sets of films.

Came home and worked to 12:30. A bit of excitement turned up this evening at about 6:30. Mr. K[ruse], the shopman on the first floor had caught and had wrung the ear of a little Jew boy who, with others, was playing and racketing on the steps of the house. The boy had rung my electric bell. I came down and mixed in. The yapping Jew was on the pavement and a curious crowd had gathered 'round him to whom he was bellowing his grievances. I went down and told him to run along. An old gentleman (?) in the crowd wanted to fight if I was willing, but as it depended upon my hitting the boy and as the crowd was entirely on his side against Mr. K.

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<sup>757</sup> Probably Henry Cooke White (1861–1952), painter, writer, teacher, printmaker. Student of Dwight Tryon about whom he wrote a book.

<sup>758</sup> Mr. Briggs was a character Leech invented and used often in his *Punch* cartoons after 1849. Sloan owned Parts VIII–XXI of *Pictures of Life and Character from the Collection of "Mr. Punch."* London: Bradbury, Agnew & Co., 1887. These are in the Sloan Library of the Delaware Art Museum.

and myself, I declined. K., by the way, had locked himself in the store. A crowd is an amazingly hard thing to explain one's case to.

**April 24, 1908** Today I received a horrible letter from March, Sunday Ed. of the Press. My puzzle of last week brought it out. It appears that certain foul minds are able to force double meanings into some of the puzzles. I wrote a sharp answer to it and have kept a copy. His letter should be kept perhaps, but it's too filthy. I wish that I felt prosperous enough to give up the puzzle work, but it is the only regular income I have.

Lily Wells called.

I took the drawings to Collier's and Bradley seemed well satisfied with them. I then went over to Bayonne. Mrs. Crane is quite seriously ill, though able to be about the house a little. She will probably require an operation. A nice dinner and in the evening we played "hearts." I stayed overnight. Dolly and I bunked on couch in Crane's studio.

**April 25, 1908** Walked out with Crane. Went through the village or series of villages that make up Bayonne. The place seems to be far away from New York in some parts and in others has all the earmarks of East Side life. We searched for a servant girl as Mrs. C.'s girl quit today. Miss Vorath came and stayed to dinner. In time for the 10:31 P. M. train for town I said good night to Dolly, who is going to stay a day or two longer; until Mrs. Crane is better or has a good nurse. Took Miss V. to Hoboken and came to New York in the "tube."

**April 26, 1908** Walked out for the newspapers. Jerome Myers dropped in about four o'clock. He is all ready to leave for the country in a few days. Some friends have offered him ground on which to put up a house-studio. Henri came in about 10 o'clock at night and sat with me 'till

about 12.

**April 27, 1908** Today the Café Francis passed out of existence. I went up to the sale with Frank Crane. It was a very interesting day. Paintings by Lawson sold at dirt-cheap prices, not comparatively, for in that sense his prices were pretty high. I bought in the lot in which my etchings were sold for 20 dollars. Crane bought an “Excavation” by Lawson, Preston got three of them, Mrs. Glackens one, Gregg two. Mrs. Glack got his “Bullfight” for \$6.00.<sup>759</sup>

Crane and I went to Keen’s chophouse to dinner. A very good place; men only. Crane came back to the studio with me at about 8 o’clock. I didn’t feel like working nor going to bed, so out I sallied to Mouquin’s where I met Lawson, McCloy (one of the editors of the “Evening Sun”), and Jim Preston. Lawson and I “stayed” the others out and finally were put out about 2 A.M. We then went to the Chinese restaurant. A rough crowd there who seemed to wish a fracas, this we avoided as a mix-up with them would most likely have resulted in our being robbed at the least. Home about 3:30 A. M. and I can’t remember how I got to bed, but that’s where I found myself in the morning.

**April 28, 1908** Went to the Francis to pay up my own and Mrs. Glackens’s (\$27.00) account. Crane’s also 12.00 balance. Had a carter take all the pictures to my studio. Met Lawson and we had lunch together at Keen’s, forgetting all about the carter with the pictures whom I found fuming and fretting in front of my place.

Jerome Myers brought over a couple of tables which we are to store for him during the summer. He seems quite fagged out. I went over to 22nd St. and Lex. Ave. and called on the

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<sup>759</sup> This was the painting by Glackens, *The Bullfight*, later destroyed in a fire, which Moore owned, not one by Lawson as Sloan seems to imply. See I. Glackens, *Glackens*, 68.

Lichtensteins. Asked him to take up the arranging of a series of exhibitions in the west the fall. He said he would. I talked with them 'till 12 o'clock then came home and turned in.

**April 29, 1908** Went over and looked at Myers' gas stove which we have agreed to take. Tried to see the Glackens's at the "Holley" on Washington Square and at 3 N. Wash. Sq.,<sup>760</sup> but could find no one in at either place so I walked home. When I got home I found Dolly there. She had come in on some little errands for Mrs. Crane and brought me a jar of stewed chicken and another of tapioca dessert. She fixed me up a nice dinner with these and then I took her to the ferry and left her there. She has certainly been of some assistance as they have not yet got a servant girl.

Dropped in and saw a 5¢ "moving picture show." When I came home I found Mrs. Laub's card under the door. Started a set of puzzles and went to bed about 1 o'clock.

**April 30, 1908** This morning a colored man, sent by Mrs. Glackens at Mrs. Sloan's request, came and I let him start to clean the studio. He scrubbed the whole floor, making it look like new boards. I finished up the set of puzzles. Stayed in all day.

Jerome Myers called and said good bye. They leave tonight for the country.

It rained quite hard in the afternoon and evening. I had my dinner at a restaurant next door — went across the street and took another 5¢ worth of "moving pictures" then came home and started on another puzzle for the Press. A gale about 9 o'clock. It may have lasted some hours. To bed at one o'clock.

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<sup>760</sup> The Holley Apartment Hotel was at 35-36 Washington Square West. 3 Washington Square North was Glackens's home address.

**May 1, 1908** William Bell, the colored “cleaner” came again today. I worked with him a good deal, cleaning picture glasses, etc. Finished up a second puzzle and sent both by registered mail. Met Glackens and Jimmy Preston on their way to see me. Glackens made me a gift of the stove from his studio. We made arrangements for a carter to get it tomorrow morning. I left William to finish his work and lock up. I dashed off for a 5:50 train to Bayonne and took dinner at Crane’s. Mrs. Crane seems to have come through her operation all right. They have a trained nurse, but still are unable to secure a good girl for cook, so Dolly is still to remain there. She wants to come home now, she says. It must be very hard on the little wife. I know I miss her dreadfully.

Home and to bed after 1 o’clock A. M.

Vanderhoof came with new Fire Ins. Policy. The rate has gone up to 15.09 a thousand!! He took it away to have a slight change in the wording.

**May 2, 1908** Put in a long, hard day’s work on the floor of the studio. Went over the whole thing with “filler,” wiping off as I put it on. Went to the Chinese restaurant for my dinner, came back and got to work again on the floor. Went to bed about 12:30 or 1 o’clock done out entirely, but finished my job.

**May 3, 1908** [Page headed “no milk”]

As the milkman left no milk this morning, I walked out, bought the Sunday papers and went to breakfast at Coddington’s in 6th Ave. As I came away from this lunch café, I met F. J. Gregg of the Eve. Sun. Said he, “Come have a drink at Mouquin’s” and I complied. Chas. FitzGerald and his brother from Niagara Falls were there and I met a Mr. Benney. T. Knox also there. Sat with them for an hour or more, then Gregg and I went to his room on 24th St. Here I met Severe, met him before he says. My memory doesn’t place him. He is a sporting writer on

the Telegraph. Gregg and I talked a couple of hours, then I came home and dressed, ready to go to Crane's for dinner. Mrs. Crane seems to be recovering nicely and, as her sister Miss Vorath came out, Dolly can be spared; so home I brought her with me. Glad to get her back.

**May 4, 1908** Another day "on the floor" of the studio. I applied one coat of wax and polished it, looks very fine. Dolly "bustled" all day finishing up the cleaning which Mr. Bell, colored, had left undone.

Miss Beal, a tall narrow girl, called. Wants to pose, so I told her to come tomorrow afternoon.

Dolly made an awfully good lot of spaghetti for dinner. It was fine. I had about a half gallon of it (with a bit of exaggeration). Mrs. Glackens sent check for \$17.00, settling her account for the auction sale at Francis Café.

**May 5** Dolly cleaned the furniture in the studio. I helped a bit. At one o'clock Miss Beal called and I made some pencil sketches of her for the "Collier's" story 'till two then started in to paint, which was much more to my liking. I worked 'till nearly five o'clock and I rather think that I have an interesting canvas.<sup>761</sup> Green straw hat with rosette, a long face with blue eyes and heavy lids, long upper lip. She is not pretty, but I felt that there was a very interesting point of view to be taken of her.

Dinner at home. Dolly has been working away all day still "cleaning up."

Shinn arrived at 9 P. M. with a "big scheme" and his "press agent, Mr. Calvert," the latter a weak-faced chap. Shinn has invented a "Teddy Roosevelt Third Term Puzzle" — head of Roosevelt, big eyes with glasses, two steel balls to make pupils of eyes. You juggle the balls

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<sup>761</sup> This canvas appears to have been destroyed.

'till they fall in the sockets. He wants me to say I am interested in politics to the extent of third term for Roosevelt. He is going to see the rest of the crowd. I fancy Henri and Davies won't care to have their names used. I said he could say I was interested as above. He's nervous, but he is bright.

**May 6, 1908** The weather is worth noting; so cold for this season of the year.

Dolly went over to see Mrs. Crane this afternoon. I dropped in to see Kirby next door. The big studio room next him is vacant and it is a fine workroom. He came in with me and stayed a few minutes. He is worried on account of not having anything ordered just now. Seems to get quite rattled when he might be painting or amusing himself. I myself am too liable to worry when there is no bread and butter money coming in, but to paint at such times is a great relief.

After dinner (all vegetable as we have been trying to "cut out" meat as much as possible) lit gas radiator in studio and I started on the Collier's drawings. Finished one and we went to bed at about 1 o'clock A. M.

**May 7, 1908** Today is a cold, rainy, windy day — a settled storm from the east. Jerome Myers wrote me from Hunter, N. Y, in the mountains. He says that he is enjoying the change and that the baby and Mrs. Myers are looking better already. Worked on drawings for Collier's.

**May 8, 1908** Worked on Collier's drawings again. Kirby came in and tried to work here, but couldn't seem at home so he went out. He had mopped up the floor of his little room next door and as the weather is cold and rainy, it would not dry and he is driven to seek shelter here. Lily called today about noon time.

**May 9, 1908** [Headed “Converse Col. Ex. closes”]

I delivered the drawings to Collier’s today and Bradley approved. He gave me a heading for a newsboy article to do.<sup>762</sup>

After dinner, “Imitation Turkey Hash” I called it — lentils mixed with rice, very good — Dolly and I went to the Grand Opera House and saw Olga Nethersole in “Sapho.”<sup>763</sup> We had very poor seats — around a corner in the balcony — but we enjoyed it right well. I had never seen Nethersole before. She’s getting stout, they say. The play is not a good version (Fitch did it).<sup>764</sup>

**May 10, 1908** Stopped in to see Lichtenstein on 22nd St., but he was out of town. I have made a rough sketch for an ad. hanger for him. Made the newsboy heading in the afternoon.

After dinner, which was a fine broiled chicken spread which I particularly enjoyed as we have had no meat for some time, Henri called and announced that he had sold the big “Reina Mora” painting to a man in West Chester, Pa. for his music room.<sup>765</sup> This is fine news. We played hearts ‘till 12:30 or so when Henri left.

**May 11, 1908** Delivered the newsboy heading and Bradley liked it very well. Went up to A. P. & S. Co. and told Mills to send the bill for returning the pictures to the P. A. F. A.

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<sup>762</sup> This has not been positively identified. It may not have been published.

<sup>763</sup> Olga (Isabel) Nethersole (1866–1951), English actress, noted for her roles as a “vamp.” She played the role of Fanny Legrand in *Sapho*. The play was first produced in 1900.

<sup>764</sup> William Clyde Fitch (1865–1909), dramatist, was known for such plays as *Barbara Frietchie*, *Beau Brummell*, and *Captain Jinks of the Horse Marines*.

<sup>765</sup> Frederick F. Sharpless (1866–1951). A mining engineer, Sharpless was American representative of Consolidated Mines Selection Co., Ltd., London, from 1898 to 1912.

A letter from Miss Craig in Pittsburgh says they can't afford to have me there this week as they are still under the hard time regime — mills closed etc.

Two pictures returned from Pittsburgh: Eleanor S. and Throbbing Fountain. The Cot and Making Faces are accepted and hung.

“The Times” this morning has a heading “Artists Drop Work to Boom Roosevelt.”<sup>766</sup>  
This is the scheme which Shinn was talking of last Tuesday. He has shaken them down for a good ad. for his “Roosevelt Puzzle,” note the wise words of Glackens!!<sup>767</sup>

I went out and bought a second hand cleaver knife. Cut up the chicken left from yesterday's dinner and Dolly made a fine sort of fricassee. Then we went out across the street and saw “Moving Pictures” 5 cts. Took a short walk on 6th Ave. Saw a runaway horse stopped. The elevated R. R. pillars made this quite dangerous. One man, fool, got out and waved his hat at the horse, thought it a butterfly. Home and worked on Dolly's straw hat and started a puzzle.

**May 12, 1908** Sent off my eyeglasses to Phila. to be fixed.

Dolly went to Bayonne to see Mrs. Crane on the 12:55 train. I finished up the puzzle and sent it off by registered mail. Dolly 'phoned that she would not be home to dinner.

I took over to Lichtenstein the sketch for hanger that I made. Mrs. L. asked me to dinner, so as they were just about ready to eat, I stayed. Mrs. Costello from Hartford, a friend of Mrs. G[lackens] was there; a very pleasant girl. I came home about 9:30 thinking that Dolly would

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<sup>766</sup> The article said that all of “The Eight” supported the scheme. Shinn was quoted as saying, “Artists...are usually too prone to take themselves for granted as painters and nothing else. We're going into politics, and we're going to work it for all there is in it....The artist is the first man who feels the lack of prosperity in the country....We want everybody to be [prosperous] and we think that they can be if Roosevelt gets a third term.”

<sup>767</sup> While Sloan does not say what Glackens' “wise words” were, they can be extrapolated from a letter from Glackens to his wife quoted by Ira Glackens (*Glackens*, 107), “Shinn's puzzle is out and the stories published in the papers about it make first class idiots of the whole lot of us. Everett has certainly taken advantage of his friends for advertising purposes.”

soon be in, but she did not arrive 'till after 12 o'clock. Miss Vorath had come with her. I saw Miss Vorath on a car for the ferry. I took a long walk and much enjoyed seeing the night life on Sixth Avenue, Broadway and Seventh Avenue. Came home about 2:30 A. M. Dolly was asleep.

**May 13, 1908** Got up about 10 o'clock. After a very light breakfast, I walked out up Eighth Avenue. Stopped and watched some tough working girls around a small lunch cart. Very amusing and fine with animal spirits. Then on up to the Penna. R. R. Terminal operation which I watched. They have almost finished the huge hole from 7th to 9th Avenues. Have started on the iron construction work between 7th and 8th Aves. Watched riveters at work driving bolts, or rather heading them with pneumatic hammers. Leaving there I went to Miner's Theatre on 8th Ave. and 26th St. A "leg-show," pretty coarse though not so bad as one I saw at the "Lyceum" in Philadelphia years ago. Living pictures with girls in tights, which make a shocking bad kind of imitation nude. I think straight naked would be better and more decent. Came home after show. Dolly got up and made me a nice dinner of the chicken remains from Monday night.

Found a pigeon in the studio. He must have come in the open window while I was out. Cooed to him 'till he finally began to answer me. Seems like a harbinger of luck.

**May 14, 1908** A.P. & Shipping Co. wrote and enclose letter from Penna. Academy who decline to pay the bill for returning the pictures to the artists. I wrote Trask, told him that we had spent about \$110 and that this 260 would make us bear unfair amount of the expense of the Ex. in Phila. The Penna. Acad. probably spent no more that \$40 on the show.

Joe Laub called. Miss Sehon called looking real nice in a great big Merry Widow hat, the popular thing nowadays.

After dinner Dolly and I went out and saw a couple of the moving picture shows in this

block. Went to bed early as we have to get up on account of pictures coming in the morning.

**May 15, 1908** By mail this morning comes one of Shinn's "Teddy 3rd Term" puzzles. It is right well gotten up, not hard to do though. It rained nearly all day, cold and damp. I worked on drawing for Collier's.

**May 16, 1908** Worked on Collier's drawing.

Telegram from Trask says that the Academy does not refuse to pay for the return of pictures — mistake, etc. Rather odd considering the fact that I have his letter (his secretary's rather) to A. P. & S. Co.

Dolly and I went to Mouquin's to dinner. We got there too late to get a seat down in the Cabaret and we did not find it very interesting upstairs. After dinner went to the doctor's as I feel very badly, probably caught cold yesterday. Dr. Westermann is out of town so I saw Dr. Brumeister. He prescribed pyramidon and a hot bath before bedtime, which I took.

**May 17, 1908** Feeling some better this morning after an eleven hours sleep. Henri called in the afternoon. He tells me that Caffin in Pittsburgh scored his portrait of Miss Reynolds of Wilkes Barre.<sup>768</sup> Took the thing in an ugly personal sort of light.

I went to the doctor's again in the evening (5 o'clock) and "did" a little half faint in the office, kind of nervous weakness. After dinner I worked on a second Collier's drawing.

**May 18, 1908** Finished up Collier's drawing and went over to see Bradley. I delivered the two,

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<sup>768</sup> Henri, *Edith Reynolds*, 1908. National Gallery of Art, Washington, DC. Caffin's comments, given in an address to the Art Society of Pittsburgh, are reported in "C.H. Caffin Raps Artists," *New York Times*, May 14, 1908.

completing the Burgess actress story (\$250.00). He wants to use tint blocks with the first 3 pictures in the Dramatic number which comes out next month.<sup>769</sup>

Went to see Dr. Westermann who gave me another prescription.

After dinner at home, Dolly and I went to call on the Wells's and stayed until 10 o'clock. Walked home, stopping and providing ourselves with some cold meat for a lunch at home. Lily Wells says that she met Will Bradley up in Randolph, New Hampshire where he has a country house built on his own plans.<sup>770</sup> Dr. Wells has some ground there and intends to put up a bungalow in a couple of years when he is retired.

**May 19, 1908** Got up very late and after breakfast went over to see Bradley in regard to color of proofs. He was not ready for me, however. I took a short walk, but as rain started, came home. Went in to see Kirby and sat with him some time then walked with him to the 34th St. ferry and back alone.<sup>771</sup>

Dinner at home, after which Dolly and I ran across the street and saw the moving picture show. One terrible thing depicting the climbing streets in Mt. St. Michele, France, a beggar who is befriended and later is caught in the quicksands stretching around the rock, the last just a moving hand in the soggy sand!<sup>772</sup>

I'm still out of condition with cold in my head and rheumatic pains.

**May 20, 1908** A. G. Dove came in today and offered to let me have the use of his lithographic

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<sup>769</sup> The pictures were printed without the use of color.

<sup>770</sup> In 1902 he designed and built his house in Concord, Mass., not in New Hampshire.

<sup>771</sup> The 34th St. ferry went to the Long Island Railroad terminal, Borden Ave., Queens.

<sup>772</sup> Film was probably *Engulfed in Quicksands* (1908).

press and outfit while he is abroad.<sup>773</sup> His father-in-law has put up the necessary money for a time in Paris and Dove will be gone a year or more. I accepted with joy and went around. Got a moving wagon, had the press (a small proving press) loaded on and delivered to me at 165 W. 23rd where it now rests in the studio between the north windows and I'm just aching to get at it.

After dinner I started on a puzzle for the Press (Phila.)

**May 21, 1908** Finished up the puzzle.

Looked up my book on lithography and read up on the subject.<sup>774</sup> Looked over the things that came with the press and, wonderful coincidence, after dinner Moellman, who is a lithographic designer and has worked at the trade for years, called.<sup>775</sup> He has been living in Elizabethport, N. J. for a year during which time I have not seen him and it seems a good omen that he should "turn up" the very next day after the litho press makes its appearance in the studio. He says that he will come on Monday evening and give me a practical lesson in printing, etc. He and I started graining one of the two largest stones Dove gave me. This evening was most interesting as he is very much interested in his work. He has been in charge of the Ottman Lith. Co., which is in Elizabethport.

**May 22, 1908** Mailed puzzle.

Went in to tailor's and was fitted for my new blue serge suit, the goods for which I bought fully three years ago. Started a tissue drawing to put on a stone — a girl of the streets

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<sup>773</sup> Sloan made his first lithograph in 1905 (*Goldfish*, Morse 133) and had been interested in making more but was not able to obtain a press (see Feb. 1907 diary).

<sup>774</sup> This was probably W. D. Richmond, *The Grammar of Lithography*. London: 1880. Sloan's copy is now in the collection of the Philadelphia Museum of Art. See Morse, p. 155.

<sup>775</sup> Carl Moellman (1879–1950), lithographer.

starting out of 27th St., early night, little girls looking at her.<sup>776</sup> Grained up a stone and got it ready to trace the sketch.

**May 23, 1908** While Dolly was down ‘phoning to Mrs. Crane the bell rang and I opened to greet J. Horace Rudy whom I have not seen for more than four years.<sup>777</sup> He was looking about the same. He has a glass window shop in York, Pa., his brothers have the Pittsburgh branch of the concern. He is evidently a leading man in business affairs in York. Has three children of whom he speaks most proudly and fondly. Rudy went to Brooklyn in the afternoon to attend to buying glass.

I went on with my drawing on the “girl of 27th St.” stone, which seems to look as though it would turn out pretty well.

Rudy came to dinner armed with a beautiful bunch of lilacs and carnations (lilac pink) for Dolly, and we had Henri to dinner. Dolly got him by ‘phoning in the afternoon. A pleasant evening. I worked on the stone. Henri made a try on the smallest stone but told me not to print it as it didn’t turn out well. We put Rudy up for the night, all turning in to rest at about 2 o’clock A. M.

**May 24, 1908** After breakfast Rudy and I walked over to Broadway and I got my papers. Came home and sat awhile then, as he is very busy at the “shop” in York, he had to go. I walked over to the ferry with him. He left on a 1:55 P. M. train for Philad’a. I took a walk along the river as

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<sup>776</sup> *Sixth Avenue and Thirtieth Street* (Morse 142).

<sup>777</sup> J. Horace Rudy (1870–1940) was Sloan’s classmate at the Pennsylvania Academy and a member of the Charcoal Club. He became an important designer of stained glass windows with his brothers, at Rudy Brothers’ Stained and Leaded Glass Company.

far as the upper Cunard pier where the big liner Lusitania is docked.<sup>778</sup> Men and boys are selling post card pictures of the big boat to the people who come down to look at her. A right interesting sight to watch the small crowd on the street and the big boat back of them — with hot sunlight, for it is a very warm day. Walked home on 8th Avenue and saw the most charming little sandy red haired tot in pink and white with a doll as large as herself all in pink also, standing in a Venetian red doorway with a white door knob. Such red, red lips — beautiful.

A fine big steak for dinner, after which I ground a stone and made a drawing on it right on the slab where I'd ground it. Woman — primitive, sitting with child at breast.<sup>779</sup> An old idea of mine. Mother of the man who first made himself a chief or king of men.

**May 25, 1908** I went out this morning and bought some things necessary for the proving of the litho stone this evening.

Mrs. Lee called on Dolly today and she seems to be in best of health. She hopes that Henri will let her occupy his studio when he is away in Spain this summer. Lily Wells called.

Moellman came to dinner which Dolly made a very nice one — roast chicken, spaghetti, beans and peas, salad, wine, a cocktail before, all fine. Then we got at the litho press. Moellman found that the can of ink was too old to get any good results and we got no good proofs after struggling 'till after one o'clock in the morning. Dolly then served tea and he left about 2 o'clock. It was three by the time I turned in and, either through the excitement or the tea I didn't sleep well at all. We worked on the stone of the primitive woman and baby, "Mother of the First King" as I don't want to risk the better drawing on the other stone.

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<sup>778</sup> This is the genesis of the lithograph *The Lusitania in Dock* (Morse 145).

<sup>779</sup> *Mother of the First King* (Morse 143).

**May 26, 1908** After a poor night's rest slept in the morning 'till about 11 o'clock. Got out after breakfast and walked down to Warren St. to Fuchs and Lang where I bought zinc and ink for the press. I rode home on the elevated, being tired by my walk down town. Spent the afternoon trying to get a better proof of the stone, but without much success.

After our dinner, Potts called and spent the evening with us. He has had three stories to do for Scribner's so that he is a bit more prosperous, as he puts it. If we get through this hard time in money affairs we should never have to worry again in a lifetime.

Printed an impression or two, not good. I'll save five proofs and grind off this stone tomorrow.

**May 27, 1908** Ground and grained a stone and cut down the table on which the litho press is fixed and got ready for Moellman who came for dinner. I roughed in a drawing of himself and myself struggling with the proving<sup>780</sup> and, after dinner, we struggled to much better purpose as I had some decent ink to prove with.

Jerome Myers called. He is on a two day trip to town. Looks much better, says his little house up in the Catskills (Hunter) is nearly ready to live in.

Moellman and I worked with the lith. press 'till about 1:30. Dolly was serving in the front room. We got to bed at 3 A. M.

**May 28, 1908** Up late. After breakfast I went on with my training as a lithog. artist. Put in a hard eight hours 'till about 7:30 p. m. when Dolly and I went out to dinner at Maria's on 21st St. I ate like a workingman and enjoyed it. Then, as Mrs. Shinn had written that Everett would like me to turn up for an evening at which some newspaper men would be present, Dolly and I walked

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<sup>780</sup> *Amateur Lithographers* (Morse 144).

down to Waverly Place.

Mr. and Mrs. Brewer (she was Miss Marsh, met her at Miss Pope's);<sup>781</sup> Mr. Van Vechten<sup>782</sup> of the Times, a very serious and young fellow; Mr. and Mrs. Gwynn, he's a broker friend of Shinn's; and the press agent of Shinn's puzzle, Calvert. Shinn has a very interesting sort of miniature theatre. He is working on the scenery, in small, of a melodrama. Clever stuff. None other of the "8" were there. I was glad I went though it's a clear case of being used to advertise Shinn's "Teddy III term" puzzle.

**May 29, 1908** Today's Evening Sun has a most earnest denial of the existence of the "Theodore III Club" as Shinn has been calling it in his press notices. It seems rather absurd to deny it as surely everyone must have known it was a "fake" to sell Shinn's puzzle. Some of the crowd have evidently been worried by the political(?) notoriety given their names.<sup>783</sup> It's all very amusing. Shinn making hay out of his associates in the Exhibition. Luks's artistic snobbishness, "too busy painting to go into politics or trade," Lawson ditto. My own foolish content to "let it go, if Shinn wants to use me, all right — also snobbish?"

Today I fussed with the press some. Did some shopping for it getting ready for another proving afternoon tomorrow when Moellman is to come and bring a girl friend, Miss Napier.

Started a puzzle in the evening after dinner.

**May 30, 1908** Shinn came in a little after noon today wildly excited over the Sun article last

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<sup>781</sup> Bessie Marsh (1884–1952) was an illustrator and poster designer. She married Sam S. Brewer, who worked as a reporter for the *New York Sun* and later entered the insurance business.

<sup>782</sup> Carl Van Vechten (1880–1964) novelist, music and drama critic, was music critic of the *New York Times*, 1906–1913.

<sup>783</sup> "Denial by Members of 'the Eight,'" *New York Sun*, May 29, 1908. See also Ira Glackens, *Glackens*, 109.

evening. I told him that it had seemed rather an absurd protecting of the artists in question. I said that if he should send a reporter to me, I would say that I had permitted the use of my name, as I did.

Moellman spent the afternoon running off some impressions of the "Street Woman," or whatever I may call it. I ground off another stone. His young lady did not come as she had another engagement.

It rained hard nearly all day interfering, of course, with much of the "Memorial Day celebrations" in the parks, etc. Dolly had a fine dinner for us, roast lamb and spaghetti.

In the evening we looked over some of my Daumier and Gavarni pictures and talked 'till 2:30 A. M.

**May 31, 1908** Today Sadakichi Hartmann, the curious Jap.-German art critic and writer came to me for a very small loan which I gave him, telling him at the same time that his credit with me was not at all good, as some years since he had got \$4.00 from me for a copy of his work on American Art; kept the money and never sent me the book.<sup>784</sup> He is clever though, and I enjoyed my talk with him a good deal.

Walked out for the Sunday papers and spent considerable time looking them over, which is not my usual custom. Dinner at home. Dolly has been cleaning the front rooms all day. Finished up a puzzle in the evening.

**June 1, 1908** Mr. and Mrs. Hamlin of Lansdowne, Philad'a (She was Miss Garrett, a friend of Dolly's, taught her music when we were first married and living there) came on a one-day trip to New York. Dolly and she went through the shops and we all had lunch with Mr. Hamlin at

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<sup>784</sup> Sadakichi Hartmann, *A History of American Art* (Boston: L. C. Page, 1902).

Mouquin's. After lunch Dolly and she went to see more New York stores. I worked on a stone, Lusitania in Port. Mrs. Hamlin left on a 5 o'clock train. Worked on stone in the evening.

**June 2, 1908** [Page headed, "Henri married. I hear it today"]

This morning before we were up a 'phone message was received down in Kruse's store. Henri left "Good bye" for us. Just as we were finishing breakfast Potts called with the news that Henri had sailed on the Moltke — and married!!! It appears that he has been married a month. Potts arranged for the wedding privately — a J. P. of Elizabeth N. J. officiated. The ceremony, civil, took place at Potts's cousin's house there. The new Mrs. H.'s name was Marjory Organ.<sup>785</sup> She has been for several years on the N. Y. Journal and World. An artist, age 23? About three weeks ago Lawson told me that H. had met and seemed very attentive to Miss Organ.

I wish him happiness. He has certainly put in a very lonely two years since Linda died, and he is a man who needs a wife to look after his comfort.

Mr. Buck called in the afternoon and was enthusiastic and conceited as usual. It seems a creditable sort of conceit. He wants me to get to work on my etching of the old Verplanck house for him. I've put it off and off.

At dinner we had Moellman and Miss Napier. She is very pleasant, French and Italian parentage, born in this country I believe. After dinner Moellman and I proved a stone — the "Lusitania" in dock. Got a few decent proofs.

**June 3, 1908** Photographed Verplanck house to use in tracing on the copper for Buck. Had a copy made for him at a photographer's across the street, Sweeney and Son, 50 cts. Took his

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<sup>785</sup> Marjorie Organ (1886–1930) began work as a cartoonist for the New York *Journal* in 1902 for which she drew several comic strips. She was one of the first female comic strip artists.

original to him (Buck). Grounded the plate and prepared to go on with the job, which I don't much like to tackle.

Dolly went over to Hoboken to visit Miss Vorath in St. Mary's Hospital where she has been operated on.

We went to Maria's to dinner and after that went and spent 20 minutes for 5 cents at the moving picture show across the way. We found that Crane's had called in our absence leaving a card.

**June 4, 1908** Worked all day on Buck's plate. Kirby called and wanted me to go to see the Hispano-American Museum uptown, but I did not want to stop my work.

Mrs. Brewer (Miss Marsh) called and sat a while. I told her of H's marriage which did not altogether surprise her as she said there seemed to be something in the air on Tuesday when she saw Miss Pope off on the steamer.

Dolly went to see Mrs. Lee who is staying at Henri's while he is away. As his mother she is quite provoked at the clandestine marriage and don't seem to think that the new Mrs. H. is the equal of Linda who, being dead, becomes more perfect.

**June 5, 1908** Worked on the plate for Buck. A visit from Stein. We told her of Henri's marriage. She said "Now I go see him next year. Maybe he give me pose."

A. A. T. Craig, a lady sent by Shinn, wanted photos for a German periodical. I gave her 6, 5 of mine and one of Glackens's "Battery Park"<sup>786</sup> that I had on hand.

A reporter from The World came to inquire of me what I knew of Henri's marriage. I told him that I knew nothing save that I understood that they were married in Elizabeth, N. J. a

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<sup>786</sup> Glackens's painting *Battery Park* was destroyed in a fire in 1950.

month ago.

Joe Laub and Mrs. L. called on us in the evening. Invited us to spend next Wednesday with them in Coytesville [N. J.] on the Palisades, where they are going to stay a few weeks.

**June 6, 1908** Took a walk in the morning. The newspapers have the notices of Henri's marriage — "Eloped," etc.

Moellman called in the evening. I worked all day on the plate for Mr. Buck.

Shinn called me up, or rather I had a note telling me to call him on the 'phone. He is wild over a paragraph in the Evening Sun which again raps at him and his business use of the "Eight painters. He threatens to sue the Sun for libel. Invited us to dine with him Saturday evening next. [The remaining five lines of this entry are obscured by a newspaper clipping about Henri's wedding that has been glued to the page.]

**June 7, 1908** Lichtenstein and Mrs. L. with little Charles Quinby<sup>787</sup> called. He has arranged for Exhibition of the Painters of the Macbeth Ex. (Eight) to be held in Chicago Sep. 5th to Oct. 11. After that a month in Toledo and a month in Detroit. It has certainly been good of him to go to all this trouble for us. He is proving himself to be the right sort. Dolly had them to dinner and although we had but three chops she threw together some eggs and we had a nice dinner.

Moellman came with Miss Napier after dinner and we did some printing in the night.

**June 8, 1908** Made and sent off Puzzle for Press.

Dolly went out to see the shops and went down to Mrs. Shinn's. Miss Napier came about

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<sup>787</sup> Probably the son of Frederick J. Quinby who was the publisher of the de Kock novels. Lichtenstein had been publication manager for the Quinby Co. and that is how Sloan met him.

5:15 and started on the dinner as had been agreed. Moellman and Potts came to dinner and Miss Napier's spaghetti was fine indeed, elegant! We had a very pleasant time, sat at the table for nearly 3 hours. Afterwards, while Dolly and Miss N. cleared up the dishes, I worked on a small stone, "Ping Pong Photos."<sup>788</sup>

**June 9, 1908** Lichtenstein sent for the 1/2 tone cuts (6) of pictures from our catalogue at Macbeths.

I spent the whole day struggling with the mysteries of lithographic printing of the "Ping Pong Photo" stone with varying success.

Dolly went to lunch with Mrs. Lichtenstein. Came back to make me dinner at home. About eleven o'clock at night Henry Reuterdaahl called on us. He has been again to the west coast (San Francisco). He tells us that he will probably get the Carl Bitter house on the Palisades in a month or so. It is most remarkably situated on the extreme edge of the cliff.

**June 10, 1908** Today we started at 9:30 A. M. to go to visit the Laub's who are in Coytesville N. J. on the Palisades. By subway we went to Manhattan St., Fort Lee ferry to Edgewater, then by trolley to Fort Lee where Mrs. Laub met us. Joe had been sent for by Collier's, but he got back for lunch.

They stop with a French family, Mr. Richard and wife who take boarders in summer.<sup>789</sup> Richard was for more than 20 years a waiter at Delmonico's. He owns a beautiful spot right on the Palisades. His wife is a jolly fat woman and he has two pretty young daughters about 14 and

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<sup>788</sup> *Ping Pong Photographs* (Morse 147).

<sup>789</sup> J. Richard's rooming house in Coytesville, "Hotel Villa Richard," was at the foot of Myrtle Avenue, now replaced by the Palisades Parkway. There were several similar hotels in the vicinity to house vacationers and the personnel of the growing motion picture industry which was then centered in Fort Lee. See *Atlas of Bergen County New Jersey*, Vol I. (Philadelphia: G.W. Bromley & Co., 1912). Further information provided by Clr. Thomas Meyers, Fort Lee, NJ, July 10, 1994.

16 years.

We took a walk after a good lunch along the cliffs, passing a convent with lots of little orphan boys, dirty faces, having a fine time playing in the woods, little play tents of grimy burlap. Walked past ruins of Allen mansion, down the hill at [illeg] Elbow, passed the house of Van D. Perrine, which is almost too picturesque. Turned back and walked back along the shore, rough stony walking, through camps which are very interesting. The campers look to be roughing it "for fair." The day was beautiful: sultry, hot, with big clouds which cast shadows over the opposite shore. A nice dinner after a climb up the Palisades at a spot in Coytesville. Tired out completely. Home by way of Weehawken at 11 o'clock. We are going again to stay two weeks beginning Monday.

**June 11, 1908** Wrote to Davies, Luks, Prendergast, Lawson, and Glackens. Henri I will write later. Shinn I'll see on Saturday eve. Announced that C. B. Lichtenstein had arranged Ex. in Chicago, Toledo and Detroit and that lists of titles with prices must reach me by August 15th.

Dolly and I went shopping together today. She bought dress material. I bought a bathing suit for next week's trip. We had a nice spaghetti dinner at home.

**June 12, 1908** I got very much interested in working with Dolly at her new dress, cutting down the pattern so that it would fit her and then discovering after sewing the goods together that some training in pattern cutting would have saved time.

After dinner I pencilled in a puzzle. The second part of "Making of Actress" came out with my drawings (2). They look very nice.

**June 13, 1908** Finished up the puzzle and mailed it. Kirby "dropped in" literally. He came over

the roof and through the trap door. I returned his visit the same way. He is working on a cover for Collier's. We went down to Shinn's for dinner. They were very pleasant indeed and we had a nice evening. Shinn is wild at Gregg of the Eve. Sun. He puts all of Lawson's objections to his use of the "8" in advertising up to Gregg.

Mr. and Mrs. Gwynn called. Gwynn improves on acquaintance. He is frank and ingenuous for a rich man's son. He is a stock broker or insurance broker. She dresses in black and likes artistic atmosphere, but is quite nice withal.

Shinns loaded us down with jars of preserves which Shinn's mother sends him from Woodstown, N.J., his birthplace.

**June 14, 1908** [Page headed, "Ice paid to date \$1.55]

Made two dozen sketch boards of canvas intending to make some small things at Coytesville. I have done very little outdoor work since eighteen years ago when Glackens, Laub, Worden and I used to go out on Sundays in the neighborhood of Philadelphia.<sup>790</sup>

Made another puzzle so that I have it out of the way this week.

**June 15, 1908** All morning we spent in preparations and packing two valises, a sketch box and a grip-bag. The weather, which had been threatening, developed a full sized downpour just as we were leaving the house about 2 P. M. We had two umbrellas with us, but as Dolly had the grip in one hand and the sketch box in the other and I was similarly faced with the two valises, we had no means of holding umbrellas over us and got quite wet. We made good connections with ferry and Coytesville car at Weehawken and met Joe Laub at the waiting shed in Coytesville, then

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<sup>790</sup> A few of these early landscape watercolors exist and are in the collection of the Delaware Art Museum.

tramped through the rain the quarter mile to M. Richard's. After a right good dinner we spent the evening in the dining room, along outside shed with windows all about it. Played hearts. Met Mr. Heilbron who writes medical advertising. To bed at about 11 o'clock and slept quite well for first night in strange quarters.

**June 16, 1908** This morning the weather was clear, the sky filled with big clouds. I made a first sketch from the top of the Palisades looking down at a sort of apron of ground made by the earth dredged some years ago from the Spuyten Duyvil creek which was put here by the contractors on that work.<sup>791</sup> After lunch the sky was quite cleared and the sun out brightly. I made another panel, much better than the first, looking through an opening among the trees at a glimpse of New York City to the south.<sup>792</sup>

After dinner in the evening "we all," the boarders and the Richard family, sat about the dining room table. Mrs. Laub had a guest, Mrs. "Lidy" Haig, wife of a marine engineer.

Mrs. Richard is a stout good humored and good looking woman. Richard is much interested in his vegetable garden. The two daughters are Noëlie, the eldest, about 14 years and Aïda, about 12 years, both fine and good looking girls. M. Richard has owned the property about 7 years. They have live here about four years.

**June 17, 1908** Made two sketches today, one before and one after lunch.<sup>793</sup>

Mrs. Heilbron and Dolly sat in the dining room, which is very airy and cheerful, and

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<sup>791</sup> *Coytesville, New Jersey XXII*. Private collection (Elzea 107). Some of Sloan's 9 x 11 inch landscapes have Roman numerals inscribed on them, but these seem to have no relationship to the sequence in which they were painted.

<sup>792</sup> *Glimpse of New York from the Palisades*. Private collection (Elzea 108).

<sup>793</sup> Not identified.

sewed and chatted. Mrs. H's little baby, Vivian, is a very bright one, about 9 months old.

In the evening we walked with the Heilbrons to Fort Lee to Gurth's (?) Belvidere, a garden and pavilion overlooking the Hudson, very beautiful: lights on the launches in the river and passing craft, then the long rows of N. Y. city lights with an occasional blue-white flare of sparking electricity, and now and then a pink glare from some gas works on the East River side, the glow of electric reflected in the sky. Walked home through some of the curved and hilly streets of the village, very quaint at night.

**June 18, 1908** Walked with Mrs. Laub, Mrs. Heilbron and Joe Laub to Fort Lee, through the village by streets I had not seen, very interesting. After lunch made a sketch with Noëlie and Aïda playing — throwing hay at each other, a fine youthful vigor and beauty in their play.<sup>794</sup> I enjoyed watching it. I get a joy from these healthy girls (one of them on the verge of womanhood) that I can't describe. It is as big as life itself.

Laub's parrot got out of its cage and led them a two hour chase. It finally returned to be captured at evening.

I made a little sketch from Noëlie which was most interesting to do.<sup>795</sup> Will probably get her to sit again before it's finished, or spoiled, as may be.

After dinner, on the porch, I got Mr. Richard into interesting reminiscences of Paris and his life here in N. Y. as a waiter. He knew Francis, whom J. B. Moore started in the Café Francis, just failed. Dolly and Noëlie walked to the village of Coytesville and met some of Noëlie's girl friends.

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<sup>794</sup> *Playing on the Palisades, Coytesville*. Location not known (Elzea 111).

<sup>795</sup> Probably destroyed.

**June 19, 1908** In the morning made a sketch as usual.<sup>796</sup> In the afternoon worked on the sketch of Noëlie and spoiled it, as I had foreseen yesterday.

I get great pleasure out of my industry in this making of sketches. The cliffs below and New York across the river are limitless in the interesting effects of light and haze.

In the evening with Mrs. H. and Dolly, we walked up to the cliff edge a few hundred yards above here. The late evening effect with the two women in white against a white railing. The evening shadow of the earth against the eastern sky above Tappan, Manhattan. This shadow of the earth at sunset was new to my eyes, although I had heard of it before.<sup>797</sup>

**June 20, 1908** Started a sketch of the ladies sewing outdoors under the trees,<sup>798</sup> but stopped to go down the cliff path to bathe. This made the second trip down and up today as Joe and I had made a sketch from the shore before noon.<sup>799</sup> Enjoyed the bathing very much and had a good romp with Aïda who went with Joe and Mrs. Laub and myself. Dolly preferred not to come down. She is making a skirt for Noëlie, funny, kind hearted little Dolly wife.

After dinner walked with Joe and Mrs. Heilbron and Noëlie and Aïda to the village post office. We had ice cream and watched a few couples dancing in the village hall.

**June 21, 1908** Sketching in the morning<sup>800</sup> with Joe Laub, and Mrs. L. and Dolly along. Dolly read some long descriptive stuff from Hugo while we worked, Joe and I.

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<sup>796</sup> Not identified.

<sup>797</sup> This description matches two 9 x 11 inch canvases very closely: *Landscape*, Washington County Museum of Art (Elzea 123), and *Summer Landscape*, private collection (Elzea 125).

<sup>798</sup> *Sewing Party*, private collection (Elzea 130).

<sup>799</sup> Possibly *Cliffs of the Palisades*, Private collection (Elzea 119).

<sup>800</sup> Not identified.

At dinner we had a party of French visitors who dined under the trees and were very interesting to watch. The effect of their easy French lovemaking was very funny on Mrs. L. and Mrs. Heilbron. I could not help feeling that their “shocked” attitude was most vulgar, in fact, not decent, while the play of the French people was only human.

Made another sketch in the afternoon<sup>801</sup> and I begin to feel that I have got ahold of the landscape idea to some extent.

**June 22, 1908** Today we were right quiet as all the boarders but Dolly, Mrs. L. and self went into the city. I hung around the porch in the morning, but after dinner went and made a sketch from the cliff. Attempted to show the cloud shadows on the water.<sup>802</sup>

Dolly and Mrs. Laub are both working on the dress for Noëlie Richard. She is to sing at school exercises in the hall in Coytesville tomorrow evening. Sitting on the cliffs this afternoon I succumbed to the temptation to put D. S. and J. S. 1908 on a rock; small one just north of Richard’s boundary line. This is foolish. I think that men may mark the world more effectively by their works, but these Palisades are a great temptation for little passing man to make his mark on the enduring stone. My mark is in Devoe’s oil colors, so I have the assurance of the durability of my inscription from the manufacturers.

**June 23, 1908** This evening was made interesting by our going to see the school exercises in Coytesville, held in a shed room called the “casino” and dancing hall. I was very much interested in the recitations of the children. Noëlie Richard was the handsomest girl who appeared. She sang very well a song of “Capt. Willie Brown.” I sat beside her big mother in the

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<sup>801</sup> Not identified.

<sup>802</sup> This may be *Gray Day (Billings Mansion)*, private collection (Elzea 132).

crowded, hot room and saw that she felt that certain parts of the song might be done better, but I told her she should be proud. The four graduates were quite typical: two stupid looking boys with large heads, brothers; a smart French girl and another studious sort of girl who read the class history. The classes are very small, some only ten pupils in the grammar grades.

**June 24, 1908** Went in to New York to Chapin of Scribner's. He is away. His letter which asked me to call Wednesday was dated June 16. I got it on Monday. Didn't look at the date, hence my mistake. I found that the check I had left for Mr. Cohen in his letter box had not reached him. I gave him a check for 75.00 (my Press puzzle for May) to cover balance of June and July in advance. Wrote to Phila. and stopped payment on his check (25.). Found the lock on the studio door had been tampered with, though it does not seem that anyone has entered the place.

**June 25, 1908** These days are all pretty much alike in Coytesville. I go on making small sketches, eating well and sleeping well. Having a good rest altogether.

**June 26, 1908** [No entry]

**June 27, 1908** In the evening with Mr. and Mrs. Heilbron and Ida Richard to Palisade Park, a short trolley ride from Fort Lee. Rather a dull time though Dolly enjoyed riding the Flying Horses with Mrs. Heilbron and Ida. Heilbron was taken with pains in his kidneys, coming home in great suffering.

**June 28, 1908** Mr. and Mrs. Hertzmanns (or some such name) came to spend Sunday with the Richards's. Hertzmanns is Mrs. Richard's brother, a big, good-natured French-German. He runs

a pastery shop and lunch room in the Bryant Bldg, 42nd St. and 6th Ave.

**June 29, 1908** Came to New York to see Chapin. He gave me the “Moonstone” by Wilkie Collins to make four illustrations for.<sup>803</sup> Stopped at our home and got materials for making the drawings out in Coytesville.

**June 30, 1908** I find it not likely that I will be able to do the illustrating work out here. No proper place to work and too much likelihood of being interrupted.

**July 1, 1908** [No entry]

**July 2, 1908** Played croquet and had some argument over the game, as is quite usual with this sport. In the afternoon I made a large canvas sketch.<sup>804</sup> Did not finish it however, as I started so late.

**July 3, 1908** Today we left Coytesville and the Richards. I made a final sketch.<sup>805</sup>

After dinner in the evening (thus dodging the extreme heat of the day) we started for home. Joe Laub came all the way in to the studio with us carrying two of our bags. Very nice of him. We found our place untampered with save for two jars of strawberry preserves which had been taken from the small box in the hallway, a piece of Parmesan cheese was also missing, but

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<sup>803</sup> Wilkie Collins, *The Moonstone* (New York: Charles Scribner's Sons, 1908), (Hawkes 789–792).

<sup>804</sup> This could be either *City from the Palisades*, Santa Barbara Museum of Art (Elzea 136), or *Hudson Sky*, Wichita Art Museum (Elzea 137). Both canvases are about 26 x 32 inches in contrast to the 9 x 11 inch canvases.

<sup>805</sup> Not identified.

might have gone of its own volition perhaps?

Saw a raccoon come out on the rocks at Richards's. First I have ever seen. Gave Mrs. Richard one of my small sketches as a return for her many kindnesses.<sup>806</sup>

**July 4, 1908** Today we made an early start for Crane's. Reached Bayonne about 11 o'clock. Crane had me walk over to the beach where he is having a row boat built. Met the old, wiry boat builders at work. Came back, after being delayed by a shower, and had an elegant crab luncheon at Crane's, a repetition of last year's festivities.

Played croquet in the afternoon. Miss Very, sister of the Naval Commander by that name,<sup>807</sup> a very charming woman, not young, and a fine pianist. She is organist of the church in Bayonne. A fine dinner in the evening, followed by fireworks in a shower concluded a very pleasant day. Dolly and I got home at about one o'clock. Miss Vorath was at Crane's, not entirely recovered from her recent operation.

**July 5, 1908** [Page headed, "Ice 10"]

Dolly attacked the studio with broom and duster and then carried the front rooms with the same artillery, under a heavy fire of hot weather. I made a puzzle.

We had a spaghetti dinner at home, very enjoyable, and in the evening we had a pitcher of lemonade to help us meet the heat with fortitude.

**July 6, 1908** [Page headed "15"]

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<sup>806</sup> According to Sloan's records this was *Coytesville Landscape*, location not known (Elzea 120).

<sup>807</sup> Rear Admiral Samuel Williams Very (1846–1919) saw action in Cuba and the Philippines. He was in command of the Naval Station in Hawaii from 1906 until the time of his retirement April 23, 1908.

I made another puzzle after sending off one by mail as I want to have the week free for starting on the Wilkie Collins. The weather is frightfully hot, almost unbearable. It's too hot to think.

**July 7, 1908** [Page headed "20"]

Another fearfully hot day. I can't get at my work at all.

Mr. De Reife,<sup>808</sup> who was about six years ago organist at the Church of the Annunciation in Phila. called. He and Nan have collaborated in one or two children's books which have not as yet found publishers.

**July 8, 1908** [Page headed "Ice 30"]

Kirby called today to say good bye. He is going to take another rest up in the woods. Not a rest either for he has one of the Collins novels to do and is taking it up with him.<sup>809</sup> He is looking poorly. Lily Wells called. She seemed to be interested in the sketches which I have made at Coytesville.

The weather is lovely today; mild, pleasant spring sort of day. The air is clear and bracing. R. G. Dun & Co.'s man (Rosenmuller) called on me and asked me questions in re. my financial and business affairs.

Mrs. Crane dropped in in the afternoon. I took a walk down as far as Greenwich "Village," a nice part of the city. Many of the houses are small and old fashioned. After dinner Dolly and I took a walk up Broadway. On our way back by 6th Ave. went in Mouquin's and had

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<sup>808</sup> This is probably the same organist and choirmaster identified as Richard E. de Reef in "Philadelphia Correspondence," *The Churchman* 85 (April 19, 1902), 508.

<sup>809</sup> Kirby illustrated *Poor Miss Finch*. Sherman Potts illustrated *The Woman in White* to complete the 1908 Scribner's edition of Collins's novels.

a couple of Scotch highballs, then lobster Newburgh and bottle of white wine, then another Scotch, ending up pretty much the worse for wear and both quarrelsome.

**July 9, 1908** This weather is so hot that I find it very difficult to get started at my work on the “Moonstone.”

Nan has been operated on for appendicitis in the Hahnemann hospital in Philadelphia. She is getting on very well according to letter from Bessie.

In the evening I got started on a drawing for Moonstone — like “pulling teeth.” I have had a post card or two from Henri in Granada, Spain. He has not heard from me yet as my letter awaits him in Madrid.

While out today I met Guernsey Moore<sup>810</sup> of Philad’a who was on the Press years ago. Same old tall, long-nosed “Tommy,” we used to call him. He was surprised when I told him of Henri’s marriage to Miss Organ. He had met her a couple of months ago one night when he was in New York. Said that H. had evidently not known her long at that time.<sup>811</sup>

**July 10, 1908** Worked on drawing and then went out in the afternoon to walk. Had not gone far when I met Frank Crane who is in town to take dinner with us in the evening. He and I went to several stores buying shirts for him. I came home and worked on drawing. He met Mrs. C. at the ferry and we had a nice spaghetti dinner with other vegetables — no meat. Talked at the table for about two hours or more and they went home soon after.

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<sup>810</sup> Guernsey Moore (1874–1925), designer and illustrator, was a noted poster artist during the mid-1890s and later helped to redesign the *Saturday Evening Post* after it was acquired by Cyrus Curtis in 1897.

<sup>811</sup> According to Perlman, Henri and Organ met February 3, 1908, after the opening of “The Eight” exhibition. See Perlman, *Robert Henri: His Life and Art*, 86.

**July 11, 1908** Went on with the Moonstone drawings and seem to have at last really got a start at working, in spite of the weather.

**July 12, 1908** Dolly not feeling well, so she stayed in bed. I went for the Sunday papers as usual and then, after looking them over, went on working on the drawings.

A hot day and I saw many interesting incidents in the hot rooms of the people back of us on 24th St. A young girl bathing partly hid by an open door, but quite unconscious of her beauty. She is one of the sisters of the little fellow who posed for my "Boy with Mirror."

**July 13, 1908** Worked all day pretty steadily. In the evening Joe Laub and Mrs. L. called. They have been back from Coytesville about a week. Two post cards from Henri in Madrid. One a repro. of a fine Goya, "Boys Climbing a Tree."<sup>812</sup>

**July 14, 1908** Working on the last of the drawings for "The Moonstone."

A terrific rain storm came up in the afternoon, the clouds black and gray and wicked lurid green were fine. I went on the roof to look at them, then the rain started and came down in torrents. Cleaned the streets. This is the first rain of any account for a whole month.

Dolly and I after dinner at home went out for a walk. Stopped in Mouquin's, walked out Broadway then back to Mouquin's again. We had too many gin rickeys, too many for us. Met the curious creature "Nigero." Came home and to bed in bad condition. We must quit this.

Sent check for taxes on East Lansdowne to Township Treasurer, Upper Darby.

**July 15, 1908** We stayed in bed 'till forced to get up to let in Kent Crane who called on us and

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<sup>812</sup> Goya, *The Greasy Pole*, 1787. Duke of Montellano, Madrid.

had lunch with our breakfast. I finished up the drawings and took them to Chapin of Scribner's who was satisfied with them and handed me the "New Magdalen" to make four pictures for.<sup>813</sup>

A beautiful day and the breezes about the Flatiron Bldg. show the beautiful forms of the women in their summer gowns. There are so many lovely women in New York and they dress so charmingly. I'd like to spend hours watching them.

Dolly and I took a walk after dinner at home. Walked out Broadway. Beautiful as it always is. The women of the street are some of them, many of them, very remarkable in looks.

**July 16, 1908** Took a walk down town. Went along B'dway and 14th St. Second Avenue as far as 1st Street. The diners on the balcony of Café Boulevard were a fine subject. The sunlight was clear and brilliant but not hot. Streets look clean and fresh. On my way back I stopped to show Mr. Buck proof of plate which seems to suit him better than me.

A glass store on Cooper Square E. attracted me. I went in and bought some goblets and other drinking glasses. Came home and found that little Dolly had been doing a very hard day's work while I amused myself. Lamb chops and peas for dinner. Very good.

**July 17, 1908** Bess writes short note saying that Nan won't be able to leave Hospital 'till end of next week. Wound is healing very slowly.

Jerome and Mrs. Myers called with Virginia in the afternoon and accepted Dolly's invitation to stay to dinner with us. They have taken a furnished room, 236 W. 14th St., and seem to be well pleased, though why they came to the city is not quite clear. Jerome, of course, was not interested in the mountains as he is in the East Side life. I made a puzzle, leaving Jerome to entertain himself. John Richards, a friend of Myers, came in with him. A small chap and quite

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<sup>813</sup> Wilkie Collins, *The New Magdalen* (New York: Charles Scribner's Sons, 1908).

pleasant. Has studied in Paris.

**July 18, 1908** Took a walk. Mailed the puzzle to the Press. Spent the balance of the day between the heat and trying to get myself at work on the “Magdalen” illustrations. After dinner I did get a start on the first one.

**July 19, 1908** After I had gone for the Sunday papers, taken a short walk, sat in the Square (Madison), looked at the new tower of the Metropolitan Life Bldg. which is complete with the exception of the upper steeples and the clock (this tower seems to me as though it were going to have a look like a village church steeple or fire house), Carl Moellman dropped in on us. He is in Elizabethport, N. J. with the Consolidated Lith. Co. After he left I got started again on the Magdalen drawings and got one finished.

**July 20, 1908** In the afternoon I made another start on the second “Mag” drawing. Then, as Dolly made a special request, we went out to dinner at Mouquin’s. We met there FitzGerald and Gregg. Fitz thinks as I do that in the Shinn puzzle matter. The men gave permission and must needs stand for anything within reason, or a bit beyond. Leaving Mouquin’s about 9:30 we took a walk up Broadway. At about 40th St. on the way back we met Weston (once of the art staff of the Phila Press). This is the second time we have met him in N. Y. Walked down town as far as 23rd St. with us. He lives on 16th St.

To bed, but indigestion kept us both restless ‘till about 3 in the morning.

**July 21, 1908** The day started cool and gray, a great relief from the hot days though, to be sure, the last few days have not been anything awful. We have a breeze through our place on the

hottest days, very comfortable indeed.

Lichtenstein writes that he has made arrangements for the “8” Ex in Chicago, Detroit, Toledo and Indianapolis and, if things come right, he will place them in Grand Rapids and Milwaukee. Waiting to get Cincinnati and Buffalo in line first, as he thinks it better to work the pictures back east and next year have ex. starting in the west.

**July 22, 1908** Working on the “Collier’s” illustrations. Miss Bell called in the afternoon and Dolly accepted her invitation to call at her home next Friday evening July 31st.

Dolly and I went to dinner at a new place, Suter’s, on 7th Ave. It is a small dining room on the second floor (and very hot this weather). The cooking is done by the proprietor, and his wife, a little French woman, waits on the tables. It is a fairly good dinner for the price, 30 cents with wine!! Weston told us of it Monday night. After dinner we went up to call on the Laubs. We found them in and stayed ‘till about 12:30 when home and to bed.

**July 23, 1908** Made another Wilkie Collins drawing during the afternoon. Dinner at home which, after all, is the best. Nice chops and peas and salad.

I took a walk alone in the evening as Dolly is not feeling very well. Stopped in Lucio’s and bought a belt pin for Dolly’s birthday present. It pleased her very much indeed. As it was showering slightly, Broadway was not much peopled tonight.

**July 24, 1908** Delivered the drawings for “Magdalen” to Mr. Train<sup>814</sup> at Scribner’s. Mr. Chapin is away for a week or more.

Wrote to Henri in re. 8 ex. Told him I’d use my judgement on prices for his pictures.

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<sup>814</sup> Possibly H. Scott Train, member of Society of Illustrators.

Wrote Lichtenstein in re. 8 ex. In the evening started a puzzle.

**July 25, 1908** Today a welcome and unexpected visitor was James B. Moore. He is looking very well and, while full of his late business failures, is in right good spirits. He says I'm to get back my \$100 in about a month and a half. He thinks of starting a restaurant company in the fall. I hope he will be successful for, after all, he has suffered.

Mrs. Reuter Dahl stopped a few minutes to get Stein's address for H. R. Jerome Myers and Mrs. and the baby spent quite a while with us in the afternoon. They say that they are about ready to go back to the country again.

After dinner Potts called and stayed the evening. He was pleased with my sketches done at Coytesville.

Jim Moore tells of a fearful article about the romantic marriage of Henri to a "comic artist" in the Journal American of last Sunday. Ridiculous and untrue: "they met at a ball," his first wife's "portrait draped in black" and a lot of absolute rot.

**July 26, 1908** [Page headed "No milk"]

We are having great trouble with water. For some reason, probably on account of the gay-café which holds forth in the basement all night and all day Sunday, though it is "against the law," we can not get any water for hours at a time. Today, none for about thirty hours.

I worked on my two largest Coytesville "Hudson from Palisades" paintings the greater part of the day. Tired myself out standing up. I have not worked at the easel for so long that it is fatiguing.

**July 27, 1908** No water this morning, but I had left the spigot in the tub on so that there was

near a tubfull for emergencies.

Mailed puzzle to the Press and took a little walk at noontime. A brilliant sunny day, not very warm. The noon hour is very interesting. Crowds of men from the big manufacturing clothiers on Fifth avenue. Girls, bareheaded and strolling, and buying things from the street vendors of fruits, etc.

Took down the South Beach picture started last year and worked on it in the afternoon.

**July 28, 1908** Today we hurried up to Fort Lee ferry to meet J. Moore and go with him to Coytesville. He was waiting for us, talking with a lady and her sister — Mrs. Merrill and Mrs. Teiss. Mrs. Merrill, an old friend of Jim's, had her daughter with her and her sister's baby boy. They, curiously enough, were also bound for Coytesville. So, all together we went. We had lunch at Richard's and afterward went over to call at Mrs. Conover's where Mrs. M. was calling. Mrs. Conover has a beautiful contralto voice and sang for us, and we enjoyed our visit very much. We went back to Richard's about 5:30. Left there and came in to 42nd St. with J. B. M.

Dolly and I went to dinner at Mouquin's for a birthday treat for my little wife; then we went down to Shinn's, but they are away. We also went around the corner to call on the Brewers, but they had retired for night; so we contented ourselves by walking on 14th St. and down Broadway home.

Dad sent a box with a chicken and some vegetables from Fort Washington. Nannie wrote to us saying that she was back home from the hospital.

**July 29, 1908** Wrote to G. L. Berg<sup>815</sup> Seattle. Told him he could have Coffee Line

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<sup>815</sup> George Louis Berg (1869–1941) was chief of the Department of Fine Arts for the Alaska-Yukon Exhibition of 1909.

Boy with Piccolo for the Exhibition next year, June 1909.

Wrote also to Barrell giving him Henri's address in Madrid. Wrote also to Dad, thanking him for the chicken, etc and telling him that we would come to visit them next Wednesday.

Started a puzzle. Worked on the South Beach picture.

Dolly went uptown to call on Miss Irene Nitzky who is in the city — friend of my sister Bess for many years. She was not at home.

**July 30, 1908** Trouble with the water all day and night. Jim Moore told me to withhold the rent money and see if that would not bring the owner to look out for the water supply.

I painted in the afternoon on the South Street picture and have it now in best shape yet. In the evening worked on puzzle and finished it.

**July 31, 1908** Rabinowitz, my Jewish paint dealer, borrowed twenty five dollars of me today. His collections have been very slow during the summer. I feel sure that he is good for the loan.

Worked on the South Beach a little bit. In the evening we went up town to call on Miss Bell and her father and mother. Mr. Bell is from Central Pennsylvania and Philadelphia. We had a right pleasant evening. Dr. Wells (Uncle Howard) and Aunt Nina Ireland called just as we were going out.

The water was running all right a while today (about two hours), but failed in the afternoon and evening.

**Aug. 1, 1908** Walked out 23rd St. to Harbeson's Book Shop and picked up a copy of Taine's English Literature<sup>816</sup> — a book I have long wanted to read.

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<sup>816</sup> Hippolyte Taine's *A History of English Literature* was first published in 1872.

Miss Nitzky came to dinner and spent the evening. Mr. and Mrs. Brewer called and we had a pleasant evening. I took Miss N. up town to 79th St. The Brewers stayed later.

Since I have here noted the water famine, I must record that today we have had plenty.

**Aug. 2, 1908** My birthday, the first anniversary of my birth since the death of my mother. I feel in a way alone, though I saw very little of her the last six years. I usually saw her today. Dolly is my wife and mother now.

I worked on the "Picture Shop" canvas started last year. Got it into very good shape, I think. It seems to me a good thing.

**Aug. 3, 1908** I walked down through the West side "Greenwich Village," Hudson St. to Veasy St. and ordered 3 frames from Shullheis 57 Veasy. 9 x 11, 70 cts per foot and shadow boxes 1.00 each. I paid \$5.00 on account. I am to let them know when I return to the city, for delivery of frames. I enjoyed my walk very much. There is fine stuff to be done on Hudson St. and the streets running off of it. Varick St. is interesting.

**Aug. 4, 1908** [Page headed "Ice paid 1.70"]

Made two dozen sketch boards as I hope to work a bit while in Fort Washington.

**Aug. 5, 1908** Today we packed our grips and locked up house and traveled to Fort Washington; rather, Dolly went direct while I stopped in to see Dr. Beale (Clifford, as Rupert is in Colorado on a vacation) who started in on and finished the repairs on a tooth of mine. He wants me again tomorrow to finish up. I went out to Fort W. on the 5:02 P. M. train.

Nan is rather weak yet, but her wound from the appendicitis operation is healing all

nicely. Dad seemed really glad to see me. He was waiting for me at the station.

Tom Daly called on us in New York in the morning. I was out and he told Dolly he had to get right over to Phila. Today is the anniversary of our wedding. Dad treated to a watermelon. These have been seven happy years for me.

**Aug. 6, 1908** I went in and had another tooth fixed and no more work could be found, so I'm through with the dentist for this year, I hope. Met Claghorn<sup>817</sup>, Xtian Scientist!! I met Malcolm Stewart on Chest. St. One meets "Everyone" on Chestnut St. in Phila. He is not now at Anshutz's in Ft. Wash. as he was last year. He has a studio, 1720 Towson St. I next went to Union Trust Co. As I came out, met Col. G. Nox McCain,<sup>818</sup> who has left the Press editorial staff and is now lecturing on travel. Leaving him, I hunted up Tom Daly. Met him at Poor Richard Club on Camac St, South. Had lunch there. Thos. Martindale, one of Phila's retail grocers, is Pres. and sat at head of table. They have taken one of these little two-story houses and made each floor one room. Very comfortable. With T. Daly to the Press. Saw March and J. O. G. Duffy.<sup>819</sup>

On my way out Walnut St. met Reg. Kauffman.<sup>820</sup> He has apartment in same building, 11th and Walnut, where he lived with his now divorced wife. She got the divorce and the

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<sup>817</sup> Possibly Joseph C. Claghorn (1869–1943), painter and etcher, Philadelphia.

<sup>818</sup> George Nox McCain (1856–1934), journalist and writer, was on the editorial staff of the *Press* 1889–1902 and again 1904–1906. He was later on the staffs of the Philadelphia newspapers, the *Public Ledger* and the *Bulletin*.

<sup>819</sup> James O. G. Duffy (1864–1933) was the literary and dramatic editor of the *Press* between 1896 and 1911 after having served as its Sunday editor 1891–96.

<sup>820</sup> Reginald Wright Kauffman (1878–1959), writer, had been a colleague of Sloan's on the Philadelphia *Press*. Both he and his second wife, Ruth, wrote for *The Coming Nation* and were associates of Sloan's during the time they were mutually interested in socialism. In 1903 Sloan had painted Wright's daughter, Hildegard, by his first marriage to Eleanor Catherine Diller (Elzea 54).

custody of Hildegarde. He is married and seems happy.<sup>821</sup> Tells me his wife is 19 years old.

Called on Fincken. He is not very busy and seemed worried.

Wrote to J. H. Gest, Cincinnati. Told him I wanted 6th Ave. & 30th St. sent to Chicago not before Sep. 1st. Wrote to remind Glackens, Shinn, Luks, Prendergast, Lawson and Davies.

**Aug. 7, 1908** A showery day and though I had intended to try a sketch, I didn't. Just moped around the house all day. This seems a dull spot in the country, and now that mother's gone, I don't have the same object in coming to the Fort. Wash. house. My family is rather a grouchy lot "en famille," not much inclined to mutual amusement.

**Aug. 8, 1908** [The diary entry is written over the following note: "8 prices & lists must be in by Aug. 15"]

Went out in the morning and got at sketching. Made a fairly good go at it. Came home to lunch. Am eating great quantities of fresh meaty tomatoes from Dad's garden, they are fine. The lima beans are also a great treat here, so much tenderer and more tasty.

In the afternoon I went out again and made two more sketches, one of them is a rattling good thing and makes me feel quite a landscape painter.<sup>822</sup>

**Aug. 9, 1908** Quiet day here, of course, though Nan is not able to go to church. Bess missed the "early service," went to the late, but it was a relief not to have everyone but Dad at church all the time. Mr. and Mrs. Bourjinsky, who I met last year, called in the evening. Nell Sloan 'phoned, inviting us to come to dinner tomorrow.

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<sup>821</sup> Kauffman and Ruth Hammitt were in fact married in 1909.

<sup>822</sup> Six of the landscapes Sloan painted at this time in Fort Washington are known (Elzea 138–143).

**Aug. 10, 1908** Made two sketches in the morning and am enjoying the work very much.

In the afternoon, went in to Phila' by trolley and, though we had a long wait for the car in Ft. Washington, we enjoyed the trip and having Bess with us saved about a dollar in car fares, as we came home the same way.

Had a good dinner and a pleasant evening though short as we had to leave at 10 o'clock.

**Aug. 11, 1908** Made two more sketches today at the edge of a little wood not far from the house.

After lunch, read a very interesting book which I had started a day or two since. "The Return of the Emigrant" by a Miss Mackay,<sup>823</sup> a very good thing I think. Immediately after dinner Dolly and I said good bye to the folks and I came home to New York. Dolly went to Philad's to spend a while with Nell Sloan, and to later go down to Ocean City, N. J. to visit Mrs. Montgomery. A beautiful evening after showers followed by rain.

A bride and groom got on at Plainfield, N. J. I was in the smoker at the time and when I came back to my seat in the coach, I found it all strewn with rice thrown in at the couple. I put a few grains in my pocket.

A lovely night on the Hudson, full moon, slight mist.

Found 165 W. 23 in good order. Thought about Dolly a great deal, how she takes care of me. Everything I needed I found in my pockets, a dear little wife!

**Aug. 12, 1908** Went to Coddington's, 6th Ave., for breakfast. Mailed letters to Dolly, the framer, and the washerwoman, and started in keeping house !!!?

Crane called in the afternoon and I signed the Lawson painting which he bought at Café

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<sup>823</sup> Lydia Miller MacKay, *Return of the Emigrant* (London: Blackwood, 1907).

Francis sale. Lawson said he'd come and sign it, but never turned up. Then the frames for the sketches came and I had a fine time trying them on different pictures. It makes some of them look splendidly to me.

Went to dinner at Coddington's and then took a walk and called at Lichtenstein's. They were just going to retire for the night, so I talked from the hall on the 'phone to him. Walked a while and then came home. Read the Evening Sun and mailed it to Dolly.

**Aug. 13, 1908** Prendergast and Shinn sent in their lists for the Chicago Ex. Davies called and tells me he will be ready with his list by Saturday. He approved very much of some of my sketches made this summer, a matter of great satisfaction to me for I believe Davies knows a good thing.

"Cleaning house" again today. Dined at Coddington's and then walked down to Shinn's where I was pleasantly entertained. A Mr. Frazer,<sup>824</sup> a sculptor, came in — rather smug sort of fellow. Shinn showed some of the miniature stage settings he has been making. They are wonderful little things — rocks and cliffs, lighthouse, bridges, moats and drawbridges — set in a proscenium with various lighting effects.

A shop on 6th Ave. has a "sheath gown" in the window.<sup>825</sup> It was great fun to watch the different types of people who stared at it. A much talked of innovation in Paris, open to the knee. This wax figure had a queer wooden leg showing!!

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<sup>824</sup> Probably James Erle Fraser (1876–1953), sculptor. Taught at the Art Students League for many years, beginning in 1906.

<sup>825</sup> A sheath gown was a tight-fitting, side slit dress worn with less bulky underclothes than previous styles. The *Philadelphia Press* announced its introduction to England by an American on Nov. 8, 1908. Sloan depicted a similarly clad mannequin in an illustrated letter to Dolly Sloan, September 16, 1908, in John Sloan Manuscript Collection, Delaware Art Museum.

**Aug. 14, 1908** [A partially obscured note under the text on this page appears to read: “8 lists need to be back and mailed.”]

Mrs. Brewer called to be directed to Coytesville. Says they are both used up by the heat and want to get away for a week or two.

Luks sent in his list. Prendergast sent corrected list. Started to look over my stuff for the ex. Think I'll take out the “Moving Picture Show” and put South Beach Bathers in its stead.

Worked at a puzzle in the evening.

**Aug. 15, 1908** Davies sent in his list. Glackens also responded, telling me to select from his pictures at Henri's studio what I thought proper to send. After breakfast I went up to 135 E. 40th St. Mrs. Lee was there, she has been staying there in H's absence this summer. His old mother she is, and she looks well and beautiful. She was full of “Bob's” marriage — the secrecy and the fact that she was not told 'till a month after it had taken place.

From his pictures I selected those to go with our ex. to Chicago. The Dutch Soldier was not there and there were only two frames for the smaller Dutch heads. Glack's were all together in the storeroom. Came across a full-length [by Henri] not finished of Marjory, his new wife — a very attractive girl.<sup>826</sup> Mrs. Lee says it is a good likeness of her.

Bought a cheap copy of “Madame Bovary,” which I have never read. After dinner I came home and read some in Taine's Eng. Lit. Dolly sent a clipping from Phila Press which gives me in a list of leading “illustrators.”<sup>827</sup> She tells me that Tom Eakins spoke very

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<sup>826</sup> Henri painted *Miss M. O.* in April 1908, and it was destroyed the following April. See Henri record book “E,” no. 180.

<sup>827</sup> This was a letter to the editor asking for names and addresses of leading novel illustrators. The reply was a list of 17 illustrators including Sloan. See Undated clipping in the John Sloan Manuscript Collection, Delaware Art Museum.

appreciatively of my work to Mrs. Schlichter.<sup>828</sup> I like the news.

**Aug. 16, 1908** Wrote J. H. Gest Cincinnati Museum to send Dutch Soldier to Chicago not before Sep. 1, not after Sep. 5; to hold the other two which he has 'till H. returns or unless otherwise instructed by Henri.

In the afternoon I went out to Crane's in Bayonne. There was a brisk breeze from South which, with the clearness of the day, made the Bay splendid. Sail boats and launches, and the little landing place with light colored dresses all formed great material. And then Mrs. Crane showed me a little house for rent at about \$18 a month! and I pay \$50.00 for the top floor here at 165 W. 23. And yet, I believe I and Dolly too are really happier in the city, but on the other hand, the expense. Yet, at the end of a year, there would probably be no larger balance in bank!!

Stayed to supper and came home by trolleys to Jersey City.

**Aug. 17, 1908** Lawson came in and said that he would need another day or two before he could send in his list. We went out together and he had lunch while I breakfasted, then to Mouquin's where we had two highballs of Scotch. I left him at 23rd St. and went to see Lichtenstein, but he was out. Called at Scribner's and got proofs of the Collins illustrations. They have had a fire which nearly gutted the 3rd floor. Happened three weeks since.

Walked over to 17th St. to Everybody's. Brown was not in. Then went to see Willing at Sunday Magazine. He says he's using stuff from stock, but will probably have something for me later. Oh yes, and I'll feel that it's necessary to do another poor lot of stuff to suit.

After dinner at Coddingtons, I went up to see Luks and had an interesting evening,

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<sup>828</sup> Maybelle Schlichter. Her husband, Henry Walter, posed for the referee in Eakins's first boxing picture, *Taking the Count*, 1898, Yale University Art Gallery. See Lloyd Goodrich. *Thomas Eakins*, Vol. II (Cambridge: Harvard University Press, 1982), 148-49.

though he does get tiresome. Mrs. Luks don't look at all well. Met a Mr. Schaeffer, a German friend of Luks - middle aged man. Luks has some fine pictures, "La Pagliacci"<sup>829</sup> very good. Also his "Girl with Doll."<sup>830</sup> A bottle of whiskey which Luks patronized more than his guests made him gradually maudlin. Talked of his boy "Kent" (Crane). Wants me to fix it so he could just see him. Said he "would not speak to the boy" and that if I were really a "big" man, I'd do it. Maybe I would, but I'm not big enough to run the risk of making the boy unhappy as well as Crane. Seemed to want to bribe me. Took out an old delicate clay pipe, decorated bowl and stem, showed it to me, and as I said "No" put it up! Told me Kent's middle name was "McMichael" after Luks's friend Morton McMichael (3rd?).<sup>831</sup> Said that once McM tried to find the boy's whereabouts, but that Mrs. Vorath had refused. Hence Kent loses 10,000.00 a year!!!

**Aug. 18, 1908** Went to Macbeth's, saw "Henry" and he is to send two Henri's to H's studio tomorrow. I will probably send them to Chicago for Henri.

Read "The O'Ruddy" by Stephen Crane and Robert Barr. Started by Crane who died and Barr finished it. I think the first XIII chaps. must be S. Crane's part. It is fairly good that far. Walked out to try to see Lichtenstein in the Eve. but he was out.

Two post cards from Miss Pope in Spain. She says it has be warm there, 104° one day.

Brought "Dust Storm" from Macbeth's.

**Aug. 19, 1908** Rose very late and not feeling at all in good trim. The day is hot and oppressive. I

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<sup>829</sup> Luks, *Pagliacci*, 1902. Denver Art Museum.

<sup>830</sup> There are at least three paintings which fit this description, but Sloan was probably referring to Luks's *Little Madonna*, 1905. Addison Gallery, Phillips Academy.

<sup>831</sup> Morton McMichael II (1836–1904) was a New York banker. His brother, Clayton, was publisher of the Philadelphia *North American*. McMichael's son, Morton McMichael III was a newspaper man. Which Morton Kent was named after is not clear.

could not apply myself to any work, just walked after breakfast and came home and sat about doing nothing. Tried to get hold of Lichtenstein on the 'phone for I'm anxious to know who is to collect the pictures for Chicago and when.

After dinner at Coddington's I walked out Broadway. There was a great crowd and the summer dresses of the women made the street, lit by so many electric lights, look splendid. The theatre-goers were in evidence. Went in moving picture show on 23rd St. and saw a most interesting series of films taken in France of the motor races: Dieppe circuit, several cars upset, men carried away on stretchers.

Saw Bradley at Collier's. He says he will send me something to do as soon as anything "in my line" comes in.<sup>832</sup>

**Aug. 20, 1908** Mailed Rudy proofs of lithographs "Girl of 27th St." and "Ping Pong Photos." Gilded several frames and touched up and varnished "Election Night," varnished "Dust Storm."

Joe Laub called in the afternoon. He has been in Philad'a. Mrs. L. is still there, her brother is to be married. Ate at Coddington's as usual and after walking a bit, came home and started a puzzle. Lichtenstein left his card while I was out at noon.

While uptown buying bronze powder, I saw top of house at 47th & 6th Ave for rent, \$55.00 month. 8 rooms and bath with steam heat. It seems as though it would be an improvement on this place (165 W. 23) were it not so expensive to move.

**Aug. 21, 1908** At last Lichtenstein and I got together. I handed him over all the lists of pictures save Lawson's when he came a little after noon. Luks's prices are yet to follow. Luks writes that

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<sup>832</sup> Much to the irritation of illustrators, editors at this time tended to "typecast" them as specialists in one kind of subject matter or another.

he is in Newfoundland N. J. I made a puzzle and mailed it. In the evening I read in Taine's Eng. Literature and a bit in "Mme Bovary."

**Aug. 22, 1908** Dolly writes that she will be home soon. I went to Henri's studio and fixed his shadow boxes on. Mrs. Lee says that Mrs. Southrn and Miss Jennie are in the city for a few days, that they have asked for Dolly.

Returning from 40th St. in the early evening I walked over 35th to a playground park near the East River. A long row of tenements faces the square which was all gray and melancholy blue. A few children clambering about on the ladders, horizontal bars, etc. Mothers outside the high railing pushing "go carts" with babies. Over all, on one end a church steeple, and on the east end the huge stacks of the Edison Power Plant with clouds of smoke and steam. Everything seemed fine this evening. 34th St. looking west up the hill to the Armory. Vendor's stands with flaring torches burning red and smoky. A fine butcher shop, not fine in quality but in attractiveness, with big price placards and a brilliant array of vegetables under a great glare of red- yellow electric light.

After dinner I came home, but being restless went out. Saw the flashes and the reports of a pistol, 6th Ave. and 28th St. A man had shot another. The crowd was terrific in 10 seconds.

**Aug. 23, 1908** As I expect Dolly to come home to her very lonely me tomorrow, I spent several hours today trying to make the studio and the front room look a bit cleaner. I swept and dusted and had the satisfaction of getting a great heap of dust, which is always pleasing; to sweep a house and not get a good lot in the dust pan is a disappointment.

I went out in the evening and for a change, I went to Mouquin's for my dinner. Sat with FitzGerald and his friend Tommy Knox. Shinn was discussed, and it amused me to hear Knox,

who is a Univ. of Dublin man, a Greek scholar and writes for the Tobacco Trust paper, and will never cause one corner of the world to smoulder. He asks, “does Shinn really know anything?” We had been speaking of the wild versatility of Shinn’s accomplishments, mechanic, business man and artist. Knox meant, had he swallowed some books, and knows he Greek?

Walked over to Madison Square and watched the throbbing fountain. I am going to make a try at it tomorrow — night effect with the Metropolitan Building in the background.<sup>833</sup>

Came home, read some Taine’s Eng. Lit., then to bed.

**Aug. 24, 1908** My first caller this morning, I rose late, was Lawson who brought his list of titles. While he was here Lily Wells called. They, the Wells’s, are going away in a few days to Randolph, N.H. to stay about a month. After Lawson left, while Lily was still here, Miss Lawrence, who is on her way to Shelter Island to visit relatives, bustled upstairs and arrived puffing. She is good to see, so lively, and her hay fever is funny, not to her of course, but it’s the cause of her vacation at this time every year. After I had seen her on the car at Broadway, I got breakfast, then about 2:30 P. M.

Wrote Lawson to advise when to collect his pictures for Chicago “8” ex. Came back and started on the “Night Throbbing Fountain.” Got it layed in.

To Coddington’s to dinner. Walked to 28th St. Saw FitzGerald in Mouquin’s through the window lattices but resisted the temptation to go in. Walked down Broadway and looked at the fountain again. Home and read. Turn to bed fairly early.

**Aug. 25, 1908** Dolly wrote that she will not be home until tomorrow. I am getting desperately lonely. Don’t know what to do with myself without her. Expecting her each day has made me

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<sup>833</sup> *Throbbing Fountain, Night*. Delaware Art Museum (Elzea 146).

nervous and wretched. The weather today is melancholy too, a gray sky with now and then weak sunlight, no blue, and ending in the evening by a light rain which, by midnight, is a steady pour — and chilly.

I went in to see Kirby and went out with him. We walked as far as 47th St. and looked at the apartment which I had seen last week. It is rented now, so that question is settled for me.

In the evening, read “Mme. Bovary” and finished it, a great work indeed. Far superior in my opinion to “Salammbô.” And now I’ll go to my bed to sleep alone for the last night, I hope.

**Aug. 26, 1908** Dolly arrived home about 3 o’clock and we were mutually glad to have each other again. We celebrated our “reunion” by having dinner at Mouquin’s. There we saw W. S. Walsh, and Johnston of the “World.”

**Aug. 27, 1908** Dolly went out to see Mrs. Lee at Henri’s studio. Lichtenstein called and together we went out to see if we could find where Lawson’s pictures were to be collected. Found them at Kuhn’s studio, 120 E. 23rd St. Then we came down 24th St. and met Lawson himself and arranged for him to deliver the pictures Saturday 11 A. M. to the Artist’s Packing and Shipping Co. My paintings left today. Henri’s and Glack’s were collected at H’s studio. Lichtenstein wrote Luks to come to town tomorrow and deliver his to the A. P. & S. Co. So I think we can feel that the exhibition has about started on its travels.

Dolly made good spaghetti for our dinner at home. Mrs. Bell of Phila. has written a letter bothering Dolly about an old account when she was running a dining room in Mrs. B.’s boarding house. Dolly wrote her that her claim was unjust. She paid \$25 for good will, not returned her when Mrs. B. took the place.

**Aug. 28, 1908** Working on the Throbbing Fountain, Night a short while today. In the afternoon I took my sketch box and, with much dread of what might happen, I walked down to the 22nd St. pier of the Coney Island boats and, after casting about screwing up my courage, I finally got to work. Sat on the string piece and made a sketch of a group of men and boys fishing from a float.<sup>834</sup> The season has been a very good one for what they call "Lafayettes," a small fish of which I saw several very good strings. I was in a moment the center of a great crowd of boys, etc. "Give us that Mister?" said one with proper audacity. I explained that while this is a "rough sketch," I earned my living by my work in this way. The "rough sketch" game was a good one. It explained the shortcomings to their minds and they seemed disposed to "give him a chance." About 4:30 I left with a huge sense of achievement in having made a sketch in the face of a mob's criticism.

**Aug. 29, 1908** Lichtenstein came in to tell me that Lawson had not yet handed over his paintings for the Western Exhibits. We talked over the necessity for having some more photographs of the pictures made in case western newspapers should desire to illustrate articles.

I worked some on the Throbbing Fountain, Night.

Dolly and I went to Carlos's on 24th St. to dinner. A right good table d'hôte and we were interested in the people dining. An elderly couple with a brown skinned, healthy girl about 13 years old with a great appetite.

**Aug. 30, 1908** A very quiet day. I made a puzzle in the afternoon and evening. After dinner (a fine panned chicken) we left our work and ran over to see a moving picture show.

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<sup>834</sup> *Fishing for Lafayettes*. Private Collection (Elzea 144).

**Aug. 31, 1908** Walked up town after mailing puzzle to see Davies. I told him to have a dozen prints made from any photo negatives that he might choose to, and send them to Lichtenstein. After lunch I made a few prints from two of my own negatives. I'm a poor printer of photos, it tires me out and I get very poor results.

Dolly went up town to see Mrs. Lee in the afternoon, but Mrs. L. was out. Rabinowitz called and offered to return the \$25 I had loaned him, but I said he could hold it another month.

After dinner wrote to Glackens and Prendergast telling them to communicate with C. B. Lichtenstein in re. photos for use in the Western Exhibition. Went down and called on Shinns who had just returned from Wickford.<sup>835</sup> Talked awhile, gave him information in regard to photos as above.

**Sept. 1, 1908** Had a telegram from Press. Puzzle had not arrived, so I had to start right in on a new one.

Mrs. Ullman came unexpectedly in the afternoon. Says she don't know where he is living. Has a city address of his to which she 'phoned but couldn't get him. She is not weighing as much as she did by 20 pounds.

I finished a puzzle in the evening. Mrs. U. is staying overnight with us.

Went out this morning to Central Park intending to get a "permit" and sketch. I found that it was necessary to apply in writing for "permits." So, walked up to the Metropolitan Museum of Art. I notice that many of the paintings formerly ascribed to certain masters now bearing labels, School of Rembrandt, instead of by Rembrandt, John Constable?, etc.<sup>836</sup> I found

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<sup>835</sup> Wickford, RI, on the Narragansett Bay was visited by the Glackenses as well as the Shinns.

<sup>836</sup> In 1905 the Metropolitan Museum had tightened policies on accepting gifts to "rigorously exclude all which do not attain to acknowledged standards" and was seeking to adopt the new standards of connoisseurship developed by such experts as Roger Fry, Bernard Berenson, and others to its collections. Howard Hibbard, *The Metropolitan Museum of Art* (New York: Harper

it rather a blow to discover such changes. A severe shock, and in some cases it was strange how much it seemed to hurt the painting in my inward estimation of it. Such is fame!

**Sept. 2, 1908** Mrs. Ullman spent the day. Dolly and she went out in the afternoon. I was busy making proofs from some of my negatives of pictures and from the Spanish Gypsy<sup>837</sup> of Henri's, the negative of which Dolly got for me at his studio on Monday.

I walked up to Broadway Mag. hoping to see Miss Marshall. Was told that the art editor was named Plummer. Stopped in at the Metropolitan Mag. and got a frosty reception. We have not yet found Ullman. Mrs. U. wrote to him today (15 E. 17?) Dunn. Mrs. Ullman stayed over night.

**Sept. 3, 1908** Ullman 'phoned this morning and came to lunch. He's looking well. Has been doing some work for the Taft organization in politics.

Made more prints of the Henri Sp. Gypsy plate (photo). I don't yet know how to get good results.

Mrs. Ullman left with Ullman about 3 o'clock. She is going back to the country again. Everett Shinn and Mrs. S. came to dine with us. Dolly had cooked a notable steak with Bordelaise mushrooms. Elegant. It made a hit with Shinn. After dinner we amused Shinn by showing him the Fuchs caricature volumes. They left about 10:30. Dolly and I sat up a couple of hours later.

**Sept. 4, 1908** I took Henri photos and my own around to Lichtenstein's office, but as he was

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& Row, 1980), 16.

<sup>837</sup> Henri, *Spanish Gypsy Child (Cinco Centino)*.

away, to return Tuesday, I expressed them to W. M. R. French of the Chicago Institute.

Dolly, having a headache, stayed in bed 'till late in the afternoon when she got up and made our dinner. After dinner we walked on 6th Ave. Went into a "moving picture" show. Came home and I drew a little preliminary to starting an etching which I think of for the reason that Peters the printer of Philadelphia dropped in this afternoon and my mind was thereby given a thrust toward etching.

**Sept. 5, 1908** Today I went down to Bloomfield Street wharf and made two small sketches.<sup>838</sup> I enjoyed the experience very much. Got along with the crowd very well and made rather good things. Talking to one or two of the loiterers. One young fellow who had been asking the mate of the "Thos. Jones" to let him work his way to Albany. Refused. When I parted with him, I offered him 10 cents which he accepted with "Yer not robbin' yerself are ye?" Not in sarcasm! Walking home on 8th Avenue, I saw an "arrest." Two policemen had a big dark-skinned fellow in soft wide hat. One had either wrist nipped. Something he said, apparently, angered one of the "cops." He stopped, turned, and with brutal deliberation planted a blow with his white-gloved hand square between the poor big "drunk's" eyes. Both wrists held mind you! I felt mad enough to go along and report it, but I didn't. Dinner at home. Dolly was waiting on me.

**Sept. 6, 1908** A rainy day. I went out and got the newspapers. The Metropolitan Bldg. tower really looks high in this weather. Its top was lost in the rain clouds drifting over Madison Square.

In the evening I started in to make a plate of a copyist at work in the Metropolitan Museum of Art.<sup>839</sup> Crowd around, as it is a sheep picture which the lady copyist is "taking off."

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<sup>838</sup> Only one of these, *Bloomfield Street Wharf* (Elzea 145), is recorded, and its present location is not known.

<sup>839</sup> *Copyist at the Metropolitan Museum* (Morse 148).

Made preliminary drawing on tissue paper and grounded my plate and got the red chalk tracing sketches in the ground.

**Sept. 7, 1908** Today Dolly and I both felt in the humor to go out to Crane's. I took my sketch box and we arrived after lunch about 1:30. Mrs. C. gave me a fine bit of pumpkin pie in place of lunch. Crane and I went down near the shore and I made a sketch.<sup>840</sup> The Bay (New York Bay) was beautiful. There are many, many more things to be done here. Toward evening the bay becomes still more paintable. The little boats at anchor, and yachts and launches sailing by. The water deep blue and people in the boats in white with orange complexions, lit by the sun. After dinner at Crane's we played hearts a short while, coming home on the 12:14 train.

**Sept. 8, 1908** Today Kirby came in about noon and as he was in a run away from work mood, we went together to sketch over in Flushing. By the time we got over there, he got his paints and we reached the creek, it was three o'clock. I made a sketch, rather too picturesque a theme, I'm afraid.<sup>841</sup> Came home by trolley and ferry and arrived back at 7 o'clock. Dolly in short order produced a good dinner. In the evening I started to "needle in" the "Sheep Picture" or Copyist at work in the Metropolitan, which I drew last Sunday night.

**Sept. 9, 1908** Today had a letter from Glackens. He says that Laugice 10 E. 14th St. has negatives of his paintings.

I decided to go out in search of work today, so with my packet of proofs under my arm I

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<sup>840</sup> This painting is not known.

<sup>841</sup> *Canal Boats, Flushing, New York*. Location not known (Elzea 147).

went first to F. Stokes<sup>842</sup> where a young Mr. O'Connor treated me decently but told me that I'd best see Mr. Stokes,<sup>843</sup> who was at present away. Went to McClure's, then to see Willing at the Assoc. Sunday Mag. He was affable and talked, but no work was produced. From there I went to 17th St. and for the first time went in to Baker, Taylor Co.<sup>844</sup> Here I talked with a Mr. Hackett,<sup>845</sup> a fine young fellow fond of prints, etc. He did me the honor of asking me if I'd sometime take lunch with him. Says he wants to buy a set of my N. Y. etchings. I told him of the number of Daumier lithos I have and invited him to call at the studio. Altogether I was very much taken with him.

Went to the Century, where Miss Jackson<sup>846</sup> was very kindly. Asked me to tell her where a young man should study art in N. Y. I told her "with Henri, none other." Called at Everybody's, saw young Mr. Campbell.<sup>847</sup> Brown was away. Then to Bobbs, Merrill where Mr. Baker was decent but the work they produce is of an awful popular grade.

Came home rather blue, the usual effect of these trips on me. Mr. Hackett is the bright spot in the day.

**Sept. 10, 1908** Miss Lawrence came in. She is through her Shelter Island visit and on her way to Englewood to stop a month with her uncle Mr. Dittman. She stayed to lunch with us and left

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<sup>842</sup> The book publishers Frederick A. Stokes Co., established in 1881.

<sup>843</sup> Frederick Abbot Stokes (1857–1939), editor, publisher and writer. In addition to his publishing, Stokes was active in the MacDowell Club where Sloan would exhibit. He was treasurer 1906–08 and president 1913–16.

<sup>844</sup> Publishers, located 33 East 17<sup>th</sup> Street.

<sup>845</sup> Edmond Byrne Hackett (1879–1953), publisher.

<sup>846</sup> This may be Miss T. S. Johnson. See Feb. 16, 1909.

<sup>847</sup> Heyworth Campbell (1886–1953), an art editor of *Everybody's*. See *Editor and Publisher*, July 4, 1908.

about 3 o'clock. I finished and mailed a puzzle this afternoon.

In the evening worked on the "Copyist at the Metropolitan" plate.

**Sept. 11, 1908** Ullman came in today. Fat and cheerful as usual.

Mrs. Lee also called. She says she went to the shops as usual, but as she had left her "near by" spectacles at home she couldn't look at the wares in the stores, so came to see us. She is enthusiastic (at 70 years) over Bryan. Says he will be elected sure this time. Ullman having done work for the Taft organization this year, I told her to beware of him, a Kentuckian, working for a Republican nominee.

The Cranes came to dinner with us. Dolly had some fine spaghetti and then we went down to the next corner (8th Ave.) and at the Grand Opera House we saw Rose Stahl<sup>848</sup> in the "Chorus Lady." Very good, though not an improvement over the twenty minute vaudeville sketch which she originally had. She's a very fine character actress, but the play has a lot of ordinary sentimentality added. To Mouquin's and then to a Chinese restaurant with Cranes.

**Sept. 12, 1908** Worked on the plate today. Mrs. Crane called and got her coat and purse which she had left last evening.

A letter from Henri today, written by Mrs. Marjorie Henri, the new wife. It is very short, says he has had a bad cold. They are still in Madrid. The school is over.

**Sept. 13, 1908** Today we rose at 9 o'clock and in getting breakfast, dressing and generally getting ready, we occupied two hours then walked to 34th St. Ferry, and in Long Island City we

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<sup>848</sup> Rose Stahl (1870–1955) played the role of Patricia O'Brien in the play by James Forbes (1871–1938) which premiered in 1906 and ran for 315 performances.

took the trolley cars to Flushing where we took dinner with Kirbys.

After dinner Kirby and I walked out and made a sketch under the most terrific circumstantial discomfort in the way of mosquitoes. They almost “ate me up,” but I stuck at the job, which is not very much of a success after all.

We walked a couple of miles in the late afternoon, a red sun and typical autumn haziness in the air. Flushing has the most remarkable trees of any town I’ve ever seen: quantities of beautiful oaks and weeping birches, copper birches (Kirby tells me the names). The weeping birches are particularly fine. I don’t remember having noticed them before. Supper at Kirby’s and we started for home about 11 o’clock.

**Sept. 14, 1908** Printing proof of the “Copyist” plate today which is over bitten and, I’m afraid, will not turn out much of a success. I worked with the etching press all afternoon. Dolly had gone up to Mrs. Lee (at Henri’s studio).

In the evening I took up the plate again and worked all over it. I sat up working ‘till 4 A.M. which is not the best thing for my health for sure.

**Sept. 15, 1908** Up at 11 o’clock and worked at the plate again and in the afternoon made proofs of the second state. Not a good plate. I’ve lost a good deal of my “practice” hand in etching. It has been so long since I made a plate.

Dolly was up to sew with Mrs. Lee again this afternoon. We had dinner late as she didn’t come home ‘till 7 o’clock.

After dinner I took a “constitutional” up Broadway to 42nd, then to 8th Ave. as far as 30th, over to 7th and home. A little bit of the “blues” tonight; no work coming in and this plate so unsatisfactory. Still, I work to please myself which, perforce, makes it hard sometimes to get

the “coin” from the world.

**Sept. 16, 1908** Took to “the road” today. Walked down through Macdougall St. and Sullivan St. which, in spite of their Celtic names, are principally inhabited by Italians. Went through at about noon hour and such throngs of children! In the streets, doorways and windows. I was at least able to see Russell, once of McClure’s, now on the Delineator. He gave me no encouragement. Said my work was probably too artistic for the readers! It’s wonderful how these young men know the great public’s pulse! Amazing!

Macmillan’s next. Mr. Walton was too busy to see me; told me to come in the morning. Then, with no hope, I went in to Scribner’s and behold! He [Joseph H. Chapin] gave me a story. Jim Preston was too busy to do it and as I happened along, I got it. It is “Countess Anne’s Confession,”<sup>849</sup> and is by the way by Thornton Hardy’s father, Arthur Sherburne Hardy.<sup>850</sup>

Dolly and I went to dinner at the Carlos table d’hôte to celebrate this event and as she was tired having put up 22 jars of peach jam for my use and abuse this winter. Started on sketches after we came home.

**Sept. 17, 1908** Up early after a restless night as I am a little uncertain as to my ability to please Chapin on the drawings, which are to be done in a decorative style. Made some rough ideas which I took over to him at 4 o’clock. He said go ahead. \$200.00, the price I named, suited him so quickly that I had that feeling which occurs now and then in a bargaining — “I’ve charged too little.” Still, it’s enough.

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<sup>849</sup> Nine drawings for “The Confession of the Countess Anne” by Arthur Sherburne Hardy appeared in the December 1908 issue of *Scribner’s Magazine* (Hawkes 213–221).

<sup>850</sup> Arthur Sherburne Hardy (1847–1930), diplomat, editor and author. In 1893–95, between postings as a diplomat, Hardy served as editor of *Cosmopolitan* magazine.

After dinner I started to get out a puzzle as that will have to be done before I can get at the story, and it went hard with me. When I have other work I hate the puzzles.

**Sept. 18, 1908** Dolly feeling rather poorly, stayed in bed and I painfully produced a small and untidy breakfast. Finished up a puzzle after going out and walking in the morning.

Dolly was up and made dinner after which we went over to the moving picture show. “The Devil,”<sup>851</sup> a long film which is perhaps taken from the Savage production of that title now running — very poor it seemed to me. George Arliss<sup>852</sup> is also playing the show at the Belasco, but Kirby says that even he is not good enough to make it a play worth seeing.

**Sept. 19, 1908** Dolly stayed in bed with a headache during the morning, but got up and cleaned every room in the afternoon as she felt better!! I made another puzzle and mailed the two off together in the afternoon. In the evening started to work on the Scribner’s decorations.

Walked out as far as 42nd St. in the afternoon. The curb vendors on 9th Avenue near 42nd make fine color.

**Sept. 20, 1908** Very quiet day. Went for the papers as usual. Started to make one of the Scribner’s and finished it in the evening.

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<sup>851</sup> Sloan’s interest in Ferenc Molnar’s scandalous play, *The Devils*, may have been piqued by the newspaper publicity surrounding the competing productions by Col. Henry Savage and Harrison and Minnie Fiske. Savage had announced his production of the German version for September and the Fiskes secretly prepared their own from the Hungarian version to open on Aug. 18 at the Belasco Theatre. When word of this appeared in the press, Savage hurried his version to open on the same night at the Garden Theatre with Edwin Stevens in the title role. (“Fiske Coup Gets a Savage Play,” *New York Times*, Aug. 17, 1908; “Savage to Present ‘The Devil’ To-Night,” *New York Times*, Aug. 18, 1908; and “‘The Devil’ Appears in Two Theatres,” *New York Times*, Aug. 19, 1908.) The film Sloan saw was probably hurriedly made to capitalize on the publicity.

<sup>852</sup> Augustus George Arless-Andrews (1868–1946), actor.

**Sept. 21, 1908** [No entry]

**Sept. 22, 1908** Walked out first; spent an hour with Kirby. Then, after seeing him lunch, I playing a second part on a piece of lemon pie, I went on down and trotted about through Greenwich Village with an eye open for Apartments to Rent. Of such signs I saw plenty, but none that would tempt me to move. Went in to an old house on Grove St. near Bleeker, once a “magnificent” dwelling or club. Rooms are large but all so melancholy and the back north light is almost shut off. Home to feel quite contented with my present location, in fact I always have been save that I would like to find a steam-heated place of equal size at the same price.

Worked on Scribner’s drawing in the evening.

**Sept. 23, 1908** Henri sends me a post card with a Goya painting reproduced. Says that he longs for some good New York food.

Kirby brought in a Mr. Hopper<sup>853</sup> who writes for Collier’s. Short, stocky with a beautiful crop of golden curls like a child of 2 years, and very pleasant and appreciative of some of my pictures.

Finished up two Scribner’s drawings. I just happen to think of an advertising letter that came today. Quite characteristic of the times in this country; a letter with “‘tis you’ll find” and such familiarities, a letter which talks lovingly and confidingly of the merit of the “I. W. Pen.” Sort of cuddles up to you.

In writing in the two previous days I have made the mistake of leaving out Monday. I have written Tuesday under Monday and Wednesday’s events under Tuesday. I can’t remember

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<sup>853</sup> James Marie Hopper (1876–1956), French born writer.

what was specially notable about Monday so with this comment we will close the incident. After all, one day is not much to lose, especially after it is past.

**Sept. 24, 1908** By a remark of Kirby's this morning I found that today was Thursday. I had been a day behind in my own ideas as to time's flight.

I walked down to Tompkins Square and vicinity, coming back by Stuyvesant Sq. and Gramercy Square. New York is just now having Pittsburgh atmosphere. For more than a week the air has been thick with fog or smoke or both. They say it is from the great number of forest fires which are burning owing to the dry season we've had. It makes the color of the city quite different. It's interesting, but I can't say I like it as well as the regular bracing New York air.

After dinner and experimenting with a new sock darning attachment for sewing machine which I bought this afternoon and which is an indifferent success, I started a drawing which was about finished when I went to bed.

**Sept. 25, 1908** Working on Scribner's drawings. Finished one in the forepart of the day. Then Dolly and I, for exercise, walked out about 5:30 P. M. across to 3rd Avenue and 8th St. By this time we formed the idea that it would be nice to have dinner at Renganeschi's<sup>854</sup> on West 10th St., so we turned that way. Renganeschi has torn out and refitted his place, throwing the whole parlor floor into one large room, quite an improvement in a business way. We were seated next to a couple; the man, a thin-faced small brained sort, had evidently been attending the settlement of a very small estate of an aunt and he showed some old-fashioned jewelery to the woman with him, who failed to enthuse. After dinner we walked home and I got exceedingly busy and made

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<sup>854</sup> Sloan would make a painting of the interior of this restaurant: *Renganeschi's, Saturday Night*, 1912. Art Institute of Chicago (Elzea 202).

two more drawings for the Scrib. story.

**Sept. 26, 1908** Out for a walk and met Kent (Luks) who was doing some shopping for his mother, Mrs. Crane, and was in search of a 1/2 pint bottle of ink for Frank Crane. We walked together as far east as Fourth Avenue and then all the way down Broadway asking for the ink in every stationary store we found open, for today is a Jewish holiday, which in New York City comes near closing up the business of the city. Finally we found the drawing ink and, after treating him to a lunch, I left him at Liberty St. Ferry and walked all the way home, stopping to look at an apartment to let on Grove St, rather good. Came home and Dolly and I went down to look at it. It has many facilities: steam heat, dumbwaiter, etc. which our present garret lacks, but there is not much light in the rear rooms — quite dismal in fact. Our present place is so very cheerful.

After dinner at home I made another Scribner's "decoration."

**Sept. 27, 1908** A day with sunshine, the first for some time. There has been smoky atmosphere for so long past, though no rain. Dolly and I walked down to 5 Washington Square, having seen an apartment to rent adv. in the paper. We did not get in to see it as the tenants were not moved out. We walked about looking at "to let" signs. Finally came home after going to a moving picture show across the way. It was so late by this time that we decided to dine out, so went to 29th St. table d'hôte, the one where Billy Walsh had us last spring, and we had a wonderfully fine dinner. Then we walked down to see the Shinns. Mrs. Shinn's brother<sup>855</sup> and a Mr. Burchill (?) of Phila. were there. We stayed but a short while, the Shinns having an engagement for the

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<sup>855</sup> Alden C. Scovel. He played one of the parts in Shinn's play, *Hazel Weston, or the Prune Hater's Daughter*.

evening.

Made over one of the Scribner's drawings and improved it greatly.

**Sept. 28, 1908** Before delivering Scribner's drawings, I took them down to Collier's and showed them to Bradley. He was unusually pleased with them; so much so that tomorrow I am to go and get something from him to illustrate.<sup>856</sup>

Joe Laub was at the studio when I returned and walked as far as 6th Ave. with me on my way to Scribner's. Chapin at Scribner's was satisfied with the drawings and said he was much obliged for my prompt execution of the work.

There has been a high wind today and an occasional gust of rain. After dinner we went up to Laub's. His old mother is visiting them and is working on a painting. Her case is curious. She started to "paint in oils" in her old age, about four years ago, and it now occupies her whole time, making copies of colored prints and adapting a thing here and another there. She has scarce any interest in anything else. A seafaring man, engineer, Haig was calling on them. The talk turned to flying machines, the current experiments of the Wright brothers and Count Zeppelin and numerous others occupying much space in the newspapers. 'Twill be many many years before any transportation is done by the aeroplane, I think.

**Sept. 29, 1908** Today I walked out in search of the Hispano-American Museum.<sup>857</sup> At the

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<sup>856</sup> Sloan's *Scribner's* illustrations were decorative and were drawn with a brush in a manner which suggested the stark black and white of woodcuts or wood engravings. Illustrations for Arthur Sherburne Hardy, "The Confession of the Countess Anne," *Scribner's Magazine*, December 1908, (Hawkes 213–221),

<sup>857</sup> The Hispanic Society of America, a non-profit organization dedicated to preserving and displaying the art and culture of Spain and Portugal, was formed in 1904. It first occupied headquarters in Audubon Terrace in Manhattan in 1908. Founder Archer Milton Huntington (1870–1955) was largely responsible for assembling its collection. See *A History of the Hispanic Society of America, Museum and Library, 1904–1954, with a Survey of the Collections*. (New York: Hispanic

alleged Bureau of Information of the N. Y. Herald I was told that it was at 80th and Central Park West, so uptown I walked. There on inquiring in the Museum of Nat. History [at 80th and Central Park West] I was told to go to 160th St. West. I rode up by subway and, at 160th St. was told by a letter carrier that it was at 155th St. It was on 156th St., at least the main entrance was on that side.

I was much interested in the Goya paintings, a full length of the Duchess of Alba [1796-7] with the painter's name marked in the sand at her feet. Another beautiful canvas is a half-length portrait of General Forastero,<sup>858</sup> a fine work; splendid head, beautiful red lapels on coat. There is an alleged Velasquez, a head and shoulders port. of a cardinal.<sup>859</sup> If he did it, it don't show him at all near his best. An interesting portrait of Anna de Mendoza, artist unknown.

Called on Bradley at Collier's, but he was not ready to hand over the material. I walked over the partly completed esplanade over the river uptown. This will be a fine walk when completed: a series of terraces on the rather steep crescent to the Hudson at Washington Heights.

**Sept. 30, 1908** Glackens came in today. He has just returned from Cape Cod looking brown as a sailor. He has received an astounding letter from French of the Chicago Institute which says that Lichtenstein sent them a check in the matter of "collection" of paintings by the "Eight" which was protested. I can't understand this for C. B. L. told me that the various museums were to pay all expenses. Glack left me the letter and I went over to see Lichtenstein. He was out so I left a note asking in a vague way what was "up!"

Called Bradley on 'phone but he is still not ready to start me on the Collier's article on

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Society of America, 1954).

<sup>858</sup> Goya, *The Duchess of Alba*, 1796-97 and *Portrait of General Albert Forastero*, 1804.

<sup>859</sup> Velázquez, *Camillo Astalli, Known as Cardinal Pamphili*, c. 1650-51.

“melodrama.” We took dinner with Shinns and spent a congenial evening in his studio, which he has built in the yard back of the little house on Waverly Place (112). Glackens and Mrs. came in later. They are not yet permanently located. He is to get a studio and they are to live in a separate apartment. Shinn is still making scenic setting in miniature, and practicing piano playing and painting and experimenting with a small model of an aeroplane and Lord knows what beside.

**Oct. 1, 1908** Onderdonck, who invites pictures for the Dallas State Fair Exhibition, interrupted me today in the exciting job of putting up stove pipe. He invited Hildegarde Kauffman's portrait which I painted about five years ago and have never exhibited, The Coffee Line and a small sketch, Flushing, Canal Boats. After dinner I called up Lichtenstein on the 'phone as I have not heard from him in regard to the Chicago affair. He was not at home however, so my mind is still very uneasy.

**Oct. 2, 1908** Worked on a puzzle today between times, for we had a steady run of callers. First Miss Lawrence came over from her uncle's in Englewood and after that we had our breakfast and entertained Dr. Wells and Lily who called to tell us that they had been ordered to Portsmouth Navy Yard where he is to have charge of the Hospital. We were sorry to hear this for we had enjoyed having Lily call now and then as she did.

Dolly and Miss L. went out shopping and Miss Lizzie Woods called, living uptown now. She with her aunt, Mrs. Foster, had the room under my studio up to about a year ago. Stein was the next visitor. It has been so long since I saw her that she was very welcome. Mrs. Laub finished the list but stayed only a few minutes.

Dolly and Miss L. came home. Miss L. said goodbye for the day and Dolly asked Stein to dinner, which she accepted and entertained us, as she always does with her wisdom and

ingenuousness, in broken English.

**Oct. 3, 1908** At noon called at Lichtenstein's office. He had gone out. Left me a note in which he says that the Exhibition will go all right, that Buffalo wants it; and enclosing a letter from McGuire<sup>860</sup> of Corcoran Gallery who says he'd like one picture from each man "provided it was really representative." I wrote L. to tell him to send him 8 invitations and say that he would guarantee a good one in each case. Sent check for insurance semi-annual \$35.94. Mailed a puzzle (registered).

Dolly and I went to the 29th St. "Caveau de Paris" and had a very good dinner. This is the best table d'hôte we have found in the city.

**Oct. 4, 1908** In the afternoon it was so fine that Dolly and I walked up town to Central Park and back. There was a great crowd in the park and the color was fine. Wrote a letter to the Ed., Evening Sun in re. illustration, making a pretended serious defense of the illustrators of today of whom they had spoken disparagingly in last night's paper.<sup>861</sup>

**Oct. 5, 1908** Dolly went to visit Mrs. Crane in Bayonne. Kirby walked over to Collier's with me. Then I had to drop Kirby while Bradley and I went to the Nimen [?] Litho. Co.<sup>862</sup> to look over melodrama posters. I was to make drawings of some thrilling subjects for an article,<sup>863</sup> but

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<sup>860</sup> Frederick B. McGuire (1837/8–1915), director of the Corcoran Gallery of Art.

<sup>861</sup> See Oct. 7.

<sup>862</sup> The 1907–1908 *New York Directory* lists a printer named Otto H. Nimia at 538 West 156<sup>th</sup> Street.

<sup>863</sup> The article, "Sere-and-Melo-Drama" by Franklin P. Adams, which appeared in the Oct. 24, 1908 issue of *Collier's*, was about the writing and acting of melodrama. Four posters were reproduced as illustrations.

the original black and white drawings were so interesting in their way that I, seeing that it would be best, suggested that he should borrow them [to reproduce]. He thought so too, so I was out of that job. He promised to send me another story though (it shows the frankness of him) he said I was to get it anyhow.

Mr. Oscar Von Gottschalck,<sup>864</sup> a friend of Jerome Myers called and looked at some of my etchings. Liked them very much and said that he wanted me to illustrate a story for the American Press Assoc. of which he is art manager, “The Yellow Room.”

In the even...[entry ends]

**Oct. 6, 1908** Mr. Von Gottschalck called again and brought the “Yellow Room” which is a French detective story. He wants ten drawings \$200 and must have them in 2 1/2 weeks so I’ll have to rush. Bradley sent by mail the humorous pirate story<sup>865</sup> for me to read over. He is to plan out the arrangement of drawings and see me later. Started a puzzle in the evening.

**Oct. 7, 1908** Finished up puzzle and made another during the day and evening.

This evening, just before we had our dinner, a woman was hit by a street car in front of our place. A great crowd gathered as it was just a little after 6:30. The ambulance came. We looked right down on the whole thing from our windows. It was very interesting and impressive. She died after they got her to the hospital, we heard afterward.

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<sup>864</sup> Oscar Hunt Von Gottschalck (1865–1938), illustrator, painter, and author.

<sup>865</sup> Five drawings for “Mehitabel: Being the Startling Piratical Adventures of a Virtuous New England Schoolmistress in the Hands of Unlettered and Ferocious Freebooters” by Ralph Bergengren appeared in the November 21, 1908, issue of *Collier’s* (Hawkes 208–212). Sloan was to illustrate 14 of Bergengren’s pirate stories in his “woodcut” style which suited the humor of Bergengren’s early 19<sup>th</sup>-century pirates caught in the 20th century — a device similar to the one used by Gilbert in *The Pirates of Penzance*.

My letter signed O. P. Q. appeared in the Sun this evening.<sup>866</sup>

**Oct. 8, 1908** Bryant, whom I met at Anshutz's a couple of years ago, came in today and being on the Fellowship jury of the P. A. F. A., he invited me to send my (portrait of a man) W. S. Walsh to that exhibition. I am also to send the little picnic pastel of Jerome Myers (which J. Myers gave me). I told Bryant to see Glackens and ask him for the Bull Fight which I have here (from the sale at Café Francis.)

**Oct 9, 1908** I delivered to the Artist's P & S. Co. for the Fellowship ex.

Portrait of a Man

Gold Fish — lithograph

Evening 27th St. “

“Ping Pong Photos” “

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also Glackens's “Bull Fight” and Jerome Myers's “Little Picnic.”

In the evening we dined at the Crane's in Bayonne. As is most usually the case there, we had too much to drink, this time just before and during dinner so that we sat down to play “Hearts” in a very quarrelsome mood. Got up from the game in no better frame of mind and carried it by train and ferry, reaching home and bed without having in any way dulled its glittering nastiness. Poor children and fools we are; but all the rest of the world, drunk or sober,

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<sup>866</sup> In response to the article which stated that modern authors and illustrators seemed to be competing in departing from “anything resembling real life” in their work, Sloan said, “The successful illustrator of to-day goes to the living model for the style and polish of a shoe and the folds of a gown, for the wrinkles in a coat sleeve and in the aged hand that may protrude from it.” The irony of Sloan's Sept. 4 remark, “pretended defense,” lay in the fact that while he, as an “unsuccessful” illustrator could rarely afford a model, such “successful” contemporaries as Gibson, Flagg, and Christy could and did employ them.

are as bad, so what of it?

**Oct. 10, 1908** Today Miss Niles, who has just returned from Spain, came in and gave us the first eye-witness account of the doings of the N. Y. School class and Henri, and particularly of the new Mrs. H. It will be best not to give any detail of Miss N.'s impressions of Mrs. Henri. To wait will be best and form some for myself. He will be back soon; at any rate in a few weeks.

We went again to the "Caveau Parisienne" on 29th St. for our dinner and again we enjoyed it very much. "Billy" Walsh was there at another table.

**Oct. 11, 1908** Mrs. E. W. Davis, whom we have not seen for months, called this afternoon and we prevailed on her to stay to have dinner with us. She says that John Wyatt Davis, the new baby boy two years old, is doing finely — very bright. I know that he was the most intelligent baby I have ever seen some months since.

Today I finally got at a drawing for the Amer. Press. story. In the evening I had a desperate attack of nervous "Inability" I'll call it for lack of a better word. Just seemed incompetent to draw anything. I suppose it's the modern and American trouble "neurasthenia." I don't care for the sample.

Met Kirby's father today.<sup>867</sup> Was rather surprised to find him not an old man. No beard as I had pictured him in my mind — alert, active.

**Oct. 12, 1908** [Page headed "Coal started"]

Having arranged a bin to hold a half ton of coal, I got my little Italian dealer around the corner to deliver (11) 100 pound bags for \$4.00. This will, I hope, prove a cheaper way of

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<sup>867</sup> George Washington Kirby.

buying than the three small bags for \$1.00 system.

Ullman called and amused us for an hour — told us of Broughton Brandenburg's<sup>868</sup> forgery of a letter by Grover Cleveland, who just recently died. Also of the way in which witnesses for the City against D'Amato on "graft" charges had been sent away from town.<sup>869</sup>

Miss Niles dropped in to show us some copies which she had made in the Prado, Madrid, from Velasquez, and very interesting to me, never having seen the originals. She again most cordially invited us to come out and see her this winter.

**Oct. 13, 1908** G. L. Berg of Seattle — a fine, big specimen of West Coast American paid me a visit of a couple of hours today and we had a very interesting talk. He has been here before once, about a year and a half since. He is getting up an exhibition for Seattle in June 1909. His judgement about pictures is very good in a general way, though the money value of certain foreign works has somewhat deceived him in his estimation of their merit.

Note from Lichtenstein says they are living at Valhalla on the N. Y. C.[entral line] and inviting us out for Sunday, but I asked him to postpone it to Sunday week as I am busy on the Yellow Room drawings.

Miss Pope came in toward dusk. She returned last week. Looks well and according to Miss N., has reconciled herself completely to new conditions [i.e. Henri's marriage].

After dinner, worked on drawing.

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<sup>868</sup> Brandenburg claimed to be an agent for the Cleveland family and had sold the *New York Times* and other publishers material purported to be by Cleveland. Its authenticity was questioned and Brandenburg indicted for grand larceny. "Brandenburg Agent Only," *New York Times*, Nov. 11, 1908, p. 3.

<sup>869</sup> D'Amato had been arrested for misappropriating license fees as part of a wider campaign against municipal graft. See "D'Amato's Arrest Stirs Italians," *New York Times*, Oct. 4, 1908.

**Oct. 14, 1908** Dolly went to call on Mrs. Davis in E. Orange. She did not return 'till nearly 12 o'clock at night, so I ate dinner at the Caveau de Paris. Made one drawing and started another.

**Oct. 15, 1908** Worked on Yellow Room drawings. Dolly stayed in bed half the day and as she was not feeling well, we went to the "Caveau" to dine. Saw Walsh there. On the way back bought Dolly a new hat which we saw in a window on 23rd St.

**Oct. 16, 1908** Saw Lichtenstein and told him to write McGuire of Corcoran Gallery that Henri would be back about Nov 1st and would send in an entry about that date. With Kirby to Brentano's where we looked through some of the magazines in the basement department devoted to that class of publication. I bought a small booklet on Watteau. Most surprising thing to find it on sale in this so very careful and refined community! It has a reproduction of Watteau's beautiful picture "Le Faux Pas"<sup>870</sup> and others of his "Champetre" things that contain a similar [risque] incident.

Jerome Myers and Mrs called. They have taken a flat on West 175th St. Von Gottschalck also came in to see how I am progressing with the drawings for the "Yellow Room." Reginald Wright Kauffman (with whom I was quite friendly for several years on the Press in Philadelphia) called in the evening. He is over here now, having just left the "North American," Phila., and is with the B.B. Hampton Advertising Agency. We enjoyed seeing him again. He has been divorced and married again in the last three years.

**Oct. 17, 1908** Von Gottschalck called before we were up this morning and asked me to made drawings lighter as their engravers found they would blur in reproduction. This is all rot of

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<sup>870</sup> Watteau, *Le Faux Pas*, 1717. Musée du Louvre.

course. Merely the old idea of making the artist work to suit the mechanic instead of the mechanic to suit the artist.

Note from Bradley to call, so I went down but he said he was too busy to see me. Call Monday.

Joe Laub and Mrs. with his mother called in the evening, and I got out a number of pictures to show to the “little mother.” She was much interested and it was very curious to hear her talk, comparing her work. She is so caught up in this occupation, found in her old age after a life of housework. One thing she said, “I have one picture with fifty trees in it.” She is so serious in her belief in her work — quite envy her.

Walter Pach returned from France where he has been for more than a year. Wants some photos and 3 etchings for an article which he is writing for a Paris art journal.<sup>871</sup>

**Oct. 18, 1908** Made two drawings today for the “Yellow Room” story. I don’t feel at all pleased with this series but excuse myself on account of Von Gottschalck’s having come in after the first two to tell me to “keep them lighter.”

The Press (Phila) has a critique of the Fellowship show. I come in for first notice, though not particularly favorable. Old Talcott Williams don’t see the W.S. Walsh in a very favorable light, I’m afraid.<sup>872</sup> I know it is a very good thing nevertheless.

**Oct. 19, 1908** Pach called for photos, 1 negative and 3 etchings. I made a trip over to see Bradley about story but he was not yet ready to give me the plan of illustration. Made the last

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<sup>871</sup> “Quelques notes sur les peintres americains,” *Gazette des Beaux-Arts* (1909), 234–35.

<sup>872</sup> Sloan, *William S. Walsh*, 1908. Delaware Art Museum (Elzea 106). Sloan’s name was hardly the first in the review. Williams’s mention of Sloan, Luks, and Glackens was sarcastic, speaking of them as “The great originals of revolt and murk...are all here in all their glory, of imposing strength and strong imposition.”

drawing for Yellow Room, single figure.

**Oct. 20, 1908** Delivered drawings to Von Gottschalck of American Press Association. He seems to be pretty well satisfied with them.

Dolly and I took dinner at the Caveau de Paris, a very good dinner as is usual there. “Billy” Walsh was there with Roper the Englishman and a Mrs. Hart whom Dolly and I have often seen there before and, on account of a slight resemblance, have called “Tommy Anshutz.” Walsh tells me he is celebrating the occasion of not being “fired” from the Herald. Bennett<sup>873</sup> wrote a couple of stiff notes, but the affair, whatever it was, has now blown over. A bottle of champagne marked the occasion and the waiter let us in on it by Mr. Walsh’s direction. Billy Walsh grunted, “What’s this fool world for anyway?” (Space below is reserved for answer, if any.)

**Oct. 21, 1908** Not feeling up to form today. Two glasses of champagne last night seem to have upset my stomach. Rooted a bit through a lot of old magazines on 14th St. Dolly has started to make a dress for herself. She had a special pattern cut at the McDowell school<sup>874</sup> and it seems to be a good scheme.

**Oct. 22, 1908** Made a trip to the Am. Press Association to convince Von Gottschalck that I was right in my representation of one of the characters in the “Yellow Room.” We had quite an interesting talk and he took me to lunch with him. One of his staff artists is making some etchings. He introduced me, but I have already forgotten the name (Brenner?) I invited him to

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<sup>873</sup> James Gordon Bennett (1841–1918), owner of the New York *Herald*.

<sup>874</sup> McDowell Dress Cutting & Millinery School, 310 Sixth Avenue.

call at my studio. I invited Von G. to lunch on Thursday next. Dropped in and saw Bradley at Collier's and succeeded in getting the plan of illustration for "Mehitabel" at last.

In the evening after a good spaghetti dinner at home, I started on the first drawing.

**Oct. 22, 1908** Before we had had breakfast, which was not very early, Mrs. Ullman came in. She has returned from visiting her sister and is going to locate here in New York. Dolly and Mrs. U. went out shopping. Ullman called in the evening and he and Mrs. U. went to a hotel for the night.

I made a start on the pirate story for Bradley (Collier's).

Says she:

"I would be as meek as Moses

But I don't see how I can

For while I'm a modern woman

Moses merely was a man.

**Oct. 24, 1908** Miss Lawrence made her "annual visit" today and kept things lively as she always does. She trimmed a hat for Dolly and darned a lot of socks. Asked question after question as is her way. Thought Mrs. Ullman very pretty. I took the three out to dinner at the Caveau de Paris where we had a very nice dinner. The ladies then went to a moving picture show while I came home and worked on Collier's drawings.

Found a copy of Schopenhauer in the Air<sup>875</sup> and other stories by Sadakichi Hartmann in the letter box today. He must have dropped it in himself as it had not been mailed.

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<sup>875</sup> *Schopenhauer in the Air* was first published in 1899. This is the second edition (Rochester, N. Y.: Stylus Publishing Co.) with five additional stories added to the seven in the first edition.

The artists, most of them, are proud and feel that they have taken a lofty flight into the lighter realms of glorious “Art” when they paint a nude woman. A picture that could only inspire lust in a perverted mind, so little is there of humanity in it.

**Oct. 25, 1908** Up early and took Miss Lawrence across the ferry. Made a puzzle. Read a few of Sadakichi Hartmann’s “stories” and can’t help feeling that there is something of merit in some of them.

Mrs. Ullman is still with us. He had to leave town yesterday to be back tomorrow. She is a very pleasant visitor. She helps Dolly in every way she can and, in spite of the fact that she is not well, is cheerful, poor girl. Ullman is a hard sort of husband to have, I fear. Not but he is kind, but he is hardly thoughtful; but there! I am no better (I’ve got to say) “perhaps.”

[The following seems to be a continuation of the thought begun on the page for 24 Oct.]

How few painters can show in their work, “I had a manly love or desire.” How many even know that such a quality is good?

**Oct. 26, 1908** Working on the Collier’s drawings pretty much all day. As I am trying to get a sort of wood cut effect, I am having a plenty of trouble over them.

Ullman called while Dolly and Mrs. U. were out shopping. I held him for a while. He went away and came back. Dolly invited him to stay to dinner with us. Then Dolly ‘phoned Mrs. Lee, and with tickets furnished by Ullman, the three ladies went to a political meeting of Italian Americans at Palm Gardens where, after a long wait ‘till 1 o’clock A. M., Bryan the Democratic nominee for president made an address.<sup>876</sup> Dolly and Mrs. U. came back at two o’clock A. M.

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<sup>876</sup> Bryan made seven speeches on Oct. 26 and in the early hours of the 27th. He was scheduled to appear at the Palm Garden, 58th St. near 3rd Ave., at 9 p. m. but was several hours late. Neither the *New York Times* nor the *Tribune* reported that speech, but his next one was given at

and Dolly was chock full of politics. She could hardly go to sleep so much excited was she and so full of Democratic principles. I guess that any indecision I may have had as to my ticket is quite removed.<sup>877</sup>

**Oct. 27, 1908** Took my first two drawings over to Collier's and Bradley and I held a "consultation" over them.

Tom Daly dropped in. He tells me that [the publisher] John Lane's manager wants to see the stuff for his next book of verse before any other publisher is decided on. He thinks that it will be an advantage to have John Lane's imprint. Jerome Myers called. He says that they like their little flat on 175th St. very well. Mrs. Ullman returned to pack her trunk in Norristown to return to New York later in the week.

**Oct. 28, 1908** Today a 'phone call came to which Dolly responded. Henri at the other end of the wire. Says he arrived yesterday and asked us to come up tomorrow afternoon to see him and Mrs. Marjory Henri.

Ullman called again this afternoon to find out if I would go to the Taft Republican meeting at Madison Square Garden for which he had kindly procured us tickets.

Working all evening though I took a little "sprint" to get some fresh air.

**Oct. 29, 1908** Von Gottschalck took lunch with us today. Dolly got up a very tasty spread: spaghetti, chops and peas and salad. My appetite however was, as usual, the hardest to appease

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Cooper Union. In that speech Bryan stressed the following points in his platform: direct election of senators, public reporting of the sources of campaign funds, trust breaking, and government insurance of bank deposits. "13,000 in Garden to Hear Bryan," *New York Times*, Oct. 27, 1908.

<sup>877</sup> This incident marks the beginning of Sloan's active interest in politics.

and I did the lunch full justice.

In the afternoon at 5 o'clock we went to Henri's and at last after all these weeks of wondering what she was like, we saw the new wife — Marjory [sic]. Well, she is attractive. Not very beautiful to me, but very ingenuous apparently, and she seems inclined to be friendly to us. She seems a very great contrast to Linda Henri in every way. Henri showed some of the things he painted: a full-length laughing Spanish girl of low dancing type,<sup>878</sup> I imagine. A very good thing. A head and shoulders of a picador<sup>879</sup> is very splendid. Miss Pope was in attendance and Mrs. Lee is about to move to the Martha Washington Hotel.

We had supper at Shanley's (Dolly and I) and in the evening I worked on Collier's drawings.

**Oct. 30, 1908** Went up to the Lenox Library and looked over a number of Bewick<sup>880</sup> books to help me in my Collier's drawings, which I am trying to make look as much as possible like wood engraving.<sup>881</sup> These old vignettes of Bewick are beautiful things, full of humor and "great art." I sent a check to Lauriot & Co., Boston for a couple of books on Bewick and a Life of Chas. Keene.<sup>882</sup> Worked the rest of the day and 'till near two o'clock A.M. on the Collier's

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<sup>878</sup> Probably Henri's *El Tango* (San Antonio Museum of Art), the only full-length Spanish figure done in 1908.

<sup>879</sup> Henri, *Antonio Baños*, 1908. Museum of Fine Arts, Houston.

<sup>880</sup> Thomas Bewick (1753–1828), wood engraver. Introduced the process of wood engraving which was the method used for reproducing pictures in large circulation periodicals until the last quarter of the 19th century. A naturalist, Bewick's books portrayed British animals with charm and accuracy.

<sup>881</sup> Sloan was not referring to the elaborate reproductive wood engraving by such late 19th century masters of the craft as Timothy Cole, but the more direct engraving that Bewick and his followers used in the late 18th and early 19th centuries.

<sup>882</sup> *The Fables of Æsop and Others, with Designs on Wood by Thomas Bewick* (1818) (London: Methuen & Co. 1903) and *A General History of Quadrupeds* (Newcastle upon Tyne: S. Hudgson, R. Beilby, T. Bewick. 1800) are in the Sloan Library, Delaware Art Museum. The

drawings.

**Oct. 31, 1908** [Page headed, "Ice paid to date 1.60"]

Took four out of the five drawings to Collier's and Bradley was much pleased with them; so much so that he says when I deliver the final one on Tuesday, I am to take another story to do in the same "wood cut" manner. I felt glad to have the work so satisfactory to him.

When I returned home, Miss Nitzky, a friend of my sister Bess, had arrived. She is to stay a day or two with us and look for a boarding house, for she will be in New York a few weeks. Kirby called.

In the evening I started the last of the "Mehitabel" drawings for Collier's.

**Nov. 1, 1908** Worked all afternoon and evening on the drawing started last night and had a good opportunity to study the character of Miss N. She is a curious dull sort and a great prude, though she would deny it, I have no doubt. Conventional and very narrow, and boasts now and then of her sense of humor: a sure sign that she has none. By the way, I wonder if I have a real sense of humor myself. This diary writing, which I have done for three years now, would seem to disprove it.

**Nov. 2, 1908** Today I delivered the last of the Collier's drawings and he [Bradley] seems to be very much pleased with them. He gave me an order for head and tail pieces for an article on Lincoln-Douglas debates.<sup>883</sup>

The books on Bewick arrived from Boston and proved right satisfactory. The Chas.

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former is inscribed on the flyleaf with sketches of John and Dolly Sloan.

<sup>883</sup> Two drawings in "woodcut style" for Richard Lloyed Jones, "Following His Footprints," *Collier's*, February 13, 1909 (Hawkes 230, 231).

Keene book is a fine piece of book-making, one of a limited edition of 200 copies, and it looks as though it would be interesting to read.

Henri and Mrs. H. called in the afternoon. He was most pleased with my two large (Coytesville on Palisades) landscapes, and the small ones also interested me. He rather gave me a shock by saying that I am looking very much out of condition physically; that I might quit town for a year and do landscape to the bettering of my health. But, unfortunately, I am not rich enough to do this, nor do I concede that I am such a serious case. Mrs. H. went out to shop for an hour and when she rejoined us, we decided to accept Henri's invitation to dine at the "Caveau de Paris" 29th St. H. spoke of the strange freaks at the Salon d'Automne in Paris.<sup>884</sup> Says that the Eight ex. was much more notable.

**Nov. 3, 1908** Today I colored up proofs of four of the Collier's "Mehitabel" drawings. Used a tint wood block effect in handling.<sup>885</sup>

Henri and Mrs. H. dined with us tonight by Dolly's invitation of last week. Outside on 23rd St. the din of the thoughtless, celebrating "Election Night" filled the air and penetrated our walls. H. and I walked out a few moments to buy cigarettes for Mrs. H. and saw Sixth Avenue was as bad as 23rd St. and of course Broadway must be awful. Bryan is defeated for the third time in his attempt to be President. I voted for him for I feel that some stop must be put to the

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<sup>884</sup> i.e. Matisse, Picasso, etc. Apparently neither Sloan nor Henri were aware that Matisse had been exhibited in April 1908 in New York at Alfred Stieglitz's "291" gallery. Henri's troubled response was reflected in his diary on October 3, 1908: "Salon d'Automne. The question of Henri-Matisse as artist, etc."

<sup>885</sup> *Collier's* had for some time used two and three color printing for its covers and advertising, but the fact that a story like "Mehitabel" was to be illustrated in color was unusual enough for it to be mentioned in its advertising for the Nov. 21 Thanksgiving issue on Nov. 14. The lead picture was printed in black, and then overprinted with olive. Orange was then printed over that. Ben-day screens had been used to lighten certain areas of the color such as skin tones. The registration of the two color plates was very poor due to the inexperience of the printers and the fact that Sloan had to "hand make" the color plates rather than use photographic separation.

rotteness in the Republican administration. But, as usual, I'm on the losing side. "Bill" Taft, a jolly looking fat man designated by Roosevelt as his successor, gets the office; and the cancerous growth is to have four more years. I'm not a Democrat. I am of no party. I'm for change, for the operating knife when a party rots in power. I am certainly ashamed of the cowardice of the American voters.

And Mrs. H. does not seem to show any hopeful signs on second meeting. I can not see what intellectual help she could be, nor economical household assistance, nor can I even feel that she is beautiful as an ornament.

Joe Laub and Mrs. L. chanced in after dinner. Made puzzle and mailed it at noon.

**Nov. 4, 1908** After coloring up the last proof of the drawings for Collier's, I took them down to Bradley and they made an increased hit with him. But the wood tint block effect, which he was charmed with, puzzled the engraving people, Walker and Co., so that I had to go over and work all afternoon on the zinc cuts.<sup>886</sup> I drew with transfer ink on the zinc; made three of the tint blocks myself. Worked all afternoon with these. I rather enjoyed the experience of working with the men in the art department. Met a man named Westfall who had worked under Daecke<sup>887</sup> (the German color tint man of the Phila. Press<sup>888</sup> to whom I handed over the lease of old "806" Walnut St. in Philadelphia when I gave it up to come to New York in 1904.)

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<sup>886</sup> In order to print the color tint area, a plate had to be made in addition to the black ink plate with which Sloan's drawing and the type were printed for a second pass through the presses then charged with colored ink. "Transfer ink" is an acid-resistant ink, so Sloan was drawing the areas that were to receive the color after the surface of the un-inked areas was reduced by etching with acid.

<sup>887</sup> Victor A.E. Daecke (1863–1918), entomologist. See diary entry for Dec. 26, 1908.

<sup>888</sup> Sloan had had much more experience with color reproduction than most illustrators of his day because he had made some 80 full-page color puzzles for the *Philadelphia Press* between 1899 and 1902. These were very different from the puzzles he mentions making in the diaries, which were black and white and used a comic strip format.

Miss Pope called at 6:30 to take us out to dine at the “Caveau.” Dolly met us there, for she had been with Mrs. Luks at Hammerstein’s Theatre.<sup>889</sup> Mrs. Brewer (Bessie Marsh she was) and Mr. Brewer met us there and we had a right pleasant time. Brewer treated us to a fine ride through the park and back by Riverside Drive in a hustling little “Taxicab.” It was my first ride in this very popular conveyance and, though the present chauffeurs are strike-breakers or “scabs,” vulgarly, we met with no accident nor murderous assault by strikers. Such have occurred each day since the strike was declared.<sup>890</sup> We came, all of us, back to 165 W. 23 and after some talk and some piano playing by Mrs. Brewer, we said good night.

**Nov. 5, 1908** I got up at 7 o’clock and went over to the Walker Engraving Co. to finish the last of the tint plates. Worked ‘till noon. There is a fine view of the East River from the roof of this six story building on 25th St. This is not high for New York, and it is really more possible to paint at this height where the “bird’s eye” don’t enter into it.

Dolly is sick today from last night’s good time, so I had dinner alone at the Caveau. Two middle-aged typical New York specimens of bachelors — well spoken, well groomed, nice to a degree, but such a nasty, ordinary kind of “nice” — talking at the next table. Grammatically perfect their talk was. I heard them say so! They spoke of poor Bryan, and “Bill” Taft (their choice, of course!) “Poor Bryan,” William Jennings Bryan. That’s it. In all these years “we” have never called him “Bill.” Curious isn’t it? “Bill” Taft, but “W. J. Bryan.” They seemed to

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<sup>889</sup> They saw a vaudeville show featuring Charley Case, a comedian, and the comedy team of Mabel Hite and Mike Donlin. See *Variety*, Oct. 31, 1908.

<sup>890</sup> On October 3, 1908, over five hundred chauffeurs of the New York Taxicab Company went out on strike. Their demands included a flat salary of \$2.50 a day instead of .20 on the dollar commission, that the Company pay for gas and for polishing the brass on their vehicles, and that a .20 daily tax on uniforms be abolished. Violence escalated throughout October and into November. The strike ended in early November. However, some strikers refused to accept the Teamsters Union agreement, and threats of strike and sporadic violence continued. See “Taxicab Guards Shoot into Crowd,” *New York Times*, Oct. 8, 1908; and “Taxicab Strike Off; Union Loses Fight,” *New York Times*, Nov. 7, 1908.

feel that this explained the difference in success of the two men and it did to them — and explained their characters to me — though I already felt that I quite understood them; not that I claim to be a profound student, either.

**Nov. 6, 1908** Ullman came in and had need of a loan of \$20.00, which I had offered him before, so today gave him a check.

I went uptown to the office of the Taxicab Co. to see if I could get back Dolly's purse with keys which she lost on Wednesday night, but I was not successful in getting it.

At six o'clock we went down to Waverly Place and had dinner with the Brewers. Miss Pope was there. Mrs. Brewer has a bad cold in her chest. Had to go to bed and be plastered before we left. They are a very nice couple. He has seen a great deal of the world, though quite a young man.

In regard to the election, I notice that Taft has sent a note of congratulation to some Labor organizations, patting them on the back for asserting their manhood and not allowing the President of the Federation of Labor (Mr. Gompers)<sup>891</sup> to hand over the united labor vote to Bryan. The newspapers take the same tone and did so before the election, of course. Fools! Not to see that united they would be a terrific power to be reckoned with. What if Gompers had some selfish motive?!!<sup>892</sup> The change would have come! Labor unions should pick a party and deliver their vote united.

**Nov. 7, 1908** Dolly went down to see how Mrs. Brewer was and found her much improved.

Mrs. Luks telephoned, asking Dolly to go to the theatre with her and her sister, Mrs.

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<sup>891</sup> Samuel Gompers (1850–1924).

<sup>892</sup> If Gompers had been able to deliver the A.F.L. vote as a bloc to Bryan, the latter would very probably have won the 1908 election and would have been deeply indebted to Gompers.

Frankenburg. So, donning her best bib and tucker, Dolly dashed for the theatre and met them, and afterward went to Mrs. F.'s apartment. Frankenburg is a successful lawyer. They pay \$3,500.00 a year rent and have a "swell" menage. Dolly says many of Luk's paintings are on the walls. Mrs. Luks 'phoned me to come to dinner at Luks's, so as she insisted, I went up and enjoyed a fine warmed over ragout which she had made herself. Luks was in right entertaining form. Played the mouth organ and sang — his own praises.

**Nov. 8, 1908** Quietly at home today and am trying to fight off a cold. Grippe perhaps, which I dread.

Wrote Miss Parker,<sup>893</sup> Greenwich, Conn., that the Kansas-Nebraska Art Association could have my "Haymarket" for Ex.

The Press (Philad'a) has a warm note of praise from one of the admirers of my puzzle series which appears every Sunday.<sup>894</sup> Wrote to March of the Press, telling him to watch the puzzle answers more carefully as printed. They have lately been full of typographical and other stupid mistakes.

**Nov. 9, 1908** Mailed puzzle to Phila. Press. Walked down town and covered quite a distance looking for a brush store, as Dolly needs a new floor brush for her house cleaning which is to begin tomorrow.

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<sup>893</sup> Cora Parker (1859–1944) was selecting works for the exhibition held in Lincoln, Nebraska, later in the year. Parker had been head of the art staff at University of Nebraska, Lincoln, before moving east to work for the Bruce Museum in Greenwich, CT.

<sup>894</sup> The letter from J. C. Wilson published in the Nov. 8 *Press* said, "In my opinion your ten puzzle pictures...are the most interesting and instructive portion of your comic Sunday supplement. They are comical, they are instructive, and they are most interesting....Keep them up. They...cause a weekly inspection of the encyclopedia, which otherwise might become musty."

Mrs. Ullman came in the afternoon and sat sewing with Dolly. She has decided that she would like to live in the front rooms below us here. They have been repainted and papered and look very nice indeed. Ullman came later and agreed with her on taking the rooms, so we will have them as neighbors. The Ullmans stayed to dinner with us after which Dolly and Mrs. U. went to call on Miss Nitzky while I worked on Lincoln-Douglas head and tail pieces and Ullman told me of some of his schemes to make money. One of them seems to me a splendid idea, namely to sign up Hayes, the winner of the recent "Marathon" races in England, to meet Dorando, the Italian who nearly won the race (broke down within a few hundred yards of the finish) then get Madison Square Garden and pull off the race between these two.<sup>895</sup>

**Nov. 10, 1908** Took pencil sketches on head and tail pieces to Bradley at Collier's and he approved them. We went down to the Press Room and watched the "Mehitabel" drawings being rolled out through the presses at a rate of 20,000 per hour in color.

I then went to a bookbinder on 26th St. and ordered 3 scrap books to keep my puzzles from the "Press" in (\$4.50).<sup>896</sup>

Ullman moved in this afternoon. The owner agrees to put a water heater in the bathroom for them. We all had dinner together in our place. Dolly, who had been working with a "coon" to help her cleaning the studio all day, turned in and cooked a very nice dinner for us.

Telegram from March of the Press asks for a new puzzle. Something simple, "letter to follow." So I made a puzzle after dinner. Worked 'till one o'clock on it.

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<sup>895</sup> This references the 1908 Olympic Games in London. Dorando had a long lead in the marathon but nearly collapsed after he entered the stadium for the final laps of the race. He was helped by officials across the finish line and was disqualified as a consequence. The American, John J. Hayes, was declared the winner in the time of 2:55.18. See "Hayes, American, Marathon Winner," *New York Times*, July 25, 1908.

<sup>896</sup> Sloan's scrapbooks and his unbound puzzles are now in the Sloan Library, Delaware Art Museum.

**Nov. 11, 1908** March's letter arrived this morning. They are going to give 200 prizes each Sunday for five weeks, so want me to make familiar subjects and rather easy. His letter is sweet as honey in spite of my scolding note of Sunday evening. Made a puzzle tonight.

**Nov. 12, 1908** Dolly is finishing her house cleaning today. Mrs. Ullman helping as well as the coon who came again today.

Frank Crane called and asked me to go to [Wallace] Morgan's studio this evening, but I did not go although there was a possibility of a poker game which I would have enjoyed. It has been a long, long time since I played.

Walked up Fifth Avenue as far as 49th St. Anderson's book auction house has moved up to 45th St. near 5th Ave. Silo's gallery is newly located at the corner of 45th. Fine gallery on first floor. Went in and saw their usual collection of rotten stuff to be sold tonight and tomorrow night.<sup>897</sup>

The Ullmans accepted Dolly's invitation to dine with us and she roasted a fine leg of lamb.

**Nov. 13, 1908** Kirby came in and showed me a pamphlet got up by a man named Chaffee in praise and explanation of his water-colored photographs. It was a very absurd thing. I suggested that Kirby send it to FitzGerald on the Evening Sun that he might have a little fun with it.

We had Mr. and Mrs. Brewer, Miss Pope and Miss Nitzky to dinner and Dolly got up a fine spread: spaghetti, roast lamb, salad, beer, etc. We sat quite a while at table. Mr. Brewer left soon after as he had some business to attend to at the newspaper offices.

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<sup>897</sup> The works to be sold included paintings by Rico, Diaz, Inness, and Wyant.

Brewer tells me that he is convinced that inside of ten years compulsory temperance, or rather complete prohibition will be in force over the whole of the United States. He is working against it for the Brewer's Association but he says it is bound to come, that the distillers and brewers are too short sighted to remove all objectionable saloons as they could do by refusing to supply them.

Mrs. Brewer was entertaining, telling us of some of the actresses she had met in connection with her poster work. Loaned Miss Pope two vols. Zola.

A blythe, perhaps bibulous, girl lifts her skirts and leaps a street hydrant on gloomy 24th St [when I was] taking Miss Pope home.

**Nov. 14, 1908** Went to the binders and got my scrapbooks. He made them an inch and a half shorter than I had ordered which was disappointing but I foolishly took them and paid for them.

Letter from my father with a clipping from the Philadelphia stock market reports where "R'ys General" is quoted at about \$8 per share. I have had 50 shares of this stock for years.<sup>898</sup> Bought it at about \$6 per share. This is the first time there has been an appreciable rise in all the years I've had it and I can't make up my mind whether to sell or not.

Henri, accompanied by Mrs. H. and in the midst of the first snowfall of the season, called this evening. A bad night as the snow is mixed with rain and the pavements have 2 inches of slush on them. Mrs. H. in low slippers and consequently hoarse before eleven o'clock. Henri, though he don't say it, feels that some of the crowd are not calling on him since his return. He should not expect this formality when he married with positively no notice or subsequent announcement.

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<sup>898</sup> According to the note in Bruce St. John, *John Sloan's New York Scene*, p. 262, Sloan kept the stock until his death when Railways General no longer existed.

**Nov. 15, 1908** Ullman and I walked out to buy the Sunday papers, taking a short walk afterward. The Sunday Press offers 200 prizes (jig saw puzzle pictures) for the best answers to my puzzle today.

**Nov. 16, 1908** As soon as breakfast was over and the stove and open grate fires had my ministrations, I went with my scrap books under arm to see what I could do with the binder in regard to making new ones in more strict accord with my measurements. He was fairly decent about it and so was I, to be sure, so we had no "row." He is to make three new ones for an additional charge of \$3.00. I am to keep the failures.

Saw Lichtenstein and showed him both of French (Chicago Inst) letters to Glackens. He said that he did not know of his (CBL's) check being returned to French "N. G.," that he had split the charges among the institutions who were to get the Ex. (\$18.91 apiece) and had sent French his own check, and had been receiving checks from the different institutions to pay their share. We had a long, friendly chat. He has voted the Socialist ticket this year.

Dolly, Mrs. Ullman and I got at the Ullman's floor and gave it a coat to stain and varnish. It looks much better.

In the evening and not until then, I got under way and worked on the second Lincoln drawing for Collier's. FitzGerald's editorial inspired by the booklet Kirby sent him appeared tonight. It is quite clever and amusing.

**Nov. 17, 1908** "Dropped up" to see Kirby and looked through some of his English illustrators of the "Sixties" — Fred Walker,<sup>899</sup> Millais,<sup>900</sup> who afterward went to pot as a painter — a right

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<sup>899</sup> Frederick Walker (1840–1875), British illustrator and painter.

notable and really English period in English art which today cuts no figure whatever. Lawless<sup>901</sup> is one of the very good ones in the group. Kirby went with me to lunch. We went to a Quaker Oats Lunch Room on 6th Ave. A machine in the rear demonstrates the making of "Puffed Rice." Many women lunching on stools around a counter and at chairs around the wall. The waitress, to whom Kirby called my attention, is [an] interesting type as he had already informed me.

Dolly and I went to the Caveau de Paris for dinner. Walsh was there and, as usual, we had a very good meal. Finished the Collier's drawings before going to bed at 2 A. M.

It's curious how several times lately I have had such a strong sense of the loss of my mother. Though she's been dead now for 15 months, I seem to realize it more than ever. My heart seems to take little flights to her room with the sunlight streaming in the windows, seek her in vain, then return to me with an ache. It probably did the same with a different result in unconscious comfort while she was alive. Not 'till she died and some time after have I come to know that these journeys were made.

**Nov. 18, 1908** Delivered the Lincoln, Douglas Debate drawings to Collier's. Bradley was very much pleased with them. He said if he were a publisher he would certainly have me do a whole book, which was nice. Said also that this sort of drawing made him feel a fool in staying at Collier's. I told him that he was making a mark there. That the weekly reflected his ability as a planner and architect of type. These amenities of polite conversation being finished (in all sincerity, I think) I went to the cashier and got my check for \$225.

A rush order for a puzzle kept me hard at work after dinner 'till near 2 in the morning.

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<sup>900</sup> Sir John Everett Millais (1829–1896), British painter and illustrator. A member of the Pre-Raphaelite group in his youth, Millais later became an academic painter and president of the Royal Academy.

<sup>901</sup> Matthew J. Lawless (1837–1864), British illustrator. His work was influenced by J. E. Millais's.

**Nov. 19, 1908** Kirby called in and we asked him to have lunch. 'Twas our breakfast as we rose late. In the afternoon Dolly and Kirby and I went up to Henri's studio, E. 40th St. Mr. George Berg of Seattle, his wife and "little" daughter — fourteen years old and nearly six feet tall — were there. Miss Pope came later. Henri showed quite a number of canvases, new and some older ones: landscapes and Monhegan Island surf and rocks. A new phase of Henri's art to Kirby, as he knew him only as a portrait painter. Henri not very well, so I went out and bought some "Sal Vitae" and gave him a dose. We parted at seven o'clock, the Henri's going to Pabst's and dinner and after to see Harry Lauder.

Miss Pope, Dolly and I walked down to 24th St. Got Miss P's mother and we all went to dinner at Caveau de Paris, 27th St. The dinner was particularly nice. We came back and went up to see some very good work which Miss Pope did this summer in Spain. Coming home, we dropped in on the floor below to see the Ullman's, then to bed at nearly 2 A. M. Miss Pope gave Dolly an umbrella handle of cloisonné and me a Spanish pocket knife.

**Nov. 20, 1908** I helped Mrs. Ullman lay the floor covering in her rooms below us. Quite a job it proved. Afterward, went for a walk out Fifth Avenue. At 43rd St. I stopped in an engraving and etching shop. Saw a collection of the work of Lucas Van Leyden and asked the proprietor if he would care to handle some of my etchings. He said he'd like to see them.<sup>902</sup>

The weather is clear and mild, and Fifth Avenue was choked with automobiles. The sidewalk crowded with women in expensive gowns. The present Directoire style (as they call it) is right interesting, giving a dashing look — large hats set down on the head and the dresses

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<sup>902</sup> The exhibition of Van Leyden's work, considered by *American Art News* the best and most comprehensive to date in New York, was at R. Ederheimer's Print Cabinet. See "Exhibitions Now On," *American Art News*, Nov. 7, 1908, p. 6.

being scant in the skirts, not full as lately, show the legs as they are gathered in one hand to hold the length from the ground. Very little petticoat is in evidence, just the skirt wrapping the legs.

Dolly joined Mrs. Luks and Mrs. Frankenburg in a “shopping” expedition in the late afternoon, so I had no dinner. The Ullmans hung out with us from 8 o’clock on.

**Nov. 21, 1908** Put in most of today trimming and pasting into my scrapbooks the puzzles. It will make them much more easy to look at occasionally and will preserve them.

Dolly made a fine “contraption” for dinner: sliced roast beef baked in a pan with layers of macaroni, tomatoes, and cheese over all. Very savory indeed.

Ralph Bergengren,<sup>903</sup> the author of “Mehitabel” (just out in Collier’s) wrote me a very pleasant note thanking me for the drawings with which I illustrated the story. He liked them very much, evidently.

**Nov. 22, 1908** Ullman and I walked out for the papers — Fifth Avenue, 42nd St., Broadway and Sixth Avenue — and looked in every shop window. He has a sort of passion for the windows, especially old furniture, bric a brac, etc. We came back with cakes and had “Tea in the Studio,” so romantic! Then Ullman and I started on the job of laying the oilcloth in their bath and kitchen combination room. A big wearisome job it was, interrupted by dinner, we kept at it and finished about 12 o’clock midnight. To bed at 2 o’clock A.M.

**Nov. 23, 1908** After late breakfast, Ullman and I walked to 59th St to see about his gas stove, and walked back. This tired me out as the gait is so slow with him owing to his stoutness and before mentioned proclivity to look in windows. “Hock shops” are a special favorite of his. We

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<sup>903</sup> Ralph Wilhelm Bergengren (1871–1947), essayist, humorist, critic, and poet.

priced a large folio book with suppressed plates — Gillray's<sup>904</sup> Works, \$40.00 — would certainly like to afford it, but, and here's something important! I have today written March of the Phila Press that I would no longer do the puzzles. Brought about by a letter from March saying to avoid pictures of donkeys ("ass") and other items which I need not mention. Disgusting to me in showing what a dirty puritanic mind will find to criticize. March says that this is not his criticism, "but others in the office."

Mr. and Mrs. Rollin Kirby took dinner with us and spent the evening.

**Nov. 24, 1908** Frank Drake<sup>905</sup> of the N. Y. World called. Wanted me to make a drawing of a head of Jesus Christ. "A firmer, stronger character than is used by the painters of Christ." Miss Fowler,<sup>906</sup> phrenologist, has criticized Christ in art. I told him of Rembrandt's Christ, showed him that it was not weak. Finally agreed to let him know Friday if I could do it, for \$100.00. But after I had spent the afternoon buying some special drawing papers, etc., looking at the face of each Jew I met in the streets to see some Christ-like trait (without finding any), I got a telegram which said never mind about Christ portrait, time is too short. And so, like a dream, 'twas over! One scheme I had was to base Christ's head on Abe Lincoln's. Kirby gave me a portrait of J. G. Phelps Stokes<sup>907</sup> the Socialist, a fine Lincoln-like head.

Made a puzzle in the evening. Dolly went to 5 o'clock tea at Miss Pope's studio. Mrs. Brewer was there. Ullman's came up in the evening.

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<sup>904</sup> James Gillray (1756–1815), British political caricaturist.

<sup>905</sup> Frank C. Drake (1868–1922). As art director of the New York *Tribune* (1896–1903), Drake devised the first method of printing halftones on fast presses and ordinary newsprint paper. He joined the *World* in 1908.

<sup>906</sup> Probably Jessie Allen Fowler, a celebrated practitioner of phrenology, who published widely in popular press and analyzed heads of famous people.

<sup>907</sup> James Graham Phelps Stokes (1872–1960), publicist and social activist.

Sent "Hudson from the Palisades"<sup>908</sup> to the National Academy jury, the first landscape I've attempted to exhibit.

**Nov. 25, 1908** Alden March, Sunday Editor of the Press (Phila) called shortly after noon. We had a pow-wow on the puzzles. He asks me to reconsider my resignation. Talked flatteringly and expressed regret that after all these years we should discontinue, etc. I finally told him that I'd go on and be very careful, if the price was raised to \$25 per cut. He said he'd see what J. B. Townsend the Business Manager, said about it.

**Nov. 26, 1908** Thanksgiving Day. So Dolly and Mrs. Ullman combined talents and worked all day in the kitchens in order that fat Ullman and thinnish I might be duly pleased at dinner. We were! An elegant roast turkey with the proper cranberry lubricant, a bottle of white wine, turkey stuffed with oysters and mushrooms, by the way, and ended with a huge mince pie which I had ordered from the bakery. A great success and how I did eat!

Dining with us we had Mrs. Lee (Henri's mother) and she enjoyed it hugely. Ullman and I took her home to the Martha Washington Hotel about 10 o'clock. When we returned, we found visitors: Henri and Mrs. H<sub>2</sub>O. Mrs. H<sub>2</sub>O yawned a great deal and seemed to be having very dull time — probably was. So they left about 12 o'clock.

**Nov. 27, 1908** Jerome Myers called "being in town." He lives 503 W. 175th St now which, while it's only 25 minutes by subway, is rather out of the way and consequently we have not gone up to visit them as yet.

Miss Sehon, the little "Kentucky girl" who at one time posed for me, dropped in on us

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<sup>908</sup> *Hudson Sky*, 1908. Wichita Art Museum (Elzea 137).

and amused Dolly and me very much with her account of her visit to Kentucky this summer — her beaux and the dances and drives she had enjoyed.

We went with the Ullmans and saw the “moving pictures” after dinner.

**Nov. 28, 1908** Went down to Wanamaker’s and undertook the task of picking out some books for Dolly’s nieces. Xmas presents. Finally found some Fairy story books which seemed about right. Walked down and went into Broadway Rouss’s [?] store<sup>909</sup>, my first visit. The stock is cheap, but they seem to do a big jobbing business.

After dinner at home (turkey made its “farewell appearance on any stage”) I worked on the pasting in of my puzzles in the scrapbooks.

**Nov. 29, 1908** Ullman and I took a walk over 33rd St. to the Hudson River. The Pennsylvania Terminal operation is progressing rapidly. The building from 8th to 7th avenues is well under way. The facade, which is very gloomy, is about completed on 7th Avenue. It looks like a gigantic tomb. Not a bit of a suggestion that it marks the entrance to anything so modern and progressive as a double tunnel under the Hudson River and a whole railway system. We passed numbers of groups of men and boys in the streets intent on “crap” games. On West Street, the river front, we watched a big game where large bets of a dollar and more were made. Bunches of bills were clenched in excited or cool hands. A man perched on an idle cart kept a weather eye for “cops.”

Lichtenstein and Mrs. L. called in the evening. He showed me a letter from Toledo Museum thanking for the 8 exhibition. Carnegie Institute is now in line. The show goes there in March 1909.

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<sup>909</sup> Charles Rouss’s dry goods store, 553 Broadway.

**Nov. 30, 1908** The great event of the day was our entertainment of Henri and Mrs. H<sub>2</sub>O. We had them and the Shinns to dinner and the rest of the Philadelphia gang and their wives came later to meet the new Mrs. H. The affair was a success. Mrs. H<sub>2</sub> wore a very shabby blue suit. I don't know why. A cheap shirt waist. I think that she is a conventional "Bohemian." That she wishes to show us all that she don't care for social affairs; in fact, that she wishes us to dislike her. Like the princess in the Fairy story, she has her wish. I believe that in spite of his loyalty H. is ashamed of her.

Mrs. Shinn looked pretty and quaint and like a little fairy godmother, witty and bright. Mrs. Glackens was gracious and used her very unique clever wits to good purpose. Mrs. Preston, attractive and ripe-looking in a pale blue silk striped gown of the Directoire style. Mrs. Laub was splendidly gotten up in white cloth. Joe Laub also is a fine handsome middle-aged looking man. I put in some new gas lights so that the studio, though plain, looked bright and clean. Thank Dolly for that! Miss Pope came and kindly brought sandwiches for the lunch at night.

**Dec. 1, 1908** We arose very late after our late retiring last night. And I could not feel like working, but did get up a puzzle in the evening and sent it by special delivery. Kirby called in the afternoon not feeling nor looking at all well. He has much work on hand too.

A "Knodel" (definition). A portrait of the quality of those usually to be seen in Knoedler's, Fifth Ave and 34th St. window.

**Dec. 2, 1908** At about quarter to one P. M. Alden March, Sunday Ed, The Press, came in and told me that Townsend had agreed to pay \$20.00 each for the puzzles 'till April 1st 1909, after

that date \$25.00 each. This seemed to me a fair offer, so I accepted.

Dolly went to pose for Miss Pope this afternoon, who is going to attempt a portrait of her. She's a tough subject. I'm going to tackle her myself next week, I think.

Took a walk: Sixth Ave., Broadway and Fifth Avenue.

**Dec. 3, 1908** Dolly posed again today for Miss Pope. As I am filling in this day from memory and as memory has no record of anything marking the day, I'll have to let it go.

**Dec. 4, 1908** Dolly went to see Annie Nathan Meyer's play, "A Dinner of Herbs" at the Empire Theatre, produced by the dramatic school, of which Mrs. Laub was a student.<sup>910</sup> She and Dolly went together. Dolly did not think much of the play. She says the artists are made out uncouth, ill-mannered "idealists." The wives of the artists are silly and drudges. No account taken of the love that makes the wife part of the artist's self, part of his work.

Frank Van Sloun, who was a pupil of Henri's, came to see me about etching printing. Says he has been making some dry points and etchings. He is a good sort. I asked him to stop in again. Frank Crane also called. He and Mrs. C. are in for the evening.

Dolly and I went to East Orange and had dinner with Davis's. Did not see the baby as he had been put to bed.

**Dec. 5, 1908** Nothing to record of any interest save the fact that I don't get at any painting or anything else. I am not in good form with myself on this account. A spell of idleness has held me now for some time and it is wearing on me, for it seems to me that production is the greatest

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<sup>910</sup> The play was about a poor woman art student "tempted to make a wealthy match while fighting down her love for a poor art student." See "Play of N.Y. Art Life," *American Art News*, Nov. 21, 1908.

joy one can have.

**Dec. 6, 1908** Dolly went to Miss Pope's studio on 24th St. to pose for her again. She says that Miss P. is having the usual difficulty in painting her and is not satisfied with her work as yet.

Walked as far as 42nd and Broadway. Came back and dropped in at Ullman's and had a discussion on the votes for women question, which at present is being agitated in England by the "Suffragettes," and has started in this country. I feel that it would be well to give them votes.

In the evening to Mrs. Preston's on 9th St. Wandered in the rain all through 10th St. in search of the house. Dolly had gone earlier as I was working on a puzzle. They have the basement and first floor of an old house — very fine — hard wood floors, high ceilings, mirrors, etc. Jim has been painting landscapes and they are surprisingly good. He should stick at it. Henri and Mrs. H, Glack and Mrs., Shinn and Mrs., Mrs. Morgan (Grace Dwight) and Mr. Morgan, Fuhr. Johnston of the World had left before I arrived. Glack insisted on staying late and was very amusing.

**Dec. 7, 1908** Bought a nice old (not very old) necklace of silver and onyx for a Xmas gift for Dolly wife, which pleased her very much.

A package of books from "C. T. Brainard, Publisher, Boston" arrived by express, but as I have nothing ordered from such firm, I returned it by express. Budworth Co. called for "Haymarket" which is to go to the Nebraska, Kansas Exhibition.

C. B. Lichtenstein and Mrs. L. with little Chas. Quinby, who is the son of F. J. Quinby, ex-publisher, now real estate promoter, and Miss Pope to dinner. A spaghetti dinner it was and very good.

Chas. Wisner Barrell called. He tells me that his article on my work will appear in

February “Craftsman.” I was glad to hear it for his sake and for my own. He has become a Socialist and talked with me on the subject. Wants me to attend a Sunday meeting in Jersey City sometime. It sounds well to me. I believe my next vote will go to their candidates.

**Dec. 8, 1908** Dolly not feeling very well, so she did not get up ‘till about noon. Mrs. Ullman was very kind. Did all her morning’s work for Dolly. Kirby called. I made a puzzle in the evening.

Today, as Dolly recalls, is the third anniversary of Linda Henri’s death.

**Dec. 9, 1908** At Harbison’s book store on 23rd St. I told him he could sell my etchings separately at \$5.00 each. He is to take 50%

We took dinner at Glackens’s. They are now at 23 Fifth Ave., have the second floor in General Sickles’s<sup>911</sup> home — high ceilings and very fine — but the rooms are too much “cut up” Glackens showed some of the things he had been painting at Cape Cod this past summer.

I received a pleasant letter from Norris in Florida today.

**Dec. 10, 1908** A ring at the studio doorbell. I looked out at the kitchen door. An elderly prosperous gentleman said “Good morning, is this Mr. Sloan?” I asked his business and he said he was Mr. French of the Chicago Art Institute. I in my pyjamas!! Nearly 10 o’clock in the morning!! He said he would wait for me to put on some clothes so, after I had let him in the studio to wait by the stove, I dressed and came out.

We talked over the Lichtenstein matter of the check returned, “no funds.” He said that the Art Inst. was to pay 1/4 of \$56.00, the x [express] charges. That one other institution had sent

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<sup>911</sup> Gen. Daniel E. Sickles, Civil War General. Retired to New York City where he acquired a reputation as a character. The Glackens’s sojourn in Sickles’s house is amusingly recounted in I. Glackens, *Glackens*, 137–39.

him the check for 1/4. He is now 1/2 “out.” I offered to give him a check for it. He said no, it was a small matter, that he could now write to Lichtenstein further about it. And now he asked to see some paintings. I showed two or three and noted that when I could say that they had been accepted and well hung in one of the prominent exhibitions, he liked them. “Hudson from Palisades,” the landscape just refused by the National Academy, he lost interest in on my giving him that information. He liked the Making Faces, I think, for he put down the title.

Kirby came in and worked in the studio as his place has no heat on acc. of break in boiler.

A story to read from the Century with a view to making some illustrations.<sup>912</sup> Irish humor, with a caution to bring out the “pathos.” It is a very poor effort in the literary way.

**Dec. 11, 1908** Kirby worked in the studio today, as his steam heat is still out of repair. I enjoyed his company and worked on a puzzle, finishing it in the evening.

I took a walk as far as the Metropolitan Opera House. Got there just as the carriages were drawing up and delivering their loads of swells and others, near swells. It was a rainy night so that the number of carriages was very great. The women were interesting, with hair prepared with great care and opera cloaks, red in the majority of cases. I think though that may be an impression due to the force of the color. The front of the opera house is not at all imposing. As I stood watching, E. Fuhr came by and I walked down town with him as far as 28th St. He sent 2 pictures to be “fired” by the National Academy.

Academy (definition). An organization of cads and demi-cads with soft brains and

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<sup>912</sup> Four drawings for “The Saints and Mary Toole at the Bazaar” by Caspar Day appeared in the August 1909 issue of *Century Magazine* (Hawkes 224–27).

pointed beards.

**Dec. 12, 1908** Dolly loaned Kirby 50 cents to purchase “rubbers” for Mrs. K. last evening. He returned it this morning with a little note:

The rubbers were got, the feet were dry

And here’s the fifty, Mrs. Sloan

I thank you with a tear dimmed eye

For the leave of the have of the little loan

“Arkay”

Mrs. John Sloan

(meaning R. K.)

strictly private.

A drawing attached of Mrs. Kirby’s rubber shod feet on the way to the “Operry.”

I walked out Broadway to 48th St. and back by way of 8th and Ninth Avenues and mailed the puzzle to Phila Press.

Post office clerk to Columbia Professor of Logic:

“Don’t you see, the postal laws say all sealed matter is to go first class rate.”

Prof: “Well, that roll of mss. has sufficient stamps for first class.”

Clerk: “Can’t take it. The ends are not sealed! You’ll have to seal it.”

The above may not seem funny, but as it is based on an actual occurrence (happened to me, not to Columbia Prof.) it need only be experienced to be appreciated.

**Dec. 13, 1908** In the evening to Glackens’s. They have the second floor of Gen. Sickles’s home

on Fifth Avenue #23. The rooms have fine high ceilings but outside of a large front room, the place seems too much cut up. Preston and Mrs., Henri and Mrs., Miss Pope, FitzGerald, a Dr. Brown, Mr. and Mrs. Dwight and Mr. and Mrs. Morgan were there. Not very amusing evening.

**Dec. 14, 1908** Went in to see Drake at the Century and showed him sketches on the story, which he approved.

The news is announced that Redfield has been awarded the top prize at the Corcoran Gallery Exhibition, \$2,000.00 His friend from Boston, De Camp gets the second, \$1,500.00, so it's quite apparent that Breckenridge, who has been on the jury of award for the two Corcoran Ex. has gone over to "Reddy" and the spoils are being properly divided. Senator Clark<sup>913</sup> puts up the money. The next move should be: Redfield on the jury, Breck. gets the prize. But one small obstacle, easily enough overcome perhaps, intervenes, namely Breckenridge's work must be more popular. It's bad enough and ordinary enough, and perhaps is more popular than I am aware of. Redfield's work has much more solid merit, in fact is better than most work shown by far.

**Dec. 15, 1908** Walked uptown and happened to think of the N. A. D. Exhib. so went in. It is an unusually bad collection this winter, and the prizes have been awarded in the most absurd way. A huge Prix de Rome style of picture, "Life overcoming Evil"<sup>914</sup> or some such title, gets one. Shinn had something to do with this — worked on it for Geo. Fuller, I believe. S. Potts's

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<sup>913</sup> William Andrews Clark (1839–1925), U.S. senator from Montana, 1901–1907. Clark amassed a notable art collection, which he bequeathed to the Corcoran Gallery.

<sup>914</sup> Sloan was mistaken in thinking the Carnegie prize was won by George Fuller. It was awarded to *The Triumph of Truth over Error* by Henry Brown Fuller (1867–1934).

“Cousin Charles” Flagg gets a prize on a vile portrait; thin, out of construction, bad.<sup>915</sup>  
Glackens’s picture is good, “Bathers at Cape Cod.”<sup>916</sup> Jim Preston’s landscape<sup>917</sup> is  
disappointing. It is so much of an imitation of Lawson. Lawson has a right good boys bathing  
picture.<sup>918</sup> Bellows has an interesting river picture.<sup>919</sup> Hudson, I suppose. Schofield has a thing  
that I didn’t care for much, all mannerisms.<sup>920</sup> Left after going into Frank Gould’s riding  
“school”<sup>921</sup> next door to see the sculpture section of the show.

Went [to] see Geo. Luks. Davies called while I was there. Luks showed some good  
things — a portrait of a man with golden yellow hair and beard particularly fine. Davies left and  
Luks and I had a good walk to the wharves at 55th St. and then on 11th and 10th Avenues, up to  
23rd where I put him on a car and went home.

**Dec. 16, 1908** Dolly went to Mrs. Crane’s to see a dance in which Roma and Kent took part in  
the Bayonne dancing class. She was very much pleased with Kent. He is about the best dancer in  
the class. Takes after his father, George B. Luks, in this accomplishment.

**Dec. 17, 1908** In the afternoon we went to Henri’s. Geo Luks and Mrs. L., Mrs. Laub, Mr. Dryer

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<sup>915</sup> Charles Noel Flagg’s *Portrait of Paul Bartlett* had won the Thomas R. Proctor Prize.

<sup>916</sup> Glackens, *Beach Scene, Cape Cod*. Not identified.

<sup>917</sup> Preston, *The River*. Not identified.

<sup>918</sup> Probably Lawson, *Boys Bathing*, 1908–10. Brooklyn Museum.

<sup>919</sup> Bellows, *Up the Hudson*, 1908. Metropolitan Museum of Art.

<sup>920</sup> Possibly Schofield, *The Old Mills on the Somme*, c.1907. Indianapolis Museum of Art.

<sup>921</sup> Frank J. Gould’s riding hall adjoining the Fine Arts building on West 57th St. was being used  
to show sculpture in for the first time. See “Winter Academy Display (Second Notice),”  
*American Art News*, Dec. 19, 1908, page 4

of Rochester<sup>922</sup> — a pupil of Henri's — and a Miss —— name forgotten, and Gregg. Luks was amusing as usual. He is not drinking now and is at his best. Henri tells me that he has left Connah's New York School of Art. Money difficulty, I believe, is the reason. He said that there was nothing to say as yet in the matter.

Gregg, Luks and Mrs., Dolly and I went to the Grand Union. Had "highballs" then I took Mr. and Mrs. Luks and Dolly to the Caveau de Paris where we had dinner. Met Sinzig and Mrs. S., had more highballs and got home rather the "worse for wear." Luks is very amusing and did not touch any strong drink all evening. He made another sort of "touch" though. He was paying [a] certain part of the bills from Mrs. Luks's pocket book, which he was carrying after having received change. With a wink at us, Mrs. L.'s head being turned away, he slipped a bank note into the small front waist band pocket of his trousers, remarking to Sinzig, "That's a pocket she has not yet discovered."

**Dec. 18, 1908** Dolly and I spent a very fine afternoon at Davies's studio. He showed us much good stuff, paintings and drawings, and we were greatly pleased. Davies is surely a great man, and so very industrious it makes me feel puny and weak and idle beyond talking. His work is like music, but I feel it's almost greater.

**Dec. 19, 1908** [Page headed "Ice to date 1.95 paid"]

I, at last, got myself started on the Century drawings. Got two of them pencilled in, so feel comparatively contented with myself.

Goo!

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<sup>922</sup> Rufus J. Dryer (1880–1937), painter.

A poor inventor sat in his garret, about him a mess of mechanical and electrical devices. On his poor little rusty stove, the remains of a very frugal meal. In his mouth, a pipe.

He sat and rummaged his brain for an idea. One that should make him rich, successful, famous. In his abstractions the fire in his pipe grew feeble. Realizing this, he gave it his attention. Three or four long steady pulls brought increasing volumes of smoke. Another strong-drawn pull — a bitter, oily, nasty little lump rushed with the speed of lightning through the stem of his pipe and stuck gagging and choking him in the back of his throat, but he was happy. The nauseous messenger had suggested to his mind the pneumatic carrier tube.

**Dec. 20, 1908** Early today the expressman brought me a Xmas present from Horace Rudy, a fine box of good cigars.

After dinner we got dressed and went around to Miss Pope's studio where we spent the evening with Mr. and Mrs. Henri, Mr. and Mrs. Brewer, Mrs. Foy — Mrs. Brewer's friend and fellow Canadian. Pach was also there. We left about 12 o'clock, early for us.

**Dec. 21, 1908** Have been wondering why sister Nan had not sent us our invitation to spend Xmas in Ft. Washington. Today her letter arrived. She says that Dad is not well. Been in bed four days. I hope it's nothing serious. I prize him more since mother's death. He seems to be part of her; sort of souvenir.

Took a walk on 6th Avenue after dinner. Came back and worked on Century drawing.

Kirby came in the morning. Brought some drawings for me to look at and make suggestions. I did so and required the same of him on my Century drawings.

**Dec. 22, 1908** Ink arrived from Peters in Phila, bill 1.50!!

Today as a model I had an elderly woman, a “laundress for gentlemen mostly.” Bright eyed, good color, spry and interesting. She tells me she has “in her time” posed for E. A. Abbey in the old University Bldg. on Washington Square; for (most important man in America today) Winslow Homer. She said, “I’ve posed for him on the roof as a young lady coming from a “dip at the seaside.” She speaks of J. G. Brown<sup>923</sup> also and Reinhardt also, not the great illustrator but his brother. She has a pronounced Irish New York accent or brogue, but is German-born and German parentage. Came to this country when she was one year old. “I’ve always had to live among the Irish, but I don’t like them. They drink too much.”

Jerome Myers called. W. Pach also came and read letter from the editor of Gazette des Beaux Arts, Paris saying he liked my etchings and would be interested to see others. I gave him 6 Paul de Kock proofs and 7 of the New York series, asking that they be returned.

Down to Glackens to see if I could find my umbrella. Saw the baby alert and gleeful; a fine, strong boy. Slipped in to leave ink at Van Sloun’s. He has some fine etchings and dry points. Very good, strong stuff. Met his “partner.”

**Dec. 23, 1908** Worked on a puzzle (dog’s names) to take to the Press tomorrow.

Dolly and I were up ‘till nearly 3 A. M. getting ready for our trip to Philadelphia and Fort Washington tomorrow.

**Dec. 24, 1908** Up early and caught the 8:50 train to Philadelphia. At North Phila. station we got off and took a 15th St. car. I bought exchange tickets, 8 cents, and noticed that they were punched with the hour P.M. at which they “expired” I could not use them going east on

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<sup>923</sup> John George Brown (1831–1913), English-born genre painter. A student of William Bell Scott, he came to U. S. in 1853.

Susquehanna Ave. They are redeemable at 3 cents each by applying in person at office, 9th and Dauphin Sts. I will keep them as a memento of the poor sheep of Philadelphia who allow such conditions to exist.

Had lunch at Uncle Al Sloan's. Aunt Mary has a bad cold. Nell seems well. After waiting and waiting for a car, I finally got one. One hour it took me from Norris St. to Chestnut. Went to the bank and got some money. Then to the Press where, after a generous and aggravating sample of some recently introduced red tape, I was allowed to visit my friends in the Art Dept. Doyle, Otis,<sup>924</sup> and Williams<sup>925</sup> and Birkmire and Pearce, the photog. are the only ones there of the old lot. Doyle is building a house in west Phila. Williams owns one, I believe. Delivered puzzle. Took 5:02 P. M. tram to Ft. Washington. Dolly missed it and came on the next.

Dad I find not very well. Rheumatism has held him in the house for a week or so. Bess got on the tram at Columbia Ave. She has developed fibroid tumors she tells me!!

Xmas presents were shown after dinner and everyone was pleased. I fared splendidly. Nan gave me a beautiful pair of cuff buttons — gold chased, elegant in design. Mrs. Drayton sent Dad a canary bird in a cage. He was much pleased, it brings back his youth. He had many. Raised them for sale and, after marrying "Nettie," my mother, they had one named Dick.

**Dec. 25, 1908** Bessie and Marianna are, of course, at church most of the time from 7:30 A.M. 'till 1 P.M. It is their dissipation. We, Dolly and I, did not indulge. Tom Anshutz called on us in the morning. I was glad to hear him state his intention of voting the Socialist ticket in the future. He is a careful thinker and I feel strengthened in my intention to do the same.

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<sup>924</sup> H. Otis made fashion drawings for the *Press*.

<sup>925</sup> Williams drew decorative headings and story illustrations for the *Sunday Press*.

Dolly and I after lunch went over next door and saw the Christmas tree and gifts of the Funk children. They are splendid children. Twin girls, Louise and Gertrude and a nice boy, Harold. Miss Edith Summers a girl of about twenty, very attractive, a new friend of Nan's and Bess's called in the afternoon. Her father is a physician, though now a chemist. Her mother has taken a house just beyond Anshutz's on the Pike, a large old house. They have boarders in the summer. After the Xmas turkey, which was very good, and the proper adjuncts of mince pie, etc. Miss Summers played the piano very well though by ear, not having music with her.

Nan and I walked home with her and I met her father and mother, a capable sort of woman I decided, and very nice though not apparently effusive at all.

I hear that Breckenridge has a studio in the city now. He is probably prosperous.

**Dec. 26, 1908** Went in to town with Dolly and, with the understanding that I was to meet her with the Hamlins at Green's Hotel,<sup>926</sup> left her; she to call on Mrs. Dawson and I to see Peters and Tom Daly, but owing to the Holiday season they were neither to be seen. I then called at "806" Walnut, my old time studio. Daecke was in and I was glad to get a look at the old place where so many happy and so many merry and quite a few dramatically strenuous affairs occurred during my "twenties." Daecke has a position in the state entomological dept. at Harrisburg, but he thinks of retaining his place at "806." I told him to let me know if he gave it up. Met H. Neely,<sup>927</sup> now on the Eve. Telegraph.

After some trouble, the Hamlins and Dolly and I all met at Green's and had dinner. I met Bob Watt in the café and afterward saw him in the dining room with Pauline Solomon, as she

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<sup>926</sup> Green's Hotel had been a gathering place for the Philadelphia *Press* staff when Sloan was connected with the paper, and he had painted the resident cats in 1900: *Green's Cats*. Delaware Art Museum (Elzea 33).

<sup>927</sup> Harry M. Neely was listed in the 1903 Philadelphia Directory as an editor.

was named before her marriage to I forget who. She was a gay sort and I suppose the marriage is off now.

We left Green's and sat for a time in the Broad St. Rathskeller, then by tram home to Ft. Washington and to bed 1 A. M.

**Dec. 27, 1908** Went in to Phila' after lunch, where at the Press office I saw March and had a very pleasant two hours talk with him on the subject of puzzles. He gave me a copy of a most clever anagram letter which he said was the hardest one to solve he had ever tried. It looks very interesting. I have never taken any interest in this form of mental gymnastics, but will get at this one. Met King, one-time M. Ed. of the Press, Brannan, Goodehus and Hull.

At Montgomery's house in Germantown we had a very pleasant evening. Cousin Nell Sloan was there and Lily Montgomery has a new baby about 7 months old. Nice children. The boy, Robert, is a fine manly and intelligent little fellow. He is now attending the old Germantown Academy where he will learn football and study many things. The cunning little girl, Elizabeth, is not well. Xmas indigestion has her in bed. I saw her and her new doll, which looks like a Montgomery as it also has Bob's light golden yellow hair.

Dolly's home-made gray gown à la Directoire has been decided by all a great success. She looks very well dressed in it. Phila. has a Sunday Evening Times. Munsey of N. Y. owns it. An evening paper every day of the week. On the way home in the trolley cars, I occupied the full hour by starting to solve some of the anagrams which March gave me and the long ride to Ft. Washington seemed short.

**Dec. 28, 1908** Came to town after the good-byes were said. Dad's eyes filled as he kissed us. This Dolly noticed, I am less sympathetic than she, I really believe. We certainly passed a happy

Xmas with them all — all but one, mother's dead — the most comfortable for some time, a kindlier feeling among us, I think.

In Philadelphia we took lunch at Sallie Kerr's (Dolly's cousin). Frank has his tailor business and home in an ex-sumptuous home, Arch above 15th St. A great, deep house, high ceilings, 16 rooms, hardwood floors and fine woodwork in mantels, etc.

Met Mary Kerr<sup>928</sup> whom I have not seen for about two years. She's quite stout, has long skirts — a grown woman now.

I came home on a 2:20 train to New York. The Ullmans were glad to see me back and I had dinner and spent the evening down in their rooms. Before going to bed I had solved the entire anagram. Simply couldn't give it up 'till I finished it. It contains 47 words in anagrams and is in form of a letter.

**Dec. 29, 1908** Mrs. Ullman had me down to breakfast with them and then she insisted on making my bed and tidying up my studio and the front room. She's so kind, so pretty, and to think that she has this terrible cancer probably eating her vitals away, it's sad.

I went for a walk and stopped in to see Kirby.

A present for Dolly arrived during our absence. An arrow-head pin from Miss Helen J. Niles of Toledo. Found on their country place. Mounted in silver. Post cards of good wishes from Shinns and Laubs, Prestons and others. I can't remember to do this sort of thing and I don't think that Dolly has done it. She's so busy getting presents for those we remember in that way. I suppose that the thoughtful ones who do this Merry Xmas Wishes, Happy New Year sort of thing are hurt to some little extent and their real wishes slightly soured by my neglect. But I'll

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<sup>928</sup> Sloan had painted Mary Kerr's portrait in 1902. Pennsylvania Academy of the Fine Arts (Elzea 48).

state right in this place that they have my sincere good wishes, though I may not tell them so in person.

Took dinner with the Ullmans and we had, he and I, a great evening of Jabberwocky on pugilism and other entertaining topics. He read two short stories of his own production, though I think he tells them better than he writes them.

Frightful earthquake in southern Italy yesterday.<sup>929</sup>

**Dec. 30, 1908** Got to work on the pen and ink drawings for the Century and worked all day right hard.

**Dec. 31, 1908** Today Dolly came home at about 3 o'clock. Turned right in and cooked a turkey dinner for Mr. and Mrs. Crane and Joe and Mrs. Laub and Miss Pope. After dinner the Henris came and we had a right merry New Year's Eve. Outside cow-bells and horns made the streets pandemonium. At twelve o'clock Ullmans downstairs started his alarm clock in the hallway. I answered by placing mine outside the door to augment the din.

Dolly says that Trask of the Penna. Acad. asked why I had made no entry for the exhibition over there. So, taking this as an invitation, I'll send two pictures to the jury meeting at Budworth's.

Here endeth 1908, a year of some note among mine, though not a year of great production. I hope that 1909 may see more work of mine.

## 1909

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<sup>929</sup> The earthquake in southern Italy and northern Sicily killed over 150,000 people. Relief efforts in America went on for months and were widely reported in the magazines and newspapers. Ullman worked with the American Italian General Relief Committee, see diary entries for Jan. 1909.

**Jan. 1, 1909** A rather sad, dull New Year's day, as Dolly is down in bed with a bad cold contracted in that beastly, dirty hole Philadelphia. I got her breakfast and mine, making use of a ham which arrived this morning with Happy New Year from Bisland, our butcher. Mrs. Ullman left early for Philadelphia to go to her sister's. She says she would rather stay in New York but he feels she should go while he is working on this American Italian General Relief committee scheme.

**Jan. 2, 1909** In the afternoon I walked out 23rd St., my object being the Cigar Store Co. in the Flatiron Building, but I met Lawson at 5th Ave. and here I switched to frivolity. We had a couple of drinks at the old Continental Hotel, went to his "studio" on 14th St. (21 East). He has a tiny, dirty, low-ceilinged room and here is his work done. He showed me a couple of paintings which he is at work on — painted on compo.[sition] board. He intends to have them ready for the P. A. F. A. jury. We started up town and stopped in at the Continental again, more drinks. It was now evening. We went into Carlos' on 24th St. where we met, or I met rather, Murray the bartender. A good sort says Lawson and I don't doubt it. By this time I had so lost my ordinary senses that I failed to realize how lonely Dolly must be, whom I had left in bed ill with a cold, so off to Mouquin's we toddled, sat down with FitzGerald, Gregg and T. Knox. Fitz and Knox soon left, Gregg stayed a while longer; but Lawson and I sat and drank and quarreled and "made up" and talked too loud, were reproved for it, behaved more quietly, then at about two o'clock we went to the Chinese restaurant, sat for an hour and then, leaving him at 6th Ave. and 23rd St., I came home where I found my dear nearly distraught with worry. She had 'phoned Henri at about 1 o'clock A.M. He, kind old friend, had come down; 'phoned police station and done all he could to reassure her and had gone home at 3 A.M. I came in about 3:30 A. M. by this time

sobered up and heartily ashamed of myself.

**Jan. 3, 1909** I remember today that Lawson told me the splendid news that Glackens had sold his painting, “Bathing, Cape Cod” now at the National Academy ex. This is of great importance to Glack and can’t fail to encourage him and count with his wife’s connections with whom money is a great talker.

I nursed a rather upset stomach today, the result of yesterday’s debauch. Dolly seems to be better. She got up quite early and telephoned Henri that her stray lamb had wandered home.

In the evening I started a puzzle.

**Jan. 4, 1909** An amusing, satirical letter from Trask of the P. A. F. A. acknowledging receipt of my entry blanks for “Hudson from the Palisades”<sup>930</sup> and “Making Faces.”

I had about started to ink in puzzle when Ullman came. He says he has not heard from Mrs. U. as yet. I suppose that she has decided to worry him a bit since she went away against her own wish. Outside Ullman had a splendid big touring car, a loan with chauffeur from the “White Steamer” people to aid in the Relief Committee work.<sup>931</sup> So, by his invitation I took a ride downtown with him. It is a very fine sensation to be carried along with so much speed and power and weight. I found it a bit of a nervous strain tho, couldn’t get rid of the idea that I must watch each move and manoeuvre in threading the streets full of vehicles. I suppose one gets over that. Went to the office in the World building with Ullman and was introduced to Mr. J. J. Freschi,<sup>932</sup> Italian lawyer — a young, bright looking fellow — and to Ullman’s freelance friend

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<sup>930</sup> *City from the Palisades*, 1908, Santa Barbara Museum of Art (Elzea 136); and *Making Faces, No. II*, 1907, private collection (Elzea 103).

<sup>931</sup> See note Dec. 29, 1908.

<sup>932</sup> John J. Freschi (1877–1944), lawyer and judge, was appointed a magistrate in 1911 and later as a

in reportorial work, Lithschild — an elderly man. I came home by humble elevated train. A beautiful evening in Park Row — great buildings lit up inside, fine sky, hurrying crowds.

Finished puzzle in the evening.

**Jan. 5, 1909** A dismal rain continuing all day. Found an answering note in my spirit, so the day passed sadly and without anything to remember.

**Jan. 6, 1909** The papers today have the story of Henri's severing connections with the New York School of Art.<sup>933</sup> Henri says he left because they did not keep their promises in financial matters. Connah, the manager or owner, says that he has backed Henri for five years, but that he has at last come to the conclusion of the great majority of successful painters in America and has decided to run the school on the more academic principles, etc., etc. This, as a reason, is absolutely false. I know that the school has been badly managed for at least three years. The models have been unable to pose at times on acc. of cold rooms. Henri has threatened to leave several times on acc. of non-payment of his bill.<sup>934</sup>

Ullman came in in the evening and said he was sending us box seats for tomorrow night at the Garden.

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General Sessions judge. His obituary stresses his contributions to the welfare of New York's Italian community. "J.J. Freschi Dead; A Jurist 34 Years," *New York Times*, July 30, 1944.

<sup>933</sup> A clipping from an unidentified source inserted in Sloan's diary reported Henri and Connah's statements as Sloan recounted them but went on to make an editorial comment regretting "that there is not a greater demand for a school a little out of the common rut."

<sup>934</sup> Connah had had difficulty paying Henri's salary as early as January 1908 and by mid-December owed Henri nearly \$800. Henri presented an ultimatum giving the School until January 4 to pay in full or else he would begin teaching elsewhere. A partial settlement was offered but Henri refused, saying that if the full amount were not paid he would not only leave the school but would publicize the reason for his departure. Hoping to preempt the adverse publicity, Connah issued a statement even more dastardly than Sloan reported, saying that Henri had been released because his influence and ability to hold students was slipping. See Perlman, *Robert Henri: His Life and Art*, 88–89.

I finished up the largest of the Century drawings tonight.

Called in at Collier's and Bradley handed me the mss. of another pirate farce by Bergengren which I am to illustrate.<sup>935</sup>

**Jan. 7, 1909** Went up to see Henri today as he had 'phoned that he'd like to see me. Of course, the main thing at the moment is the question of getting classes started.<sup>936</sup> He says that the portrait class want him to open a school. All stand ready to leave the New York School of Art since he's leaving it.

H. and I came down town and looked at large lofts opposite my studio on 23rd St. We went to see the agent and got his price, or rather he wanted H. to make an offer. We went up town then to the Lincoln Arcade building, 66th and Broadway, where we found a very large suitable room. Henri closed with the agent at once. \$65 a month for five months with a privilege of renewal at the end of that time.

Henri had eaten no lunch, so we went and had two milk punches, then back to his studio. Miss Pope who is, I understand, ready to back him financially in the new class, was there. Mr. Dryer also a strong partisan. W. Pach came in with a little Spaniard,<sup>937</sup> a polite fellow. Home and after dinner we went to Madison Square Garden to see the "Monster" benefit which Ullman's Relief Committee have undertaken for tonight. Vice President of the U. S.

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<sup>935</sup> Three drawings for "The Hant" by Ralph Bergengren, published in the March 27, 1909 issue of *Collier's* (Hawkes 232-234).

<sup>936</sup> The Henri School of Art opened January 11 in two studios of the Lincoln Arcade Building at 66th and Broadway. Twenty-two students were in the portrait class and twenty-seven in the composition class. Evening life classes began the next month after electric lights were installed. Perlman, *Robert Henri: His Life and Art*, 89.

<sup>937</sup> Probably Mr. Villar, see Jan. 27.

Fairbanks<sup>938</sup> spoke. Mayor of N. Y. McClellan,<sup>939</sup> Congressman Sulzer,<sup>940</sup> Henry Cloos<sup>941</sup> and others. The attendance was about 3,000 which is a mere forlorn handful in the great auditorium of the Garden which, by the way, I saw for the first time. Joe Laub and Mrs. L., Mrs. Lee and “the Marthas,” fellow guests at the Martha Washington hotel. Joe, Mrs. Laub, Dolly and I to Shanley’s afterward. Ullman was home and abed when we got home.

**Jan. 8, 1909** Well, back came the two canvases from the Penna’ Academy jury so that incident’s closed with a bump on my head, and I am out of pocket the cost of cartage. Thomas Eakins’ opinion is the only one on the jury that’s worth while. I’d like to know how he voted on them.

Called Kirby and read to him a letter purporting to come from a chauffeur of the delivery dept. of a Fifth Ave. shop which I cooked up this afternoon in answer to one from an alleged truckman in the Evening Sun three weeks ago.<sup>942</sup> I hope that the Editorial Dept. of the Sun will publish it.

Dolly went up to Laub’s and with Mrs. L. went to hear Mrs. James Brown Potter<sup>943</sup>. She

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<sup>938</sup> Charles Warren Fairbanks (1852–1918), Senator from Indiana, Vice President 1904–1908.

<sup>939</sup> George Brinton McClellan, Jr. (1865–1940) had been a Congressman, served as Mayor 1903–1909 and later became a professor.

<sup>940</sup> William Sulzer (1863–1941) represented the 11th district of New York 1903–1913 when he became Governor. He was impeached and removed Oct. 18, 1913.

<sup>941</sup> Possibly Henry Clews (1834–1923), banker and author connected with many New York City institutions and financial corporations.

<sup>942</sup> The letter, signed “Rufus Libbey” was dated Dec. 15 and was published about Dec. 19 according to the copy pasted in Sloan’s diary. It was clearly by a supporter of the “Eight,” who, posing as working man, criticized the lifelessness of the National Academy exhibition and asked why works by Henri, Luks, and Lawson were not included. Sloan’s reply appeared in the *Evening Sun*, Jan. 13, 1909. In it he took mock issue with “Rufus Libbey,” saying that as a delivery man he had access to many fine houses with paintings on the wall and therefore should know more about painting than a truck driver, and that he thought the pictures at the Academy were tasteful and expensive, hence good. The letter was signed “John Cupeo.”

<sup>943</sup> Cora Urquhart [Mrs. James Brown] Potter (1859–1936), actress and author, published *The Secrets*

found Kirby and myself at home when she returned and from her report Mrs. J. B. P. is a “fake” at \$2,000 per week as her salary is published.

Yesterday I had a letter from W. T. Bradley, the coal dealer in Phila. for whom I used to write doggerel verses for street car “ads.”<sup>944</sup> He wants to know what I’d charge for some verses now. Replied that I’d be glad to do verses for \$15.00 each. I suppose this will be too much for him.

**Jan. 9, 1909** Tom Daly writes from Phila. that John Lane Co. N. Y. will get out his next book of verse, that they would like to know what I’d charge for etched frontispiece, I to own the plate.<sup>945</sup> I wrote offering proofs from plate ready to send to binder for 150.00 per thousand. Also offered in connection with foregoing to make 10 drawings for \$100.00. I reserve all but book rights in connection with his book of verse.

Henri and Mrs. H. called in the evening and W. S. Potts dropped in also. Him we have not seen for a long time. H. is full of the new school, which he will open on Monday. I hope that it has all the success which it should, for Henri is the best teacher of art in this country if not in the world. “Them’s my sentiments.”

**Jan. 10, 1909** Dolly is preparing to go to Philadelphia tomorrow to take a course of treatment with Dr. Bower.<sup>946</sup> He has told her that it is becoming important to attend to her in order that she

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*of Beauty and Mysteries of Health; being practical suggestions for the right care of the person together with a collection of valuable receipts pertaining to health & beauty gathered during the author’s stage experiences & travels in all parts of the world* (San Francisco: P. Elder, 1908).

<sup>944</sup> These were advertising placards for the W. T. Bradley Coal Co. of Philadelphia that Sloan wrote the verses for and designed in his poster style between about 1890 and 1904. See Morse, p. 357.

<sup>945</sup> Daly’s book was *Carmina* and was not illustrated by Sloan.

<sup>946</sup> According to Helen Sloan, Dolly was being treated for an infection.

may be saved much suffering in the future.

After an early dinner of spaghetti, I made a puzzle for the Press.

Looking over my last year's receipts I find that I've taken in about \$2,750.00.<sup>947</sup> This is an average of about \$50 per week and seems to me satisfactory when I consider how little effort I've made to make money.

**Jan. 11, 1909** Took Dolly across the ferry on her way to Phila. by the 2:10 boat. The river was handsome as it always is. New iron wharves from about 12th St. to 23rd St. which have sprung up in the last year look very nice from the river, but I have objected to the fact that in all that distance one who is walking along West. St. cannot see the river.

Now I'm home and alone, and feel it most keenly. This garret of ours seems so desolate without Dolly bustling about with broom or carpet sweeper and coming every now and then to give me a kiss; interrupting my work but not so much of an interruption as reloading my pipe is, and much sweeter.

Walked down to Bisland's (our butcher and broker). Had a check cashed then took a walk out Broadway, back 6th Ave. and went in to the Caveau de Paris for dinner. W. Walsh came in. Introduced me to a gentleman of the G. Fox type in a way, but older. His name Purdy.<sup>948</sup> I have often seen him here and I think that someone told me he was on Town Topics<sup>949</sup>, the gutter pup paper of scandal.

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<sup>947</sup> The average annual income in the U.S. from 1905–1911 for the “whole economy, net domestic product per occupied person” was \$756. See E.H. Phelps Brown and Margaret H. Brown, *A Century of Pay: The Course of Pay and Production in France, Germany, Sweden, The United Kingdom, and the United States of America, 1860–1960* (New York: St. Martin's Press, 1968), 46.

<sup>948</sup> Probably Belmont Purdy, who published articles in *Cosmopolitan*, *Harper's Weekly*, *Collier's* and other popular magazines between 1905 and 1910.

<sup>949</sup> In 1885 E.D. Mann purchased *Andrew's Bazar* and changed its name to *Town Topics*. In the late 1880s the journal “established its reputation for good writing, on the one hand, and outrageous

An amusing thing. Wagons loaded with coops with live poultry; on top a lot of geese with their necks poked thro' the slats, cackling and gazing at the city — "Seeing New York" wagon.<sup>950</sup>

Letter from Tom Daly. He thinks price quoted on frontispiece etching, 150.00 per thousand, too much. Says he will be in town this week.

**Jan. 12, 1909** Went in to Kirby's after taking a walk and he proposed that I should go with him and Mrs. K. to see the Modern German Paintings at the Metropolitan Museum of Art.<sup>951</sup> After waiting for nearly two hours for Mrs. K. to arrive at his studio, we went off without her. The German paintings are with two or three exceptions pretty bad, I think. There is hardly anything but technical straining in the moderns. Menzel<sup>952</sup> is represented by a very good little picture: a stage with two ladies and a gentleman, actors, in a conversation. The King's box is covered with netting to shield him from bomb throwers, evidently.

We met Glackens, Lawson and a friend of theirs named Eitel or some such name. Mrs. K. got there just before five o'clock and we rode downtown. I declined a kind invitation to dinner in Flushing.

After dinner at the Caveau de Paris I came home and worked 'till one A. M. on a Century drawing which did not pan out well after all.

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scandal on the other." Mott, *A History of American Magazines*, Vol. IV, 753.

<sup>950</sup> Sloan is equating the geese with tourist wagons, the "geese" seeing New York. This would be the subject of his 1917 etching *Seeing New York* (Morse 188).

<sup>951</sup> This exhibition of modern German paintings opened to the public on January 5, 1909. "German Art in the Exhibition at the Metropolitan Museum — The Ultra-Secessionists and Others — Energy of the Young Germans Something Amazing," *New York Times*, January 17, 1909.

<sup>952</sup> Adolf von Menzel's (1815–1905) unsentimental realism and honest workmanship was much respected by American illustrators as different as Howard Pyle and Sloan at this time.

**Jan. 13, 1909** Today Miss Converse 339 W. 45 “Bryant 4565”, the model whom I saw while in Kirby’s, posed for me. I started a portrait of her.<sup>953</sup> She is a very interesting woman, has been about the world considerably and lived in London and Paris. While in London she posed for E. A. Abbey, the great illustrator and poor English modern style painter.

From Harris Merton Lyon,<sup>954</sup> two copies of his new book “Sardonics.” One for Henri “with admiration,” the other for me “from a clumsier etcher in the same field.” I have thro’ Ullman seen one or two of his short studies and think a great deal of his work, have never met him and appreciate his sending me the book all the more on that account.

Letter from W. T. Bradley, coal dealer, in re. poetry. He passes away at the price I quote him. Ha! ha!

A nice long letter from Dolly in Philadelphia which it did me good to read during my dinner at Caveau de Paris.

A beautiful snow fall started this evening.

Letter from March, Phila Press, says that a Western paper is to take the puzzle.

My answer to Truck Driver appears in Eve. Sun tonight.

**Jan. 14. , 1909** Ital. Amer. Gen. Relief Committee 205 World Bldg. I am mailing today my “Endless chain” letters to Henri and Shinn. Just rec’d note from Ullman. He had told me of the scheme.

Was disappointed by my model today. She sent word that she had caught cold, but I got at a puzzle for the Press and finished it so perhaps it’s just as well.

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<sup>953</sup> *Girl with Fur Hat*. New Britain Museum of American Art (Elzea 148).

<sup>954</sup> Harris Merton Lyon (1883–1916), journalist and critic. *Sardonics: Sixteen Sketches*, published in 1908 by Metropolitan Syndicate, Inc., New York, was written in a realist style.

Went to “Caveau de Paris” for dinner. Mrs. Walsh was there and we discussed the merits of my W. S. Walsh portrait. She, of course, didn’t think I had the finer side of his nature. She is about right. She admitted that he had the side I painted. When Walsh came in I said “how do” and went back to my own table. They asked me to come to the large table, but as I don’t feel like meeting the rest of the group and talking, I declined. Roper was there — seemed in better shape than on the last occasion I saw him.<sup>955</sup>

Read some of Lyon’s “Sardonics” tonight. I like them very well indeed. They are, some of them, pretty gruesome, but seem true. I am not able to judge how original they are, not in subject matter, but in style. At any rate it’s the sort of thing I like to read.

**Jan. 15. , 1909** Another all day attempt to paint from Miss Converse which ended in a dismal failure. Why will a man take on all the agony of mind and fatigue of body which results from the struggle to do something decent in paint? A. Breall<sup>956</sup> in speaking of Rembrandt calls it an incurable disease and — I do hope I have it. I sometimes think I have not any more than a mild attack.

In the evening I went out to Flushing to dine with the Kirby’s, and the change of scene was good for me after my absolute defeat and waste of money paying the model. I stayed all night at Kirby’s. He is about starting to build his new house and the architect, Mr. Duflocq, called in the evening.

**Jan. 16, 1909** Up at 7:30 A. M. after a very bad night’s sleep, I never sleep well in a strange

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<sup>955</sup> See diary entry for October 20, 1908.

<sup>956</sup> Auguste Bréal, *Rembrandt: A Critical Essay*, transl. Clementina Black (New York: E. P. Dutton, 1902).

bed, and after a nice breakfast rode in to town with Kirby. Carl Anderson<sup>957</sup> sails for Spain today and Kirby went down to see him off; thus can a man, a nice fellow, treat himself when he's able to make thin, foolish illustrations nowadays!

Found a letter from J. B. Moore who is in Philadelphia now. Says he is working as Phila. representative of a Chicago firm. He hopes to pay me some of the \$100 I loaned him (thinking I was buying stock in the café).

A letter from Dolly who seems to be enjoying her stay in Philadelphia.

Cleaned up the place which had begun to show need of attention. After dinner, which I had at the Chinese restaurant, I started a puzzle. A driving snowstorm started late this afternoon, but had not done much when I went to bed. Seems to be mainly wind.

**Jan. 17, 1909** A fearful wet, cold day outside. The snow has turned to rain above and icy slush beneath. I went out and got my Sunday Press at the Hoffman House as usual.

Worked on another puzzle in the afternoon. Miss Pope called expecting that Dolly would be home; chatted with me for a half hour or so.

At dinner time in the evening I found that I had gone out without my keys and expected much trouble to get in, but luckily Mr. King, the tailor downstairs let me in when I rang the front door bell, and my own lock on the studio door was easy enough to force.

Henri and Mrs. H. called later in the evening. He says that his school is now in full swing. Lights are ready for the evening classes and he seems pretty cheerful about it. He was greatly pleased at Lyon's sending him the book, not knowing him personally. I feel the same about it in my case.

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<sup>957</sup> Probably Carl Thomas Anderson (1865–1948), illustrator who worked for *Life*, *Judge* and *Saturday Evening Post*. Or possibly Karl Anderson (1874–1956), an illustrator specializing in “pretty girl” covers.

**Jan. 18, 1909** Finished up and now have ready and mailed this afternoon three puzzles.

Kirby called and asked for help on an idea for a Lincoln picture for Collier's. I gave him one which he thought might do: Lincoln sitting sad, very sad with news of a Northern Victory in a newspaper in his hand. That ought to hit 'em — soft enough!

As I went to mail puzzles, I met Barrell on his way to see me. He showed me the article on "me" in the "Craftsman" for February<sup>958</sup> and I was pleased with it, with the exception of classing me with Eugene Higgins whose work is absolute "fake;" patented by Rembrandt tho' that's not fair to old Rembrandt. Higgins has just copied one thing from one Rembrandt and made it answer for all his paintings. Well, it is awe-inspiring to read an article speaking so well of one's own attainments. Makes me feel that I should "hustle" to live up to it.

Ullman came in for a few moments with Miss Keating of "Broadway" Magazine, a Mr. Fish and a man with an Italian name.

Went to Caveau de Paris for dinner. Dinner was not so good as usual. After dinner I took a wild fancy and went to Miner's 8th Ave. Theatre<sup>959</sup> and saw the usual burlesque show: green legs and pink legs and poor jests. It suits the patrons tho'.

**Jan. 19, 1909** Just before six o'clock [in] the eve. Ullman 'phoned me to come down and eat spaghetti with him. Went to a real Mulberry St. Italian restaurant and got spaghetti. Very poor indeed compared to what Dolly makes. Most disappointing, but it made me feel proud of my little "cookie." Next, Ullman and I walked thru' [the] Bowery. That name, so romantic to the youth of towns in the U. S. Nothing but a name it seemed that night, so dull and dark and safe

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<sup>958</sup> Charles Wisner Barrell. "The Real Drama of the Slums, as Told in John Sloan's Etchings." *The Craftsman*, Feb. 1909, 559-64.

<sup>959</sup> Between 26<sup>th</sup> and 27<sup>th</sup> Streets.

and slushy. At 14th St. we followed the crowd into the Dewey Theatre moving picture show. Saw some right good films and one very amusing “yeller gal” buck and wing dancer, a very interesting type — I’d like to try to paint her as I saw her there. At about 11 o’clock left Ullman and met up with Louis Glackens — curious little codger, like “something out of a book.” At the Grapevine we talked long and long over our “flagons” of ale. He told me of his great admiration in the past for Nanette Lederer, now Mrs. Calder.<sup>960</sup> The little old bachelor must really have been in love with her. Left Grapevine and went to a back room on 14th St. where we held forth ‘till near morning. Strange to say, I had my head fairly well; perhaps because I drank no whiskey, only ale and beer.

**Jan. 20, 1909** This morning I side-stepped an engagement with the model (Miss Converse). Jerome Myers called. I’m ashamed of the fact that I’ve never gone uptown to call on him. Macbeth tells him that the Worcester Mass. Museum of Art may give his work a special exhibition. It will be fine, should bring Jerome some sales, but you can’t tell, you bet you can’t!

I walked out for a couple of hours in the afternoon, having no inclination to work. Overhead a beautiful day, underfoot slush and mud in about equal proportions. I went in a “restaurant” on 23rd St. and had a steak about 4:30 P. M., thinking that would be a good scheme and would let me get to bed early tonight. When I got back to “165” I found Mrs. Ullman had returned from near Philadelphia. She says she has not been well and is not feeling well.

Went to bed quite early, 11 P. M.

**Jan. 21, 1909** A good solid night’s rest put me in right good shape so that when Miss Converse came I started in to work with some good purpose. Worked three hours and have a much better

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<sup>960</sup> Nanette Lederer Calder (1866–1960), painter and wife of Alexander Stirling Calder.

start than I had on the former attempt to paint her. Not finished with it and, of course, not sure that it will come out well.

At about 4:45 Ullman 'phoned that he would not be home 'till 8 o'clock, so I proposed that Mrs. U. and I go over the way and have dinner. She thought well of it, so we did so. Ullman came in about 8:30. I went down and let him in. He has [sic] to go out again however.

**Jan. 22, , 1909** This evening Joe Laub and Mrs. L called and sat with me while I worked on the Century drawings.

In the morning I went to Collier's and had quite an interesting talk with Bradley. He told me that he felt that with all his varied and successful experience in the art of printing and designing, he had never got at the work seriously enough; that if he died there would be nothing to his credit.

[Inserted in the diary at this point is an unidentified newspaper editorial rebutting a letter from "One Who Knows" that proposed that the Government should pass a law making art free from the jury system. The writer replied, "Well, we have no exalted opinion of the Academicians, but...in the vast majority of instances their enmity to talent is due not to malice at all but to pure dullness and want of thinking."]

**Jan. 23. , 1909** The first thing in the morning was a call from Fletcher Ransom,<sup>961</sup> illustrator, whom I have met before. He had an offer for me to teach the portrait class in the National School of Art, run by Fredericks, the art supply dealers. They want me to take the class of F. M.

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<sup>961</sup> Fletcher Charles Ransom (1870–1943), illustrator specializing in animal subjects. His work appeared in most of the general interest magazines between 1895 and 1918.

[sic] DuMond,<sup>962</sup> who is retiring from the school. The terms, one half the gross tuition fees of the class — bigger the class, bigger the pay. He said that Henri had recommended me. I told him that I'd consider it and let him know. I rather think I won't do it.

Ullman came up and returned \$25 on account. Kirby came in and I went out and ate lunch with him. Came home and finished up the Century drawings before I went to bed.

Took a walk after dinner at 8 o'clock. A beautiful night, rather foggy and wet, but the effects are beautiful: figures seen rather vaguely, and the electric lights and wet pavements.

**Jan. 24, , 1909** Took a 11:25 train for Hackensack, N.J. and visited Von Gottschalck. He is very comfortably fixed in a house quite filled with articles: Indian relics and all sorts of junk that he has collected. Mrs Von G. is [a] very pleasant woman of German parentage. They have two children. Bertha the girl, gentle and 18 years old; the boy Oscar, is about 15 years and a very fine lad indeed. I had a splendid dinner and stayed to supper too. Came home about 9:30 and at about 10:30 started to work on the Century drawings. I now have them finished.

**Jan. 25, 1909** Painted from Miss Converse again today. Not much improvement on my start. Painted it all over (the head) several times, but the result has not much stuff in it.

Joe Laub sent a man who is in charge of the advertising of a silverware concern who wants some initial drawings for advertisements. I am to make a sketch of one to see if I can suit him.

Mrs. Ullman invited me down to take dinner with her — lentil and spaghetti — it was quite nice. Ullman will not be home 'till late. After dinner I made a puzzle. I had hoped to

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<sup>962</sup> Frank Vincent DuMond (1865–1951), painter and teacher. Began teaching at the Art Students League in 1892.

deliver the Century drawings but was too much occupied with painting to do so. I fear that they won't make much of a hit.

Trouble with the water all afternoon. Don't seem to be enough pressure to reach this floor. I went down and saw Mr. Mack, who runs the gay saloon in the basement, and he tells me he has had a new water meter put in today.

**Jan. 26, 1909** Went out to mail the puzzle made last evening. A letter from Dolly says that the doctor has given her permission to come home for a few days, probably next week. I wrote her yesterday that she could come if she felt equal to it, but the dirt that has accumulated in her absence would lead her to pitch in and clean, which would not be good for her. I'd like to see her little face around here again for a while.

Kirby came in and I walked down to Collier's with him. On the way back 9th Ave. we saw a bakery where they had "crumpets;" the English cake done one side and to be toasted on the other. We had lunch at Capp's next door to me and I forgot my package of crumpets. I went back and had dinner later. Asked the waitress whether I had not left them. She said "Yes, you did and I hope you don't mind for we ate them." Of course I didn't mind, what use? I'll buy some more another time. After dinner made sketches for the initial letter ad.

Delivered drawings to the Century this afternoon. Drake was away, but Miss Jackson liked them very much. I asked for a slight increase in price over the agreement and she said she thought I could get \$150.00. Drake will decide tomorrow. If not, I said I wanted the originals after use.<sup>963</sup>

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<sup>963</sup> As a general rule in the 19th century, publishers owned the original art commissioned from illustrators unless a special arrangement had been made. Some were sold, some were kept by editorial staff, but most were destroyed. Early in the 20th century the Society of Illustrators as a professional organization was trying reverse this situation and eventually succeeded. Sloan evidently had to negotiate with *Century* for the return of his original drawings.

**Jan. 27, 1909** Dr. Dunn<sup>964</sup> did not come to look at the initial sketches as he had said he would. I ‘phoned in the afternoon.

In the evening I went up to the Arcade Bldg. and saw Henri’s Men’s Night Life class at work. There were more than twenty men there and the place had the right appearance. Seems just as it has been at the New York School of Art, same faces in a general way; some good tendency in the work. After the pose Henri talked about some outside sketches that were brought in by some of the young men. Then, as a new member had joined the class, there was a treat at his expense, beer and sandwiches. There was not as much “cutting loose” as I remember on similar occasions in my youth in Philadelphia and I wonder if my own and Henri’s presences were a damper. Curious, if so, for it again makes me feel old if my supposition is correct. Henri thought not. If there had been fun, I’m young enough at 37 to hold up my end, I think.

The Spanish sculptor, Villar,<sup>965</sup> whom I had met at H’s studio, came in to see the class. I walked up to Henri’s, corner Lex. and 40th and then rode home.

At auction today with Ullman. He bought, on my recommendation, an old painting signed 1455, G. V. Miere.<sup>966</sup> It is a very good old thing: a Christ carrying the cross. Beautiful treatment of the detail of the hill with crosses in background, a fine rich sky. He paid \$7.50 for it. I envy him his bargain.

**Jan. 28, 1909** A day of right hard work. I painted from 10:00 o’clock in the morning ‘till about 5 in the afternoon, first from Miss Converse and then from R. Kirby who dropped in in the

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<sup>964</sup> Presumably Dunn at 15 East 17<sup>th</sup> Street. See diary entry for September 2, 1908.

<sup>965</sup> Antonio Rodriguez Villar, Spanish sculptor, came to New York in 1909 to make statues for St. John the Divine.

<sup>966</sup> See January 29. Gerard van der Meire (c.1450–1512), Flemish painter.

afternoon. Seven hours on my feet rather exhausted me. I went to Coddington's to dinner then came home and finished up one of the initials which Dr. Dunn had selected in the morning. Sent it by mail at night.

Dolly writes me a rather doleful little letter today. Says that her nerves are not in good shape; that Dr. Bower may give her some electric treatment. I expect that she has suffered more than she has let me know in trying to get well; going to the doctor's every day and being mechanically treated.

The steamer Republic of the White Star Line was run into and eventually sunk by the Florida of the Italian line Saturday last. The Florida stood by and took on all passengers tho' damaged herself. The Captain of the Republic stayed on 'till all passengers were off to the Florida and then retransferred to the Baltic White Star summoned by wireless operator — young man named Binns on Republic.

This fool captain then stays on; finally orders the crew off except first officer or mate. The two still stay while Republic is being towed toward shore. Suddenly she sinks as was expected. Searchlights play on the spot and the Cap. and mate are picked up from the water and the yellow newspapers yell. The last part of the Captain's stay on board seems melodramatic and exaggerated heroism to me. With searchlights he was safe enough, but he made unnecessary trouble for the towing boats and rescuers.

**Jan. 29, 1909** Joe Laub came in and asked me to come up to dinner with them this evening. I accepted tho' I should really get a rush on with the Collier's second Pirate story for which I have to make three drawings. I stayed all night with the Laubs for I had locked my keys up in the studio changing my clothes.

We had a very nice dinner at Laub's and afterward Joe and I went just down to the

corner, Bd'y and 66th, and visited the Henri School of Art night class. Joe is thinking of joining the class so that he will get a rubbing up on figure work, of which he has done almost none.<sup>967</sup>

Looked up the painter of the "old master" which Ullman and I bought: Gerard Van der Meire born in Ghent, Flanders, 1427 or thereabouts.

**Jan. 30, 1909** Up early after an unsatisfactory night's sleep on account of "strange" bed. Had breakfast with the Laubs and then came home and climbed up the fire escape from the second floor and got in my window. Miss Converse, the model, came about eleven o'clock and I worked 'till two when she had to go to meet a skating party. This rather provoked me since I had a thing going and in a very interesting stage to me. I have today about the best result yet in her head.

Throbbing Fountain returned from Corcoran Gallery Ex., Wash. D. C. with a glass on it. I had sent it without glass. I suppose they put it on to add "finish." I don't care for glass on paintings myself save where they are necessary to protect from atmosphere.

Carnegie blanks for April Ex. arrived. The Century (Mr. Drake) writes me a nice letter; says they like the drawings for "Mary Toole" story and enclose check for 150.00, the increased price. Fine!

Had dinner at Coddington's. Tonight Dolly is at the Philad'a Academy Private View. No paintings of mine there. Henri said he was going over.

**Jan. 31, 1909** Went by 12:50 train to Crane's in Bayonne. The county was fine under the snow — clear, crisp cold day with the most beautiful blue and white sky. Made me want to try to paint. I had intended to come home and work in the evening but could not tear myself away

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<sup>967</sup> Laub did eventually join the class.

from Mrs. Crane's hospitality. Her brother, Carl, came toward evening and after dinner we played "20 questions" and then had some violin music by him.

**Feb. 1, 1909** Like some idiot in a comic picture I decided that the stove should be more in the middle of the studio, so I got to and moved it — hot. Added pipe and got in a mess generally. Then the studio ceiling in a section by the N. E. window cracked and fell with a crash and dust. Kirby came in and we went to lunch together, and still I have not got at the Collier drawings. A puzzle must be done first. They always intervene, it seems! So, after dinner at Coddington's Trough I started a puzzle.

The Evening Sun's comment on La Farge's speech in response to the gift of a medal by the Architectural League is interesting.<sup>968</sup>

[Several other unidentified and fragmentary clippings were laid into the diary at this point. One, from the *Evening Sun*, Jan. 29, was apparently a jibe at William Merritt Chase, calling him "Mr. Chose;" another complained about the "unknowns" elected to the National Institute of Arts and Letters and asked how the "sheep" can be differentiated from the "goats." The editorial reply was that sheep do not disturb the status quo while the goat is "...marked by a contumelious disregard of all decorum of conduct." Another was part of a letter purporting to come from "A Saleslady" which referred to Sloan's letter (see Jan. 8) in which he posed as a chauffeur.]

**Feb. 2, 1909** Voting list for Carnegie Institute Ex. came out today. I voted for Henri and Schofield and A. B. Davies (I wrote in his name as he was not on the official bill of fare). Then I voted for 5 other Americans as best I could from the offering — Alexander! Chase!!

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<sup>968</sup> John La Farge (1835–1910), painter and stained glass designer. The article commented approvingly on La Farge's frankness in accepting the medal, quoting him as saying, "This comes very late in life when it is of little use to me." It went on to say that there was too much self-congratulation and too little encouragement of anything new in such awards.

Lockwood!!!<sup>969</sup> I have already forgotten the rest. For foreigners I tried Bretnier [sic]<sup>970</sup> whom I have heard of as good and East,<sup>971</sup> whom I know is pretty bad.<sup>972</sup>

Mailed puzzle. Lunched with Kirby next door. Dined at Coddington's.

**Feb. 3, 1909** Today I made another "stab" at the portrait of Miss Converse. Painted the entire head over as usual, and rather feel that the thing is now at its best. A week from today she is to come again and I'll look it over and perhaps finish it up.

Kirby came in in the late afternoon and he was much pleased with the canvas. Likes it better than on any other occasion he has seen it.

I walked for exercise over to the 34th St. ferry with him, came back and had my dinner at Coddington's. I have a nice friendly letter from Norris today — a lovely old fellow; his letters are full of English style, a little like Stephenson's [sic] letters. After dinner at Coddington's I got started on the Collier Pirate story. I am as hard to start as a freight train on a grade.

**Feb. 4, 1909** The plasterers putting in the patch of ceiling which fell the other day took up a couple of hours of my time as I had to clean up after they left. The dust is remarkable in tenacity and penetration!

A copy of Sunday's Phila. Inquirer came by mail today. It is unmarked but contains a very laudatory paragraph on the Eight show in the West.<sup>973</sup> I have no idea who sent the paper,

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<sup>969</sup> Wilton Lockwood (1862–1914), painter. Acquaintance of Henri's.

<sup>970</sup> Georg-Hendrik Breitner (1857–1923), Dutch painter.

<sup>971</sup> Sir Alfred East (1849–1913), English painter.

<sup>972</sup> The jury for the 1909 Carnegie international exhibition, selected by the participating artists, did include Alexander, Chase, Breitner, Schofield, and East.

<sup>973</sup> Jan. 31 was the last day of "The Eight" exhibition in Indianapolis. Discussion of "The Eight" is part

nor do I know who writes the art criticism on the *Inquirer* now.

In the evening I got to work on the Collier's Pirate drawing and progressed quite well. Miss Nitzky rang the bell. I went down but did not ask her in. She left a package of handkerchiefs for Dolly. [Crossed out: "I had a nice friendly letter from Norris at Tarpon Springs Florida. Very pleasant letters he writes. (yesterday)"]

**Feb. 5, 1909** [Note on page: "Dinner at Kirby's"]

During the day worked on Collier drawings and at five o'clock started for Flushing with Kirby who had asked me to dinner. Little Janet had gone to bed when we arrived, but I saw her in the morning. She is a very cute little girl. To see her chase a reflected sunbeam on the wall and try to kiss it, calling it "Tinker" (from Barrie's play, *Peter Pan*) was one of the most charming sights I've ever seen. Her mother says that there is a shadow cast on Janet's bedroom wall by a post, which she insists on kissing good night. Kirby don't seem to be well. He has been working quite hard lately and has no appetite.

**Feb. 6, 1909** Kirby and I came to New York together. Stopped at the Manhattan Opera House to get tickets for Mrs. Kirby and her mother for next week. Tetrzzini.<sup>974</sup>

Worked right hard all day on the Colliers drawings and had two about finished when I went to bed.

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of a longer article entitled "Representative Work Done by American Artists Throughout World Greets the Eye" that appeared in the Philadelphia *Inquirer*, January 31, 1909. The author predicts that "these strong men will no doubt be the founders of the first American School of Art." The article is unsigned.

<sup>974</sup> Luisa Tetrzzini (1871–1940) spent three highly successful seasons at the Manhattan Opera House, beginning in 1908. She appeared in Bellini's *La Sonnambula* in mid-February 1909.

After dinner, which I had early, I received another Caspar Day story from the Century.<sup>975</sup> It enclosed a letter from the author of "Saints and Mary Toole" to which the new story is a sequel. He spoke of being thoroughly pleased with my drawings for the first story, which is pleasant to know. Worked 'till about 12:30, then to bed.

Letter from Dolly today which says that she can not get a definite date from the Doctor; that she is not yet entirely through the treatment, goes to him every day. Monday will complete the fourth week of her stay in Philadelphia and I am very lonely now, tho' I don't think that I'll worry her by writing that fact.

Editorial directed against old Sir Caspar Purdon Clarke, director of the Metropolitan Museum, hits a mark that needs hitting. This fossiliferous product of South Kensington Museum is the stupidest judge of paintings in power today, I really believe.

**Feb. 7, 1909** In the evening Mr. and Mrs. Lichtenstein came in early. He wanted the price list of the Eight Ex. pictures now in Cincinnati O.<sup>976</sup> He says that the Tissot business is about closed out. Now he is trying to get out of it what it owes him. De Brunoff is in Paris and says he is not going to return to this country.

After L's had left, Mr. and Mrs. Henri called. Henri was enthusiastic in his description of Dolly's appearance at the private view in Phila'da. Mrs. H. says she didn't know Dolly could look so really pretty. It warms my heart to hear my darling praised. I know she's pretty to me, but others don't often see her as I do. If she could only go into society dressed in her nightgown, she'd be the cynosure of all eyes!!

Henri's paintings invited to Phila Ex. are all stuck in out of the way rooms!

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<sup>975</sup> Two drawings for "The Boy, the Girl and the Union," published in the September issue of *Century* (Hawkes 228-9).

<sup>976</sup> The exhibition was at the Cincinnati Art Museum, Feb. 6-28.

**Feb. 8, 1909** E. W. Davis called today. He says he is making cartoons for the Newark Star; that the chewing gum business has about gone to smash. He seems a little worried, says that they are boarding in Newark now. Joe Laub came in later to get me to help him in a problem of perspective.

Worked on the Collier drawings in the evening, in fact 'till very late. Went to bed about 3:30 A. M.

**Feb. 9, 1909** Delivered the second Pirate story drawings to Collier's and Bradley was very much pleased with them, which takes that off my mind.

Found it necessary to "call down" the officious lad in the hall at Collier's who was discourteous as usual. The dog Cerebus who guards the realm of Pluto has three heads, this one has hardly one!

In the evening after dinner at Coddington's I started a puzzle.

**Feb. 10, 1909** Worked like an Indian all day. Three hours with the model and then for five hours after she left, trying to get a decent head on the Miss Converse portrait, but N.[o] G.[ood] is the verdict when I quit dead tired out and hungry. Still, stick at it is the word. I can't spare the time to paint again 'till next Wednesday.

Kirby called, says he has a story from Good Housekeeping that he wants me to work on with him.<sup>977</sup> I said yes.

Mrs. Ullman says that she saw my Dolly in Phila. yesterday, looking fine and fat. Dad

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<sup>977</sup> Sloan collaborated with Kirby on several occasions. In this case he probably made two drawings (Hawkes 243-4) for "Merriwether's Watchdog" by Clifford Howard which appeared in the September issue of *Good Housekeeping*, a magazine for which Kirby regularly worked.

writes that she is looking well and fat. My gracious, I'm anxious to see her before she gets completely round.

Worked on finishing puzzle in the evening to the accompaniment of Ullman's nasal catarrhal shouts downstairs, rowing with his wife. It seems dreadful. I hear him threaten to kill himself, but I will guarantee he has not got the nerve. Why don't he let the poor girl die in peace?

**Feb. 11, 1909** Went out to mail puzzle and as I had had no breakfast, I dropped in at the Caveau de Paris and got their 35¢ lunch. It was very good indeed; included wine, wonderful for the price! Made a sketch of the proprietor and one of "Maurice" the waiter which pleased them.<sup>978</sup> The prop. told me that George Luks and Mrs. L. had been in to dinner several times in the last weeks and had been asking for me.

I had dinner later at Coddington's and then came to the studio and started on a bulldog drawing<sup>979</sup> for the collaboration drawings Kirby and I are to do for Good Housekeeping.

Dolly sends me from Phila. a very laudatory piece of newspaper gush about Mrs. Henri and her portrait at the Penna. Academy private view. I wonder if it is sincere. It is written by a woman, and I rather feel that there is a touch or two of satire (if that's the word to describe it).<sup>980</sup>

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<sup>978</sup> There are several sketches of restaurant scenes, including waiters, in the collection of the Delaware Art Museum.

<sup>979</sup> The drawing (Hawkes 244) shows a bulldog attacking a man.

<sup>980</sup> The undated clipping read, "The lady of his [Henri's] portrait was no other than his wife, and she walked with him around the rooms of the Academy the other night with such goddess-like unconcern as might have been expected. Dressed in a tight-fitting black street gown with a broad hat trimmed with violets and brown ribbons, with her black-gloved hands folded behind her as she walked, and a high ruch of brown ribbon around her neck, she was easily the most arresting jewelled women who grace the First View nights."

**Feb. 12, 1909** Went on with Good H. drawing and got it about finished. Kirby is to put in the final “licks” so that it may have the appearance of his work.

I sent baggage tags as Valentine to Dolly, Mary Kerr, Nell Sloan and Mrs. Joe Laub marked “You’re it,” and in all cases save Dolly’s I added the legend “I’ve got my fingers crossed” which means I’m married and therefor not to be taken seriously. Colored proofs of Pirate story and sent them to Bradley in a package roughly imitating Max Parrish’s elaborately decorated wrappings which he puts on drawings for Collier’s.<sup>981</sup> I inscribed it:

There are others you see

Besides M.P.

Who can wrap up a package

With A. R. T.

**Feb. 13, 1909** [Note on page, “Dine at Lichtenstein’s”]

This morning I have a letter from Dolly which says that she will come back Tuesday to stay ‘till the doctor sends for her. His office will be at a new address when he does this as he has to move. I will count the hours ‘till she returns. Sent her money to buy a mileage book on the R.R.

Kirby and I worked together all day right industriously on the drawings for Good Housekeeping. He put some touches into the Bulldog drawing which I finished with last night, which not only made it more like his work but improved the drawing.<sup>982</sup>

The evening I spent with the Lichtensteins after taking dinner with them and I enjoyed the evening very much. She is so easy in her hospitality and so pretty to look at. I’d like to paint

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<sup>981</sup> Parrish was noted for these, see Jan. 10, 1907.

<sup>982</sup> In the background of the scene several small boys are shown climbing over a wall. This is typical of Kirby’s humor and may have been the detail he added.

her, but my failures on Miss Converse make me very meek just now. Came home at 12 Midnight and worked for a couple of hours on one of the “Syndicate” (Kirby-Sloan) drawings.

Kent Crane called this afternoon.

**Feb. 14, 1909** [Note on page, “Nat. Acad. Feb. 24”]

I spent the afternoon with the Ullmans and went to dinner with them. They introduced me to a cheap dinner on Third Avenue that is simply wonderful in its satisfying capacity. I never had so much for the money in my life, and twenty five cents is the price. It seemed like aiding and abetting a robbery of the proprietor. When we left the dining, we turned next to cheap amusement to wash it down. So proceeded to the moving pictures on 14th St., just around the corner from the restaurant, then home.

At about nine o'clock Henri and Mrs. with no less a person that J. Wilson Maurice [sic] of Paris and rarely of Canada turned up. Ullman and I showed our bargain old master Van der Meire. Maurice was inclined to scoff, having a mild after-dinner illumination in his brain. Henri saw no reason to doubt the authenticity, tho' the work is, of course, not that of a great master.

**Feb. 15, 1909** Kirby and I worked on the combination drawings for “Merriwether's Bulldog” and have them about finished. I walked to the 34th St. ferry with Kirby then back and had dinner at Coddington's, then home and worked and fooled around in the studio 'till near 2 o'clock.

C. W. Barrell called.

**Feb. 16, 1909** Dolly came home while I was out. She arrived before the time stated in her last letter so that I had gone to the Century to talk over the Caspar Day (T. S. Johnson<sup>983</sup> a lady, by

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<sup>983</sup> Possibly the “Miss Jackson” to whom Sloan refers September 9, 1908.

the way.)

Well, we are happy to see each other and went to Mouquin's to dinner where we saw Lawson, Gregg, FitzGerald, Johnston of the World, Campbell of "Everybody's." Summerville, who is now a successful yellow reporter, once on the N. American, Philad'a.

Lawson told me that Tommy Knox died last week of tuberculosis and was cremated; now rests in the Crematory Co.'s vaults in a \$45 urn and now he's scarcely a memory. Thus it goes.

**Feb. 17, 1909** Today was a happy day with Dolly by my side.

We went to see the work of the Spanish painter<sup>984</sup> (French trained) whose pictures on exhibition at the Hispano-American Museum are creating a great deal of excitement (for New York) and are being everywhere praised. Well, they are dashing, full of color as such, but I absolutely condemn them myself as thin, and what's more, academic. This last criticism is perhaps remarkable for they are very loosely, freely, brilliantly painted; but the underlying principle is the regular academic one. The stuff shows no philosophy being impressed in paint. Their popularity with the general run of those who think they know proves their claptrap nature. I'm glad I saw them, however, for I now know where to put them. The portraits are awful! Among some 150 "thumb box" sketches there are the best works in the collection, not very many but some very good.

Dolly cooked a good steak for dinner which I enjoyed immensely and then I made a puzzle in the evening.

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<sup>984</sup> Joaquin Sorolla y Bastida (1863–1923).

**Feb. 18, 1909** And now my little dream is over. It does all seem like a dream and a very, very happy one. Dolly returned to Philadelphia on the 1:55 train. I had painted from the model all morning then took Dolly over the river. Came back and dabbled with the canvas which I had started in the morning. Fair start, it may turn out all right.<sup>985</sup>

Went to Coddington's to dinner and then as I felt that I'd be blue if I came home to the studio, I walked out Broadway and suddenly took a wild notion to go to hear an opera. Bought \$1.00 ticket from a "speculator" outside the Metropolitan Opera house and soon was seeing my first grand opera (that is to say first by a big, good company). Gadski.<sup>986</sup> Tannhaeuser<sup>987</sup> [sic] it was, and I was getting an airship view of it from the "Family Circle" (high enough in Heaven to be a Holy family). It seemed to me to be good music and bad stage pictures combined. Too much continuity — everlastingness — in the music, but the shepherd's pipe, combined with the Pilgrim's song in the second act got me. I filled with sobs. Could have wept, in fact I may say that I really did. Just this one point affected me, but I liked it all right well.

**Feb. 19, 1909** Got up very late after a lonely night. My loneliness seems to have been accentuated by Dolly's visit, which seems like a short, pleasant dream of her now. I look back on those two days as a traveller in the desert who is beginning to thirst again recalls the last oasis he found and the delicious draught of water he had there.

Davis called today. He is looking for a position again. Wants to get an assistant

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<sup>985</sup> This is a puzzling statement. Either the painting he began was later abandoned with no further reference to it, or it may have been a fresh start on the portrait of Miss Converse, the previous canvas having been overworked.

<sup>986</sup> Johanna Gadski (1872–1932), German soprano, made her Metropolitan Opera debut in 1900.

<sup>987</sup> The first performance of *Tannhauser* at the Metropolitan Opera House for the season was given February 5, 1909, "before an audience whose numbers and enthusiasm were a token of the rising tide of interest in the German operas." "Tannhuser Given At Metropolitan," *New York Times*, February 6, 1909.

managership of art dept. of a magazine.

Rollin Kirby has decided suddenly to take a trip to Norfolk, Va., Old Point Comfort, Richmond and thereabout to be gone about a week. He goes by steamer of the Old Dominion Line this afternoon. Hopes that it will set him up in health, which he needs badly.

I had dinner at Coddington's as usual. Took a short walk then came home and started a puzzle in the evening. It is a sad sort of rainy night in keeping with my mood.

**Feb. 20, 1909** [Note on page, "Pittsburgh entries due 10"]

This afternoon I entertained J. Wilson Morrice. No, he entertained me would be more exact. He is a curious old codger — not old, not gray, but always bald. He is tipping a little too much tho'. It makes much that he says of little account. I have arranged with him to send some of my etchings to the Salon.<sup>988</sup>

E. W. Davis came and took me to dine with them in their boarding house in Newark, 51 James St. I passed a pleasant evening with them. D's fortunes are a bit low just at present. They sold much of their furniture in E. Orange and stored the rest. They have three comfortable rooms on the first floor. I came home from Newark to 23rd St. N. Y. in less than half an hour by train and tunnel under the river.

**Feb. 21, 1909** By appointment with Morrice I went to the Brevoort Hotel and he gave me a very beautiful little sketch that he had promised me three years ago.<sup>989</sup> With Morrice to Glackens's where I saw little Ira walk. This is a two week old stunt of his. He rares right up on his toes like a dancer. He proffered and I accepted a bite of bread crust. He likes people. Lawson and Gregg

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<sup>988</sup> Sloan apparently did not enter in 1909 but had six etchings accepted in the 1910 Salon of the Société des Artistes Français. See note April 25, 1910.

<sup>989</sup> Morrice, *Street Scene (Montmartre, Paris)*, 1907. Delaware Art Museum (1975-43).

were at Glackens's, also Mrs. Morgan.

Left Morrice at the Breslin. In the evening started a puzzle. The Henris called and were surprised that Dolly had gone back to Phila. so soon. I think that something I said will result in H. sending to the National Academy Ex. tho' he at first said no.

Wrote to Dolly, mailed it at about 1 A. M.

**Feb. 22, 1909** Miss Converse posed again today and I worked on the head, keeping about what I had at the last sitting and going on with it. The thing has some merit now.

I was very hungry by evening, having worked seven hours without food; in fact, only a cup of cocoa for my breakfast, so I went to the Caveau de Paris for dinner. Mrs. Hencke with dark-haired young man, musical I judge, came in but did not speak to me as usual since I told Hencke he lied to me.<sup>990</sup> Came home and finished up another puzzle, then to bed.

**Feb. 23, 1909** I painted in a hand on the Miss C. portrait today without model, but finally scraped it out.

Mrs. Crane called in the afternoon and I had a pleasant talk with her. She has a very sore finger, a carbuncle her doctor called it. She asked me to come to dinner, so I gladly dressed and went to Bayonne. After a nice stew dinner, very "homey," we talked and then played hearts. I was the victim to the extent of 6 cts. home to New York, but felt restless so went to the Chinese restaurant and was glad I did so, for I saw a strikingly gotten-up girl with dashing red feathers in her hat playing with the restaurant's fat cat.<sup>991</sup> It would be a good thing to paint. I may make a go at it.

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<sup>990</sup> This may have been connected with the difficulty Sloan had in being paid for the work he did for *Gunter's Magazine* when Hencke was art editor. See Nov. 1906.

<sup>991</sup> The origin of *Chinese Restaurant*, Memorial Art Gallery of the University of Rochester (Elzea 150).

Raining very hard afternoon and night.

**Feb. 24, 1909** It still is bad weather. Miss C. came and I put in a more decent hand and now have the thing finished. It has been on hand so long, constantly repainted, that I can't yet decide whether it is important, but I'll send it to the National Academy jury anyhow.

I had dinner at the Caveau again this evening and then had another attack of Grand Opera fever, so up I dashed to Hammerstein's Manhattan O. House and got a nice fourth row balcony seat and heard Mary Garden<sup>992</sup> in "Louise."<sup>993</sup> The first act I did not like her in. She fidgets so much and every now and then thro' the performance her acting work brings a jarring cheap titter of mirth from the audience, who don't seem to know that Miss Garden is only giving the drawn out edition of character playing which is better done by others on the dramatic stage. The second act with Paris lit up below the hill of Montmartre is much more suited to musical embellishment. On the whole I greatly enjoyed it. Strangely enough my seat happened to be next to Augustus Koopman and his brother. K. is in this country with an Ex. of his paintings. They have been shown in Corcoran Gallery, Washington and open in N. Y. next week.<sup>994</sup> His Hebrew enterprise and assurance do wonders.

**Feb. 25, 1909** The great incident of today may prove a sort of critical point in my life. A postcard written by some confessedly ignorant and anonymous "subscriber" of the Phila Press sent to me by March, Sunday Ed., with suggestion that it showed that people want easy puzzles.

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<sup>992</sup> Mary Garden (1874–1967), American soprano of Scottish birth. Made her debut at the Paris Opera Comique as a substitute for Marthe Rioto in *Louise* in 1900 and was an instant success. She sang the role at the Metropolitan between 1907 and 1910.

<sup>993</sup> Opera by Gustave Charpentier (1860–1956) first performed in 1900.

<sup>994</sup> 32 oils and 37 watercolors by Koopman were exhibited at the Cottier gallery. See in "Exhibitions Now On," subheading "Koopman at Cottier's," *American Art News*, March 20, 1909, page 6.

It objects to Fishes names, Women's wraps and shades of reds.<sup>995</sup> Of course this aggravated me. Then, to cap the climax, later in the day comes the "names of Operas" puzzle returned to me with a note from March, "too difficult for average reader." I thought the matter over for a couple of hours, then wrote to him and said that I would not do the puzzles any longer unless they paid me for the Opera puzzle, used what they had on hand, and began again with a system of my submitting the ideas before I drew them. I wrote to little Dolly and Phila., telling her of this blow to our income. I know that she will take my view of the matter, come hard days or not.

Sent Miss C. portrait (Girl with Fur Hat), "Night, Throbbing Fountain," "Making Faces" and "Picture Store (window) to N. A. D. jury today.

Davis called, also Kirby. I went to Collier's to see about color plates on the last Pirate story.

Dinner at Coddington's then to a 10 cent moving picture show and home.

I feel rather blue on account of the trouble with the Press Puzzles, which mean \$1250.00 a year to me now, since the raise in price.

**Feb. 26, 1909** Today Kirby and I went on a little excursion to visit his partly completed house in Scarsdale, Westchester County. We took train at the Grand Central temporary station<sup>996</sup> and arrived in Scarsdale about one o'clock. His house is coming along rapidly and seems to be a very good plan indeed.

We walked from there to Mamaroneck and as the day, which had been cold, turned beautiful we enjoyed every bit of our walk. Especially beautiful was the last bit of road winding

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<sup>995</sup> These are the subjects of puzzles. None of the ones mentioned were recently published. The correspondent must have been harboring resentment for some time.

<sup>996</sup> In January 1903 a limited architectural competition was held for the design of Grand Central Terminal. Construction of the new terminal went on for a decade, until 1913.

down from rocky hills to Mamaroneck. Every turn brought something fine and we both felt that there were many things to paint in sight. We reached Mamaroneck Station at about 4:45. The next train was not due 'till 5:25 so we got something light in the way of lunch in a confectionary shop then back to New York.

I felt much benefitted by the walk and tired, so that after going down to Thaler's Restaurant on 3rd Ave and 14th St. to dinner, I came home and went to bed not long after eleven o'clock, which is quite early for me.

Miss Niles has written inviting us with Henris and Glackenses to visit her and then go to Detroit by invitation of Mr. F. Freer [sic]<sup>997</sup> and see his wonderful collection of Whistler's paintings and Japanese art. I am afraid we can hardly afford the trip.

**Feb. 27, 1909** A note from Press Sunday Editor March asks me to come to Phila. Tuesday, at their expense, to talk over the puzzle matter. This suits very well as I can then come home with Dolly, who has already signified that she is coming on that day.

Davis called and talks of the possibility of getting an exhibition of the "Eight" (so-called) for Newark. We went down to see Glackens on the matter but he was out. Davis asked me to Newark where we saw the Ex. of a local artist club in the Public Library. Gus Mager,<sup>998</sup> who is a young fellow who makes "comics" for the Eve. Journal, had three especially good canvases. The rest of the stuff is very ordinary. I had dinner with the Davises and D. and I went for a walk to see Newark's Saturday night throng, it really is a throng too.

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<sup>997</sup> Charles Lang Freer (1856–1919), industrialist and art collector.

<sup>998</sup> Charles A. (Gus) Mager (1878–1956), cartoonist, illustrator, painter and writer. Mager was a native of Newark. His comic strip *Hawkshaw the Detective* was syndicated for many years. He exhibited with the Independent Artists in 1910.

**Feb. 28 , 1909** In the evening the Henris called, as has been usual on Sunday evenings lately. He told me that he sent two paintings to the N. A. D. jury and in looking over the notices I find the name of Redfield in the jury list for the first time. This comes as a shock to me. I had not noticed the name and, as he had never before served on a National Acad. Jury, it is unexpected. I think that I might have thought longer before sending had I known that he was among the jury. He has so openly opposed my work that I feel there is at least that much less chance for my things to be hung.

**March 1, 1909** Today I went by Penna. R. R. 12:55 P. M. to Philadelphia, where I first went to Kerr's on Arch St. Dolly and her cousins were out, so I went down and at the Press office found that March was away. Came back and Dolly had arrived. We were glad to see each other again. Frank Kerr's business (tailor) seems to be in bad shape. His partners are not running things as well as might be, and Sallie (Mrs. K.) is thinking of going out to California.

Dinner with the Kerrs and I stayed there all night to be with Dolly and also because I had not told the family in Fort Washington that I was coming, and know that they are not the sort who are prepared for unexpected guests. In the evening we went to a couple of moving picture shows.

**March 2, 1909** In the morning I went to the Penna. Academy Exhibition, which is rather unusually bad, especially in the prominent pictures. There is not one good painting in any of the places of honor — center walls, etc. Henri's smiling gypsy child<sup>999</sup> is about the best thing in the whole show. Tanner, the nigger artist, has a big greasy looking canvas about the size of a large

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<sup>999</sup> Henri, *Spanish Gypsy Child (Cinco Centino)*.

barn door.<sup>1000</sup> Redfield was in the galleries, but we paid each other no attention. Met Anshutz and J. E. D. Trask, the manager. Some remarks about Redfield caused me to give way to the expression of my opinion of him. Trask nobly defended him, said I misjudged him, etc. I said he was all right with people he found useful. “I suppose you would say he had been using me?” said Trask. To which I cheerfully replied, “Yes, for three years or more, decidedly he has!” which was more frank than circumspect.

Saw March in the afternoon at the Press office. He smoothed me down very diplomatically and I take up my old burden of the weekly puzzle, which I had hoped was to pass from me tho’ it is the only steady income I have.

Dolly and I had dinner at the Rathskeller and then came home on 5:53 P. M. train. I’m glad to get her back, tho’ Dr. Bower wants to see her again in two weeks.

**March 3, 1909** Painted in the morning and became so hopeful and interested that I decided to have Miss C. pose in the afternoon as well.<sup>1001</sup> Dolly asked her to lunch with us, and then I put in three hours more. The afternoon grew very dark, however, so that I did not get on as well as I had hoped — good excuse! Lichtenstein stopped in to tell me that the Eight show was to go to Bridgeport, Conn.<sup>1002</sup> after it leaves Pittsburgh at the end of this month. Later Davis came in and spoke again of getting the show for Newark, N. J. In the evening, we went to Mouquin’s to dinner and then decided to go up town and call on the Laubs. Joe’s sister Mattie is with them on a visit.

We came home about 2 A. M. and a high wind had started with snow and sleet.

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<sup>1000</sup> Henry Ossawa Tanner (1859–1937), painter. Native of Philadelphia and pupil of Eakins at the Academy but resident in France after 1891. His exhibit was *The Hiding of Moses*.

<sup>1001</sup> The painting of Miss Converse in kimono and Roman shawl must have been destroyed.

<sup>1002</sup> The exhibition was at the Bridgeport Public Library from April 10–24.

**March 4, 1909** [Note on page: "Pittsburgh Entries due 10"]

The storm which we came home in last night turned out to be quite severe, especially in the South. The inauguration of W. H. Taft as President was much disarranged in consequence. Washington is cut off by reasons of blocked railways and fallen telegraph wires. Kirby came in, he tells me that Good Housekeeping (Fangel) is well pleased with our joint job, "Merriwether's Watchdog." We had lunch and then, with Kirby, went to see Davies' pictures at Macbeth's.<sup>1003</sup> I'd like to be rich enough to buy the whole collection. From there we went to the Fifth Ave. auction rooms and were amused by watching and listening. Many very good pieces of mahogany went a very reasonable prices.

We left Kirby, got some nice chops at Bisland's and had dinner at home, and it certainly was good to have my girl back and sit at our old square table and eat with her there beside me. Started a puzzle in the evening.

**March 5, 1909** Finished and mailed puzzle. Dolly had asked the Lichtensteins to dine with us, so she prepared a nice roast leg of lamb. They came and after dinner I told Lichtenstein that I would let him have the use of our reserve capital, \$500.00, in order to help him secure the Tissot Bible business. He is absolutely certain that the books and portfolios will sell, and I would be pleased to think that I had helped him at a time when help was necessary.

We decided to cut Bridgeport to three weeks so that if Newark wants the Eight show, they can open about April 28th.

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<sup>1003</sup> Davies's show of 38 canvases was dismissed by the *American Art News* as being an "acquired taste." "Davies at Macbeth's," *American Art News*, Feb. 27, 1909.

**March 6, 1909** Today I fell to work on that most difficult proposition — painting a portrait of Dolly,<sup>1004</sup> and I got a fairly good start. Good general likeness, but I'll have to do the head again. It is not the thing I want of her.

After dinner we went up to the Henri School and saw the first exhibition of student's work.<sup>1005</sup> It is a very interesting lot of stuff indeed. I met one of my ex-pupils of the Pittsburgh League, Miss Loose. She seemed glad to see me and is enjoying her study with Henri.

Mrs. Roberts, the editoress of *The Craftsman* was there with Mr. Roberts. We enjoyed talking with her. She is very bright and brings out the brightest things in one. H. and Mrs. H., Dolly and I afterward went to Pabst's at the circle and had a couple of glasses of beer, just to keep us from being in perfect health.<sup>1006</sup> Then Dolly and I walked home.

**March 7, 1909** In the afternoon we tried another go at Dolly's portrait. It is not on the right move yet.

After dinner Henris came and a little later Mrs. Laub and Joe's sister, Mattie Laub arrived. I got out some pictures and showed them under the new "Street Light" which I bought this past week from a man who was selling them most energetically. Henri broached our old scheme of getting up a permanent show room or gallery for about fifteen men's work to run for a whole year.<sup>1007</sup>

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<sup>1004</sup> *Dolly with a Black Bow*. Whitney Museum of American Art (Elzea 149).

<sup>1005</sup> According to Henri's diary the exhibition was up for only one day and was seen by perhaps 800 people.

<sup>1006</sup> Pabst's was on the Grand Circle, now Columbus Circle.

<sup>1007</sup> The idea of a cooperative gallery did not materialize, but did result in the Independent Artists exhibition in 1910 and the MacDowell Club exhibition series.

**March 8, 1909** [Note on page, "Pittsburgh entries due 10th"]

I worked on Miss Converse with kimono and Roman shawl against mantelpiece. I have now a rather hardened featured thing of her which is hardly satisfactory altogether.

Dolly went to call on Mrs. Crane in Bayonne.

Dolly and I went to a "Rotisserie" on 6th Ave. and had some rather antiquated roast chicken for dinner.

I am reading H. G. Wells's new novel, "Tono Bungay," and am enjoying it thoroughly.<sup>1008</sup> It is a bully thing, I think. Kirby loaned it to me to read and he had also thought it quite fine. It's well worth while.

**March 9, 1909** Made a try at Dolly's portrait again, but it was too dark and foggy a day. Simply had to quit on that account.

Started and finished penciling in two puzzles tonight.

**March 10, 1909** Entered for Carnegie Institute Ex.

Foreign Girl

Portrait of a Man (W. S. W.)

Picnic Ground

I am sending my entries on the last day, but the National Academy has kept me guessing as to what they have accepted. The Shipping Co. tell me that they have received as rejected

Night, Throbbing Fountain but no others so far.

Worked on puzzles.

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<sup>1008</sup> H.G. Wells, *Tono-Bungay*, published in 1909, would have appealed to Sloan both as a Socialist and an independent thinker. Wells's general theme was the decay of the 19th century English social system and the energetic but ambivalent response of its protagonist to the new values of the 20th century.

Dolly went to Newark to see Mrs. Davis. Met Miss Pope on the way out and called at her studio.

Davis called and escorted me to Newark later. Dolly and I had dinner with them. The chicken was rather tough.

Davis has an offer to fill the position of manager of printing ink concern in Phila. It would be a bad thing for him to withdraw from New York as he is just the man for many things here, and he would just go to seed over there in poor old Philadelphia.

**March 11, 1909** Worked on Dolly's portrait again but without catching it. Will try again and again, and again!

Kirby called and as I had received the National Acad. Private View invitation, I asked him to attend tomorrow with Mrs. Kirby.

Dolly went with Miss Pope to Henri's and saw a remarkable sight. The National Academy returned his full length portrait: woman in peignoir.<sup>1009</sup> I have not seen it but the impudence of them! He could not possibly do anything as bad as some of the best pictures which will be on view there tomorrow! The dogs! Redfield on the jury, "not up to Henri's standard." Reddy never saw a painting of Henri's that was up to this great "standard."

Walter Pach called. Says that the "Gazette de [sic] Beaux Arts" (Paris) wants to borrow my copper plate (Fifth Ave. Critics) to print as a supplement to his article.<sup>1010</sup> I wrote Peters in Philadelphia to send the plate to me.

Sent Mr. Berg, 530 W. 147th St., my entry for Coffee Line for the Alaska-Yukon-Pacific

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<sup>1009</sup> According to his records, Henri painted three portraits of Mrs. William Rockwell Clarke including this one. All were destroyed.

<sup>1010</sup> Walter Pach. "Quelques notes sur les peintres americains" *Gazette des Beaux-Arts*. Vol. 51 (1909), pp. 324-35. Some 3,000 impressions from Sloan's plate were made to accompany Pach's article. The publication of original art was not unusual in turn of the century art magazines. See Morse, p. 137.

Ex. to which he invited it. Put insurance price \$750.00

Jerome Myers called. Tells me that Sorolla,<sup>1011</sup> the Spanish painter, took \$200,000.00 in sales out of this city!! As Jerome put it, “a slap in the face for American art.” The furore proves their appeal to the ordinary taste.

**March 12, 1909** And now the National Academy Spring Ex. is opened to a hungry public. I went up to the Varnishing [Day] in the morning where I viewed what seems a worse than usual show of paintings. I have three pictures hung<sup>1012</sup> and this seems remarkable luck, tho’ they are above the line. Henri’s “Picador”<sup>1013</sup> is the greatest painting in the show. Bellows has a good rainy day by the river uptown.<sup>1014</sup> Lawson has two good things,<sup>1015</sup> Glackens one.<sup>1016</sup> There is no Luks. I don’t know whether he sent to the jury.

Met Trask of the P. A. F. A. and had a short talk with Has. Morris, Ex-Mg. director of the P. A. F. A., now interested in enlarging the galleries of the N. A. D.<sup>1017</sup>

In the afternoon Dolly and I with Kirby attended the crowded Private View. The gowns on some of the women were immensely interesting. The high-waisted Directoire style is in

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<sup>1011</sup> The Sorolla exhibition at the Hispanic Society was a howling success. J. B. Townsend in the *American Art News* called it “the most remarkable and fascinating ‘one man’ exhibition of pictures ever made in this country,” and compared the artist to Velasquez and Goya. “A Spanish Master’s Works,” *American Art News*, Feb. 13, 1909, p. 4.

<sup>1012</sup> *Girl with Fur Hat*. 1909, New Britain Museum of American Art (Elzea 148); *Making Faces No. II*, 1907, Private collection (Elzea 103); and *Picture Shop Window*, 1907, Newark Museum (Elzea 102).

<sup>1013</sup> Henri, *Antonio Banos*, 1908. Museum of Fine Arts, Houston.

<sup>1014</sup> Bellows, *Rain on the River*, 1908. Museum of Art, Rhode Island School of Design.

<sup>1015</sup> Lawson, *Harlem River from Washington Heights* and *Morris Heights*.

<sup>1016</sup> Glackens, *Washington Square*.

<sup>1017</sup> After resigning as Director of the Pennsylvania Academy, Morris was hired by the National Academy to organize the 1909 winter exhibition and to raise funds for the proposed new quarters for the Academy. See Perlman, *Robert Henri: His Life and Art*, 88.

vogue. Met the Myers and Mrs. Annie Nathan Meyer, with whom I had a great deal of talk. Miss Pope took Dolly and me to dinner at Mouquin's where we saw Lawson and FitzGerald and Gregg. Well, it was a tiring day.

**March 13, 1909** Up to Henri's in the morning and spent most of the day with him talking over the permanent exhib. gallery scheme. His *Lady in Pink Peignoir* is a fine, beautiful thing like a beautiful flower, with all the finest spirit of womanliness. To think that this was rejected by the jury which formed the present N. A. D. Ex. is disheartening and still, perhaps, encouraging too.<sup>1018</sup>

**March 14, 1909** Painted again on the portrait of Dolly.

In the evening we dined at the Lichtenstein's. Mrs. F. J. Quinby was there and her stepson Charles, who is off from school for a couple of days. Lichtenstein seems to take to the idea of a permanent exhibition gallery. He says that more than \$500 in sales came from the Tissot ad in last week's "Churchman."<sup>1019</sup>

[At this point a clipping from the New York *Herald* dated March 14 is laid in the diary. Although unsigned, it was probably by Gustave Kobbé who was the *Herald's* art writer 1907–1911. It pointed out that although the Academy was conservative, it was flexible and served as something for the avant-garde to react against. It also suggested that the Academy consider building a new gallery as part of the Metropolitan Museum in order to give it more space for its

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<sup>1018</sup> Sloan probably meant that such deterioration of standards would lead to the end of the National Academy as force in American art.

<sup>1019</sup> The full page ad by the Tissot Picture Society, 27 E. 22nd St. (the address given for Lichtenstein in the 1906–07 New York City Directory), offered the *Old Testament as Illustrated by J. James Tissot* for \$16.00. It said that the "first offering" had been exhausted, but a "few more" were being offered. *The Churchman*, March 6, 1909.

exhibitions, which it could then hold on a year-round basis.]

**March 15, 1909** “Haymarket” returned from Nebraska Ex. I delivered the three pictures entered for Carnegie Ex., Pittsburgh to Budworth’s carters.

Painted on second Miss Converse picture this morning. In the afternoon I started a memory painting of the Chinese restaurant girl I saw some four weeks ago.

W. Pach called and I delivered the copper plate “Fifth Ave. Critics” to be forwarded to the Gazette de [sic] Beaux Arts in Paris.

**March 16, 1909** A “party” at Shinn’s, we attended. I found myself in plain clothes among a lot of people in evening dress. Gorgeous gowns, beautiful figures displayed by the present marvelous style, the high waisted Directoire. Rose Cecil O’Neill Latham Wilson<sup>1020</sup> the illustrator, buxom and child-faced after two marriages. Her sister<sup>1021</sup> who danced Spanish dances, plump breasted, hipped and thighed. Arthur Ruhl,<sup>1022</sup> special writer of *Collier’s*, I met for the first time. An architect named Barber and his wife who is a Philadelphian; daughter of James Stoddard, Editor of *Lippincott’s* for many years.<sup>1023</sup> He was a friend of W. S. Walsh’s.

Wallace Irwin was present.<sup>1024</sup> He is fat-faced. An English actress of the ultra-modern

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<sup>1020</sup> Rose O’Neill (1874–1944), illustrator, was known first for her humorous cartoons and then as the inventor of the “Kewpies,” which appeared regularly in *Good Housekeeping* and *Ladies’ Home Journal*.

<sup>1021</sup> Callista O’Neill, Rose’s older sister.

<sup>1022</sup> Arthur Brown Ruhl (1876–1935) was a journalist and author. In 1904 he joined the staff of *Collier’s* as a special reporter and was sent to South America to cover the Pan-American Conference held in Rio de Janeiro in 1906. In 1908 he published *The Other Americans*, in which he emphasized the need for a more sympathetic attitude on the part of the U.S. toward the South American republics.

<sup>1023</sup> Joseph Marshall Stoddard (1845–1921) was editor of *Lippincott’s Magazine* from 1886 to 1894.

<sup>1024</sup> Wallace Admah Irwin (1875–1959), journalist and writer. In 1909 Irwin was writing his “Hashimura Togo” letters for *Collier’s*, which were illustrated by Kirby. The “Togo” letters were political commentary disguised as the ingenuous letters of a Japanese man to his family.

type; her skin swathed in red, but her flesh well in evidence so tight-fitting and clinging was the gown, gave a Dolly Dialogue by Anthony Hope.<sup>1025</sup> It was most dull. Shinn had told me to bring my black gloves and “do Parkhurst,” which I did without coaxing and without fear. A Parkhurst stunt of my younger days when Parkhurst’s beard was black.<sup>1026</sup> Few noticed it. Shinn, bright swathed in red cheese cloth, parodied Miss [left blank] in a recitation.

N. C. White was there and strummed the guitar. Paul Armstrong<sup>1027</sup> the playwright and his wife were among the celebrities. Prestons were there and Glackenses. Glack looks more and more [a] character. Mrs. Gwynne has promised to pose for me with the gown she wore tonight.<sup>1028</sup> This is Dolly’s scheme and Mrs. G. was enthusiastic.

**March 17, 1909** Today at 1:55 P. M. I parted with Dolly in Jersey City en route to Philadelphia to report to her Doctor. So now I’m alone again for a while. I hope not for long. After seeing her off, I walked back 23rd St., went in a[nd] sat with Kirby a while, then walked down to 14th St. with him, then to 34th St. and left him going for his train. Back by 3rd Avenue to 14th St. and had dinner at Thaler’s, a large meal for 25 cts.

Ullman came up and talked of the scheme to incorporate an art ex. and then get patrons and patronesses to furnish the funds.

The green flag with the harp is most abundant on the streets today, probably more so

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<sup>1025</sup> The “Dolly Dialogues” by Sir Anthony Hope Hawkins (1863–1933) were amusing fictitious conversations between a married woman, Dolly Foster, and her bachelor admirer, Travers Carter.

<sup>1026</sup> The Rev. Dr. Charles Henry Parkhurst (1842–1933) was a zealous moral reformer. Sloan’s “stunt” was probably a humorous impersonation.

<sup>1027</sup> Paul Armstrong (1869–1915), playwright, wrote mostly formulaic melodramas for touring companies, but his comedy, *Going Some*, written with Rex Beach was a hit in New York in 1909.

<sup>1028</sup> This must be the woman Sloan referred to on May 28 and June 13, 1908 as Mrs. “Gwynn.” The proposed painting was not executed.

than in Ireland.

**March 18, 1909** Drew Five Hundred dollars from the Savings Fund account, nearly all our reserve, and took it to C. B. Lichtenstein, who gave me his note, four months 6% for it, also his check for the 4% interest on the period broken into by its removal at this time. This loan will enable him to acquire the Tissot business as his own property and I hope both for his sake and the sake of our money that he will make a success of it.

I met Davis at Lichtenstein's, who was talking over the possibility of an Ex. of the "Eight" show in Newark during May.

Painted on my Chinese restaurant picture — girl with red feather — and went to the restaurant for my dinner to refresh my memory of the place. Just in time, for tomorrow they move to the corner below (28th St.)

Dolly writes that she only saw the doctor a few minutes yesterday, so cannot tell me the probable date of her return home. Old Davis, at the studio while I was working, said some very flattering things of my work. He feels that my city life pictures are important. I hope so, and it would be pleasant to find some picture buyer with the same opinion.

Note from Mrs. Glackens asking me to dine there Sunday.

**March 19, 1909** Fussed around, out of sorts for work. Kirby came in and I went out to lunch with him.

I started a puzzle in the evening.

I'm feeling very, very dull and lacking in spirit. I should be making the drawings for the Century but can't get at it. Have a strong desire to go on painting, but I've got to put that aside for a while and get some of the illustrations out of the way.

**March 20, 1909** Finished up puzzle.

Kirby brought a model, a tall German girl, in to pose for him in my studio. His own is hardly large enough to get a range for a full length drawing such as he is making.

Arthur B. Davies called to ask about the 8 show. He says that young Clews<sup>1029</sup> has a show at Knoedler's, that the work is to him very interesting.

Just a few minutes after he had gone Mr. Hartley<sup>1030</sup> called. He had come once before while I was out. Dolly saw him. She had met him at Henri's. Prendergast sent him down to meet the crowd and likes his work — done in the mountains of Maine, he says. I am to go to Glackens's studio Tuesday P. M. and see some of it.

Had dinner next door and then went to the barbers and had that necessary but tiresome haircutting job done.

I am missing my girl dreadfully. It's almost as hard as if she were dead! I feel as tho' some part of my entity was missing.

[An undated clipping from an unidentified newspaper is laid in at this point. It commented on the overwhelming success of the recent Sorolla exhibition somewhat sarcastically and reported Sorolla as saying (after having sold nearly all of the 350 pictures in his exhibit) how wonderful American painters were and how American collectors should be buying their work.]

**March 21, 1909** Made a start on the "Boy, Girl & Union" story for the Century — just a start —

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<sup>1029</sup> Henry Clews, Jr. (1876–1937), painter and sculptor.

<sup>1030</sup> Marsden Hartley (1877–1943), painter. Prendergast had written a letter introducing Hartley to Glackens. He and Hartley had met about 1907. Jeanne Hokin, *Pinnacles and Pyramids: The Art of Marsden Hartley* (Albuquerque: University of New Mexico Press, 1993), 16, 19.

then dressed in evening clothes and, at 6:30, went to Glackens's for dinner.<sup>1031</sup> Mr. Ernest Gros (or Emile Gros),<sup>1032</sup> the scene painter was there and the Shinn's. We had a very splendid dinner. After dinner, Lawson, Johnston of the "World," and E. Fuhr came in and later the Morgans, who have the apartment above Glackens also joined the circle.

**March 22, 1909** Accompanied by her mother, Miss Vida Talbot aged 14 years (looks 17) came to pose for me today. It was a curious experience: the old lady sitting in the background and chatting with me on matters of art, giving me glimpses of "better days" in her past life. She keeps a boarding house now and is, I suppose, a very estimable mother. I worked five hours and have done what seems to me at this short range a right good head of Vida who, by the way, is "preparing for the stage."<sup>1033</sup>

**March 23, 1909** Went to Glackens's studio to see Hartley's work. It is broken color "impressionism."<sup>1034</sup> Some two or three canvases I liked, the more sincere, nervous sort. Some of them seem affectations; the clouds especially, like dented buckwheat cakes. The work has, however, several good spots in it. Met Shinn at Glackens's. Everett don't like the Hartleys even

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<sup>1031</sup> In a note in the 1965 edition of the diaries Helen Sloan observed, "Sloan always believed in dressing neatly and properly. He thought it was affected to wear Bohemian dress, or to pretend to dress like a day laborer. For the openings of the Society of Independent Artists, he always came in tails." St. John, *John Sloan's New York Scene*, 301.

<sup>1032</sup> Ernest M. Gros (1859–1930) was born in Paris and originally came to the U.S. to paint the huge, realistic panoramas that were in fashion in the 1880s and 1890s. His mastery of realism made him one of the most sought after set designers, especially by advocates of this style such as David Belasco. See Gerald Bordman, *The Oxford Companion to American Theatre* (New York: Oxford University Press, 1984), 310.

<sup>1033</sup> *Big Hat, Blonde Girl*, Layton Collection, Milwaukee Art Museum (Elzea 151).

<sup>1034</sup> Around 1906 or 1907 Hartley had seen a copy of the Jan. 1903 issue of *Jugend* devoted to the work of Giovanni Segantini (1858–1899) and had been impressed not only by his broken color painting technique but also by his feeling for mountains, which struck a responsive chord in Hartley. See Hokin, *Hartley*, 9–10.

a little bit.

I left Shinn and Glack. and took my lonely way to 14th St. and 3rd Ave. and had my humble, frugal and altogether satisfactory 25 cent dinner. Walked home and spent the evening agreeably alone, writing a letter to Dolly. A row below:<sup>1035</sup> a new piece of dress goods “Dull black!!” “This is Spring! The springtime of life!!” “All is gay, get something shiny; with a sheen, a luster!!” All this in frightful tones of catarrhal rage. Perfectly ridiculous, and yet how serious.

Worked on Century drawings.

**March 24, 1909** Mr. White who writes on art for the Newark News called on me today. Davis had sent him, and he turned out to be a very entertaining caller. I showed him some of my stuff which he seemed to appreciate. He spoke of the Zuloaga<sup>1036</sup> paintings which are now being shown at the Hispano-American Museum. We agreed that this Spaniard sets out to see things as Velasquez and Goya saw them rather than to see them for himself. He tells me that Macbeth is showing a collection<sup>1037</sup> of Henri, Luks, Blendon Campbell,<sup>1038</sup> Hawthorne,<sup>1039</sup> and Millar [sic].<sup>1040</sup> What a hodge-podge!! I must go and see it.

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<sup>1035</sup> i.e. between the Ullmans.

<sup>1036</sup> Ignacio Zuloaga y Zabaleta (1870–1945) exhibited 22 canvases at the Hispanic Society to considerable acclaim, but not quite the heights reached by the reviews of the preceding Sorolla exhibition.

<sup>1037</sup> The exhibition, March 19 –April 2, ran concurrently with a group of Charles H. Davis’s paintings and work by eight other artists. In subsection “With the Dealers,” *American Art News*, March 20, 1909, p. 7.

<sup>1038</sup> Blendon Reed Campbell (1872–1969), painter. Studied in France with Constant, Laurens, and Whistler.

<sup>1039</sup> Charles Webster Hawthorne (1872–1930), painter. He and Eugene Paul Ullman (1877–1953), both pupils of William Merritt Chase, had taken over Henri’s classes at the New York School of Art earlier in 1909.

<sup>1040</sup> Kenneth Hayes Miller (1876–1952), painter. He was teaching at the New York School of Art when

Worked on Century drawing.

**March 25, 1909** Davis called today. He suggests that Henri make an address in Newark on the occasion of the Eight exhibition there. Seems to me a good idea and I am to ask him about it when I see him.

Miss Loose, one of my poor chicks at Pittsburg called while D. was here. I got out a number of my things to show her and she seems interested. I should like to paint her. She was all in a very swell gray rig and looked fine. Big red cheeks like an apple on a grand scale.

Worked on Century drawings.

**March 26, 1909** Today Kirby came in. He has had an attack of the grippe for the last two days, so I joined him and we spent the afternoon first at a moving picture show and then went to Macbeths where we saw Henri, Luks, and a bunch of rotters shown together. The contrast should educate the public but it won't! They will like the rotters best!

Dinner next door and in the evening worked on Century drawings.

What hope is there for Luks and Henri and other good work? We live in just the worst possible period. The wonder is that such men have been produced from the loins of this age in America.

Took a wild notion late at night that I couldn't go to bed, so sallied forth down Sixth Avenue to the Grapevine. Had a couple of glasses of ale and looked at "Punch." Off again up Sixth Avenue to 34th and then roundabout back home where I went to bed about 1:30.

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Henri began teaching there in 1902 and was dismayed by Henri's teaching methods and, presumably, his popularity. See Perlman, *Robert Henri: His Life and Art*, 59.

**March 27, 1909** Hartley dropped in and I had a better chance to become acquainted with him. His mysticism is a little too much for me, and I hope that it won't prove finally too much for his pictures.

Potts called after dinner and stayed 'till about 10:30. Then I walked up town with him. Sat in his studio 'till about 12 and came home, walking part way.

**March 28, 1909** Miss Pope was kind enough to call this afternoon. We had a very pleasant little chat and I truly appreciate her thought in coming. With Dolly away it is really pleasant to have some girl kind hearted enough to come and cheer one up a bit. I am to call for her Tuesday P. M. and take her up to the Zuloaga show at the Hispano-American Museum. She has seen it and likes the stuff better than that of his so successful compatriot Sorolla. "Sorolla y Bastid a how did you do it?" comes to my mind in this connection.

Down to 3rd Ave. and 14th St. with Ullmans to dinner, then we went to a "Movo" (moving picture) show, where I left them. Came home and the Henri's came. H. has a cold, but seemed to cheer up. He liked my "Chinese Restaurant" very much. We talked over the proposed gallery scheme.

**March 29, 1909** Letter from J. H. Rudy [of] York [Pa.]. He asks for information in re. the Zuloaga Ex. as he is coming to N. Y. in April.

Finished up the third and last of the Century drawings.

Rudy tells me in his letter that the Pittsburg jury is comprised of Redfield, Schofield, Lathrop,<sup>1041</sup> Ben Foster,<sup>1042</sup> Alexander, Chase, Will Robinson<sup>1043</sup> and Ochtman<sup>1044</sup> with East of

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<sup>1041</sup> William Langson Lathrop (1859–1938), impressionist painter of the New Hope school.

<sup>1042</sup> Ben Foster (1852–1926), landscape painter who worked in Cornwall, Conn.

England and a Belgian painter.<sup>1045</sup> I can't seem to hope for much consideration at the hands of this collection. Only two figure painters, A.[lexander] and C.[hase].<sup>1046</sup>

**March 30, 1909** Delivered the "Boy, Girl & Union" drawings to the *Century* and they seemed to be well pleased with them. Charged \$110 for the three.<sup>1047</sup>

After dinner at Coddington's I went by appointment to Miss Pope's studio and saw some of the things she has been painting. There is really very good stuff in her work. Some of the things are splendid — children's heads particularly — and her outdoor street sketches. We went together to see the Zuloaga paintings up town. I was rather disappointed. His stuff drifts here and there under different influences: now Velasquez, now Goya, now Greco. [Illeg.] has that look of "Jugend," present day Munich art. Here and there a fine woman's head.

**March 31, 1909** After an hour's encounter with a book-agent I came off uncaught. Good!

Miss Sehon came in and in the course of our social chat I asked her to pose Saturday. She agreed. I can use her on the "Repentance" story for *Century*.<sup>1048</sup>

The day seems long to me, and kind o' dreary because I'm looking forward to tomorrow when Dolly will, if all is well, come home to me.

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<sup>1043</sup> William S. Robinson (1861–1945), landscape and marine painter who worked in Old Lyme, Conn.

<sup>1044</sup> Leonard Ochtman (1854–1934), landscape painter.

<sup>1045</sup> This was the Dutch painter Georg-Hendrik Breitner (1857–1923) for whom Sloan had voted to be on the jury.

<sup>1046</sup> Broadly speaking, all but the two men named were landscape artists working in a more or less impressionist style. Sloan considered himself a figure or genre painter.

<sup>1047</sup> Only two were published.

<sup>1048</sup> This story, "Fruits of Repentance" by William Holloway and the four drawings by Sloan (Hawkes 477–480) were not published by *Century* until Oct. 1914.

I enjoyed reading again, after many years, Lewis Carroll's *Through the Looking Glass*; of Alice and the Queens, and the Gnat, and Walrus and Carpenter, and the White Knight and all the dear queer peoples in that beautiful work. I read it through in the evening. Old Tenniel's faithful classic drawings seem just right. They have grown fast to the book, like moss to stone.

**April 1, 1909** Spent the day waiting for 6 o'clock to come. Then to Jersey City and met my little girl. She looks fine and healthy; she thrives away from home! We had dinner at Shanley's and then went up to Henri's and spent the evening talking over the Independent Gallery or exhibition scheme.

**April 2, 1909** Up late. Henri 'phoned and asked us to take dinner with them at Pabst's on Sunday evening.

Could not settle down to work during the day, but after dinner which Dolly cooked, I got at a puzzle. Mrs. Ullman and Dolly went shopping in the afternoon.

**April 3, 1909** Dolly busily engaged in routing some of the dust out of our premises. She got them in shining shape by evening. I worked on a puzzle.

**April 4, 1909** Henri's have invited us to dinner, so we joined them at Pabst's up on 59th St. where we had a right good dinner, then went with them to an exhibition in the Henri School.<sup>1049</sup> Some very interesting work by pupils. Henri's came back to the studio with us and sat 'till about 12 midnight.

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<sup>1049</sup> The exhibition was on view April 3 and 4, according to Henri's diary.

**April 5, 1909** Sent off two puzzles by registered mail.

Mrs. Crane called and asked us to dine in Bayonne on Wednesday.

We called on Lichtenstein's in the evening but they were not at home, so we finished our evening at a moving picture show.

**April 6, 1909** A. P. & S. Co. called for the "Coffee Line" for the Alaska-Yukon-Pacific Ex. Put price \$750.00 on it.

Dolly and I went out walking and shopping. Ordered a new spring hat for her. Bought myself a pair of shoes. A very lovely spring day. We were on Fifth Avenue and were entertained at great expense by some of the wealthiest people in New York, who showed us their gowns and gay hats and automobiles and carriages and servants; all of which display we enjoyed much.

Lichtenstein called, says that he assisted in hanging the 8 show in Bridgeport, Conn. yesterday. L. says that he has not heard definitely from Newark in regard to the Ex. going there.

**April 7, 1909** Davis called, he is engaged in getting advertisements for a Special Edition of the New York American.

Mrs. Jerome Myers dropped in with little Virginia, who is doing finely, fat as can be.

We went to Bayonne to the Cranes for dinner. Met with a poor woman, Hungarian, who needed just \$1.00 to pay for a ticket to McKeesport, Pa. She had \$8.00, but the price was \$9.00. I made up the difference, saw her get the ticket and Dolly placed her in charge of the matron in the Jersey Central Station in Jersey City.

F. Crane has been having the grippe during the last week.

**April 8, 1909** Miss Emily Perkins came to solicit a contribution in the way of a drawing, etc. for

the Building fund of the Philadelphia Plastic Club, a lady artists' organization.<sup>1050</sup> I gave up a set of etchings, stipulating that they should not be sold for less than \$25.00 the set. She agreed. This is an example of my sort of foolishness. I am not in sympathy with the Club, nor with any club for that matter.

C. Wisner Barrell called about 5 o'clock. Dolly asked him to dinner. He accepted and we talked (on Socialist themes mostly) 'till 11:45 P.M.<sup>1051</sup>

Feeling a bit out of sorts today.

[No entry for April 9 and 10]

**April 11, 1909** In the evening Dolly and Mrs. Ullman and I went to the 3rd Avenue restaurant. Ullman was out of town.

Henris called later and we talked some of the gallery scheme. He did not seem to be very well. He is to paint at Haggin's studio tomorrow from a ballet dancer who is posing there for Haggin.<sup>1052</sup> Haggin gets a free lesson in painting.

**April 12, 1909** Lichtenstein called. He has been to Buffalo on business. Kurtz,<sup>1053</sup> the Director of the Buffalo Art Museum, has just died after hanging the Sorolla pictures there. Felt that his life work was crowned, I suppose! Well, "'tis an ill wind, etc.," for his assistant, who is going on

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<sup>1050</sup> Established in Philadelphia in 1897 as a women's art club, the Plastic Club held classes and exhibitions.

<sup>1051</sup> Barrell was largely responsible for interesting Sloan and Dolly in becoming active in the Socialist party.

<sup>1052</sup> According to Henri's records, the painting was *Ballet Girl in White (Miss Zella)*. Des Moines Art Center.

<sup>1053</sup> Charles M. Kurtz (1855–1909). Director of the Buffalo Fine Arts Academy and Albright Art Gallery.

with a Buffalo-St. Louis six months ex.,<sup>1054</sup> asked Lichtenstein to have a picture sent by each of the “Eight” — they already have a Davies. I promised him the “Chinese Restaurant, Sixth Avenue,” just about finished.

**April 13, 1909** Evening Sun — letter attached — speaks loud and clear and cool for itself and is surely worth preserving.<sup>1055</sup> I do not know who the writer is, but the facts are sure. By the way, the reverse of the clipping happens to be of interest — a sidelight on this brilliant age in America.

**April 14, 1909** “As a personal compliment to Mr. William Macbeth, and as an expression of appreciation for what he has done for American Painting, a number of the artists associated with Mr. Macbeth have decided to tender him a dinner” and so on. Signed Chas. W. Hawthorne, Paul Daugherty, A. V. Jack, Secy. The letter from which the above is an extract reached me this morning and I know by the hot resentment that rose when I read it, that I would not be one of those present at \$5.00 to compliment Mr. M. by eating in his presence. Sycophants — in the lead of the suggestion — and others who just drift along thinking it the better policy. I will not attend.<sup>1056</sup>

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<sup>1054</sup> For several years the Buffalo and St. Louis museums jointly organized and shared an annual exhibition of contemporary artists’ work.

<sup>1055</sup> The letter, headed “Art and Academies” is laid into the diary. It said that the idea of the National Academy building its new gallery as part of the Metropolitan Museum (see March 14) should be abandoned because public land in Central Park would be “consecrated to no public purpose but to their own use.” The writer went on to say that “there is no way in which art can be advanced or served by an academy. The only way to serve art is to produce beautiful works of art...A bad painter can do nothing for the advancement of art and a hundred bad painters, even though they band themselves together and call themselves the Academy are equally powerless for any good purpose.” The other side of the clipping reported the electrocution of a man named Carlin for murdering his mother in cold blood.

<sup>1056</sup> Sloan had made his admiration of Macbeth clear in many comments in his 1908 diary and he unquestionably recognized the role Macbeth played in supporting contemporary American painting.

**April 15, 1909** Worked on Century drawing.

In the afternoon Barrell called and he and I took a walk, and as we walked we talked on Socialism. He is, of course, a thorough advocate of the cause, and I can't help feeling that the movement is right in the main. I am rather more interested in the human beings themselves than in the schemes for betterment. In fact, I rather wonder if they will be so interesting when they are all comfortable and happy.

Tom Daly's second book of verse, "Carmina" he calls it, is out, published by John Lane. No illustrations, very nice type, etc., but not so interesting a "dollar's worth" as the first, "Canzoni."

**April 16, 1909** Amusing letter to Dolly from Miss Niles in Toledo — says she is working.

We went out to Flushing with Kirby and took dinner there. A nice dinner and a pleasant evening. Arrived back home about 1:30 A. M.

Worked during the day on Century drawing.

**April 17, 1909** Today we went to Coytesville and took Henri and Mrs. out to see the place. M. Richard we found busy at his vegetable garden. He was glad to see us and stopped his work to make us a fine "omlette aux fines herbes" for our lunch.

The daughters, Noëlie and Aida are blooming as rose buds and have improved in the last months. Mme. Richard was in the city. We enjoyed our lunch. Henri said the setting of the lunch, the food, the wine, took him back to days of his youth in France as an art student. Mrs. H.

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Apart from his dislike of Hawthorne and Daugherty as painters, the only reason I can see for Sloan's irritable dismissal of the invitation is, as the generally acid tone of his comments since his conversation with Barrell on April 8 suggests, he was becoming emotionally wrought up with thoughts of Socialism.

rather jars.

This evening the sycophants give the dinner to Macbeth. Henri has sent his \$5.00, but when I left him at 7 P. M. he had not decided fully to attend the dinner set for 7:30. I hope he don't.

Dolly and I dined at Mouquin's. Met Bayard Jones and Mrs. J and Mr. Willis and Mrs. W. Saw Lawson there, so he is not with the Macbeth diners.

**April 18, 1909** Worked on puzzle.

Walked out as far as 34th St. and Broadway. Beautiful spring day, lots of shoddy bourgeois dresses — horrible Sunday dress customs of this country, but they seem to enjoy it. Let 'em.

**April 19, 1909** Alas! Alack!! A polite printed regret from Carnegie Institute, Pittsburg tells me that the (3) pictures I sent to the International Jury have been rejected! Schofield and Redfield were on [the jury]. Henri has a note from Scho. saying that he'd be in N. Y. Friday and would sail Saturday. It actually makes me have a twinge of a bluish tinge to be kicked out entirely in this way; but "Portrait of a Man" "W. S. W." is surely a good picture, and so is the "Picnic Ground," yes, and so is the "Foreign girl" (Stein in profile) so what's the difference. I'm not painting to suit these people, so why should I be downcast when I don't please them?

Dolly and I went to Guffanti's on 7th Ave. for dinner — a lot to eat. I had a walk on Fifth Ave. in the afternoon, a very warm day — 80° in the shade at 1 o'clock.

**April 20, 1909** Made another Century drawing today. A chilly and rainy day. We expect Henri's and Lichtenstein's to dinner with us. Dolly got up a splendid shad dinner. It came on the table in

beautiful style. My carving, however, is not equal to her cooking. After dinner we talked with Lichtenstein on the subject of a gallery. He proposes that three or four rich men be found to furnish the funds. That they appoint a treasurer in charge of the funds, the expenditure to be only for [the] stipulated purpose of rent, maintenance, salaries for manager and assistant. Profits to go into a contingent[cy] fund. The works shown to be invited by the Eight and subject to their judgement, so that the shows will be [an] expression of their judgement.

**April 21, 1909** Rainy day. Dolly and Mrs. Ullman and I started to go to the Opera House, 8th Ave., to see Genée,<sup>1057</sup> the dancer; but we found that the matinee prices were not as low as we thought, so we went and had cakes and coffee at a bakery.

I went in to Kirby's next door and met W. Balfour Ker<sup>1058</sup> for the first time. His studio is next [to] Kirby's. His work, which he does easily and rapidly, is not good — full of details. Strange that a man of his facility would not let out a peg or two and think bigger.

Started a puzzle in the evening.

Wrote and invited Schofield to come here Friday and stay Friday night. Henri has asked him to dinner with them at Pabst's. Scho. sails for England, his home, Saturday A.M.

**April 22, 1909** A circular from the National Academy of Art a Washington organization, announcing a convention of art societys and other artistic organizations to form a National Federation of Art Societys — sort of an official art trust — to meet in Washington, D. C. May 11 –12. To officialize and regulate and systematize art; to get the majority opinion on matters of

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<sup>1057</sup> Dame Adeline Genée (1848–1970), Danish ballet dancer and teacher, lived mainly in England but made several American tours.

<sup>1058</sup> William Balfour Ker (1877–1918), illustrator and cartoonist. A student of Howard Pyle, Ker's work appeared in *Life* magazine among others. He was a Socialist and Sloan would meet him again in that context.

the mind, to level things!

Schofield came today. Owing to the detention of his ship at quarantine in Phila. coming over in March, he missed the Pittsburg jury meeting, so Redfield had things all his own way, without observation. This probably accounts for my things “all out.” Redfield told Scho., last summer in England, that Trask of the P. A. F. A. was a “crook;” that he owed him (Reddy) about \$700.00, that at that time he was attending to the sale of a picture of R’s to Cincinnati and that he thought Trask had hypothecated the money from the sale (when R. returned to America he wrote Scho. that Trask was all right). Redfield, in Pittsburg, told Beatty that he had nothing to do with Trask’s bitter article in “Book News” which attacked the Ex. in Pittsburg the time of the celebration there two or three years since, tho’ Red. was there with Trask when he saw the ex. and Trask was left out of the celebration dinner. He told Beatty that Trask was crooked.

**April 23, 1909** Schofield left in the morning. He had several engagements in the city and dinner at Pabst’s with Henri at 6:00, then to Alfred East’s dinner at the Lotos Club.

Henri and Mrs. H. came here about 11 P. M. Scho. arrived soon after.

Henri had to leave Scho. to go to his school after dinner.

Schofield asked me if I’d accept membership in the Society of Painter Etchers, London.<sup>1059</sup> Said that Alfred East might propose my name. I gave Scho. a set of my N. Y. etchings so that he could show samples. We sat up ‘till 3 A. M. then to bed for four hours or less, as he has to take ship at 9 A. M. tomorrow.

Schofield is the private agent (confidential) of the Carnegie Institute, Pittsburgh, in England, France and Germany this year. He is to watch out for good paintings in the foreign

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<sup>1059</sup> The Society of Painter Etchers was founded in 1880 largely through the efforts of Francis Seymour Haden to clarify the distinction between reproductive and original printmaking. Its exhibitions later became an important marketplace for printmakers. Sloan was not elected to membership.

exhibitions and let Beatty know of them.

**April 24, 1909** After a 3 1/2 hour “nap” we rose. Dolly got breakfast and I went down to the Minneapolis and saw Scho. on board. A nice, clean big boat, very attractive. Watched her pull out into the North River and start away. The crowd on the pier was not great. Not many passengers, but it was a beautiful sight. Girls scrambling over tarpaulin-covered bags and barrels on the pier. They would slip, show more than ankles, squeal and laugh. Spots of clouds overhead. Wave-whipped waters of the Hudson, sunlight and cool fresh air blowing skirts and steam and flags.

Scant sleep for two nights past has used me up a bit. Dolly and I went to “Marin’s” for dinner, then she still had go enough left in her to take her way up to the Liberal Sunday Meeting at Carnegie Hall.<sup>1060</sup> From there she went to Laub’s and with them to Dorlan’s riding academy. Heard Davenport talk, then she came home and we to bed to make up for lost sleep.

**April 25, 1909** We made up our losses in the slumber line, slept nearly 13 hours. Woke about 12 noon.

Joe Laub and Mrs. dropped in to see us all toggled out in their “Sunday best.”

I went up to the Lotos Club to get my umbrella left there by Schofield on Friday P. M. A haughty nigger asked me if I “had an order” for the umbrella. They evidently did not like my clothes. I was quite “het up” inside.

The Lichtensteins called in the evening. He is to tell Newark that we will help hang the “Eight” show when it comes there next week.

I was not alone in seeing Schofield off yesterday morning. I met J. W. Beatty, who’s the

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<sup>1060</sup> The meeting may have been in support of Liberal Sunday laws, which would allow taverns to be open on Sundays.

Art Director of Carnegie Inst. Pittsburgh — a cheap kind of good fellow (with Schofield whom he respects) a “that reminds me of a story” sort of man, probably well suited to contact with the National Academy sort of artist. In the ten words I heard him speak I gathered the positive knowledge of his ignorance of art (in the real sense of the word, not in the clouds.)

**April 26, 1909** Delivered four drawings for the Century today. Drake says they will send photo to the “author for approval.” (Land sakes! a new wrinkle,) before I get my money. Judging by the story, I don’t feel that the author would be capable of a good criticism, which the drawings justly deserve, but there may be haggings over details.

After dinner at home Dolly and I went out and priced things at a couple of theatres, but did not buy seats. We went finally to “moving pictures.”

**April 27, 1909** Kirby came in and I went in next door with him. He’s not feeling in very good shape. F. D. Steele<sup>1061</sup> came in while I was there, also Balfour Ker whom I invited to come in and see my Daumiers.

I went up to the gas office at 125th Street to see about my return of 20% since the courts have decided that we are to have 80 cent gas since May 1906. They owe me about \$20. Davis called while I was up town.

**April 28, 1909** A good day’s work, painting on the subject that has been stewing in my mind for some weeks. I have been watching a curious two-room household. Two women and, I think, two

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<sup>1061</sup> Frederic Dorr Steele (1873–1944), illustrator noted for his illustrations of the Sherlock Holmes stories in *Collier’s*, but his work also appeared in most of the quality magazines illustrating some of the best known writers of his day.

men. Their day begins after midnight. They cook at 3 A. M.<sup>1062</sup>

Dolly and I went to Shanley's to dinner where I got a Hamburg steak which afterward upset my stomach for the night. Worked on puzzle in the evening.

**April 29, 1909** Snow fell today for two or three hours, enough to lie on the housetops and tops of wagons, etc. Tho' the streets were not covered, it looked very wintery indeed. Hail followed during the afternoon, then came a steady rain.

Worked again on my Tenderloin life [*Three A. M.*] picture. I think it is a good one.

Lichtenstein sends a note from Dana<sup>1063</sup> of the Newark Library. Says he will be glad of the assistance of Henri and myself in hanging the Eight show next Monday.

**April 30, 1909** Dolly went to Newark to Davis's and I followed later with Davis. We had dinner at the boarding house with them. After dinner Davis and I went to Market St. Newark and he 'phoned the editor of the Star, telling him that the Eight ex. opens next week and that they should get some photos of the paintings and have a notice of the show.

Drake, the Century, sent back one of the last drawings I delivered. Said that the author was right well pleased but, one of the women might be so and so, etc.

Lichtenstein 'phoned that he has had two other places offered for our gallery scheme.

One of them [J.] P. Morgan's stable on Madison Ave.<sup>1064</sup>

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<sup>1062</sup> *Three A. M.* Philadelphia Museum of Art (Elzea 152). Sloan's description of the subject was somewhat different in his 1939 book, *Gist of Art*, where he wrote, "These two girls I took to be sisters, one of whom was engaged in some occupation that brought her home about this hour of the morning. On her arrival the other rose from her slumbers and prepared a meal." *Gist of Art*, 220.

<sup>1063</sup> John Cotton Dana (1856–1929), Director of the Newark Museum Association, Newark Public Library, and later of the Newark Museum.

<sup>1064</sup> Presumably the stables of John Pierpont Morgan (1837–1913), who lived from the early 1880s until his death in a townhouse at 219 Madison Avenue, at 36<sup>th</sup> Street. Likely his stables were nearby.

**May 1, 1909** Nell Sloan attended the Plastic Club sale to see how my etchings went. She writes that the sale was not finished Thursday, will be continued some day next week. I feel sorry I gave the etchings as they will probably not get any decent figure for them.

H. W. Kent, who has written in regard to a drawing for a calendar to be issued by the Greenwich School, writes to tell me that he will call some day early next week.

Mr. G. O. Hamlin (Miss Garrett's husband) dropped in on a business trip to this city. He treated us to a lunch at Mouquin's which we enjoyed.

Kirby called and wanted me to look at a drawing, so I went in and took my Century drawing for his criticism. We exchanged comments (favorable).

Mrs. U. tells Dolly of a 'phone [call] from Ullman's office — a quick trip down town and a discovery which has upset her much, altho' she says it was not unexpected to her. Too bad.

**May 2 , 1909** [No entry]

**May 3, 1909** Met Henri and Lichtenstein and we went to Newark Public Library to assist in hanging the "Eight" show. The pictures were of new interest after their long absence in the West. We put in a rather tiring day. The ladies: Miss Winser<sup>1065</sup> in charge under Mr. Dana, "A remarkable man" who is "unfortunately away today." Everyone is quite intellectual and I think they were disappointed at our not being frock coat, high hat, nor long-hair, flowing-tie artists.

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<sup>1065</sup> Beatrice Winser (1869-1947), librarian at Newark Public Library.

**May 4 , 1909** Vlag,<sup>1066</sup> a Socialist from the Rand School,<sup>1067</sup> called and took away a set of etchings in frames and a set loose for sale at \$75.00 (\$25.00 per set; \$5.00 each separate) to be exhibited in an exhibition at the school beginning May 15th. The school to get 25% of the selling price. Again the building wherein our attic is contained has been sold. B. J. Faulhaber & Co. (206 B'way) are the agents and introduced themselves today — to collect the rent. Paid them and said I wanted some painting and papering.

**May 5, 1909** Vlag came again today and brought Herman Bloch, who is art writer for the Socialist daily newspaper “The Call.”<sup>1068</sup> I was glad to meet him. Told him that I had no intention of working for any Socialist object in my etchings and paintings though I do think that it is the proper party to cast votes for at this time in America. Bloch is soft spoken and not as alert and practical as Vlag. Bloch speaks of a man being religiously interested in his work. This may mean well but does not sound “healthy” to me.

**May 6, 1909** Painted during the day on the Tenderloin (Room, two women, one cooking over stove in chemise.)

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<sup>1066</sup> Piet Vlag, Socialist. Emigrated from the Netherlands about 1905 and served as chef at the Rand School. In 1911 he founded *The Masses* as an organ to promote consumer cooperatives in the U. S.

<sup>1067</sup> The Rand School of Social Science at 112 E. 19th St. would play a large part in Sloan's life as the meetings of his branch of the Socialist Party took place there. The school was established by Mrs. George D. Herron and her associate Morris Hillquit in memory of Mrs. Herron's mother, Carrie Rand. Meant to be an intellectual center for the Socialist movement in the United States, the school offered a curriculum that included courses on psychology, popular science, literature, music, foreign languages and the drama.

<sup>1068</sup> *The New York Evening Call* began publication on May 30, 1908, and changed its name to *The New York Call* a month later. It ceased publication Sept. 30, 1923, under the name of *The New York Leader*, which it had adopted a few months previously. At the time Sloan contributed to it, it was published at 442 Pearl St. by the Workingmen's Co-operative Publishing Assn., W. W. Passage, President, Frank M. Hill, Treasurer, and Julius Gerber, Secretary. It combined national and international political news seen from the Socialist perspective with coverage of local sports, women's features, reviews of music and theatre, notices of meetings of Socialist interest, and local advertising.

In the evening we went up to the Henri's where Lichtenstein and Mrs. L. also came. We talked of the gallery scheme and looked at a picture of a "Salome" dancer<sup>1069</sup> which he has just painted. A very live, fine thing. Splendid head and sense of the woman's lure.

**May 7, 1909** Painted pretty near all day. I have been trying to ease off on my smoking during the day, reserving this luxury and great pleasure to evening. It makes me feel more like working.

**May 8, 1909** Henri, Lichtenstein and I spent the whole day looking at top floors which would be possible situations for a gallery. On 36th St., 11 W., we saw the thing that seemed most desirable, a rental of 2000.00 a year, good sky lights. We (H. and self) finished the afternoon as L. had to go to his office.

Walked down Fifth Ave. Beautiful afternoon. All the display was out.<sup>1070</sup> I came back sort of full-charged with it and started to put some paint on canvas on the theme.<sup>1071</sup> Got a right good start.

Dolly baked a fine big shad — a Delaware shad — which was very good indeed.

I must some day try to see a rich woman leaving [a] vehicle and crossing pavement to enter a Fifth Ave. bank. Must be something in it to note.

**May 9, 1909** Worked on the Fifth Ave. picture. Davis came in during the afternoon dressed in

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<sup>1069</sup> Henri painted two full-length portraits of the opera singer, Mlle. Voclezca, in her costume as Salome in the Richard Strauss opera. The opera had been attacked as immoral when it made its New York debut in 1907. Henri was clearly capitalizing on the furor by painting the scandalous leading lady, a tactic followed by many portrait painters for publicity purposes. The two paintings are in the collections of the John and Mable Ringling Museum of Art and Amherst College.

<sup>1070</sup> i. e. elegant costumes, carriages, etc.

<sup>1071</sup> *Fifth Avenue, New York*. Private collection (Elzea 153).

Spring attire. Mrs. D. is away in Philadelphia. Davis stayed to dinner with us and spent the evening. Henri and Mrs. H. came and we enjoyed our evening right well tho' Henri was not in good form.

**May 10, 1909** Walked out and mailed two puzzles to the Press. Loafed about Madison Square where the trees are heavily daubed with fresh green and the benches filled with tired "bums." In the center near the fountain is a U. S. army recruiting sign. Two samples of our military are in attendance, but the bums stick to the freedom of their poverty. There is a picture in this, a drawing or etching probably.<sup>1072</sup>

Dolly and I walked down to Renganeschi's on West 10th St. to dinner. A right good "layout." Then we went around the corner to call on the Shinn's where we were well amused as is always the case with these clever people.

Saw Lichtenstein about noon and told him of the 11 W. 36th St. place for the gallery.

**May 11, 1909** Today the Gas Company sends me a refund check for \$20.01 in obedience to the order of court which decided that 80¢ was the legal rate since May 1906. No interest on the excess money which they have illegally forced consumers to pay (at \$1.00 per thousand [cubic feet]).

I walked down town and avoided being called as a juryman. My excuse was [that I was a] correspondent of a Phila. newspaper. He asked was I a reporter, an editor. I said no, an artist. This seemed to make my excuse sufficient.

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<sup>1072</sup> The experience resulted in *Recruiting in Union Square*, 1909, Butler Institute of American Art (Elzea 154). In his unpublished notes (Delaware Art Museum, p.142), Sloan said that this was the only painting that had an element of propaganda in it and that he felt uncomfortable while painting it for that reason. Presumably he felt the painting upheld the Socialist stand against the proletariat being induced to fight wars for capitalist purposes.

**May 12, 1909** I have been much interested in reading a copy of Horace Traubel's

"Conservator," which was sent to me lately.<sup>1073</sup> So today I sent in my subscription for one year.

Painted on the Fifth Avenue picture. A Miss Evenile, model, came in and I used her for one of the figures. Worked again on the "Tenderloin" and think that is now about in final shape.

**May 13, 1909** Painted in the afternoon. Started a city square with Recruiting Service sign deployed among the "bench warmers."

After a nice dinner at home I went up to see Henris in the evening. Went alone as Dolly was not feeling well and was busy dressmaking.

H. showed me a new full length of Marjorie.<sup>1074</sup> It is a very good thing. The best thing he has painted of her in my opinion — a shawl wrapped around her — a perfect portrait and a work of creative imagination or selection.

Lichtenstein told Henri that the people who want to rent us the Morgan stable on Madison Ave. had called on him and had practically offered a three year lease and the alterations in the bargain. This seems to be first rate. Davies and Henri went to the 36th St. place and Davies approves of it.

**May 14, 1909** Walked out today and sat for some time in Union Square. The day was hot. I could not get at any work. Dolly and I went to Renganeschi's for dinner. Much interested by a party of three: an old woman of the mannish type, President or "Chairman" of some organization, loud, opinionated, mouthing her experiences in Italy. Talking to the waiter in

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<sup>1073</sup> *The Conservator*, published 1890–1919, strove to popularize Marxian Socialism.

<sup>1074</sup> Henri, *Marjorie in Yellow Shawl*. Private collection.

staggering Italian, which made him look dazed, but which he had to pretend to understand. An admiring pink faced, pink hatted woman and her husband also pink faced. They hung on every word that the squat-hatted female uttered.

**May 15, 1909** “Comrade” Vlagg [sic] and “Comrade” Zimm(?)<sup>1075</sup> of the Socialist Party called on me today in regard to getting some more drawings for the Rand School Ex. Comrade Z. thinks that he knows much about pictures, I suspect. He is one of those men who are a little of my type of face, and whom I always dislike.

**May 16, 1909** We dined with Henri, Mrs. H. and her sister “Vi,”<sup>1076</sup> whom we met for the first time. A quiet, dark-haired dark-eyed little girl, older than Mrs. H., so she says, but don’t look it. After dinner at Pabst’s we went up to the school and saw an extremely good ex. of the student’s work.<sup>1077</sup> A remarkable collection of things. As Mrs. Roberts (Giles Edgerton) of the Craftsman said, “This is the thing from which the American art of the future is to spring.” H. is very proud of the show and he may well be. Of the students I met Miss Robbins<sup>1078</sup> from Colorado, Miss Tigyhe [sic],<sup>1079</sup> Miss Elmendorf,<sup>1080</sup> who has some very good things here, a girl from Texas she is, and an interesting face. Talked with Bellows, one of Henri’s “arrived” pupils, a very clever painter.

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<sup>1075</sup> Bruno Louis Zimm (1876-1943), art writer for *The Call*.

<sup>1076</sup> Violet Organ (1884–1959). Inherited Henri’s estate after Marjorie died in 1930.

<sup>1077</sup> The exhibition took place May 15–17.

<sup>1078</sup> Lenora Robbins (d.1917), artist and art instructor in Colorado Springs..

<sup>1079</sup> Clara Tice (1888–1973), painter, printmaker, illustrator and poet, active with the New York Dadaists.

<sup>1080</sup> Stella Elmendorf (Tylor) (1885–1980), landscape and flower painter. Studied with Henri 1908–11, taught in the Madison, Wisconsin, school system and at the University of Illinois.

**May 17, 1909** Getting ready to meet Henri and play golf, a ‘phone message came from Bradley at Collier’s so I had to run down there first. He handed me a third Pirate story<sup>1081</sup> to do and a three section article on the “loan sharks” (usurers).<sup>1082</sup> So, feeling well content, I went with H. to Van Cortlandt Park and we enjoyed a good game of golf; not good in the quality of our play, but enjoyable. A fine gray day, just cool enough. We went all the way by subway train in about 40 minutes. (Our score about equal. We had no pencil or paper).

H. W. Kent wrote and asked me to name an evening on which he could call. I answered Wed. and Saturday.

Finished up a puzzle in the evening.

**May 18, 1909** Henri and I went and plowed up the ground in Van Cortlandt golf course, returning at 2 o’clock in the afternoon. I am rather too used up to do any work in the afternoon.

After dinner, H. W. Kent, who is a secretary or something at the Metropolitan Museum called. He bought a set of my ten N. Y. etchings through Jerome Myers two years since. He is a very pleasant man, one of the brightest men in his knowledge of prints, etc. I have ever met. I gave him for use in the Greenwich House calendar a drawing of a Jewish woman sweeping a roof.

I must sometime make an etching of the long studio wall at night with Dolly working on the couch.

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<sup>1081</sup> Five drawings for “The Last of his Family” by Ralph Bergengren appeared in the December 11, 1909, *Collier’s* (Hawkes 238–42).

<sup>1082</sup> Three articles by J. M. Oskison were published in *Collier’s* illustrated by five drawings (Hawkes 235–7, 245–6). They were: “John Smith Borrows” (Sept. 4, 1909), “Exploiters of the Needy” (Oct. 2, 1909), and “Competing with the Sharks: Remedial Loan Companies and Their Good Work” (Feb. 5, 1910).

**May 19, 1909** Barrell called and he and I walked out a bit.

**May 20, 1909** Down to Collier's and showed Bradley sketches which he approved. Walked some and looked at an apartment. As usual I have the annual desire to move from "165" but suppose it will come to nothing.

Dolly and I dined at Renganeschi's W. 10th St. then, since I had met Mrs. Brewer and Miss Pope in 6th Ave. earlier, we called on Brewers, but they were not in. Then to Laub's. Mrs. L. has a phonographic language French machine which, after speaking the first lesson, went out of commission with a broken spring. A lunch at about 1 A. M., and to bed by 3 A. M. Sad hours!

**May 21, 1909** The weather has turned chilly again, and damp. Very depressing in the effect on me. I can't get at work.

Very much interested in reading Oscar Wilde's *Soul of Man under Socialism*.<sup>1083</sup> His plea for individualism had a strong tone to it, quite convincing.

Read the platform of the Socialist party on which Debs<sup>1084</sup> ran last fall. Can't understand why the workers of the country were so disinterested or intimidated as not to vote en masse for these principles.

**May 22, 1909** This evening we had Mr. and Mrs. Roberts with the Henris at dinner. Dolly

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<sup>1083</sup> First published in 1891 in *The Fortnightly Review*, Wilde's essay was more anarchistic than socialistic, stressing one's right to be oneself. Sloan uses the word "individualism" in the pejorative sense it had gained in Socialist writing as being counter to the species, the common good, thus anti-Socialistic.

<sup>1084</sup> Eugene Victor Debs (1855–1926) was the Socialist candidate for President five times between 1897 and 1926. In the 1908 election the A. F. of L. endorsed Bryan and the Democratic Party although it failed to deliver its vote as a bloc.

cooked an elegant big steak with mushrooms which was delicious. After dinner, Mrs. Roberts, who is editor of the “Craftsman,” looked over my De Kock etchings and expressed her approval. Mr. R. is an editor of the “Literary Digest” and a very pleasant and gentle man.<sup>1085</sup>

**May 23, 1909** Walked out on Broadway and Sixth Avenue. Back by Seventh Ave. to 34th and down to Union Square where I sat awhile among the poor fellows who occupy the benches. There are not so many of them on Sunday as on the busy days of the week.

**May 24, 1909** Golfed with Henri in the morning. Started early. He tells me that Mrs. H<sup>2</sup> is thinking of starting at the game — a proposition which I received without enthusiasm, as I can recall how two years ago<sup>1086</sup> he objected to Linda H. or Mrs. Sloan in the game. Strange how a man changes with a new wife.

I made a Collier drawing over again in the evening and it is better than the first.

The agent of this property writes that he has communicated with the owner and that repairs will be done by 10th of June. I fear that I will have trouble getting anything done now. The property is a speculation and changes hands so frequently.

**May 25, 1909** Dolly left for Philadelphia today. I saw her to the ferry for 9:55 train, then met Henri and Harris and went to Van Cortlandt Park and played all day. Home and then to Renganeschi's for dinner after which I dropped into Jefferson Market night police court. After seating myself I changed my seat and was ordered back by the (Irishman) officer in attendance.

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<sup>1085</sup> William Carman Roberts (1877–1941), Canadian born editor, author, and poet. He was the Managing Editor of *Literary Digest* for 30 years and an authority in international affairs. See “W.C. Roberts Dies; Ex-Magazine Aide,” *New York Times*, Nov. 23, 1941.

<sup>1086</sup> It must have been at least four years, as Linda died in 1905.

Held my temper and by waiting and watching found that I had gone to the women's side of the room which explains my being ordered back. He would not have explained and I knew it.

My heart melted one minute and grew red hot the next. These petty offences with their small fines; great sums paid for in jail at the rate of one day's imprisonment for \$1.00 fine are dreadfully hard. Poor little women, habitual drunkards, get "fine \$10.00" off hand with a kindly smile from the judge — good-humored! They have no vote. The yell from the Irish "cops" at any discharged prisoner "Take off your hat!!" if he chances to put it on too soon in leaving the bar. These mean, reverent Irish police and court officers. The Catholic church prepares them for their reverent attitude for this off-hand "justice." Dropped in at the Grapevine, met Arthur Ruhl of Collier's Weekly and, being full of the rancor of what I had felt in the Night Court, I shot a lot of Socialistic (I suppose) resentful noticings of mine at him. I suppose he thought me a radical fool.

**May 26, 1909** Read some of Whitman's "Song of Myself," then out for a walk in the sunshine. This all seemed good after the exercise of the last two days at golf. Sat in Madison Square. Went to Harbison's book store. Picked up a nice 2 vol. ed. of Taine's Eng. Lit. to replace my present 1 vol. copy.

I saw a mother explaining to her little son (about six years) the vastness of the Metropolitan Insurance Bldg. tower. He was not apparently impressed; hardly considered it big. He would have thought an elephant much bigger, or a Great Dane dog.

**May 27, 1909** Notified agent B. G. F. & Co. that I would hold the owner of these premises (165 W. 23) strictly responsible for any damage to my effects which may result from his delay in repairing roof, etc.

Kirby called. I got into an argument as to whether it was immoral to break laws. I held that it was not essentially wrong to break a law; that one might commit a greater moral wrong by obeying a law, a bad law.

Down to Greenwich Village to Renganeschi's for my dinner. Enjoyed it, then loafed thro' Greenwich Ave. Saw a fine thing: six or seven little girls dancing around electric light in front of the prison tower of Jefferson Mkt. Police Court — lights from the barred windows in the "conciergerie." Then a crowd with a man in charge of policeman. Someone says "kidnapping case."

Letter from Dolly today says that Dr. Bower tells her she is in much better shape, which is good news.

**May 28, 1909** Ullman's left their rooms below us today thus ending an incident which has proved, in the case of him at any rate, that you can know too much of acquaintance's home life. He has shown himself a domestic ruffian on more than two occasions. The study of their married existence has been interesting but too exciting at times. His character, false ideas of his own benevolence, false assumed politeness, he has himself deceived. He has a kind of honor, selfish.

Went to Renganeschi's for dinner and got up courage to speak to Renganeschi and Madame R. of my little friend eleven years ago on the New York Herald, Allesandro Vendrasco. They tell me he died ten years since of typhoid fever, that his mother also died, that his father the architect<sup>1087</sup> lives uptown. He was the only friend I made (for myself, that is) during my three month stay in the Art Department of the Herald. Crane, of course, I had known on the Press (Phila) and thro' him I met Harry Dart.

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<sup>1087</sup> Luigi Vendrasco, Italian architect, moved to United States.

**May 29, 1909** This day leaves me feeling defeated (“pro tem,” I hope). Made a Collier’s drawing which I realize is right bad.

Went to Coddington’s for dinner and in the evening Ullman came in and left a couple of suits of clothes in my charge. Potts also dropped in and, while I went on with my drawing, he and I argued on the social problems of the day! He seems to think what’s the use of trying to do anything to better the workers. They are not worth it. The rich have the money because they have the brains to get it. The others haven’t the brains so they must pay the penalty. I feel that if 5,000 people in this city are wealthy and content and two million are unhappy, something is wrong. At any rate, the drawing I made during the evening is rotten!

**May 30, 1909** I went up to Henri’s as he had invited me by ‘phone yesterday to take dinner with them. I got them to go to Renganeschi’s. Mrs. H. was born just around the corner from W. 10th St. on Waverly Place. We walked up 7th Ave. and to my place where they stayed ‘till 11:30. H. is in an unsatisfied mood over his work. Says he needs more golf, more health. I can match him in the feeling of dissatisfaction tho’ physically I feel right fit. I lack vigor of attack on my work, in drawings.

**May 31, 1909** Memorial or Decoration Day is observed today. There were great wagonloads of children being driven to a day’s outing in the Park. Reminded me of loads of cattle going to slaughter houses. Very beautiful they were in light-colored dresses packed together — like flower beds of youth and beauty — but ultimately for the slaughter. A hot day. Some of the wagons had but one poor beast to draw them. No holiday for him!

After dinner I got to work and made one of the Collier’s drawings over. It seems better

than the others.

**June 1, 1909** Henri and I met at 8:30 A. M. and played golf all morning. I came home tired and hot. Took a bath and then a nap. Waked by Barrell. I had left my keys in the door! He and I went to Renganeschi's for dinner, sat a long while. I got much strengthening in my Socialistic trend. He is well informed on this subject really. Has studied economics for years. He told me of the passage (very quietly) of a bill in 1903, Jan. 14, which makes every able bodied citizen subject to draft for militia and can be therefore sent to subdue strikes in any state, Philippines or Puerto Rico.<sup>1088</sup> We parted at 23rd St. ferry at about 11:30 P. M.

We dropped in to the night court. Different judge on bench from the one on my previous visit. It seems to change the rules of procedure a great deal. More disorder, less severe discipline under this judge. I don't know what his name is.

Ullman called, said he had not heard from Mrs. U. in Phila.

**June 2, 1909** Note from Newark Library says paintings of "Eight" ex. will be returned tomorrow afternoon. Note from Lichtenstein asks me to write them Lawson's address.

Went out and looked at a couple of places as I'm thinking of moving again. Hear that this building has been sold again. Last owner only held it about 5 weeks. I can't even get them to fix the leaks in the roof.

Worked on Collier's "loan sharks" picture in afternoon and evening.

**June 3, 1909** Kirby and I took quite a walk, first to Collier's where he delivered drawings then over to Glackens's studio, but Glack was not in. Out of town, I suppose. No, that couldn't be for

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<sup>1088</sup> The Militia Act of 1903.

one of his windows was open. We then walked up Fifth Ave. and thro' 22nd St. where, in Phong, Fat and Co.'s Chinese Importers, I bought for Dolly a pretty little kimono and slippers. Mailed them to her.

After I came home the pictures from the Eight show in Newark arrived and tho' the carter said he would not deliver them up 4 flights of steps and tho' I got "mad," we afterward, thro' a political turn to the talk, grew more calm. I tried to convert him to Socialism, but he is of the contented sort; has a little home of his own, etc. No revolt in him and no care for his fellow workers' well-being. At any rate, the pictures were brought up (I carried two myself) and now the ten of them are back from their nine months and more journey thro' the cold, cold world "unwept, unhonored and unsung."<sup>1089</sup>

After dinner — a bad one for 25 cents — I went and saw a "moving picture" show. The Wilbur Wright machine in motion pictures taken in France. Wonderful, an epoch mark surely.

**June 4, 1909** Up early as Henri and I had decided to play golf today, but what looked like a passing shower turned out a day of rain.

Kirby and I lunched together.

In the evening worked on Collier's "Loan Sharks" drawing. Made one and then condemned it and started another. I suppose the trouble I'm having with drawings lately may be ascribed to the fact that I seem to want to paint more than draw.

Dinner at Renganeschi's. First meal I've enjoyed for three days.

A Socialist is a Proper Goose — Propagates by Proper gander (propaganda). Help!

**June 5, 1909** Another morning of rain.

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<sup>1089</sup> Sir Walter Scott, *The Lay of the Last Minstrel*, c. VI, i.

A note from P. Vlag took me to the Rand School where he had the agreeable news for me that he had sold a set of etchings, separately. He gave me a check for \$18.75 as agreed on. There met Eugene Higgins who etches and paints the melancholy in a sort of genuine Julien [sic] academy<sup>1090</sup> composition manner — a black mass, a mass of middle tint and a light mass. He is rather an agreeable man personally. They always are, unfortunately.

A letter from Dana of the Newark Library — thanks for the Eight ex., says it was appreciated, etc.

Dolly writes that she was much pleased by her kimono and slippers. Dearest thing in the world to me, she is. I'm glad they suited her, tho' I know anything I sent her would do that.

Worked on Collier's drawings after dinner at Cap's next door.

Norris has sent me six sponges which he got in Florida. They are under the legal size limit and were thrown overboard by a boat of sponge fishers who thought they were being watched by gov't inspectors. Norris picked up a great many as they were already dried and cleaned and floated for a time.

**June 6, 1909** The streets have that bald, hot, vacant look which even in New York marks Sunday. Hot gray sunlight, clean tawdry dresses — pink, blue, green, yellow, clean and nearly chalky. No wagons on the street. I saw a lady of the town in wrapper covered with a rain coat sit down in [a] boot-black stand, a veil over her padded hair, and a good tip for the “Dago” [bootblack] in about 18 inches of leg on view for him.

Went to Renganeschi's for dinner. Saw the throngs from the tenement district crowded

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<sup>1090</sup> The Académie Julian, operated by Rodolphe Julian, was a Parisian art school where students could prepare themselves for the École des Beaux-Arts entry examination under a number of masters. Many Americans, including Henri, had studied there. Among other rules, students were taught that a composition should contain a certain proportion of light to middle and dark tones. This sort of formula is what Sloan objected to in Higgins's work.

into Washington Square getting a Sunday breath of air — keeping off the grass, no booths, no amusements — just the fresh air tainted by their warm bodies. It's not sufficient. All about acres of God's land rented, "owned" by the self-styled and slum-supported "better class."

**June 7, 1909** Well, 'tis a Blue Monday surely! After Henri and I had played golf at Van Cortlandt Park and I had made a particularly bad score, I came back and took the drawings which I have made for Collier's and showed them to Bradley. He did not like them. Now, in the case of two or three I feel they are fairly good, but I can't "stick up" for half of them.<sup>1091</sup> I brought them away to see what I can do to better them. Met Joe Laub. He tells me the secret that Bradley leaves there after July 1st. I'm not so glad of this, for he has always been just to me and is a better judge of work than most, even if he did just "turn down" this batch. He is practically right.

**June 8, 1909** Off again to play golf. Failed to meet Henri. He had started before I got to 42nd St. on the subway. I followed him out, but did not see him on the first "hill holes" so went to the lower lake holes; played two, looked back and think I saw him drive from the tee two back of me — waited, practicing. When I looked again he had disappeared. Inquired at the Club House — he had just gone home. I played 26 holes alone, going right well for me. Feel more hopeful, the day in the air did me a heap of good.

Joe Laub and I went to Renganeschi's to dinner.

Dolly writes that Dad is not well: inflammation of bladder.

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<sup>1091</sup> Sloan's statement suggests that he took drawings for both "The Last of his Family" and the drawings for the Oskison series to Bradley. From his later remarks it seems that the Oskison drawings were the ones reworked, but it is uncertain which ones they were.

**June 9, 1909** Have lost Vlag's check for \$18.75 for the set of etchings, so 'phoned him at 12 M. and told him to stop payment on it.

Did not get up early today and felt too disturbed to get to work. Lunched with Kirby.

Will the great mass of the workers, when they find the power of the united vote, stand for differences in the rewards between their ordinary labor and mental labor? Of course, all will have every necessary to existence and comfort, but [“could” crossed out] should not higher faculties have some higher reward? Or is this feeling in me only a surviving view of the present upper-class feeling?

**June 10, 1909** Nothing particular to tell of. Ate at Renganeschi's in the evening then started a puzzle.

**June 11, 1909** Working on puzzle during the day. Called up Henri asking him if he'd play golf, but he said his shoulder was troubling him — cold or strain.

Had dinner at Renganeschi's, afterward walked over 14th St. to 3rd Ave. Met Mr. and Mrs. Foster who were neighbors when we first came to 165 W. 23. They had rooms below. Also met Miss Converse with Hiller<sup>1092</sup> the photog[r]apher]. Told her to come up, that I might want her to pose.

Dolly writes me that she has made strawberry jam in Philadelphia and is going to express it to me.

**June 1, 1909** Just fussing around during the day. Took down the stove and stove pipe, pushed

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<sup>1092</sup> Lejaren à Hiller, (1880–1969), photographer and illustrator. Working with H. G. Fangel (see fn. March 6, 1907) developed photographic illustration in which models in an appropriate setting would be photographed and the result used as an illustration, rather than using an artist's drawing. His work appeared in *Cosmopolitan*, *Good Housekeeping*, and *McClure's* magazines.

the stove to the side of the studio. Makes it look more like summer and the weather today justifies the look for it's quite warm.

After dinner at Capp's next door, I got at one of the Collier's drawings and made it over. Looks as tho' it would suit better for their purpose. The Evening Sun prints Edward Everett Hale (just died quite old) "Man Without a Country."<sup>1093</sup> I am too old or too much convinced of the Socialistic anti-military principles for this highly impossible tale to move me to a love of the plutocracy's government. Why should the workers fight each other in order to preserve or expand or destroy the trade relations in which they have no real interest?

Suppose we agree to call this country a province of England or France or Germany. Does it make any difference to me? or to any laboring man?

**June 13, 1909** Today redrew another Collier's drawing and, I think, improved on my first. It really is a chastening and salubrious treatment I'm going thro', making these over. It will do me good, like a good spanking.

Henri called in the evening. H. is full of a scheme of color, a new set of pigments made by a man named Maratta.<sup>1094</sup> A regularly gradated sequence: red, orange, yellow, green, blue and purple with the same "intervals" and a low-keyed set of "hues" of the same colors. Henri thinks there are great possibilities. The palette which a painter uses now certainly has big jumps in it.<sup>1095</sup>

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<sup>1093</sup> Edward Everett Hale (1822–1909), minister and writer. *The Man without a Country* was written in 1863 to inspire patriotism during the Civil War. In it, Philip Nolan abjured the United States in a trial and was condemned to a stateless life at sea. Reading Scott's *Lay of the Last Minstrel*—"This is my own, my native land!" etc.—revived his patriotism and led him to perform patriotic deeds.

<sup>1094</sup> Hardesty Gillmore Maratta (1864–1924), painter.

<sup>1095</sup> The palette Henri had been using, and had taught Sloan to use, was very limited: brownish yellow ochre, orange tinted iron oxide red, purplish ultramarine blue, black, and white. These pigments do not allow the mixing of very clear secondary and tertiary colors. The colors Maratta packaged and sold

**June 14, 1909** Henri and I went out and played golf. I played particularly badly, but got a good bath of six hours in fresh air and sunlight. It makes me feel physically fit.

Pretty well tired out and feeling like a good dinner, I walked down to 10th St., 13 blocks, and looked forward with appetite to my arrival at Renganeschi's, but at the corner of the street (10th) I remembered that I had left my money in my other clothes. My heart sank, my stomach groaned. I had not a "nickel" even, so had to walk back. Too dispirited to go there again, I dined very well next door.

Made a puzzle in the evening. Wrote a letter to the Sun in regard to Dr. Hale's "Man without a Country."

**June 15, 1909** Up to Henri's this morning and saw the new Margo<sup>1096</sup> colors. The scheme looks good to me. Henri says that Mr. Maratta will call on me and talk them over. I may get a set and try my hand. No reason why a man shouldn't get the habit of thinking in these colors as certainly as those I now use. The lower "hues" are particularly interesting.

Mr. George Hamlin from Lansdowne, Pa. on a trip to N. Y. called on me and took me to dinner. We went to Renganeschi's. I spouted Socialism to him and he seems to be thinking that way. I think from my own observation that the socialist vote will show an enormous increase next election.

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contained dyes and were much brighter and purer than inorganic pigments. They made up a palette of the twelve primary, secondary, and tertiary colors at full strength, their twelve semi-neutralized hues and twelve nearly gray hues. This range was later extended and elaborated. The system for their use that Maratta proposed involved a set palette in which the choice of a triad of colors required the use of some colors and hues and forbade the use of others. This resulted in much brighter and higher-keyed paintings. As Sloan said in *Gist of Art* (pp. 128–30): "With this controlled palette you have a means that is less imitative than the full gamut of colors." Sloan used some variation of the set Maratta palette for the rest of his life.

<sup>1096</sup> The trade name of the Maratta paints.

The Eve. Sun prints my letter on the Man without a Country this evening. I attach it here.<sup>1097</sup> They left out a paragraph where I said the narrator was “sentimental duffling.” Perhaps they did the wise thing. It’s short and sharp now, and the phrase they cut out added nothing.

**June 16, 1909** Today out to Van Cortlandt Park and played golf alone; that is, Henri didn’t go. I met an actor, an Englishman named Hollis,<sup>1098</sup> and we played 24 holes together. He is acquainted with Ben Horning<sup>1099</sup> whom we in Phila. all knew as an actor. This actor knows him as a sculptor.

Read the March “Conservator,” Horace Traubel’s paper, in the evening. I am a subscriber now. I like his book reviews. In some ways they seem more personal expression than his “collects.”

**June 17, 1909** Not doing much but waiting around while the little colored girl cleans up the place. Dinner at Capps chop house next door.

Saw a Film d’art by Pathe Frères with a good French actor in a “moving picture” play called “The Reckoning.”<sup>1100</sup> Very finely done, splendid acting. Much better than with words (the thing was melodramatic).

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<sup>1097</sup> Sloan’s letter, signed “I. Lackland” said that he had read “Man without a Country” in his ‘teens and if they had not reprinted it he would “probably have gone to my life’s end with the impression that it was a noble and ennobling work.”

<sup>1098</sup> Possibly William Hollis (1867–1947), an actor and producer born in Liverpool, England, and active in American theater.

<sup>1099</sup> Benjamin Horning (1853–1936), stage actor who embarked on a film career in 1915.

<sup>1100</sup> The words *film d’art* refer both to a type of filmmaking and to a specific production company founded in 1907. Highbrow *film d’art* type productions were exceedingly expensive to make, and the public they aimed to reach did not yet go to the movies in significant numbers. By 1911 the original Film d’Art company was bankrupt. See Alan Williams, *Republic of Images: A History of French Filmmaking* (Cambridge: Harvard University Press, 1992), 63–66.

Made “over” another Collier drawing in the evening. Seems strange how little I am worried by my slowness in getting these drawings out. I seem to think that golf is the most important thing I’m doing just at present. Maybe it is. I feel much better in health for it, and with Dolly away it keeps me from being lonely all the time.

**June 18, 1909** Up and out to the golf course where I played alone. Had a very good game.

A note from Madame Richard of Coytesville asking Dolly to come out and see the school commencement again this year. Noëllie graduates, she says. Dolly writes that she will now be at Mrs. Hamlin’s in Lansdowne, Pa.

Circular from the Casalinga Club, a dining club — 50 cent dinners being organized. 20 dinners [\$]10.00. A ticket of this amount in advance is all that’s required of members. Guess I’ll answer yes to it.

**June 19, 1909** I put in a day on the Collier drawings.

Henri and Mrs. called late in the evening. He tells me he is still studying the Margo colors and thinks they are the thing.

**June 20, 1909** Another day on the Collier things. I think now I’m ready to hand them in. They suit me much better than the first lot.

Dinner at Renganeschi’s.

**June 21, 1909** Delivered the “Loan Shark” drawings to Bradley this morning at Collier’s. They certainly are better than the first lot and now that it’s all over (I hope), I’m glad I did them over. Bradley was well satisfied with them and gave me another “Pirate” story by Bergengren, which

is very funny — splendid! The Original Lion Tamer it's called.<sup>1101</sup>

A model came in, a Bohemian girl. I painted a nude on the edge of the cot in the studio.<sup>1102</sup> Got a start which I think will do to go on with.

Lichtensteins called and I took them to Mouquin's and we spent a pleasant evening there. He says the gallery scheme had better wait 'till fall as the rich are out of town.

**June 22, 1909** A sizzling hot day. Henri and I played golf. Got back about 3:30 in the afternoon. A little Spanish model<sup>1103</sup> came in. I engaged her for next Tuesday.

In the evening, walking up Sixth Ave. from Renganeschi's, at the corner of 23rd, I saw Reg. Kauffman with a young woman in pongee coat boarding a S. bound Sixth Ave. car. Thus can one be near to an old time friend in the world and not see him by the merest chance. I did catch sight of him in this case.

**June 23, 1909** Out shopping this morning. A pair of golf shoes the chief result.

Dolly writes as though she is pretty sure to come home on July 1st. This is good news to me for I do get the most dreadfully lonely, restless, unsettled spells — simply can't work. The weather is extremely hot and today went by while I just perspired and watched the hours parade. I must be lucky though, not to be compelled to labor, and yet I watched a score of bricklayers on a tall building (about 25th St.) working in the blaze all day. Their wall grew nearly four feet;

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<sup>1101</sup> Four drawings for "The King of Animal Tamers" by Ralph Bergengren were published in the Nov. 26, 1910 *Collier's* (Hawkes 251–254).

<sup>1102</sup> This painting was abandoned (see July 1, 1909). The canvas was probably reused for *Spanish Girl (Fur Hat, Red Coat)* (Delaware Art Museum, Elzea 156) as a bedstead appears as a *pentimento* in the upper left of the canvas which would seem to correspond to Sloan's description of this painting.

<sup>1103</sup> Emma Pardo, who later posed for *Spanish Girl (Fur Hat, Red Coat)*, Delaware Art Museum (Elzea 156).

mine — but I'm not a bricklayer.

**June 24, 1909** Another day of extreme heat. It has been a scorching week so far.

I made some rough sketches to show Bradley of Collier's. Very slight and overcome-by-the-heat-looking.

The Call (Evening Socialist daily of which I am a reader) announces that it will next week become a morning paper at 2 cents a copy. It is having a hard struggle to get along; naturally, since it can look for no patronage by the "great industrial interests," but once it does get hold it will be a tremendous adjunct to the cause of the workers.

**June 25, 1909** Had an appointment with Henri to play golf. A fearfully hot day. I went out to Van Cortlandt Park, but Henri didn't show up so I played alone. Met up with a lad of 18 years named Maurer — lives in Yonkers. We played right thro' the mid-day heat.

**June 26, 1909** This afternoon I worked again from the model I had on Monday. Another dreadfully hot day, really takes the spirit out of one. I don't remember any such heat last summer, but then fortunately we don't remember these things when they are over!

**June 27, 1909** Expected model again today, but she never turned up so I just wasted my afternoon. Ullman called, he is now in a scheme which proposes to collect a million dollars for Lincoln University.

Henris came in in the evening as usual on Sundays.

An old fellow called. He had delivered here my etching from the Rand School. He has

been assistant Sexton of Church of Ascension. Sort of protege of Alexander Irvine,<sup>1104</sup> the liberal and Socialist who was until lately an assistant of the Rector there. Henry Miller the name of the old man. I told him to come tomorrow and wax the floor in the studio.

**June 28, 1909** Bradley was out when I went to Collier's to show sketches on Pirate story. Got him on the 'phone and he told me to go ahead on the drawings, that he would send the sketches over to me.

Young De Sales Casey<sup>1105</sup> his assistant who, according to rumor, is to have charge when Bradley leaves, has been married and is on his wedding trip.

Mr. Maratta, who invented the Margo colors, called today and gave me a very interesting demonstration of the working of the colors. I feel that they are important and I ordered a set.

Henry Miller came and did the floor as per arrangement yesterday. He is honest. Told me when asked that he had been discharged from the church work on account of having taken too much to drink. He is loud in his praise of Mr. Irvine.

After dinner at Renganeschi's I dropped in at Shinn's. FitzGerald, Mallard [Millard?] and a scenic artist named [left blank]<sup>1106</sup> were there. Mr. and Mrs. Glackens came in. They go to New London in a day or two, then to Whitford<sup>1107</sup> where the Shinns are also going next week.

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<sup>1104</sup> Alexander Irvine (1863–1941), Irish-born socialist writer and clergyman. He was pastor of the Church of the Ascension in New York and supported Christian Socialism. Sloan illustrated his article "The Last Shot at Omdurman" in the Dec. 17, 1910 *Coming Nation*.

<sup>1105</sup> Frank De Sales Casey (1882–1934), art editor. Was Assistant Art Editor of *Collier's* in 1903, Acting Art Editor in 1909, and Art Editor from 1913 to 1920. In 1912 he was Art Editor of *Housekeeping* and *Flying Machine* magazines and, from 1920 to 1928, of *Life*.

<sup>1106</sup> Possibly Ernest or Emile Gros, a friend of Shinn (see March 21, 1909).

<sup>1107</sup> This is probably Wickford, RI. Glackens showed a picture entitled *Wickford* in the 1909 National Academy Winter exhibition.

**June 29, 1909** The little Spanish girl posed today and, as the Maratta colors came, I made a try with them. I still feel that they are an improvement tho' I could not use them with any facility. I believe they are a more perfect "set of tools" than the old palette with its raw mineral colors and earth hues, irregular and unrelated.

**June 30, 1909** Out chopping turf with Henri. We played with "Dicky" Martin,<sup>1108</sup> who is an artist on the "Journal," a very pleasant, unaffected sort of fellow. He plays a very good game of golf. Came back to Henri's studio where he experimented with Maratta's colors all afternoon. Mrs. H. asked me to stay to dinner. I accepted and spent the evening with them.

**July 1, 1909** Painted in morning. With a few hours manipulation I put the nude I had started last week "out of the running." Worked with the Maratta colors.

Dolly came home today. Looks very well, weight 105 pounds, and is accompanied by Mrs. Hamlin whom I will refer to as Elizabeth. She is a gentle, affectionate sort on closer acquaintance. We all went to Renganeschi's to dinner. The Restaurante della Republica de San Marino was very interesting to Mrs H. (Elizabeth). In the evening we walked on Broadway.

**July 2, 1909** Out playing golf with Henri. Played a better game than usual. Henri was hit in the chest by a ball. No particular damage but a red spot.

Started a puzzle in the evening.

**July 3, 1909** Finished and mailed the puzzle. Took a walk. Stopped in at Mouquin's in the evening.

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<sup>1108</sup> Harry B. "Dickie" Martin (1873–1959), cartoonist and golf writer. He was one of the founders of the P.G.A.

**July 4, 1909** We took Elizabeth for a ride in the motor bus on Fifth Avenue and Broadway to Riverside Drive. Walked as far as 97th St., then home by street car.

Henri's and Miss Pope at dinner. Mrs. Hamlin thought Miss Pope very fine indeed.

Walter Schlichter (Dolly's ex-brother-in-law's brother) dropped in on us. He is always in some sporting venture. Now has his Philadelphia Giants baseball players.<sup>1109</sup>

A large part of the evening was devoted to a discussion of the Maratta Margo colors.

**July 5, 1909** Mr. Hamlin came over from Philad'a and after dinner at home we went to Hammerstein's Victoria Roof Garden and saw a show. Princess Rajah in a danse du vent[re] was quite fine. The rest of the show was quite satisfactory. Anette [sic] Kellerman in diving acts — a handsome piece of healthy womanhood in black tights shining with the water.<sup>1110</sup> We went to the Marlborough Rathskeller after the show.

**July 6, 1909** Had Emma Pardo, the little Spanish girl to pose today, got nothing of any importance. Still trying to use the "Margo" colors and am having much trouble getting out of old habits of the palette.

Mr. Hamlin came back during the afternoon. We had dinner at home and he left about 9 P. M. for Phila.

After a ride across the ferry we took a walk and went to the Hofbrau Haus, a fearfully decorated heavy German place on Broadway.

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<sup>1109</sup> H. Walter Schlichter (1879–1913), sports editor of the Philadelphia *Item*, organized the black baseball team, the Philadelphia Giants.

<sup>1110</sup> The critic writing in *Variety* (on July 3, 1909) was not so enthusiastic, saying that the bill was an old one with the acts simply rearranged. Annette Kellerman's diving act headed the bill which also included "a Night in a Monkey Music Hall."

Jerome Myers and Mrs. and Virginia called in the afternoon. They have been several weeks up at Hunter in the mountains.

**July 7, 1909** Miss Converse posed in the afternoon.

We went to Cavanaugh's for dinner, then by boat to Coney Island. The Spanish girl brought in her mother and brother to see me. They are all willing to pose.

At Coney Island we saw the sights and the people, and Elizabeth enjoyed the experience. We came home by train and, in Brooklyn, changed to the subway and came back by subway tunnel under the East River.

**July 8, 1909** Played golf with Henri. He got a very good score, best yet, 103.

Miss Pope went with us to Henri's in the evening after dinner.

**July 9, 1909** To Van Cortlandt Park and played golf again this morning, home about 2 o'clock. Made my best score so far, 113.

Mrs. Hamlin left about 3 o'clock. We have enjoyed her visit and she says that she has also.

**July 10, 1909** [No entry]

**July 11, 1909** Henri's called in the evening as usual. We are invited with them to Mrs. Roberts' for dinner next Wednesday. Miss Minnie Giffin<sup>1111</sup> came in. Told us that her mother has borne a

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<sup>1111</sup> Minnie Giffin was a neighbor and the sister of Chester Giffin, the boy who posed for the *Making Faces* pictures.

little girl.

**July 12, 1909** Played golf with Henri. In the evening Miss Sehon called and brought her beau (or one of them more properly speaking), Mr. S. J. Felder, a southerner as she is herself. A very nice young man.

**July 13, 1909** Miss Sehon came and did some sewing with Dolly or rather, Dolly sewed and Miss S. talked a streak of prattle. She is a nice little girl, but strong on the vanities of New York life.

Met my sister Bessie at the Grand Central Depot. She is on her way home from a visit to Lily Wells at Portsmouth where Uncle Howard is chief surgeon in the Naval Hospital. Bess stayed to dinner with us and Dolly and I took her to the ferry at 23rd St.

**July 14, 1909** Played golf with Henri. Started puzzle.

J. Horace Rudy came in late in the afternoon. We were sorry not to be able to entertain him for the evening but we had engaged to go to Mrs. Roberts' (of the *Craftsman*) for dinner, so we went and had an unique dinner — a curry which she makes very fine indeed. Their apartment on 20th St. they have fixed up in black woodwork. Very artistic looking but rather depressing to me on that account. A little too much "atmosphere."<sup>1112</sup>

We joined Rudy at the Hoffman house at 11 o'clock. Went to the roof garden there. A tawdry, decorated place where there is no glimpse of the sky.

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<sup>1112</sup> The apartment was doubtless decorated in the Arts and Crafts manner of Gustav Stickley: dark varnished woodwork and a carefully arranged simplicity. Stickley was the publisher of *The Craftsman*, of which Mrs. Roberts was editor.

**July 15, 1909** Played golf until 2:30 P. M. with Henri.

**July 16, 1909** Out playing golf with Henri. He made a record 97 and is proud as punch. My own score was 112, one stroke better than a former record of mine.

Dolly went out to Crane's in the afternoon. Came home and cooked our dinner. In the evening I started on the much delayed pirate story pictures for Collier's.

**July 17, 1909** Worked pretty nearly all day on Collier's drawings. Now that they are started, I guess I'll find no trouble keeping at it.

**July 18, 1909** Under way on the Collier drawings for the pirate story.

In the evening the two Miss Giffins (sisters of the little boy who posed for "Making Faces") called on Dolly. Minnie, the younger, was interesting in recounting some play she had seen. She is a fine slim girl with a beautiful neck. Her sister Nora is the oldest, short and plump.

Henri called later. He put up an "impassioned plea" for golf. He is looking for a new studio, going to move in the fall.

**July 19, 1909** Played golf with Henri this morning.

**July 20, 1909** [No entry]

**July 21, 1909** Worked on the pirate story after returning from playing golf with Henri. We also got off at Kingsbridge and looked at some apartments, rent 35.00, very nice but in thinking it over they seem far away from the life of the city.

Dolly entertained Miss Sehon while I was away.

We went, Dolly and I, to Renganeschi's for our dinner.

**July 22, 1909** Worked on pirate story during the day and finished in the evening late after we returned from the "Casalinga" Club, our first dinner there. The dining room is in the garden of a house on 38th Street. We met, besides the Henris and the Robertses, Mr. Yeats,<sup>1113</sup> the father of W. B. Yeats, Irish poet.<sup>1114</sup> Mr. Yeats was [a] very interesting old gentleman with white beard, kindly and well-informed. He is a painter, I believe, also a writer.

Met Mr. King, who came to see me in regard to the Eight Ex. more than a year ago. He represented the "Literary Digest." Also Mr. and Mrs. Craigie<sup>1115</sup> who are the promoters of the Club.

Mr. Yeats made the statement that Liberty-loving nations were peaceful, that it had a soporific effect. The principle being, don't interfere with your neighbors. On the other hand, a nation or people who love "justice" are turbulent, restless — the French, for instance.

**July 23, 1909** A downpour of rain which found many leaks in our roof so that we had to bail out the premises all day and meanwhile 'phone the new agents of the property, which has again changed hands.

I delivered the pirate story drawings to Colliers. Bradley was much pleased with them (\$200.) He tells me he is going to leave Collier's and start a designing and special printing place

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<sup>1113</sup> John Butler Yeats (1839–1922), painter and writer. Yeats had settled in New York in 1908 and became a close friend of the Sloans.

<sup>1114</sup> William Butler Yeats (1865–1939), Irish poet.

<sup>1115</sup> Possibly Mr. and Mrs. Chester F. Craigie. Craigie (1883–1949) was born and educated in Rochester, N.Y. After working for several years on the Rochester *Herald*, he was employed in advertising and sales management by shoe manufacturers in the U.S. and Canada.

of his own.<sup>1116</sup> His leaving Collier's is bad news for me, for I'm afraid I'll not come in for much work.

Kent Crane came in the afternoon and stayed. We had intended to have Robertses and Henris to dinner, but on acc. of the horrible leaks in our roof we postponed this. Crane came to dinner.

**July 24, 1909** The roof is temporarily puttied up so that we feel a bit safer from the weather.

Lichtenstein called and I agreed to take a new note for four months on the \$500 I loaned him. It will be a calamity if it's lost as it is all we have "ahead of the game" except my lots in East Lansdowne, Pa. and my Railways General stock which, by the way, is selling at 9, three points higher than when I bought it ten years or more ago.

I went to the Rand School to see Vlag. Got there at lunch time and took lunch in the garden.<sup>1117</sup> A nice meal for thirty cents. Balfour Ker was there and others whom I did not meet by introduction, tho' there was general talk. Right interesting.

Dolly has not been so well the last week or more so, by advice of Dr. Bower she goes to Philadelphia Monday to stay 'till Friday and have treatments.

**July 25, 1909** Dolly and I went to Camalucchi's for dinner. Same crowd there: Mr. and Mrs. Roberts, Henri, a young Mr. Forman (H. J.)<sup>1118</sup> and a Mr. and Mrs. Dodge and Miss Pope.

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<sup>1116</sup> William H. Bradley (1868–1962) was art director of *Collier's* from 1907 to 1909. He was later employed by *Good Housekeeping* (1911–1913), *Metropolitan* (1914–1916), and *Century* (1914–1916).

<sup>1117</sup> The Rand School restaurant had a patio that was open in the summer.

<sup>1118</sup> Henry James Forman (1879–1966), associate editor and general manager of *North American Review* from 1906 to 1910.

**July 26, 1909** Dolly left for Philadelphia to spend about a week and have treatments as she has not been well for the last week.

**July 27, 1909** [No entry]

**July 28, 1909** Out playing golf again with Henri. Started a puzzle for the Press.

Miss Giffin called on Dolly in the evening. As Dolly was away she did not come in.

**July 29, 1909** Miss Lawrence dropped in on her way home from Shelter Island. She talked for about two hours in her sensible, rapid, question-asking way. She is always an interesting person to see.

Dolly writes from Phila. that she likes her ring which I sent her for a birthday present.

Piet Vlag, Socialist, came to ask me to be one of a party to go on a vapor launch<sup>1119</sup> trip up the sound on Sunday; to meet at Simpson St., Bronx at 7 A. M. Since Dolly writes that she may not come home 'till Saturday, I'll write her to stay 'till Monday. Vlag says that Horace Traubel may be one of the party. I have a desire to meet him.

After dinner at Renganeschi's, went to the Grape Vine and had some ale, took a walk, then home.

**July 30, 1909** Lost and found my mother's wedding ring, which I wear on my little finger.

Played golf with Henri. We did 27 holes. Martin<sup>1120</sup> of the Journal art staff was with us part of the time. A beautiful thunderstorm came up in the afternoon. We were on the "hill holes"

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<sup>1119</sup> i.e. a steamboat.

<sup>1120</sup> Possibly Paul Martin (1883–1932), painter and illustrator active in New York.

and had the whole valley above Van Cortlandt at our feet.

Walked on 14th St, 6th Ave. and 23rd St. all evening, then took a trolley ride as far as 125th St. and back.

**July 31, 1909** After lunch, which was my breakfast, I went in to see Kirby next door.

Wilson,<sup>1121</sup> the model, was there. He was very amusing, recounting experiences as a theatrical advance agent and actor — a talented man. I walked with Kirby to the Grand Central then back alone. Dined at Capp's next door. Had a long talk with F. A. Vinter the elderly artist on the floor below. He is a socialist tho' not a member of the party.

**Aug. 1, 1909** Out to Simpson St., Bronx, where I met Piet Vlag, Ker, a writer named Winslow on Puck<sup>1122</sup> and an artist named J. Jackson.<sup>1123</sup> We took Westchester Ave. car to the sound and then a launch owned by some German friends of Vlag's took us up the sound. We fished without success and stuck on a mud flat in an inlet, and crabbed with no great success, and talked some. They were an interesting crowd and seemed to enjoy making me talk on art. I too enjoyed it. They may not have greatly gained by the day, but I feel that I did.

We came back to town about 8 P. M. and had dinner in a Turkish restaurant, Lexington Ave and 23rd St. Ker and Jackson, the artists, left at 4th Ave. but the writer Winslow and myself talked for near an hour at 5th Ave. Home tired out. All people come to be friendly and sociable across a few yards of wet, deep water; sort of "hail fellow, well met" with the barrier between.

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<sup>1121</sup> Wilson specialized in modelling in costume. He would pose for Sloan's painting *Clown Making Up* in 1910.

<sup>1122</sup> Horatio Gates Winslow (1882–1972) was assistant editor of *The Masses* from 1910 to 1911. As a writer, he contributed fiction to *Saturday Evening Post*, *Collier's*, and other magazines.

<sup>1123</sup> Possibly John Edwin Jackson (1876–1950), New York-based illustrator.

Fun in the incident of the man in bathing suit beside girl in stern of boat; he consciously making his bare crossed legs appear to be hers in the profile aspect.

**Aug. 2, 1909** [Two lines scratched out and a note, “mistake July 26”]

Dolly came home from Phila'd'a as a sort of birthday present to me. It is the anniversary of my appearance on this sphere thirty-eight years ago in Lock Haven, Pa. I have not seen much of the sphere, but I know something of the people who inhabit it.

Played golf with Henri, and Dolly returned about 6 o'clock. We went to the Turkish restaurant for dinner and took a walk afterward.

Birthday letter from Mrs. Hamlin and one from Marianna Sloan.

**Aug. 3, 1909** L. H. Otis, who was in the art dept. of the Phila. Press during the last couple of years of my work there, came in today. He has left the Press and is trying to locate in N. Y. Tells me that Hugh Doyle has built a house on the West Chester Pike or near it.

Wrote to the Tenement House Dept.<sup>1124</sup> in regard to the leaks in our roof.

**Aug. 4, 1909** Played golf with Henri. We went over 24 holes and did not get home 'till nearly four o'clock in the evening.

I started a Press puzzle at night.

It rained all day, not hard in the morning but Henri and I were driven home from the golf course by a heavy pour finally, which lasted all the rest of the day and night.

The roofers came and started to make a much needed change in the surface of our leaky

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<sup>1124</sup> The Tenement House Law of 1901 created the Tenement House Department, which administered improvements in upwards of 83,000 “old law” structures (built per guidelines introduced by the Tenement House Law of 1879) and enforced new law standards on buildings under construction.

roof, but the rain headed them off.

**Aug. 5, 1909** Roof recoated with tar-slate composition so that we feel safe from the elements again. This is a great relief.

Today is our eighth anniversary. Married eight years and neither Dolly nor I would have it otherwise. We have had our rubs, but we have been happy together.

Miss Sehon went out with Dolly in the afternoon. Came back, sent for her "Si" (Mr. Felder) and took dinner with us.

Balfour Ker called in the evening. He was much interested in looking at some of my Daumier lithos and at my etchings.

**Aug. 6, 1909** Out and played golf with H. We each make score 111. We went to the Turkish restaurant to dinner, then to the moving picture show on 23rd St.

Finished and mailed puzzle to the Press.

**Aug. 7, 1909** Dolly went up to call on Miss Sehon and her mother. She says that the mother is a very nice southern woman, fond of New York as her daughter is.

After dinner at home we went to the moving picture. Saw a very fine film, "Tragedy of Meudon," "Pathé Frères Film d'Art," a splendid production. Makes the American-made film look silly and worse than amateurish by comparison. The pantomime acting done by the French is so much better. This is so even in the comic films.

Had some beer at The Oak 23rd and 8th Ave. then home. Some more with pretzels, then to bed. A hot night with litle breeze stirring.

**Aug. 8, 1909** Miss Pope came for us and took us with the Henris and Mrs. H's sister to "The Abbey Inn," 198th St. and Ft. Washington Ave. where she had ordered a splendid dinner. The house is beautifully located on the hills looking across the Hudson where the Palisades stood blue against a sunset sky.

One of the hottest days yet. Railways General stock, of which I have 50 shares, is selling in Philadelphia for 10 1/2. I think it is about time for me to clear out as this covers my investment with interest for the ten years I have held it.

**Aug. 9, 1909** Played golf with Henri.

Otis came in and we had him stay for dinner and put him up on our spare bed for the night. It seems to be rather rejuvenating to have him to talk to. Take[s] me back to the newspaper days.

**Aug. 10, 1909** Up early as Otis's "job" with the Gude Display Ad. Co. takes him out early.

Miss Mary Perkins, who in winter teaches in Converse College, Spartanburg, S. C. and is spending her vacation at New Hope, Pa. with Lathrops,<sup>1125</sup> dropped in on us unexpectedly. We went to the Metropolitan Museum with her. I came back (it seems rank conceit to write it but I will) I came back with a very great esteem for my best work. Will go so far as to say that some five or six of my paintings are better than nine tenths of the pictures in the collection.

In the evening Otis entertained us with recounting some of our pranks on the Press. His memory is better than mine and I greatly enjoyed the exploits brought back in review.

**Aug. 11, 1909** [A program of Everett Shinn's play, *Hazel Weston or More Sinned Against Than*

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<sup>1125</sup> William Langson Lathrop (1859–1938).

*Usual* produced by The Waverly Place Players is inserted at this point. On the reverse is a sketch of the Sloan's apartment at 165 W. 23rd St.]

Played golf with Henri.

Miss Sehon called and she and Dolly went out together. She stayed to dinner and a friend of hers, Mr. Green of S. Carolina, called for her in the evening.

Joe Laub, Mrs. L. and her sister Mamie Devon, Otis, ourselves and Miss Sehon and her beau made quite a lively evening party. Laub tells me that Bradley has started independently to do display, etc. with offices in the top floor of the new Metropolitan Tower.

**Aug. 12, 1909** With Miss Pope and the Henris we dined at Camalucci's (38th St.). Miss Pope showed us a clipping which told of the death of Hartman K. Harris, Henri's pupil and friend. He was drowned near Boston while swimming. Promising, good work, young, with an income. Everything to live for. Died alone like a roach in a pail of water. No one saw him die. A friend who was swimming with him had started for a dory.

**Aug. 13, 1909** An uncertain showery morning which kept Henri and I 'phoning and finally ended in a clear afternoon with our game postponed.

Mrs. Otis came in the evening in time for dinner with us. She has not changed at all in the five years or more since we left Philadelphia. Of course, being the mother of two children has made some subtle difference in her views.

**Aug. 14, 1909** Day of amusing sort. Otises went out to look at apartments, but rode on 5th Ave. bus and then went to Edgewater [N. J.] where he had stayed for a couple of weeks with Campbell, his friend. A remark about a boating trip on the river made by one of mine host's

daughters at the hotel precipitated trouble between the Otises. They came home and I persuaded him, and Dolly got at Mrs. O. He took us to Mouquin's to dinner as had been originally planned, but he had been revenging himself on himself so that he gave us a little trouble, not too much. We went as his guests to "The Climax,"<sup>1126</sup> a rather poor show as all successes seem to be these days.

Otis took me to buy delicatessen [food] — insisted on roast turkey and I protested a Camembert cheese which he was about to buy so that the German woman "lit into me" very furiously. She refused finally to sell it to him on account of my criticism which I regarded as acknowledging that I was right!

**Aug. 15, 1909** Otis out before breakfast to get a shave and, of course, to enjoy the side door romance of New York.<sup>1127</sup>

Dolly and I spent the day at home. In honor of Otises we had a lot of "chop suey" for lunch from the Chinese restaurant across 7th Ave.

Otises went up town to look at apartments.

Henris came in the evening and H. made a very big "hit" with Otis who had heard of him, of course, for years.

**Aug. 16, 1909** An out and out day of rain which broke up any thought of a golf game, as arranged.

Mrs. Otis decided to postpone her return to Phila. 'till tomorrow.

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<sup>1126</sup> The *New York Times* described *The Climax* as a "tender little play." The story revolves around a young couple. She aspires to be an opera singer, and he is prepared to prevent it at any cost. "'The Climax' is a Tender Little Play," *New York Times*, April 13, 1909.

<sup>1127</sup> Otis was obviously something of a drinker, patronizing a saloon's "side door" before it could legally open.

Started a cartoon for “The Call,”<sup>1128</sup> the socialist paper. A fat pigmy who has mesmerized a big figure representing The Workers of the World so that he goes on building up the heap of wealth on which the pigmy capitalist stands.

J. B. Yeats, father of the Irish poet to dinner with us. Very interesting evening.

Under name of Josh Nolan<sup>1129</sup> I sent in \$5.00 to the Call sustaining fund. They have quite a hard struggle for existence, naturally enough, and yet the Party should have a daily paper if possible.

**Aug. 17, 1909** Dolly and Mrs. Otis left together to go to Philadelphia. Dolly to have three or four days treatment with Dr. Bower.

Otis and I went down to the Call office. I met young man, Mr. Copeland,<sup>1130</sup> city editor. He seemed to be pleased with the “Mesmerized” drawing. We came uptown again after a short walk on the Bowery. Otis not feeling well with a cold. Went to Carlos’s where we met Lawson, Gregg, Dirks and Morgan Robertson,<sup>1131</sup> the sea story writer. Walt Kuhn also joined the party and Block, who is the “art” editor of the Journal comics. Later on Arthur G. Dove came in, first I have seen of him since his return from Paris. He has been back about three weeks. I had three Irish whiskies and got careless enough to suggest, when Otis said he’d eat, that we to in to Koster and Bial’s cellar, a rather shabby, low resort where we had good roast beef sandwiches

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<sup>1128</sup> Since *The Call* was a daily newspaper, Sloan’s cartoons for it were not included in Hawkes, *John Sloan’s Illustrations in Magazines and Books*. This cartoon, *Mesmerized*, was published on Aug. 23, 1909. A study is in the collection of the Delaware Art Museum (1986-135.215).

<sup>1129</sup> Sloan used this anagram of his name to sign some of his political cartoons. His gift was in response to an appeal from the Call for its readers to donate one day’s pay to its support. It was acknowledged in the Aug. 23 issue of the paper.

<sup>1130</sup> Louis Kopelin. See subsequent reference to Kopelin October 24, 1909.

<sup>1131</sup> Morgan Andrew Robertson (1861–1915), popular fiction writer.

and watched the women. A fat one with a lean old fish nibbling at the hook asked the piano player “Professor, can you play us the ‘Glow Worm’?”<sup>1132</sup>

**Aug. 18, 1909** Otis too sick to go to work. His cold has got a serious hold on him. We did not get up ‘till nearly 12 o’clock noon. Henri had called me on the ‘phone down stairs twice. Suppose he wants to play golf, but I don’t like the look of the weather and must take care of Otis. We stayed in all day and all evening. I tried my hand at cooking my dinner — he couldn’t eat. Made some fine fried tomatoes by his direction.

Collected \$200 from Collier’s for the “Last of the Family” pirate story.

**Aug. 19, 1909** Otis still away from the “job.”

An interesting little Japanese-American girl named Waki Kaji called in the afternoon. She says that she had posed a little two years ago for Henri and for Glackens. She tells of her income from Japan being withdrawn on account of her refusal to marry a Japanese who had been selected for her by them.<sup>1133</sup> Tells me she has written two dime novel love stories of the blood curdling type. Her mother’s mother was one of the “Whitneys.” I suggested that if she wrote an interview with Emma Goldman<sup>1134</sup> she might find a buyer for it.

Otis and I cooked dinner together, and in the eve. walked out to look at flats in Greenwich Village.

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<sup>1132</sup> Sloan used this subject for a cover drawing for *Harper’s Weekly*, Sept. 13, 1913 (Hawkes 430), updating Paul Lincke’s hit song of 1907–08, “The Glow Worm” with the current hit, “The Rosary.”

<sup>1133</sup> Her family, presumably.

<sup>1134</sup> Emma Goldman (1869–1940), a leading Anarchist and feminist currently in the news. She published *Mother Earth* magazine.

**Aug. 20, 1909** Out for a walk in the morning and back about noon, then met Kirby and after our lunch and a visit to a moving picture show (interesting film of lumber cutting), I went down to Collier's with him where he left drawings.

Dolly came home about 4:30 and I was joyful to see her little blue eyes again, and to eat a good spaghetti dinner which she cooked for me and Otis, who worked today.

After dinner Otis went out and Dolly and I stayed home alone but not a bit lonely.

**Aug. 21, 1909** Otis has eloped with my keys, so I had to get an extra front door key from the janitor.

Worked on a puzzle. Dinner at home.

Letter from Norris, note rather, with an amusing imitation of an antique wood-cut representing me at Coney Island. Old Norris is a nice warm note in the background of my life.

In the evening Dolly and I went to see the moving pictures at Keith's. An interesting encounter between a half-breed Picket [picador?] and a bull in the bull ring in Mexico City. The audience of Mexicans threw cushions, bottles and knives at Pickete. His kind of courage didn't suit them at all.

**Aug. 22, 1909** The most notable thing about these days is my lassitude. I don't feel like working. Have done nothing but my regular chores, the puzzles, for some weeks. It worries me and it reacts on Dolly.<sup>1135</sup>

We went to Renganeschi's for dinner, which we enjoyed very much. Walked down and back and I came home feeling a bit more cheerful.

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<sup>1135</sup> At this time Sloan felt that he had to have an idea for a painting before he could work. The realization that painting was not about subject matter but rather visual order did not strike him until he saw contemporary French painting in the 1913 Armory Show. See Sloan's Unpublished Notes, John Sloan Manuscript Collection, Delaware Art Museum, p. 147.

Henris called. H. has seen the story which Pach wrote on American Art for Gazette des Beaux Arts, Paris. He says Pach calls Alden Weir the best American etcher and, what warmed my heart, he told Pach that he was wrong, that Weir was the accomplished practioner of the art of etching, but that I was the greatest etcher in U. S., and then he spoke of his regret that my ten New York plates had not been followed by others.

**Aug. 23, 1909** Finished up a puzzle which Dolly mailed for me in the afternoon. My cartoon “Mesmerized” appeared in the Call this morning, well reproduced.<sup>1136</sup>

**Aug. 24, 1909** Played golf all day with Henri. In the morning we met a young fellow who had played around the course with Henri last week one day. His name was C. May. Soon his voice, laugh, looks and general manner recalled John May, who was a traveling salesman for Porter and Coates book store when I was there as a youth about 19 years old. I asked him if he was related and — strange — he said John May was his father! It made me seem old for this young man to have grown from babyhood in the time since then.

When I came home, a message of Dolly’s told me she was in Bayonne, so I had my dinner in town then went out to the Cranes who kindly invited us to spend a week with them and we gladly accepted. We are to go there Friday and stay.

**Aug. 25, 1909** Dolly went with Miss Sehon to the American Theatre in the afternoon.<sup>1137</sup> I picked up a novel of Dixon’s, “The Traitor” and read it. A mighty poor thing but it held my

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<sup>1136</sup> The cartoon, signed “J. N.,” was captioned “When Will the Big Fellow Come Out of his Trance?” and showed a large, burly Labor being hypnotized by a tiny Capital standing on money bags.

<sup>1137</sup> The show was vaudeville, starring Herbert Lloyd and Co. and the singer Trixie Friganza. See *Variety*, Aug. 21, 1909.

interest, darn it!<sup>1138</sup>

Henri 'phoned that he couldn't go to play golf tomorrow as we had planned.

Took Dolly and Miss Sehon to "Maria's" Italian table d'hote for dinner. We went there to hear music as Miss S. likes it, but we heard none practically so that I felt "stung." We rode up to Clermont Avenue where she lives to see her safely home. "Nice" neighborhood. Apartments about the same price as our garret, but no studio light and not as much floor space, so ours is the best for us.

**Aug. 26, 1909** Made a set of puzzles for the Press.

Otis came in, it being the day before payday, and we asked him to stay the night with us. Mrs. Crane wrote to ask us to postpone our trip to Bayonne 'till Monday next.

Francis I. Bennett, one of the P. A. F. A. students who made 806 Walnut St. (Henri's and my studio) sort of headquarters on Thursday nights, dropped in. He is designing for Colgate and Co. Says he is prospering for the first time since his marriage to Virginia Davidson [sic], a beautiful girl who was in Henri's class at 806. He tells me he has had several musical compositions accepted by Ditson and Co. with prospect of more. Talks of his sensitiveness. Odd chap, always was, taking his mental temperature.

**Aug. 27, 1909** The rooms below us are rented to a man who does plaiting of dresses for the tailors, etc.

Made another puzzle for the Press today.

Mrs. Otis came over from Philad'a. They came in in the evening and then went to Coney

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<sup>1138</sup> Thomas Dixon (1864–1946), writer and minister. Put forth the racist views of the extreme right-wing South in a sensational manner. *The Traitor*, published in 1907, was one of a trilogy.

Island. I balked at going, wanted to work.

**Aug. 28, 1909** Dolly went uptown with Mrs. Otis to look at apartments. I made still another puzzle ahead, so that I will not have to make one next week while we are at Crane's.

We went down to Renganeschi's for dinner, which we enjoyed. Walked home. Dropped in and saw moving pictures. About an hour's entertainment for 5 cents!

**Aug. 29, 1909** Curtiss, an American, won the grand prize at Rheims, France in his aeroplane.<sup>1139</sup> It is practically an adaptation of the Wright Brothers model.

**Aug. 30, 1909** Mailed two puzzles to the Press. Dolly occupied all morning with packing up our valise. Took time to go with Mrs. Otis to look at an apartment on 22nd St. Found it very suitable and Mrs. O. seemed to be anxious to rent it.

Off to Crane's late in the afternoon where we were heartily welcomed and sat down to a good dinner. After dinner we had a moonlight row on N. Y. bay, a big late August moon presided.

**Aug. 30, 1909** [No entry]

**Sept. 1, 1909** [No entry, but three fingerprints signed "John Sloan 1909"]

**Sept. 2, 1909** The North Pole discovered! At last, if report of Dr. Frederick Cook<sup>1140</sup> of

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<sup>1139</sup> Glenn Hammond Curtiss (1878–1930), aviator and inventor, won the Gordon Bennett Cup and the Prix de la Vitesse at the First International Aviation Meet at Rheims.

<sup>1140</sup> Frederick Albert Cook (1865–1940), physician and explorer, claimed to have been the first to

Brooklyn is to be believed. Seems to be creditable man, not familiar to the public like Peary; poor Peary!<sup>1141</sup> Cook reached the pole April 21, 1908.

**Sept. 3, 1909** [No entry]

**Sept. 4, 1909** The boy “Making Faces” is invited to the Chicago Institute ex. this fall. Letter from W. M. R. French, director, asks for it.

Crane and I took a three mile walk, punctuated with Scotch high balls, which led to much merriment at dinner and general “high jinks” afterward.

**Sept. 5, 1909** Crane and I took a short walk to the bay shore. In the afternoon we all went to the Bayonne ball field and saw the local team, Knickerbockers, beat a team from Brooklyn. The first game I have seen for years and I enjoyed it. It was new to Dolly also, but she became interested as soon as she began to understand the game.

From the ball game to Bayonne Park, typical amusement park, the manager a Mr. Robbins. He was, for several years, on the Phila. Inquirer. Knows Tom Daly and others of my acquaintance in Phila. A cool day, so that the Park was a rather deserted place. Breaking the N. Jersey Sunday laws, we had strong drinks — cocktails served in demi-tasse coffee cups. A late supper at Cranes.

**Sept. 6, 1909** Invited to send any painting to the Society of Artists Ex., St. Louis.

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discover the North Pole as well as to have ascended Mt. McKinley. (See Oct. 16, 1909) Both claims were discredited.

<sup>1141</sup> Adm. Robert Edwin Peary (1856–1920), made eight Arctic voyages, arriving at the North Pole on April 6, 1909.

A quiet day in the city — the holiday spirit, Labor Day — a parade of workers. We got up too late to see it. Enjoyed the luxury of the return to our own menage with no stated routine for the days, meals, etc.

Henri's school opens today according to the announcement received.

North Pole discovered by Com. R. E. Peary. Such is the news today. Now for the battle between Dr. Cook and Peary as to the verification of claims. Wonderful! Here lies the Pole undiscovered for years; suddenly two claims for it inside of one week!

**Sept. 7, 1909** Promised Chicago Inst. "Making Faces" for Fall ex. Wrote and declined the invitation of the St. Louis Society of artists.

**Sept. 8, 1909** Dolly left for Philadelphia today. I went with her thro' the Hudson Tunnel to Penna R. R. Station in Jersey City. Came back by ferry. Took a walk ending up at the Cafe Carlos where I met Lawson. Sat there some time. Gregg came in and an argument as to the reliability of Dr. Cook's claim of discovery of the North Pole ensued. I on Dr. Cook's side and he on Peary's and against Dr. Cook.

Home, and made my dinner most enjoyably on a stew which Dolly had prepared for me to be heated over and taken internally — very good.

Notice from Rys. Co. General that a 10% dividend is declared for Sept 15th.

**Sept. 9, 1909** An unexpected visitor was Harvey M. Watts,<sup>1142</sup> sometime managing editor of the Phila' Press. He severed his connection with the paper some months since and has returned from

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<sup>1142</sup> Probably Harvey Maitland Watts (1864–1939), writer and editor.

a four months trip to Europe. It was pleasant to talk to him in an “unofficial” capacity, tho’ to be sure he never put on any “lugs” as M. E. of the Press. Miss Sehon called and sat down a few minutes.

Otis also was a visitor. Mrs. Henri called me on the ‘phone and I accepted their invitation to dinner. Went up to the studio. He has several paintings of Waki Kaji San, very good things.<sup>1143</sup>

At Camalucci’s met the Roberts, Mr. Craigie, a Miss Goff — who was educated in Spain and after dinner she did some Spanish dances. Very unaffected and a very good dancer. Met a Mr. Herzog, an artist apparently.<sup>1144</sup>

Walked home with Henris and sat ‘till nearly 1 o’clock. Walked home. Too tired to write to my Dolly girl in Phila.

**Sept. 10, 1909** Made a puzzle.

Stuart Davis stopped a few minutes to ask the address of the Art Students League. I was surprised that he should think of going to such a place when the Henri school is known to him. He told me that his father (E. W. D.) thought that the H. school was too far advanced!

Rained a great part of the day. I went to a Chinese restaurant for my dinner.

**Sept. 11, 1909** Mrs. Otis writes and asks for a loan to help them move to N. Y.!! Very great surprise to me. I thought they had some money saved. I can’t do it, I’m afraid. Will talk to Dolly.

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<sup>1143</sup> Kaji posed for Henri’s *The Equestrian*, Museum of Art, Carnegie Institute, and *The Blue Kimona* (*Miss Waki Kaji*), New Orleans Museum of Art, and *Miss Kaji in Straw Hat*, Virginia Museum of Fine Arts. Alternative versions of the paintings of her in riding habit and blue kimono for which she also posed in 1909 were destroyed.

<sup>1144</sup> This could be F. Benedict Herzog (1859–1912), who developed a method of using photographs as illustrations like Lejaren à Hiller, or Lewis Herzog (1868–1943), a New York painter and illustrator, son of Hermann Herzog of Philadelphia.

Dolly arrived about 6 o'clock with Aunt Mary, who is going to make us a visit. We all went to Renganeschi's for dinner and took a walk on Broadway afterward. Dolly agrees that we can not afford to loan money to the Otises. Very curious that they should turn to me in this instance.

**Sept. 12, 1909** Dolly took Aunt Mary for a walk in the afternoon. I worked on a puzzle for Press.

**Sept. 13, 1909** Hear that Chase has retired from the schools of the Penna. Academy of Fine Arts. Anshutz is now the head instructor—good!

Now and then we read in the paper articles which give Chase the honor of being an instructor of Henri at the P. A. F. A. This is ridiculous as H. left the school years before Chase started to teach there. The same error has been made in my case at times. Anshutz is the only teacher I had at the Academy of Fine Arts, Philadelphia. Two terms in the night class.

**Sept. 14, 1909** [No entry]

**Sept. 15, 1909** The redoubtable Wm. Miller Finney Magraw, once of the Press art staff, later of the Mercantile Princes (he's lately been interested in a bottle top factory!) enters my quiet life and I soon discover that he is greatly interested in golf, played it all day every day at Atlantic City this year. He will run over for me in his "car" Saturday morning. We will buzz over, pick up Henri, and play at Van Cortlandt Park. All this he holds forth while buying high balls at the Hoffman House. I came home late for dinner.

**Sept. 16, 1909** Went up to Henri's in the afternoon after going with Otis to look at the apartment he has rented on 22nd St., right in front of us almost.

H. has a new full length of a young girl (model who called on me today) in white sweater.<sup>1145</sup>

Mr. Yeats came in and told us of a play he has in mind called the Haunted House.<sup>1146</sup>

**Sept. 17, 1909** I got to work on the first drawing for the new Pirate story for Collier's.<sup>1147</sup> Otis came in and worked in my studio in the morning and the example started me.

A telegram from W. M. F. Magraw in Philad'a. The ride in his touring car is off!! The great golf game off!! Alas! sic, etc.

**Sept. 18, 1909** Dolly with Aunt Mary Sloan, Mrs. Lee (Henri's mother) and a couple of other ladies from the "Martha Washington" [hotel] went to Coney Island.

Kent Crane came in. His mother down stairs with a sore foot. I was on my way out to buy paper. Went down and talked to Mrs. C.

**Sept. 19, 1909** Dolly, Aunt Mary and I went to Coytesville on the Palisades to see the Richards and make inquiry as to accommodations for next Saturday's Hudson-Fulton Celebration Naval

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<sup>1145</sup> The portrait of Miss Mildred Covette in white was destroyed, according to Henri's records.

<sup>1146</sup> Yeats began a play which involved a haunted house in 1905 and completed it in 1916, but no copy of it has been found. Murphy published an extract from a letter of 1916 from Yeats to his daughter Lily, giving a summary of the plot of the finished play. See William M. Murphy, *Prodigal Father: The Life of John Butler Yeats* (Ithaca: Cornell University Press, 1978), 286, 456-7.

<sup>1147</sup> Four drawings for "The King of the Animal Tamers" by Ralph Bergengren appeared in the Nov. 26, 1910 *Collier's* (Hawkes 251-54).

Parade.<sup>1148</sup> Richard has added a porch all along North side of his house and has just finished building a dining room pavilion near the edge of the cliff, fine place. Noëlie and Aida, his daughters, are growing into fine girls. Aida is splendid. Beautiful young figure and will be a large woman. We enjoyed the fine prospect of the Hudson below us. Mrs. Richard stout as ever. Her brother, Mr. Hertzman was there, wife and boy.

**Sept. 20, 1909** An invitation to view the Parade (naval) Saturday from Reuter Dahl came as a surprise. He is living in Carl [sic] Bitter's house on the cliff at Weehawken. In a way he occupies the position of "prompter" for this production. His article on the deficiencies of the Navy made a great stir last year, or year before.<sup>1149</sup> Mrs. Crane and Roma called.

Dolly took Aunt Mary to Davis's in Newark and, tho' I had decided not to go, Davis called and I changed my mind and went with him. He has been quite successful in his Special Edition work for advertising in the American. Thinks of starting in this line on his own hook. His boy Stuart, who is now 17, is about to start in at Henri's school. He showed me work which is very good. He should be good material. No one can tell what will happen tho'. An artist is made by accident and marred by chance. We are all shooting the rapids.

**Sept. 21, 1909** Piet Vlag called before we were up, left no message.

Aunt Mary went home after dinner this evening.

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<sup>1148</sup> From Saturday, September 25 through Saturday, October 2, New York City celebrated the 300<sup>th</sup> anniversary of the discovery of the Hudson River by Henry Hudson (1609) and the 100<sup>th</sup> anniversary of the successful inauguration of steam navigation upon the same river by Robert Fulton (1807). The chief feature of the opening day was a rendezvous of American and foreign vessels in Hudson River between points opposite 42<sup>nd</sup> Street and 175<sup>th</sup> Street, followed in the early afternoon by a naval parade of vessels of every type. The parade was repeated after dark with vessels brilliantly illuminated. In addition, the city itself was to be illuminated for the first time that night by millions of electric lights.

<sup>1149</sup> See note, March 21, 1908.

Went out purposing to vote at the primaries, but found that I was enrolled as a Democrat so did not ratify the Socialist ticket. "Might as well vote Democratic!" said the lame man in charge. "No thanks, Socialist or nothing," my reply.<sup>1150</sup>

**Sept. 22, 1909** Jerome Myers called. They are now at 61 W. 37th St. Have two small rooms he says.

Before dinner Dolly and I took a walk on Broadway. Decorations on many of the buildings in preparation for the great Hudson-Fulton Celebration which starts on Saturday.

**Sept. 23, 1909** E. Daecke writes that old 806 Walnut is to be remodelled. He has been ordered to vacate by Dec. 1st. I suppose this is the last I'll hear of the old garret where we all had such good, bad, and mixed times in the days of old.

Miss Lawrence dropped in on her way to visit in Englewood.

Dolly busily engaged cleaning her little kitchen all day.

**Sept. 24, 1909** Worked on a Collier drawing for the pirate story.

**Sept. 25, 1909** The Hudson Fulton Celebration is on. I went without Dolly, and with Kirby to the house built by Carl [sic] Bitter on the cliffs of Weehawken where Reuterdahl is living. Henri was there with Mrs. H<sup>2</sup>. and Mrs. Lee. Met Gauley,<sup>1151</sup> a very nice sort of fellow apparently.

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<sup>1150</sup> The main battle in this primary was between Tammany Hall's candidate for mayor, Judge William Gaynor, who had switched parties to gain Tammany support, Otto Bannard, a Republican-Fusion candidate, and William Randolph Hearst, running as the Independence League candidate. Gaynor won the nomination for mayor, but the Republicans won the nominations for all the other offices. The Socialist candidates were Edward F. Cassidy for Mayor, W. W. Passage for Comptroller, and Victor Buhr for President of the Board of Aldermen.

<sup>1151</sup> Robert David Gauley (1875–1943), Irish-born painter. Studied in Paris and elected A. N. A. in 1908.

Awfully bad painter — it is always this way. Groll was there. Jones, Jacobs, Col. Benson. Met a Mrs. Emerson from California. Talks of “art things,” just “adores Sorolla.”

Crowds on the Palisades in every nook and corner and crag. The river “parade” as it was called, didn’t impress me. The copies of the “Half Moon” and “Clermont” were interesting.<sup>1152</sup>

After dinner at Shanley’s Dolly and I went thro’ the jam of sightseers, which flows ceaselessly in every direction, to 96th St. and; after standing in the crowd on Riverside Park, finally saw the fireworks and illumination of the fleet at anchor. We fared quite well in the crowds, and the spectacle of crowds and automobiles and haze of smoke from the pyrotechnics was quite worth the trouble, tho’ I was well fagged after my day.

**Sept. 26, 1909** Before we were up this morning Walter Schlichter and his wife rang the doorbell. Dolly went down, but they could not come up. Wanted us to go to dinner with them, but as we were not dressed had to call it off.

The streets are full of visitors. You can tell them by their dress.

Henris failed to turn up in the evening. I suppose they are working on their moving arrangements.

**Sept. 27, 1909** Luther Otis turned up with a tragic tale of woe. Mrs. Otis has balked at the last moment at coming to New York to live. All their household effects were packed, the house rented here, the old house rented there in Phila., when in stepped her mother and by a deluge of tears accompanied by sobs from Mrs. Otis’s sister provoked Otis to wrath. A quarrel ensued. Mrs. Otis “must stay with mother; he has no steady position in N. Y., etc.” So, now he is here

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<sup>1152</sup> Replicas of the Half Moon and the Clermont, Henry Hudson’s sailing ship and Robert Fulton’s steamboat, led the river “parade,” following the same course that Hudson sailed in 1609 and Fulton in 1807.

alone with half a month's rent paid and a lease for a year on the place in 22nd St. and she has written that she has taken another house in Phila!!

Dolly thinks that her place is with him, especially as he has his start to make here. I think so too. He is quite broken up about it. We have asked him to stop with us and he stayed the night.

**Sept. 28, 1909** Piet Vlag came in. He tells me that he has started an artist's material shop on University Place (I think). We went along with him to see the "Grand Pageant."<sup>1153</sup> Buffeted by the crowds, we finally mounted a box (to which Vlag treated) and tho' it was a rather small soap box, we all stood upon it and had a good view. The crowd was awe inspiring. The "floats" just big, old-fashioned toys on a large scale. Expensive, I suppose. One representing the "Half Moon" was manned by real Dutchmen and Vlag, being a Dutchman, joined in a national air they were singing. He has a fine powerful voice and it seemed good to us to hear him. The crowd about also were interested.

Mr. and Mrs. Roberts called on us in the eve. and we had a pleasant evening. They are surely nice, worth while and interesting. They saw the parade today from Glackens' apartment on Fifth Avenue.

Otis and I have had a good effect on each other. Both of us are industriously working.

**Sept. 29, 1909** Otis and I worked in the studio pretty much all day. He is much worried and I am glad I have not a fair-weather wife such as his seems to be.

Dolly went to Bayonne and brought Mrs. Crane and Roma back with her to dinner.

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<sup>1153</sup> Four great land parades were to take place in Manhattan during the eight days of the Hudson Fulton Celebration. The "Grand Pageant" to which Sloan refers must have been the Historical Parade, the first of the four, which took place Tuesday, September 28.

Otis gave up a drawing for the Bayonne Boy's Fair at Mrs. C's solicitation. Seemed rather stiff to "bone" a man who is struggling in the start of a fight for a living in New York. I like Otis right well and he amuses me. I think he should be able to find a demand for his stuff. It's not of the good sort, but might be popular.

**Sept. 30, 1909** While a great military and naval parade went on and the usual throng crowded to see it, I stayed indoors and worked. Otis did the same. Parades like this make the "patriotism" which furnishes soldiers. Workers to kill the workers that capital may hold its upper hand.

**Oct. 1, 1909** Invitation from Breckinridge to send a painting to Phila. Art Club Ex. Accepted with "Gray and Brass," price \$500.

Worked on pirate drawings. Otis is also working and it seems to set an example of industry which helps me stick at my own job.

Miss Lawrence came in. Dolly was out with Mrs. Ullman at the time. Miss L. is coming in tomorrow to go with us to see the night parade.

Mrs. Ullman is back from her summer away. Looks right well. They are lodging on Lexington Avenue. She says he has been doing well with the Lincoln University fund.

Dolly and Otis and I went out after dinner in the evening (about 11 o'clock). Walked on Fifth Avenue and Broadway. Much special electric lighting is on view. A string of electric bulbs on each side of Fifth Ave. and on many of the buildings, search lights playing on advertising flags. Had a row with a chauffeur who seemed about to run into us.

**Oct. 2, 1909** A parade of school children is going on. I caught glimpses of sections of them from the window. Crowds of children merrymaking always make me sad, rather undefined in origin.

Perhaps it is the thought of this youth and happiness so soon to be worn away by contact with the social conditions. The grind and struggle for existence that the few rich may live from their efforts — the struggle to be one of the rich which makes the earnest working slave.

Collier's 'phoned, asking how the pirate story pictures were coming on. Worked hard all day on them.

Miss Lawrence came from Englewood. Took dinner with us, then we (with the exception of Otis who went to the Herald office) went to see the night parade. The crowd seemed greater than before. I got into interior rages at things once or twice, but managed to keep it in. We finally got two boxes in front of Tiffany's, not private boxes of the ordinary sort but soapboxes on which we stood and saw very well. The gross tawdry toys called floats looked better than those in Tuesday's parade. The artificial lights help them.

Miss Lawrence stayed over night.

**Oct. 3, 1909** Otis went to Philadelphia. Mrs. O. sent him a check to pay his fare (his own money, he says). He says he wants to have things settled definitely, but he is really so lonely he just had to go. How he will handle poor dear mother in law is a question! I can't advise in the matter — don't know enough. Who does?

Final tinkering on the pirate story drawings.

The Laubs called after dinner. They are as usual "sore" because we have not been up to see them. Henris came later. They are boarding at a hotel as their new studio is not ready yet.

In the afternoon Davis called with his two sons. Stuart, a young man and John W. the baby — a mighty bright little boy.

**Oct. 4, 1909** [Note on page, "Collect Chicago Inst. Making Faces {illeg}"]

Budworth and Sons collected "Making Faces" for the Chicago Art Institute (Insurance \$400)

Delivered pirate drawings to Collier's. Casey, who is now acting as art manager, seemed to like them but, of course, the intelligent criticism and appreciation of Bradley was lacking and I missed it very much (price \$225.). I saw Joe Laub who is now reinstated in his work for Collier's (Bradley didn't find much use for him). Joe told me that about an hour before I came he had seen the Wright flying machine come down the air above the Hudson.

Dolly left for Philadelphia. I took her to the ferry in time for the 11:55 train A. M.

Mr. Yeats called late in the afternoon and I enjoyed his company very much. He is a fine unspoiled old artist-gentleman. His vest is slightly spotted, he is real. I went with him to dinner at his boarding place on 29th St. West, 300+. Three French sisters run the house.<sup>1154</sup> Good dinner. Met Mr. King of the Literary Digest and a clergyman who turned out a socialist in conversation. Yeats said he had never shown so well.

**Oct. 5, 1909** Otis returned from Phila. in the afternoon. Mrs. Crane 'phoned and then came over with Mrs. Claffey. I signed the ordinary head in water color which I made for the fair in Bayonne. They sold it for 25 in advance of the fair's opening.

Otis and I made our dinner on the stew which Dolly had prepared before she went away. After dinner we went to Miner's theatre and saw a Burlesque show. Same old thing, but interesting as usual. A girl in a red sort of Spanish dress (stage Spanish) with long fringe and one shoulder bare. Good dancer. The chorus appeared in jersey bathing suits in one dance.

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<sup>1154</sup> The theatrical boarding house at 317 W. 29th St. opened in 1906. Run by three Breton sisters, Marie, Josephine, and Celestine Petitpas, it became a gathering place for intellectuals attracted by J. B. Yeats. Sloan's 1910 painting *Yeats at Petitpas* (National Gallery of Art, Elzea 172) shows such a group.

**Oct. 6, 1909** What a day! Otis started out about 10 o'clock to show the drawing he has been making to Harper's. He did not return (writing this at 11:30 P. M.) and he had my keys with him. I went out over the roof to see Kirby next door, locking the door with the big key and carrying it but alas, fool that I was, I forgot to take off the Yale lock catch, so after lunch with Kirby I couldn't get in! Hung around waiting for Otis. Took a walk and waited more, but he didn't come so I climbed up the fire escape from the floor below (Mr. Vinter's studio). Made my dinner on spaghetti which I cooked. Pretty good, too!

Will Bradley came along while I was waiting down stairs but I couldn't ask him in! He is starting offices in the Metropolitan tower, 36th floor. He said he had seen my Pirate drawings at Collier's and that they were "masterpieces."

**Oct. 7, 1909** Otis has not yet turned up, so I wrote to Dolly for her keys.

Kirby came in at about 1 P. M. I went out and had lunch with him then walked on some errands of his. We had a right warm argument on Socialism. I held that profit-taking was wrong, etc. in my feeble way. I am not a very good propagandist, but I have a deep-rooted conviction that the fundamental ideas of Socialism are natural and right.

When I came back to the studio, I found Mr. Yeats waiting for me and we had another pleasant talk. He told me of his daughter's "crafts" business near Dublin.<sup>1155</sup> She employs more than ten girls. He read me a letter describing the marriage of one of these Irish working girls. Very human and good. Yeats wanted me to go to Camalucci's, but I could not as my front door key is with Otis. Ullmans called at front door.

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<sup>1155</sup> "Lily" (Susan Mary) Yeats and her sister "Lolly" (Elizabeth Corbet), with Evelyn Gleeson, had founded the Dun Emer industries in County Dublin in 1903 which employed women to execute fine embroidery and printing. In 1908 the Yeats sisters set up their own Arts and Crafts enterprise, the Cuala Industries which made similar products. On Dun Emer, see Anthea Callen, *Angel in the Studio* (London: Astragal Books, 1979), 184. J. B. Yeats accompanied Lily to New York in 1908 where she was showing some of the embroidery at an exhibition and then decided to stay in New York.

At about 7 o'clock Otis turned up. He had been drinking — coward — just because his drawing was not accepted. He lacks pluck. I cooked a good mess of spaghetti for dinner.

**Oct. 8, 1909** A note from Geo. Fox saying that he will be in N. Y. and will drop in to see us this evening. I'm sorry Dolly is away. Otis turned up rather crest-fallen today. Promised to reform after I had scolded him.

George Fox came along about 9 P. M. and stayed the night. He is making his first visit since his exile in Philadelphia, two years now. He amused me by telling of his dining at Mouquin's tonight. He had all the things he likes — the first good dinner in two years. Said that Reuterdahl was at Mouquin's.

**Oct. 9, 1909** I went with Fox, who attended to the business for the Phila. N. American which brought him to New York — selecting some photographs of the old masters for reproduction. We then went to the Hudson-Fulton special exhibition at the Metropolitan Art Museum. A great collection loaned for the most part by private collectors. A number of fine Frans Hals and Rembrandts. Saw again Rembrandt's Finding of Moses, a small oval picture which I had seen in Mr. J. G. Johnson's collection in Philadelphia. A beautiful "flute player" by Hals and "boys singing" by the same artist. Several Jan Steens and many other great things captured by the money of these American bourgeois riche.<sup>1156</sup>

Fox treated to lunch at Mouquin's. We met Lawson on Fifth Ave. I took Fox and Otis to dinner at Renganeschi's restaurant and Fox left by tube to catch an 8:25 train. Otis and I walked about a while.

Sent a puzzle to Press by Fox.

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<sup>1156</sup> The exhibition included 37 Rembrandts, 20 Halses, and five Steens.

**Oct. 10, 1909** Otis and I walked up to the Met. Museum and I had another look at the paintings in the special loan collection. Found many that I had missed yesterday.

We scratched up a cold dinner at home.

Henri called at about 11:30 at night. I'm getting "sore" at these very late visits. He had Louis Glackens and a friend of his named Schenck<sup>1157</sup> in tow. They sat about an hour. H. is not yet in his new studio. It's not yet fitted up inside.

**Oct. 11, 1909** Dolly came home from Phila. today. She looks right well and says that Dr. Collier Bower is pleased with the progress in her treatments.

Miss Sehon called and, as I felt like painting, she posed for me in the afternoon.<sup>1158</sup> I worked with the Maratta colors and think that I begin to use them now more free from my old habits with the old palette. I am firmly of the opinion that they are a great instrument for the painter to use.

Dolly came home about 6 o'clock in the evening and she was good for my eyes to see. We went right down to Renganeschi's for dinner which we enjoyed together, with the romance of our love to give it zest. A shower came up and we rode home. H. Reuterdaahl came in about 10 o'clock on his way to Washington to settle some difficulty for Collier's Weekly. He is a personality rather worth while. But while believing in Socialism, he votes for "reforms."<sup>1159</sup>

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<sup>1157</sup> Probably Franklin L. Schenck (1857–1927), painter and model for several portraits by Thomas Eakins.

<sup>1158</sup> *Katherine Sehon*, 1909. Nelson Atkins Museum of Art (Elzea 155).

<sup>1159</sup> Sloan, as a radical Socialist, was criticizing Reuterdaahl's conservative Socialist belief in change through legislation rather than confrontation.

**Oct. 12, 1909** Miss Sehon came and took lunch with us, then worked posing for me in the afternoon. I worked hard and got practically no result. Quite exhausted when I stopped. Miss S. stayed to dinner with us and Dolly and I took her to the subway.

“Gray and Brass” was collected for the Art Club Ex., Philadelphia.

**Oct. 13, 1909** Miss Sehon posed again today. I made another start and it is somewhat better, but nothing to be elated over.

At lunch we had Kirby and Miss Sehon.

After dinner at home Dolly and I went up to Laub’s. Mrs. L. is in Philadelphia. Joe home alone, quite busy with work. Sat a couple of hours with him.

National Academy announcement. Glackens, Redfield and Schofield are all three on the jury.

The first cold day this Fall. We used the gas radiator in the north room (studio).

**Oct. 14, 1909** Again I worked on the portrait of Miss Sehon. It’s a long row to hoe, painting is!

Took a short sprint of a walk after working all afternoon and had a sudden idea that Dolly and I too would enjoy seeing a “show,” so bought bill board tickets for two at a scalper’s on 6th Ave. for “Billy.”<sup>1160</sup>

Dolly rushed thro’ a very good dinner of broiled kidneys with bacon on skewers and we went up to the Lincoln Square theatre, 66th and Broadway (building where H’s school is located). We enjoyed the “piece” very much. It was right funny and not very long. Billy loses his new false teeth. His sister was played by a very interesting and clever girl, Miss Marburg (or

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<sup>1160</sup> “Billy,” was originally a vaudeville sketch by Sidney Drew and had been expanded by Drew’s wife writing under the name of George Cameron. Drew starred in the production Sloan saw. See *Everybody’s Magazine*, Dec. 1909.

Marbury)<sup>1161</sup>. Dolly wore a fine new hat with white plume. We walked home.

**Oct. 16, 1909** Miss Sehon again today and I worked all afternoon. She does her part splendidly. I wish that mine were done as well. I feel that I have made some progress in the use of the Margo Colors and do not feel discouraged when I consider the long time that has passed since I painted anything.

Mrs. Ullman called once before we were up and again in the late afternoon.

Dolly made spaghetti for dinner and we had a pitcher of beer as a treat.

Francisco Ferrer<sup>1162</sup> has been murdered by the Spanish government. The Socialists of Europe have met in violent protest. He is said by the govt. to have incited the recent riots in Barcelona. He has evidently been a force in setting free their [sic] minds of church-ridden Spain.

**Oct. 16, 1909** Put up the big stove in the studio today and started a fire, so here cold weather begins for this year. I have had a bad throat for a day or two now due, I suppose, to the sudden cool weather.

Finished up a puzzle which Dolly mailed for me when she went out toward evening.

The polar controversy still keeps up — Cook and Peary. Today there are sworn statements that Cook did not ascend Mt. McKinley in Alaska, a feat which he claimed in 1906. I dislike Peary's attitude so much that I hope that Cook will get full credit for the polar discovery.

**Oct. 17, 1909** Pretty well done up with my sore throat.

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<sup>1161</sup> Lili Marberg (1878–1962)

<sup>1162</sup> Francisco Ferrer (1849–1909), Spanish radical and anti-clerical educator, was executed for his role in an aborted uprising in Barcelona. He became a symbol for the Socialist cause and the Ferrer School in New York, founded in 1910 on anarchist educational principles and with which Sloan and Henri were associated, was named for him.

Ullman and Mrs. called and invited us to go this evening to the Café Boulevard 2nd Ave. and 10th St. for dinner. Miss Pope was another caller. She is going to Paris in a few weeks. Has been delayed by her mother's illness. Miss P. looked finer than I've ever remembered her looking. Wish she had been the second Mrs. H.

At about 6:30 Ullmans stopped for us and we went down to 2nd Ave. and had an elegant dinner, a great big planked steak jardinière. We walked home, leaving Ullmans at Lexington Ave.

**Oct. 18, 1909** Gloomy, rainy day made more so by my own condition. I felt very badly indeed.

Drew a cartoon and wrote to the Call that they could have it if they would send for it tomorrow.

Dolly asked the Ullmans to have dinner with us, and they came and we enjoyed their company very much tho' I'm so under the weather I couldn't get going very well.

**Oct. 19, 1909** Quite miserable with my throat. In the afternoon it got so bad that I could hardly speak, so I walked over to Dr. Westermann's. He treated my throat. Said that the bronchial tubes were affected. Gave me a prescription and told me to get a Benzoinol Inhaler. This proved to be an interesting kind of toy — cross between a coffee pot and a toy lantern in which hot water vapor charged with compound tinct. Benzoin is used.

Pirate story proofs were sent by Collier's for me to color up. I did this in the evening.

**Oct. 20, 1909** About six days ago I loaned \$60.00 to Kruse,<sup>1163</sup> the sewing machine dealer in the first floor. He promised to pay back by the 19th. Asked him for the money today and he stood

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<sup>1163</sup> Charles Kruse, Jr.

me off. Got angry. Strange how the one who does the money favor has usually to dog the person who has been accommodated! This will, I think, be a lesson to me.

Went to Westermann and he gave me another throat treatment.

H. Strunsky,<sup>1164</sup> one of the Call staff, called and got the cartoon in my absence.

Potts called and I invited him out to Renganeschi's with us to dinner. He has put in the summer hiking about with Mrs. Davidge (B. P. Potter's daughter). Went to Newfoundland, etc.

Paid Westermann by Kruse (Hoboken check) 18.00 and 6.00 in advance.<sup>1165</sup>

**Oct. 21, 1909** Made two cartoons for The Call (if they care to have them).<sup>1166</sup>

**Oct. 22, 1909** Took cartoons to The Call. Met Hyman Strunsky, one of the staff, and he introduced me to one or two others. One said the figure of the "Workers" should be more starved and emaciated. I differed with him.

Went again to Dr. Westermann. Paid him \$18.00 (\$12.00 to settle to Tuesday and 6.00 in advance for treatments which I am to start next week), a check which [I] received from Kruse, West Hoboken bank.

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<sup>1164</sup> Hyman Strunsky (?–1942) wrote for *The Call* and *The Coming Nation*. He owned property in New York and helped Greenwich Village liberals with breaks in rent, etc. Allan Antliff kindly provided this information.

<sup>1165</sup> This is repeated on Oct. 22. Sloan was probably writing from memory and had mistaken the date.

<sup>1166</sup> The cartoon, "Willie's Lamentations," signed "Josh Nolan" was published Oct. 23 and showed Hearst purring in the ear of a chained worker "Ain't I always pitied you? Ain't I always been for you? Ain't I done lots for you?" followed by the question, "What's the Honest Answer?" The other, signed "J. N." appeared Oct. 25 with the caption "Puzzle—Find a way to vote without helping the Dough Dough class. (It's an easy one, but the workers find it difficult)" "Dough Dough," an animated money bag, was a personification Sloan used several times. The cartoon showed a man in a voting booth. All the votes except the Socialist led to Dough Dough's pocket. A third cartoon which Sloan does not mention was published on Oct. 28: "Who'll Have the Honor of Pulling the Dough Dough's Chariot for the Next Three Years?" was also signed "J. N." It showed Hearst, Bannard, Gaynor, and the Tammany tiger fighting to pull a wagon labeled "New York" with Dough Dough on it.

After [we had] a good spaghetti dinner at home Mrs. and Miss Sehon called with Mr. Felder.

While I was out a man came to look at Dove's press. Didn't give his name.

**Oct. 23, 1909** The Call prints one of my anti-Hearst cartoons today.<sup>1167</sup>

The Henris came in in the afternoon. We asked them to dinner and headed off another arrangement by asking Miss Pope by 'phone and Mr. Yeats. We had a bully good dinner which Dolly got up in quick order and followed it by an evening which is of the sort that I like: sketching, making funny drawings, talk, and looking at picture books. A most successful night. We didn't break up 'till about 1 A. M.

**Oct. 24, 1909** Took my "Hearsed Vote"<sup>1168</sup> cartoon down to The Call office today. Met Mr. Kopelin,<sup>1169</sup> city ed., a very interesting young man. He spoke of an idea of starting a political Socialist humorous paper somewhat on the lines of "Simplicissimus."<sup>1170</sup> Met also the Ed. in Chief, Mr. Simpson<sup>1171</sup> and one of the Ed. writers, Mr. Gearity. They were much pleased with my cartoons.

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<sup>1167</sup> The revolutionaries criticized middle-class Socialists for seeking to further middle-class, not working-class, interests. The Left said the place for middle-class reformers was "in the camp of Tom Watson, William Jennings Bryan, and William Randolph Hearst. See Ira Kipnis, *The American Socialist Movement, 1897-1912* (New York: Monthly Review Press, 1952), 307.

<sup>1168</sup> The cartoon, signed "Josh Nolan," showed a coffin labelled "Civic Alliance" being loaded into a hearse by a working man and an undertaker.

<sup>1169</sup> Kopelin would become editor of the socialist periodical *Appeal to Reason*.

<sup>1170</sup> *Simplicissimus* was a comic and satirical paper founded in Munich in 1896. In addition to its criticism of government policy, it published work by advanced writers and artists. It was one of the prototypes of *The Masses*.

<sup>1171</sup> Herman Simpson (1873-?) taught history at City College of New York before embarking on a career in journalism. He was editor in chief of the *New York Call* from 1909 to 1911, founded the *New Review*, and served as its editor from 1913 to 1914.

We, Dolly and I and Miss Pope, went as Henri's guests to the Petipas's table d'hôte, 317 W. 29, and had an interesting evening and good dinner. Mr. Yeats amused himself by a discourse on ghosts.

**Oct. 25, 1909** Started to work on picture of the little Spanish girl, Miss Pardo.<sup>1172</sup> In the evening I went to the door in answer to the bell and there stood Alex. S. Calder, back East one week. He returns from Pasadena, Cal. Looks well (he went there to make a fight against tuberculosis). He is going to locate near New York if he can find a place. Enjoyed our talk with him very much. He has been out of things so long that everything was news to him.

**Oct. 26, 1909** Miss Lawrence came. She is to stop a couple of days with us. Painted Señorita Pardo. No success so far.

Miss P. and Miss L for lunch, Miss Pope also, after which the ladies went to see the Hudson-Fulton [illeg.] ex. at the Metropolitan Museum while I finished a Press puzzle due last week.

In the evening to Gane's moving picture theatre on Broadway where we saw some pictures and amusing vaudeville.

**Oct. 27, 1909** Painted from Miss Pardo in the morning.

Miss Lawrence put up some quinces that she had brought as a gift. Dolly and she finished about a dozen jars for my delectation. Miss L. and I took a short sprint toward evening.

Dolly made a fine mess of spaghetti, a lot of it. I had enough for once in my life.

Mrs. Ullman called while I was at work.

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<sup>1172</sup> *Spanish Girl (Fur Hat, Red Coat)*. Delaware Art Museum (Elzea 156).

Home in the evening and Miss Lawrence spent the night with us. She leaves in the morning. She is a fine character, good humored in difficult conditions. She has a trifle too much “go” to suit my temperament, but it’s sort of an understood difference in make up, and her good qualities balance the account. Mary Hanford Ford<sup>1173</sup> called to talk and see my paintings. She is a socialist in ideas, a bright little middle-aged woman. Is getting up this article for the American Magazine.

**Oct. 28, 1909** Painted on Miss Pardo’s picture in the morning. She stayed to lunch. While I was taking a bath in the afternoon Kirby called followed by the Henris. H. told me that a young lady of his classes was coming to me for etching lessons. In the evening we went up to the Sehon’s for dinner.

Miss Lawrence left this morning to go back to Englewood for a week.

We played cards (Fan Tan) at Sehon’s.

The Miss Pardo picture will probably hold its place on the canvas, at least for a while. I like it now. Painted it in the last 20 minutes of its four sittings.

Went to Dr. Westermann’s and he treated my old nose for the catarrhal trouble which I have had for years.

**Oct. 29, 1909** A fullish day. Painted on a new canvas from Miss Pardo,<sup>1174</sup> Señorita Pardo, in the morning. Kirby came in, sat about and read in the front room while I worked. Took lunch with us and the Señorita and then he and I went up to Hammerstein’s Victoria and saw the Cinematograph Pictures of the recent prize fight between Ketchel and the negro, Jack

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<sup>1173</sup> Mary Hanford Ford (1856–1937), translator and writer, had translated some of the De Kock novels. Her socialist writings appeared in *The World’s Work*.

<sup>1174</sup> This painting was probably destroyed.

Johnson.<sup>1175</sup> The big black spider gobbled up the small white fly — aggressive fly. Wonderful to have this event repeated. Some day the government will wake up to the necessity of establishing a library of Biograph films as history. In the evening we went as guests of the Roberts at the Vagabond Club at a dinner at the National Arts Club. The affair was of great interest, tho' I feel a little out of it in such social affairs. The club is composed of editors and others. I met Mr. Alex Harvey,<sup>1176</sup> ed. "Current Literature," an interesting brilliant [man]. Mr. Yeats was there. Dear lovable old fellow made a nice speech. Dolly met Mr. Kaempfert<sup>1177</sup> of the Scientific American. Mr. Dyer<sup>1178</sup> of "Country Life in America," made a light speech. Miss Goff, who danced at Camalucchi's was next me at table. Mr. King was there. Mrs. Barker recited a poem on the Arctic Explorers, good.<sup>1179</sup> The Princess Cantacuzene<sup>1180</sup> was there (was Miss Grant). Walked home with Mr. Yeats.

**Oct. 30, 1909** Painted all day and was rather well pleased with my day's work. The new head of Miss Pardo with black velvet coat and feather black hat is a workmanlike piece of painting. I am pleased out and out with the Maratta paints. They are a wonderful instrument. Maratta should have a monument and make a million.

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<sup>1175</sup> Johnson (1878–1946) knocked out the challenger, Stanley Ketchell, with one punch in the 12th round of their championship fight.

<sup>1176</sup> Alexander Harvey (1868–1949) was Associate Editor of *Current Literature* from 1905 to 1920 and also Associate Editor of *Current Opinion* from 1905 to 1922. He served as foreign editor of *The Literary Digest* from 1901 to 1905.

<sup>1177</sup> Waldemar Bernard Kaempfert (1877–1956) was Assistant Editor of *Scientific American* from 1897 to 1911 and Managing Editor from 1911 to 1915.

<sup>1178</sup> Walter Alden Dyer (1878–1943) was Managing Editor of *Country Life in America* from 1906 to 1914.

<sup>1179</sup> Elsa Barker's (1869–1954) poem is probably "The Frozen Grail."

<sup>1180</sup> Princess Julia Cantacuzene (née Grant) (1876–1975), essayist and author of books on Russia, was American born and married a Russian Prince.

Went to Dr. Westermann for nose treatment and Dolly had extended an invitation for him to dine with us. He was glad to accept and we enjoyed his company. A Browning enthusiast (not a B. society fiend), he read “Andrea Del Sarto” to us and read it right well; also Letters of a Physician (in Bethany about Lazarus). I forget the title.<sup>1181</sup>

Caught in a new trap a big rat that has been frightening Dolly for the last three days.

**Oct. 31, 1909** Drew a cartoon to be used after election “The New Servant in the House” (of Dough Dough).<sup>1182</sup> Took it down and showed it to Kopelin. Strunsky was there; a nice rough looking [man] but really refined in the best sense.

Thence to Ullman’s 52 St. Nicholas Ave. where we had an elegant dinner: steak with mushrooms, cocktails, wine, and cognac, and a bottle of champagne to crown the house-warming. We had all we could eat and all we could drink, then to bed after a talk. Ullman thinks of getting out of the Lincoln Mem. University scheme. He has an offer from Ladies’ Home Companion. He has proposed to Ridgeway,<sup>1183</sup> who has just sold Everybody’s,<sup>1184</sup> that he start a fiction magazine — all star writers.

Mrs. Davis and Stuart called Sunday afternoon before we left home. Laub’s dropped in or rather Dolly talked to them at the street door as she was about dressing to go to Ullman’s

**Nov. 1, 1909** Got down town late with Ullman. We stopped to look at apartments for me on St.

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<sup>1181</sup> *An Epistle* by Robert Browning.

<sup>1182</sup> Published Nov. 3 and signed “Josh Nolan.” Headed “The New Servant in the House,” it showed Dough Dough saying to Gaynor dressed as a servant, “Gaynor, I’m glad you are here. I know you will serve me faithfully the next four years.”

<sup>1183</sup> Erman Jesse Ridgway (1867–1943), publisher of *Everybody’s Magazine* and other periodicals.

<sup>1184</sup> This must have been a current rumor. *Everybody’s Magazine* had been sold to the Ridgway Co. in 1906, which held it until it ceased publication in 1926.

Nicholas Avenue. \$65.00 a month, too much, I fear! Would make good studio, light, knocking three rooms into one.

Missed Miss Sehon who had been at the studio and gone. Dolly came home later.

I made three heads for the Call cartoon<sup>1185</sup> “Servant in House”, so that it would fit in case either Gaynor,<sup>1186</sup> Bannard<sup>1187</sup> or Hearst<sup>1188</sup> won out tomorrow.

Too much used up after last night’s festivities and a bad night’s rest to do any work in the evening, so we went to bed early.

My “Hearsed Vote,” Hearst on a hearse, was published in today’s Call. It looks good to me.

**Nov. 2, 1909** Made a puzzle in the afternoon and evening. Reading Joseph Conrad’s “Lord Jim” which Kirby recommends. It is a splendid psychological sort of narrative, perhaps a bit “styled” (to be critical of it.)

**Nov. 3, 1909** Making photographs of “Fifth Ave.” picture and the “Tenderloin flat” today for Mrs. Ford to use or to show in connection with her article on contemporary art in the “American” magazine.<sup>1189</sup>

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<sup>1185</sup> Corrections or additions to illustrations were often made by gluing them on the original drawing. Such corrections would not show when the drawing was photographed for reproduction.

<sup>1186</sup> Judge William Jay Gaynor (1849–1913), Democratic candidate for Mayor who won with Tammany support.

<sup>1187</sup> Otto Tremont Bannard (1854–1929), Republican-Fusion candidate for Mayor. Although he lost to Gaynor, Republican candidates won all of the other city offices.

<sup>1188</sup> William Randolph Hearst ran as an independent candidate for Mayor and came in third in the election.

<sup>1189</sup> *Fifth Avenue, New York*, 1909, 1911. Private collection (Elzea 153). *Three A. M.*, 1909. Philadelphia Museum of Art (Elzea 152).

**Nov. 4, 1909** Worked on a new canvas from Miss Sehon.

In the evening we went up to Joe Laub's and had a nice warm friendly time and a very good cold lunch. Joe is to write from Collier's and get park sketching permits. He wants to get out and paint with me next Sunday.

**Nov. 5, 1909** Painted on Miss Sehon picture again. Don't seem to be catching hold right.

Miss Pope came, and with Dolly went to the Met. Museum to see the Dutch paintings.<sup>1190</sup> Mrs. Laub met them there. Mrs. Mary Hanford Ford called for the photos of paintings and we had quite a long talk together, chiefly on Socialistic topics.

Went to Dr. Westermann for more treatment. Met H. while there who has just returned from Paris.

Dolly met W. Pach at the Met Mus. Funny thing is transpiring. My plate etching of Fifth Ave. "Critics" is being held for duty in the Customs House here!! Plate made in N. Y.! by an American! Pach has made affidavits and it will probably come thro' eventually.

**Nov. 6, 1909** Miss Sehon posed again and I went entirely "to pieces" on the portrait I was working on. Painted it out.

Ran in to look at some oil sketches of Kirby's next door. In the evening we went over to Henri's and saw the new studio. It is simply fine! A large room, well lit and suitable for exhibitions both in location and style. 10 Gramercy Park. He has elegant lighting by electric globes.

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<sup>1190</sup> The Hudson-Fulton Celebration exhibition.

**Nov. 7, 1909** Went up to Joe Laub's and we, armed with our permits, walked on the grass of the Central Park of the City of New York with impunity and due pride; and we sat down on the grass near a lake at 72nd St. and made sketches,<sup>1191</sup> and we were chagrined to find that any one might at that place go on the grass without permit! Quite chilly sitting still. Back with Joe, and Mrs. L. had a fine roast beef dinner to which I did ample justice. Then home and with the Roberts and the Sehons, Mrs. and Miss and "Si" Felder I did justice to a good spaghetti dinner with chops and salad. The evening was very nice — good talk, singing by Mrs. Sehon and some dancing by Dolly. To bed at two o'clock A. M. The Henri's came too late, 11 o'clock. Davis with his little boy called while I was out. Dolly entertained them.

**Nov. 8, 1909** We slept very late. Miss Sehon was to pose, but is indisposed, a cold.

A gray day, very melancholy and I am in the dumps. Won't get to work and a puzzle should be done. Dolly leaves for Phila. on Wednesday and I have an advance attack of loneliness with her still here.

Dunned another dribble of \$5.00 on account from Kruse, the sewing machine man, to whom about a month ago I foolishly loaned \$60.00 and I've had a lesson in business. The balance is now \$8.00 and means more pestering on my part.

**Nov. 9, 1909** Walked out as far as 31st St. and mailed a packet of stamps to Gosewich. He had left them here more than a year ago. I was to take what I wanted for my "stamp book," which is a souvenir of youth. I finally got at them the other night and took those which were new to this old time collection.

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<sup>1191</sup> Two 9 x 11" panels of Central Park lake, *Central Park Lake, X*, location unknown (Elzea 157) and *Lake, Central Park*, private collection (Elzea 158) were probably painted at this time.

Couple of models came in and I engaged Yolande Bugbee,<sup>1192</sup> an odd sort of young girl, to pose for a week commencing tomorrow.

Drew a puzzle in the afternoon and evening. Dolly made a good big stew which we had a corner of for dinner, and I'll make a couple of dinners from the balance in her absence.

Mrs. Laub called while Dolly was out in the afternoon. Mrs. Ullman 'phoned to her also, says she has tonsillitis. Dolly and I ran in Proctor's and saw a good French film d'art "moving picture."

**Nov. 10, 1909** Took my Dolly girl to the ferry this morning. She left for Philad'a on the 11:55 A. M. train and here I am alone, for only a few days I hope.

A most beautiful letter from old friend Norris who speaks of our meeting so seldom, of the solid understanding and sympathy of friendliness between us.

Miss "Yolande" posed for me this afternoon — a very bright, nervous, bird-like young lady of 17 years. She was interesting and I think that I have a good start on her portrait.<sup>1193</sup>

Kirby dropped in toward evening to invite us out to Scarsdale for Sunday, but on acc. of Dolly's absence I passed it up.

Dr. Westermann was out when I went there.

I had a fine dinner of stew warmed up, salad and Camembert cheese. Puzzle ideas took up the evening.

**Nov. 11, 1909** A short walk at noon time. The weather is fine, perfect fall days and the city is beautiful.

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<sup>1192</sup> Yolande Bugbee's lively and elfin personality intrigued Sloan and led him to paint her several times between 1909 and 1910. They met again in 1946 and Sloan painted her twice more.

<sup>1193</sup> *Yolande in Gray Tippet*, 1909. Norton Museum of Art (Elzea 159).

Worked on Yolande Bugbee's portrait again today and I feel that I have caught a good thing. This may be the enthusiasm of recent production before mature deliberation, but at any rate I feel elated over it.

The stew made my dinner again this evening after I had returned from getting a treatment from Dr. Westermann.

The young man from the agent's came today and says that they can't afford to do the whole place over (paper and paint) just now, so I said go ahead and leave out the studio.

A beautiful spearhead came by mail from Norris in Florida. He tell[s] me he picked it upon the shore of a little river Pithlachascotie,[sic]<sup>1194</sup> called "The Cootie" where it had been "lying at the water's edge, lost by some red savage in a tussle with a deer or alligator centuries ago."

Sent \$5.00 in name of Josh Nolan to the Call, Socialist daily of N. Y. This makes \$10.00 I've given.

**Nov. 12, 1909** Went to Collier's to draw my pay for "King of Animal Tamers" pirate story. I found that the check had been made for 200 instead of 225 as I had asked. Saw Mr. Casey and he tacked \$25 on my bill for drawing color blocks, making it \$65.

Joe Laub treated to lunch. We took a short walk after and are going sketching tomorrow morning. Drew out \$25 from savings fund to buy a suit of clothes as Mrs. Roberts has invited us to meet Miss Isadora Duncan,<sup>1195</sup> the famous interpretive dancer [this] coming Sunday eve.

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<sup>1194</sup> The Pithlachascotee River empties into the Gulf of Mexico at New Port Ritchie, about eight miles north of Tarpon Springs, Florida, where Norris lived. Bruce Graetz of the Museum of Florida History provided this information.

<sup>1195</sup> Isadora Duncan (1878–1927), dancer and teacher. Duncan's dancing impressed Sloan greatly, as it did many of the other artists of his circle, as his comments in the diaries makes clear. He made a painting of her in 1911 (Elzea 179), an etching in 1915 (Morse 172), a poster for a 1915 performance of her group (Morse S), monotypes, and drawings. See also March 2, 1911.

Dolly won't be back probably, so I'll go alone.

Painted on Yolande picture and have it finished now.

Rushed out at 5:30 and bought a black suit of clothes at Rogers, Peet and Co.

At Collier's Joe Laub introduced me to Mr. Gleason<sup>1196</sup> who is a Socialist, one of Collier's editors. He says that The Call don't get enough of the "human" into its editorials. Guess that's right.

Dined at Capp's next door. Went to 5 c[ent] moving picture show, then home and read.

**Nov. 13, 1909** Hurried after my cocoa and "shredded wheat" breakfast to Joe Laub's and he and I went over to Central Park and made sketches. Little bridle path subject.<sup>1197</sup> There is good stuff in the bridle path for a picture. The leisure class taking their medicine in the morning while we poor artists have to work!!

Back to the studio and started a new canvas of Miss Bugbee — Yolande is the prettiest part of the name.<sup>1198</sup>

Made spaghetti for my dinner and after dinner went up to 37th St. and called on the Myers's. They have two hall-rooms, one as a studio, the other as "living room." The baby is well. I was entertained in the studio of W. Hurd Lawrence,<sup>1199</sup> who is crippled from a stroke of paralysis two years or more ago. He is learning to draw with his left hand. Sad sort of a small studio; a Miss Clark who has taken very good care of him is there.

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<sup>1196</sup> Arthur Huntington Gleason (1878–1923), Associate Editor of *Collier's* 1908–1913. Previously he was with *Country Life* and *Cosmopolitan* magazines.

<sup>1197</sup> *Bridle Path*, 1909. Private collection (Elzea 161).

<sup>1198</sup> *The Purple Shawl*, 1909. Private collection (Elzea 160).

<sup>1199</sup> William Hurd Lawrence (1866–1938), illustrator. His work appeared in most of the major popular magazines.

Invitation from Miss Pope to dine with her next Tuesday.

Jerome Myers and I took a short walk on Broadway — rich color and throng after theatre beyond any words of mine. Irish Socialist's street speech. In Spokane they are putting them "in the pen" for this!!!

**Nov. 14, 1909** [A clipping from the 14 Nov. *Call* is attached to this page printing "Josh Nolan's" letter giving \$5.00 to "...put the sinews of war in The Call."]

The event today was the "reception," informal, to Miss Duncan at Mrs. W. Carman Roberts's. An affair which was pleasant enough of its sort. I got through it with much ease — for me — tho' I had on my new plain suit of clothes, others in evening dress — my usual error, the party being larger than I thought it would be. Miss Duncan reclined on a large divan looking beautiful, tho' she is not, in the ordinary sense, handsome. She was in no sense being worshipped, in fact more attention might have been paid to her, I thought. A light blue, draped, Greek sort of gown; plain dark hair in a fillet. I understand that some present resented the fact that she did not rise when introduced, but think myself that she was properly filling her part in life as an artist in the dance. Glackens and Mrs. were there, Henris, Shinns, Lloyd Osbourne,<sup>1200</sup> Harvey Watts, Ben Ali Haggin, Irving Wiles<sup>1201</sup> (note the pun! Wretch!). Watts, who has considerable scientific information, worried me some by telling me of what to him seem weak points in Dr. Cook's case in re. the North Pole discovery. Still, I hope that he will make good.

After the Roberts's affair wound up, Ben Ali Haggin invited several of us to his studio.

Swell apartments on 66th St. He has some very good paintings in spite of the fact that he is

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<sup>1200</sup> Lloyd Osbourne (1868–1947), writer. He collaborated with his step-father, Robert Louis Stevenson, on such books as *The Wrecker* (1892) and *The Ebb-Tide* (1894).

<sup>1201</sup> Irving Ramsey Wiles (1862–1948), painter and illustrator. In his youth Wiles had been a skilled illustrator in the academic style, and later he became a successful society portraitist and National Academician, hence Sloan's scorn.

accredited with great wealth. Henri and (Mrs.), W. Funk!<sup>1202</sup> and Haggin went in a taxicab. Glack took Mrs. G. home then came up. I had three big highballs and got sick. Vomited and right ashamed and ruptured some blood vessels in my eyes. Downtown 4 A. M. in Haggin's taxicab and then from 23rd St. walked to Glack's house, then walked home alone.

**Nov. 15, 1909** Worked on Miss Bugbee and think I have another good one started.

Dolly did not arrive home 'till after 9 P. M. She sent me a telegram so that I was not worried. Waited for dinner 'till she came and then we went to Mouquins where we had a nice dinner. Then we walked to Henri's. Glackenses and Prestons were there. Mrs. G. is for woman's suffrage, which is growing nearer and nearer each year. I'll just put down my belief in the woman's vote here in black and white. I know it's bound to be a good thing for the race and for that reason it will be in line with Socialism. Home about 1 A. M.

**Nov. 16, 1909** House messed up with painter working in the front room.

Isadora Duncan! Mrs. Roberts (dear, kind woman) sent us tickets, box seats, and we saw Isadora dance. It's positively splendid! I feel that she dances a symbol of human animal happiness as it should be, free from the unnatural trammels. Not angelic, materialistic; not superhuman, but the greatest human love of life. Her great big thighs, her small head, her full solid loins, belly; clean, all clean. She dances away civilization's tainted brain vapors; wholly human and holy — part of God. I'm in a way regretting that I did not know all her art stood for when I met her at Roberts's on Sunday.

J. Myers stopped in — short stay. Miss Pope took Henris, Mrs. H's sister and us to dinner on 46th St. — French table d'hôte. Thence to a moving picture show. One right good

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<sup>1202</sup> Possibly the portrait painter, Wilhelm Heinrich Funk (1866–1849).

Pathé Frères film, Rigoletto, the rest bosh! Ice cream sodas, then home.

A Mr. Wallace called to show a little surreptitious sketching device to be attached to eyeglasses and enable the artist to draw the subject without directing a direct glance.<sup>1203</sup>

**Nov. 17, 1909** Went on with the Yolande Bugbee second picture, with shawl, and it's going all right. A thing with a certain amount of tenderness but not sentimental.

Started a puzzle in the evening. Got it pencilled in ready to go on with tomorrow.

**Nov. 18, 1909** Mary Perkins on a trip north to arrange [an] art lecture for Converse College, Spartansburg, S. C. dropped in. Looks better than she has for some years. She took Dolly out in the afternoon. They went to the watercolor ex. Say it is bad!

I worked on hands of second Yolande B. with purple shawl, and it seems to be a good thing still.

Miss Perkins stayed to dinner with us and took Dolly to see Mr. Forbes-Robertson<sup>1204</sup> play "The Passing of the Third Floor Back" by J. K. Jerome.<sup>1205</sup> They enjoyed it very much. Miss Perkins is stopping at the Hotel "Martha Washington."

I finished puzzle in the evening. Oh, these (I've got to hope) everlasting!! puzzles.

"The Pen is mightier than the Pig" Original adage to be used to express how a man is held in by circumstances.

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<sup>1203</sup> These were small adjustable mirrors attached to the outer rims of eyeglasses.

<sup>1204</sup> Johnston Forbes-Robertson (1853–1937), English-born actor. Many considered the best role of his American career that of The Passer-by, a divine figure in Jerome's play who came in human form to visit a Bloomsbury lodging house.

<sup>1205</sup> Jerome Klapka Jerome (1859–1927), novelist and playwright. After having established himself as a successful humorous novelist in the 1890s, Jerome's 1908 play, *The Passing of the Third Floor Back* established him as a serious dramatist.

**Nov. 19, 1909** Thro' Mrs. Roberts Dolly received two tickets to Philharmonic Soc. concert from Mrs. Untermeyer.<sup>1206</sup> Dolly had already promised to go to Brewer's to mind the baby, so she handed the tickets to the J. Myerses.

Started a new picture of Yolande smiling with a note of paper in her hand, low cut open bosom.<sup>1207</sup>

**Nov. 20, 1909** Walter Pach brought in my copper plate which has been in Paris. Gazette des Beaux Arts printed from it for the October number. The plate was held for duty in the Customs house here. Pach had all kinds of trouble getting it thro'. Quite funny exposure of the ignorance of the officials — plate made in this city!

A copy of the Gazette which Pach gave me shows the plate right well printed and with a French title lettered on it — “Une Rue à New York” or something of the sort.

Carl Anderson called with Kirby. He has recently returned from Spain, etc.

Nell Sloan arrived from Phila. to stay a while with Dolly.

Dinner at home. Baked ham a great success. Miss Pope, Henris and Laubs.

Painted a “good one” of Yolande. The start of yesterday was easily carried to a good end today.

**Nov. 21, 1909** A quiet day at home. Mary Perkins dropped in, while I was out getting the Sunday paper, to say farewell. She leaves for Phila. to take the rest of her holiday, then will flit south again.

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<sup>1206</sup> Minnie (Mrs. Samuel) Untermeyer, née Carl (1859–1924), patron of the arts and hostess. See “Mrs. S. Untermeyer Dies at Greystone,” *New York Times*, Aug. 17, 1924, p. 24.

<sup>1207</sup> *Iolanthe*. Delaware Art Museum (Elzea 162).

**Nov. 22, 1909** Miss Bugbee was to pose today, but she came and asked (for Mr. Reeve<sup>1208</sup> who is also painting her) to be excused from her engagement with me. To this I consented.

I worked on gilding and repairing frames and getting four pictures ready to submit to their honors of the N. A. D. jury. I am sending

1. The new one of Yolande (“Iolanthe”)
2. “Purple Shawl”
3. Fifth Avenue
4. Chinese Restaurant

Jack Gearity, one of the young men of the “Call” staff, called on me and I enjoyed talking with him very much.

Young Mr. Wallace, he with the surreptitious sketching eyeglass attachment, called again in the evening.

**Nov. 23, 1909** Pictures went to the National Academy. Painted from Yolande again today.

**Nov. 24, 1909** A rainy day.

Painted from Yolande. Started on a gas-light effect — girl singing.<sup>1209</sup> The idea was the outcome of the weather. It was so dark I couldn’t see the model, so lit the gas near her.

**Nov. 25, 1909** The Big Thanksgiving Day Dinner Party, which I had rather dreaded, has come off. Twelve sat to dine. A big turkey which Dolly cooked was much enjoyed. Five bottles of

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<sup>1208</sup> Possibly George M. Reeves (1864–1930), a portrait painter who was active in New York.

<sup>1209</sup> *Yolande Singing*. Private collection (Elzea 163).

claret. Mr. and Mrs. Roberts, Henri[s], Nell Sloan, Miss Schon, Mr. Felder (“Si”), Mr. Yeats, Laubs. After dinner we went to Henri’s. As dinner started at 5 P. M., we got to H’s about 8:30. Mr. Yeats read a short play of Irish peasant life by Synge.<sup>1210</sup> Very good thing indeed and he read it beautifully. Mrs. H<sup>2</sup> was very generous with the Scotch, not to herself, but she poured with a bountiful hand surreptitiously in the glass of another lady present. Evidently wished to see the latter tight. She had her wish. This gave me an insight into Mrs. H’s character which will be useful.

**Nov. 26, 1909** Mrs. Roberts sent by messenger four copies of the Dec. “Craftsman,” an article on Amer. Illustration which has a nice notice of my work.<sup>1211</sup>

Worked on the singing picture of Yolande Bugbee and lost what I had in my first. So it goes.

**Nov. 27, 1909** Two seats for Thursday next came compliments of Isadora Duncan from her manager, Coburn.

P. A. F. A. announcements out today. Schofield and Henri are both on the jury which looks favorable, but I think that I will stick to my idea of not sending to Philadelphia unless invited.

Painted without result in the afternoon.

Nell Sloan received an expected telegram from Mrs. Hoffmann and went at 8:30 P. M. to

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<sup>1210</sup> John Millington Synge (1871–1909), Irish dramatist and writer.

<sup>1211</sup> The article acknowledged more or less slightly the existence of decorative and “melodramatic” schools of illustration but praised the realists as representing the “great underlying principles...the causes which govern conditions in life.” Sloan’s lithograph, *Sixth Avenue and Thirtieth Street*, was reproduced. “Foremost American Illustrators: Vital Significance of their Work,” *Craftsman* (December 1909), 266–80.

meet her in Jersey City. They have some kind of a “lark” on. Nell stayed away all night.

Dolly and I took a walk after dinner dishes were done, ending up on 8th Ave., which is very interesting and different. The avenue life is different in each case: 6th tenderloin, fast; 8th neat, lower class, honest; 3rd poor and foreign. Each has its individual character.

Cut down the old “806” Walnut St. posing stand. It has always been too large for this studio at 165 W. 23rd St. and I feel that it’s a good job done.

**Nov. 28, 1909** Dolly and I did not get up until afternoon, after 1 P. M. in fact. I was fagged out from two days of futile mental effort on the “girl singing” picture of Yolande and I am not at my pleasantest when I get in this condition. Dolly bears it like a heroine usually.

Nell came home about 6:30 P. M. and we went to Shanley’s for dinner, then took a walk on Broadway.

**Nov. 29, 1909** It has happened as I had begun to fear in the matter of my loan of \$500.00 to Lichtenstein. I called on him at his office today and asked him to pay his note due the 21st Nov. He said, just as he said in July when the first note fell due, “Oh, I thought that was due next month!” This repetition of an old story seemed so untrue on the face of it that I was disgusted with him. I told him I must have the money, needed it. As usual, I have done a favor in a money way and lost what I thought was a friend.

Painted on singing picture of Miss Bugbee and think it is on a better road now.

After dinner Balfour Ker, Art Young<sup>1212</sup> and a man named Smith called. Smith went to the Sp[ring] Garden Institute, Phila. at the same time I did twenty years ago! He is an ex-

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<sup>1212</sup> Arthur Henry Young (1866–1943), political cartoonist. As a youth Young had worked as a cartoonist for Chicago and Denver newspapers, but moved to New York in 1896 where he became a Socialist and contributed to the political humor magazines *Life*, *Puck*, and *Judge*, as well as to *The Masses* and other Socialist periodicals. Sloan’s admiration for Young’s work never wavered.

Philadelphian. Paints some and works at lithographic designing. Art Young is a man of interesting character. His work I have long admired. Strong, simple, direct — the expression of a good mind. They were interested in pictures I showed.

Agent of property (165 W. 23) called in re. plumbing repairs. Asked to see my lease and noting that the repairs were not excluded, agreed to make them.

Dolly and Nell went up to see Ullmans. Found Kitty sick in bed, poor girl. When they came home, Dolly prepared a little lunch and we finished up what to me has been a very pleasant, real, evening.

**Nov. 30, 1909** Kirby came in and at his suggestion I went down to see his friend Phil.

Russell<sup>1213</sup> the lawyer, whom I had so often heard both K. and Westermann speak of. Russell is a fine fellow personally and so is his partner, Tom Wing,<sup>1214</sup> whom K. has also known since his student days in N. Y. when he kept books in the eve. to make his college fees. Russell asked us all to lunch with him and I enjoyed the talk. They are such unassuming men and yet great successes in the law. Handed over to Russell the \$500.00 note of C. B. Lichtenstein for collection. He is to push the collection as rapidly as possible. He tells me that a note has no “days of grace” in N. Y., that it was due on the 22nd, being dated 21st (Sunday).

After dinner I pencilled in two sets of puzzles. Quite a big evening’s work.

**Dec. 1, 1909** Jerome Myers happened in while we were at breakfast. After he had gone, Arthur

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<sup>1213</sup> Philip W. Russell (1878–1941), corporate and stock exchange lawyer. When Sloan knew him he was a member of the firm of Wing, Lakin, Russell and Wheden with which he remained until 1934 when he became a senior member of Merrill Lynch, Pierce, Fenner and Beane. He was President of the Scarsdale Board of Education for many years. See “Philip W. Russell, Stockbroker, 63,” *New York Times*, Aug. 25, 1941.

<sup>1214</sup> Thomas E. Wing (1874–1950), lawyer. After the firm of Wing, Lakin, Russell and Wheden dissolved, he continued practice with Wing and Wing, presumably with his son.

J. Elder, the English artist who had called on me some time ago came to inquire where he could get an etching press. I suggested Peters, Phila. This "chap" is not of a sort that interests me.

Worked all afternoon from Miss Bugbee. Dolly entertained Miss Sehon, Mrs. Laub, Mrs H<sup>2</sup> at lunch.

Nell and Dolly went out shopping toward evening. Dolly got a set of white furs as my Christmas present to her.

**Dec. 2, 1909** Went with Eleanor Sloan to see Miss Isadora Duncan dance again. I am still enthusiastic over the work of this artist.

Painted in the morning. No good.

**Dec. 3, 1909** Painted all day on Miss B. singing. Cut the old work out and painted a new head, which is about the sixth it has had, and I think I have it now. Miss B. took lunch with us and Stuart Davis also dropped in and joined us at lunch on his way from Henri school.

After dinner at home we went to vaudeville and moving picture show.

Philip W. Russell, my attorney, writes that he has taken two new notes from Lichtenstein, \$250 due Dec. 21st and 250 due Jan. Says this is about the only possible way to get at him.

Went to Dr. Westermann for a treatment.

**Dec. 4, 1909** Worked all day, about seven hours, on the singing picture but did not touch the head which is about as I will leave it now. So for as result goes on the hand and waist, I got nothing today. Told her to come Wed. and Thurs. next and paid her including those poses.

Dolly and Nell went to the theatre, G.[rand] Op.[era] House, with Miss and Mrs. Sehon.

They saw Lillian Russell.<sup>1215</sup> This still well preserved beauty I have never seen!

**Dec. 5, 1909** While out for the papers, I stopped in and saw Jerome Myers. Little Virginia Myers is growing into a most attractive little one.

After dinner, Henris came in. Henri tells me that several, if not all, of my pictures sent to the N. A. D. jury have been rejected — so he hears.

H. and I were trying to study out some arrangement of the lights in my studio which would properly show pictures at night for, as he very rightly says, people don't get favorable impressions of my work at night and most people see them by night. I'll have to work out some scheme.

**Dec. 6, 1909** [Two sketches at the bottom of the page use an anchor as an element in drawings of heads, one labelled "Hopeful expression" and the other "Old Sea Captain."]

Spent several hours looking for books for Xmas gifts. Kirby and I started out together and had lunch together. It was evening by the time I returned. We, Dolly, Nell Sloan and I, went to Laub's for dinner. Henri and Mrs. were there. We had a right good evening and a very good dinner.

**Dec. 7, 1909** Painting on the waist of Yoland[e] Singing; without model.

Mrs. Kirby called with little Janet. As a matter of curiosity I showed the picture to Janet, asked her what it was. "A lady singing!" she answered and I felt that I had at least caught the

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<sup>1215</sup> Lillian Russell (Helen Louise Leonard) (1861–1922) made her debut in 1881. Russell was apparently appearing in *Wildfire* at the Grand Opera House in Philadelphia at the time. "'Wildfire' Scores at the Grand," *Philadelphia Times*, November 30, 1909.

action I was after, [~~“or representing it”~~] or signified it rather.

Glackens called in the afternoon. I was glad to see him. He is a rather rare visitor here. He was on the Nat. Acad. Jury. While he was here my three “rejected” pictures were returned to me. The “Chinese Restaurant” is the only one they hung and Glack. says that’s in the overflow room artificially lighted.

I was trying to persuade G. of the excellence of the Maratta colors, but without much result. Kirby called and his two little landscapes were returned to him by the N. A. D.

Mrs. Davis and Stuart took dinner with us. Stuart is now in the thick of his art study at Henri’s school.

Dolly with Mrs. Ullman went shopping in the afternoon.

**Dec. 8, 1909** Today is the third anniversary of Linda Henri’s death.

Worked on the Girl Singing picture from Miss Bugbee in the morning. She stayed and had lunch with us. [~~two and a half lines are scratched out here~~]

Dolly and Nell went to hear the Philharmonic Orchestra in the evening.<sup>1216</sup> [~~“When they came home”~~] We went to the Turkish restaurant to dinner. They gave the girls very pretty wind bells as souvenirs. I stayed home alone in the evening.

**Dec. 9, 1909** Yolande Bugbee posed today, the last occasion for the present. I have very much enjoyed the hours passed painting from her. She has a bright, fanciful mind and has been a great incentive to work. I hope to have her again before long, but models are an expensive luxury when no pictures are being sold.

Walter Pach called in the late afternoon. I went to Dr. Westermann’s and after a

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<sup>1216</sup> Gustav Mahler conducted Mozart and Beethoven that evening. See *New York Call*, Dec. 9, 1909.

treatment for throat and nose, I brought him to dinner. The Ullman's were there. Ullman after dinner insisted on giving a demonstration of the wonderful "One Minute Washing Fluid" which he is about to exploit. Very amusing incidents. He messed in the kitchen 'till it got on Dolly's nerves.

Bess Sloan's old friend Irene Nitzky called in the evening.

**Dec. 10, 1909** National Academy private view today. I did not go — not feeling enough interested to get dressed for it. Nell Sloan and Dolly went rather late, toward 6:30 P. M. They say it is a particularly bad show. My "Chinese Restaurant" is hung above the line in the artificially lighted society rooms with the "overflow" pictures. Jerome Myers is in the same disgrace. E. Daingerfield, who was on the hanging committee, has always shown a dislike for my work. I have always had a perfect contempt for his.

Dolly wore her new dress which Nell has just finished for her — a light gray baff<sup>1217</sup> which looks fine with her new white furs.

**Dec. 11, 1909** Tinkering with the Girl Singing ["head" crossed out] during the day. Kent Crane, who seems to have grown a couple of inches since I saw him last, called and as he had bought some oil paints I gave him a batch of color, partly used tubes, etc.

Ed. Davis dropped in toward 5 o'clock and had tea with us and stayed to dinner. We enjoyed his company as is usual. He "certainly is one nice man," as Nell Sloan said. He is very enthusiastic over Stuart's good start at the Henri art school. As he says, if Stuart will just "keep his eye on the ball" as the golfers put it, he will surely succeed. Davis recalled the way we were started to polish up details in our art school days at the Penna. Academy. Such a contrast to the

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<sup>1217</sup> Perhaps Sloan meant baft, a cotton fabric.

fine boldness that Henri encourages in pupils.

About 10 o'clock I started in and “got up” a scheme for night light on pictures. Went out and bought gas hose and had it finished by 1 A. M.

**Dec. 12, 1909** A bit more tinkering on the Singing picture today.

Nell and Dolly had decided to go out but one thing and another prevented them.

Miss Minnie Giffin called. Gave us a vivid and interesting account of the play “The Easiest Way”<sup>1218</sup> second hand as told her by one of the girls at the office.

I went out at 5:30 and bought the “Press.”

Henris came in the evening and after he had seen and approved of my picture night lighting apparatus, we played Fan Tan ‘till nearly 1 o’clock.

**Dec. 13, 1909** Monday was such a black rainy, dismal day that it hardly seemed a day at all. Perhaps that’s why I skipped it and wrote Tuesday’s incidents on the Monday page.<sup>1219</sup>

I mailed three books to Dolly’s nieces<sup>1220</sup> in Los Angeles and after dinner started a puzzle.

A heavy downpour of rain which turned a light snowfall of last night into slush and finally shot the whole into the sewers.

**Dec. 14, 1909** Finished puzzle.

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<sup>1218</sup> The play by Eugene Walter (1874–1941) had opened Jan. 19, 1909 and ran for 157 performances. The female lead, played by Frances Starr, was a kept woman. A young man fell in love with her and wanted to marry her. When he learned of her past he deserted her. Instead of reforming she returned to her former life as being “The Easiest Way.”

<sup>1219</sup> The fault was in Sloan’s diary. The page for Dec. 14 had been misprinted to face that for the 12th.

<sup>1220</sup> Helen and Rose, the children of Dolly’s sister Margaret. See Dec. 23.

Mrs. Ullman came and we had a little tea and cakes. I went out and got a haircut — an operation that I always hate. Met Kirby on 23rd St. and walked over as far as 31st St. with him on his way to the station. Then went in and had a treatment of Dr. Westermann.

“Making Faces” came home from Chicago.

After dinner I went alone to hear Mr. J. B. Yeats talk and read some of his poetry,<sup>1221</sup> and parts of Synge’s “Play Boy”<sup>1222</sup> at Henri’s studio. There were many people there: Glackenses, Laubs, Pach, Miss Bell, Miss Goff, FitzGerald, Gregg and about seventy-five others. Mr. Yeats was very dear and interesting. I cut away as soon as he finished and came home to Dolly and cousin Nell Sloan. Rather sorry that we had not bought 3 tickets tho’ we felt \$1.00 was all we could afford.

**Dec. 15, 1909** Dolly and Nell Sloan went to Philadelphia this morning, 11:55.

I have passed the remainder of the day as a busy hermit, lonely and industrious. I made a small etching,<sup>1223</sup> Salvation girl with pot on tripod, ringing bell, announcement of “Christmas Dinner for 25,000” and a lank hungry man loitering and wishing the Xmas dinner wasn’t so far away from him. Made the plate, proved about 26 proofs and sent one to Dolly. We are going to send these around as Xmas greetings to some of our friends.

Had dinner about 7 o’clock at Capp’s next door.

**Dec. 16, 1909** Finished up the printing of the small “25,000 Xmas Dinners” plate in the morning

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<sup>1221</sup> The proceeds of the reading were for Yeats’s benefit. Henri and Yeats were friends and admired each other’s work. Henri painted Yeats’s portrait in December 1909 (Hirshhorn Museum and Sculpture Garden). Perlman, *Robert Henri: His Life and Art*, 91.

<sup>1222</sup> John Millington Synge, *The Playboy of the Western World*, 1907.

<sup>1223</sup> *Christmas Dinners* (Morse 149).

and early afternoon. The girl was cleaning today. I went out and had my dinner early, about 5:30.

The Spanish girl, Miss Pardo, called and was sorry not to see Dolly who has made quite “a hit” with her. I told her I didn’t think I would be painting for a few weeks.

**Dec. 17, 1909** By mail today received an invitation to exhibit the “Chinese Restaurant” at the coming P. A. F. A. ex. Trask writes that he’d like other entries beside. This will make me change my mind on the subject of sending to Phila. I had decided not to send this year, but since he is so kind as to ask one, I’ll try a couple beside on the jury.

Kirby stopped in and we went to lunch together, after which I went to his studio. While I was gone Mrs. Roberts sent her secretary, Miss Grabau, with a note which asked me to give the Craftsman permission to photograph my “Chinese Restaurant.” I did so by mail.

Rotten old King Leopold,<sup>1224</sup> exploiter of the Congo, died today.

Started a puzzle in the evening.

**Dec. 18, 1909** Started and finished a puzzle, which I will take over to Phila. Press next week when I go “home” to see Dad Xmas.

Had dinner at a very cheap lunch place in this block, 23rd St. All I could eat for 35 cents: soup, fish (Finan Haddie) and potted meat and spaghetti and coffee, all quite good.

Evening Sun has a sassy (à la Whistler) reply to a bump that FitzGerald gave Laurvik in an editorial some days ago in re. an article on J. W. Alexander’s work.<sup>1225</sup> Laurvik (who has

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<sup>1224</sup> Leopold II (1835–1909), King of the Belgians. Became King of the Congo in 1885, which was annexed to Belgium in 1908. His exploitation of the Congo was loudly criticized by the U. S. and by Socialists in general.

<sup>1225</sup> “The Superlatives of the Critics,” *Evening Sun*, Dec. 13, 1909.

never returned the set of etchings I let him have for publication about two years since) raps the “8” painters.<sup>1226</sup>

**Dec. 19, 1909** Went to Henri’s to tell him I’d not be at home tonight, stayed a couple of hours. Mrs. Laub is sitting for him.<sup>1227</sup> He worked along while I talked with her. Got on the Socialist theme. He quite agrees, but won’t let it get such a monopoly of him as it does of me. I think, however, that I have passed the feverish stage and that it has now amalgamated with my make-up. I feel much more quiet and, in a sense, happier minded.

Leaving Henri’s I walked up to Jerome Myers’s to leave a little picture book for Virginia. They were out.

I then went up to Ullman’s where I was made much of and sat down to a splendid dinner, roast lamb. They do continue to make me feel at home with them. He, Ullman, set forth to me a tremendous art show scheme. He wants to put a huge collection of good, young, healthy pictures into Madison Square Garden: a band of 100 pieces, newspapers astounded! It really would be a great thing, but it requires for a week about \$9,000.00!! One idea is to charge \$10 for each picture shown, but then some of the best painters are so poor! I stayed all night as they insisted, and I was so comfortable I agreed.

A friend of his, Mr. Howland and his wife, a large buxom girl, very pleasant, came in. They live in the same house; are Pennsylvanians, she from Johnstown, Pa.

**Dec. 20, 1909** Up at about 10 o’clock (Ullman and I had talked ‘till nearly 2 A. M. last night)

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<sup>1226</sup> The letter was a sarcastic rebuttal of FitzGerald’s critique of Laurvik’s article in the December issue of *Metropolitan Magazine*. In the course of it he described FitzGerald as “...a very Gibraltar...in the protecting shadow of whose ramparts the eight little nymphs disport themselves safe from sunstrokes and other attacks...” “From Mr. Dabo’s Discoverer,” *Evening Sun*, Dec. 18, 1909.

<sup>1227</sup> According to his records, Henri’s portrait of Mrs. Joseph Laub was destroyed.

and after breakfast came down town with him. Of course, I had my coal stove to light up.

During the afternoon I wrote cards and addressed envelopes for our Xmas etching, getting them all ready. Dolly had sent a list of names from Phila. and I added others — about 36 in all.

Dined at the lunch café then took a walk down Sixth Avenue. This being the Xmas shopping week many stores are open and little temporary wooden stands line the sidewalks on the east side of the street from 23rd to 14th Sts. Great crowds are out looking, pouring into and out of the stores. A very interesting sight. Suppose it will be the same [“next” crossed out] all this week ‘till Xmas day.

**Dec. 21, 1909** After a dull day broken only by a visit from Kirby — lunch with him and visit to his studio — I went to Henri’s and had dinner cooked on his electric stove, which is to be “discharged” tomorrow. At about 9 o’clock Henri started a sketch portrait of me,<sup>1228</sup> by artificial light of course, and got what seems to be a very good thing.

Then I suggested another exhibition, tapering from Ullman’s Big Show at the Madison Sq. Garden to a smaller affair in the big empty first floor room that H. and I looked at in the spring on 35th St. near 6th Ave. This idea we worked out ‘till it looks to me as though we could put it through at about \$5.00 a picture — selected exhibitors. A show to last a month. “The American Art Show.”<sup>1229</sup>

**Dec. 22, 1909** To the building 29 and 31 W. 35th St. and looked it over. It seems that the two lower floors would make splendid galleries for an ex. I went down town to Cedar St., cor[ner]

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<sup>1228</sup> Robert Henri, *Portrait of John Sloan*. Formerly Montclair Art Museum.

<sup>1229</sup> This is the germ of the Exhibition of Independent Artists held in April 1910.

Broadway, #128, and saw Mr. Adams who offered to rent it for a period of 5 weeks for \$600.

This for the first and second floors — \$500 for the first alone.

Wrote Dolly that I'd be in Phila. tomorrow.

Letter from Phil. Russell, attorney, says that Lichtenstein gave a check for 250 and interest, which is deposited.

Letter from Trask thanks me for accepting invitation for "Chinese Restaurant" and for the other two entries. "If they are representative Sloans, I hope they may be accepted. If accepted, I promise they will be hung, but where and how the Lord only knows." This last phrase coming from Philadelphia will probably decide me on withholding the entries, especially as I will need them for our own show if we have one.

Davies was out. Stopped and got "May's" to estimate on lighting of gallery — \$100.00. Went into Kirby's for a few minutes.

Stopped at Dr. Westermann's on way to dinner with Ullman's. A dinner in German style — pigs knuckles and sauerkraut. My first taste of knuckles, very good. Ullman and I talked of the exhibition scheme.

**Dec. 23, 1909** I took ferry at 11:55 for Philadelphia. Arrived at North Phila. where my little girl met me looking mighty fine in her new dress and hat and furs. She quite outshines the Phila. girls, and her rig is not "loud" at all, just becoming.

At Mrs. Kerr's where Dolly is stopping — a small house on York St. — I found Mrs. K somewhat better from her attack of neuralgic rheumatism and I met Dolly's sister, Margaret, for the first time. She is about Dolly's size in height, but much thinner and more worn looking. Has two children, Helen and Rose, whom I also saw.

Dolly and I went down town, she to the doctor's, I to the Press where I had a talk with

March; then up to Nell Sloan's. Uncle Albert not looking as well as usual. He has had lumbago. At dinner we had the pleasure of meeting Jim Moore, whom I have not seen for more than a year. He seems to be in good health, and some of his old spirit is in evidence. He is with an appraisal company — estimates on value of art collections and libraries. Seems to be hopeful. He recited some of his old-time Irish themes: "The Fenian Cat" and "Shanahan's Old Shabeen." He says I may hope for a return of my hundred dollars soon.

Back to Kerr's to sleep.

**Dec. 24, 1909** After breakfast at Kerr's, cooked by Dolly as Mrs. K. is not about early in the mornings on account of her illness, we went down town. I missed my train to Fort Washington, so went and saw Tom Daly. Walked over to the Record and met ["Chas." scratched out] Finley whom I had met two years ago. Then, with Daly, to a jewelers on Walnut St. where we met by chance H. Thouron,<sup>1230</sup> one time teacher of composition at the P. A. F. A. His arm was in a bad shape, just recovering from a fracture. Asked me if I had been doing good work. I said yes, I thought so, that he knew I was always self-satisfied (I feel that is what he has always rated me as) Daly says that he hears that H. T. has finished a picture started in Rome twenty-five years ago! I have a dim recollection of having seen it about fifteen years since in his studio!!! It, in all faith should be good, shouldn't it but, by heaven, I'll bet it is not.

Finally left Daly and got train to F. Wash. Dad was just going to Ambler to see the doctor. He's having bladder trouble again, but he looks right well. Bess too looks well. Nan — Marianna — rather thin and worn looking.

Sampled a nice spaghetti dinner by Nan then took me to town with a large balance of appetite. Met Dolly, then the Hamlins and went to the Rathskeller as their guests. Had a pleasant

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<sup>1230</sup> Henry Thouron (1851–1915), painter and instructor at PAFA.

evening in their company. Mrs. H. gave me date book for next year. Dolly and I missed the 11:02 train and had near an hour to wait for the 12:01 to Ft. Washington.

**Dec. 25, 1909** Christmas Day. Dolly had made Bess and Nan nice presents of stockings, etc. I gave checks, simple but useful cash. Nan gave me a set of gold buttons, very nice indeed, but Xmas is a rotten, dreadful institution.

A big snow storm started toward noon and kept up all day and evening. By far the heaviest fall for the past two years, it seems to be.

Came out flatly in refusing to go to church in the morning. Now that mother is gone, it would seem to me to be wasted hypocrisy to go to services [“they being” crossed out] which are full of ideas and formulas of life which I think positively against the intentions of that great Socialist, Jesus Christ of Bethlehem. He was a Revolutionist. The Church backs the Exploiters by preaching content to the victims. I know that my state grieves my hyper-religious sisters. They probably pray for me with tears now and then.

Dad made me a present of his gold watch, the only thing he has of value on earth. I appreciate the spirit which prompts him in this.

Nan gave me a set of studs of gold. Dolly’s present to me was two of W. B. Yeats’s books (son of our friend John B. Yeats).

**Dec. 26, 1909** Woke up nearly snowbound. No roads open. Those sisters of mine tried to walk to church more than a mile away. Got as far as Fort Wash. bridge over Sandy Run, about 1/4 mile, and came back. Had struggled for an hour thru’ snowdrifts. I wonder if they would have taken bread to a poor family that distance!

Dad is very fond of the canary bird, “Sunny.” It is quite tame. Flies about the room,

comes to him when he taps on his chair arm. Dixie, the dog, is still alive altho' not very well — a sore over one of her teeth. She is eleven years old now.

The country is very beautiful with its heavy blanket of snow. Some few, very few, sleighs are about, but the roads are so filled with snow it's hardly good sleighing yet. No Sunday papers have come to F. Washington. I read in the papers Monday that this is the heaviest fall in Philadelphia since 1888.

**Dec. 27, 1909** Dolly feels all right today. After lunch (when Nan had returned from the long walk to "church" through the snow-covered roads more than a mile) we started — with farewells to the family — for Phila. Rode to station in "Grubbs carriage" for 25 cts. Got to city after one-thirty P. M. Went to Kerrs where I got my Xmas fruit cake. Then we came down to Dr. Bower's. Had a short chat with him and watched the procedure of a "treatment" on Dolly, a thing not often seen by men. I was interested to see how little exposure there is. Bower says Dolly will be cured next month.

From there we went to Broad St. Sta. where I left my bag, then spent a while in a moving picture show on Market St. The streets are piled with snow and only a small part of the car lines are operated.

We went to Dooner's and had a broiled Guinea chicken and enjoyed each other's company very much, Dolly and I. Went to Broad St. Sta. to get 8 P. M. train which, on acc. of storm did not start 'till 9:20. Reached home in N. Y. at about 12:15, started a fire in stove and got to bed at 2 A. M. Dolly is to stay at Kerr's tonight and come home tomorrow after a treatment.

**Dec. 28, 1909** Behind some boards in the hallway today I found Xmas gifts for Dolly and me

from Mr. and Mrs. Roberts, the kind people. A copper ash tray for me, made at the Craftsman Shops,<sup>1231</sup> and a silk scarf for Dolly. A big pile of Xmas letters from our good friends, who all seem to be pleased with my etching sent them.

A check from Russell settling the first Lichtenstein note, \$251.25, and a nice note from Russell thanking me for the etching I sent him. Xmas greeting from S. Walter Norris in Florida. A greeting from the Lukses.

Dolly arrived on toward 7 o'clock and we hurried across to a light lunch café, and I had something to eat while she took toast and tea. Then we went up to Sehon's to a Xmas at home. Rather interesting. No all-'round introductions so that you had not to remember a lot of names. We met a Dr. Copeland and his wife who are from the west. He is slightly acquainted with Prof. Hamilton (Miss Sargent's husband) at Ann Arbor College. A Mrs. Smith — large, interesting type of New York woman. Aunt of an artist, she says. Mr. Slocum plays the piano in vigorous style. Perhaps well, the flat is too confined to judge. He is the nephew of an artist. Mr. Whipple, the name.<sup>1232</sup>

**Dec. 29, 1909** The weather is the coldest we have had this winter and the fires are enough to keep me busy all day. We went to the Rand school to try the dinner there and were glad that we did so. Piet Vlag introduced us to John Murray who is a worker in the cause of personal liberty — especially interested in Mexico. Secretary of the Political Refugee [Defense] League which has just succeeded in having De Lara<sup>1233</sup> released from U. S. custody. He tells and shows photographs of the horrible Mexican prisons. He is evidently a good, clean type of man; not

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<sup>1231</sup> Gustav Stickley was the Director of the Craftsman Workshops and also publisher of the Arts and Crafts journal, *The Craftsman*, of which Mrs. Roberts was editor.

<sup>1232</sup> Possibly Charles Ayer Whipple (1859–1928), New York portrait and mural painter.

<sup>1233</sup> Lázaro Gutiérrez de Lara (1870-1918), Mexican Socialist.

large in stature, but with eyes that are earnest and related to the brain back of them.

After dinner Vlag took us up and Dolly saw the library where all manner of sociological literature is on hand. Then Dolly reminded Vlag that I was, and had been for some time, wanting to join the Socialist Party. Blanks were filled out and Dolly and I are now well on the way to being members of the Party of the Workers.

On our way back we stopped to call on the Robertses, but they were out.

**Dec. 30, 1909** Mr. March of the Sunday Press has sent me an interesting book of charades in verse by Wm. Bellamy.<sup>1234</sup> He properly decided that it would interest me. I won't be right content 'till I have ferreted them out.

I went out and walked a while after noon. Stopped in old book store and got copies of last Sept. Century with some illus. of mine.<sup>1235</sup>

Some thousands of shirtwaist makers, girls, are on strike for improved conditions in workrooms and recog. of their Union.<sup>1236</sup> Yesterday they sold papers on the streets. Extra ed. of "The Call," the Socialist daily.<sup>1237</sup> They have been arrested for "picketing" the shops and in some cases have been sent to Blackwell's island. Toughs have been employed by the mfrs.

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<sup>1234</sup> William Bellamy published several books of charades: *A Century of Charades* (1894), *A Second Century of Charades* (1896), *A Third Century of Charades* (1904), and *More Charades* (1909).

<sup>1235</sup> Sloan's two illustrations appeared in "The Boy, the Girl, and the Union," *Century Magazine*, September 1909 (Hawkes 228, 229).

<sup>1236</sup> The strike of New York shirtwaist makers began at a mass meeting November 22, 1909. Officers of ILGWU Local 25, the shirtwaist makers' union, were unprepared to oversee a strike of this magnitude, involving as many as 30,000 young women. Responsibility fell to the Women's Trade Union League (WTUL), which had already begun to organize in the garment industry, and to female members of the New York City Socialist Party.

<sup>1237</sup> A special edition of *The Call* was printed for the purpose of being sold on the streets by the female strikers. The idea, for which John Murray was responsible, was that the public would be made aware of the strikers' cause by seeing women in the non-traditional role of newspaper hawkers. See *New York Call*, Dec. 29, 1909.

[manufacturers] and very often have assaulted the strikers. One Magistrate, Cornell, has said that they had no right to picket and that he gave jail sentences because “fines were paid by unions.”

C. W. Barrell called and stayed some time this afternoon. He has not been well and will probably go to Florida soon. Kirby also was a caller. He will, on account of his health, probably go away soon. Barrell had some interesting pottery by a man named Brouer [sic] who has invented an iridescent glaze, long sought by potters, so Barrell says.<sup>1238</sup>

**Dec. 31, 1909** For the third time Mrs. Sam'l Untermeyer (at suggestion of Mrs. Roberts) sent us tickets for Philharmonic Orchestra Beethoven cycle. Dolly and I went this afternoon. I did not seem to get into a proper mind for appreciating music, so did not find the time particularly well spent.

Ullmans came after dinner and took us to see Maude Adams<sup>1239</sup> in “What every woman knows” by J. M. Barrie. This I enjoyed quite well. Miss Adams is overly cute and too conscious of the humor of her part in relation to her stupid husband. We did not mix in the crowd of New Year’s Eve celebrators, but came home and got a pitcher of chop suey from the Chinese restaurant and at 12 o’clock began the New Year on tea and Chinese lunch. Talked ‘till about 1:30 A. M.

## 1910

**Jan. 1, 1910** After going to bed about 2 A. M. we got up nearly noon, thus starting the year in our most characteristic manner. I sometimes think of my impudence of expecting a living from a

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<sup>1238</sup> Theophilus Anthony Brouwer, Jr., (1864–1932) potter and sculptor. Brouwer began experimenting with metallic luster glazes at his Middle Lane Pottery in East Hampton, N. Y. in 1894. He was one of a number of French, English, and American potters working with such glazes.

<sup>1239</sup> Maude Adams (née Kiskadden) (1872–1953), played Maggie opposite Richard Bennett in Barrie’s hit comedy of 1908.

world in which I am such a contemptable loafer.

An idle afternoon with a slight improvement in spirits, then we went up to Ullman's where we were invited to dine. Dinner was not served 'till he came home about 8 o'clock. We enjoyed a fine roast turkey stuffed with spaghetti, and after dinner played cards (Fan Tan) 'till about 12:30 when Dolly and I came home.

**Jan. 2, 1910** Up late but not in the "blue" mood. Went out and got the papers. The weather has grown warmer and the heaps of snow on the streets are melting and covered with dirt. The air is full of damp haze from evaporation of slush.

Working on a puzzle in the evening after dinner at home. Henris called rather late. We calculated on Ex.[penses] etc. of an exhibition and talked on the subject considerably, but don't as yet see a handle to catch hold by — money!

**Jan. 3, 1910** Jerome Myers ran in and, oddly enough, he is full of the idea of an exhibition. He has heard that the N. A. has secured a site for their proposed galleries, so he feels as we do that now is the time for a demonstration against them.

Vlag sent me a circular on their plans for a "People[s] Cooperative Wholesale," stock \$25 per share, to supply stores that are already in operation and others.<sup>1240</sup>

After dinner at home we went over to (Henri's 10 Gramercy Pk.) and he and I talked over the Exhib. scheme. He thinks the place rented by the year for a continuous series of Ex. would be the best scheme. To start a society of artists, the name "Independent American Artists" he suggests. Then a list of patrons who, in advance, put up money to be balanced by equivalent

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<sup>1240</sup> Cooperatives had been successful in the Low Countries and, particularly in Belgium, had been connected with political socialism. Vlag, a Dutchman, worked to establish similar cooperatives in New York and, with Rufus Weeks, founded *The Masses* to promote them. His New York cooperative was called the American Wholesale Co-operative.

in paintings to be chosen at any time during the year's ex. Twenty artists to each contribute \$100.00

**Jan. 4, 1910** Today, after mailing puzzle to Phila., I went up and called on Davies who, by the way, is rather in bad health. He is recovering from typhoid fever and says that he has not done any work for the last three months on account of it. He is quite favorable to the exhibition scheme; ready to put up money and enthusiastic and anxious to give the younger men a chance to show their work as an incentive. As he and I together put it in shape: if helping the younger men ceases to help us, then it's time for us to fossilize, get out, go to the N. A. D.

Mrs. Ullman called on Dolly in the afternoon. A nice, interesting letter from Miss Niles of Toledo.

We took dinner at Petitpas' table d'hôte as Henri's guests. Met Mr. King<sup>1241</sup> and were introduced to a young Mr. Brooks<sup>1242</sup> and a couple others. Mr. Yeats was there and Mr. King. A nice dinner, then Henri and ourselves went to the N. A. D. ex. My picture is certainly hung in an outrageously bad place. The worst treatment I have ever had. Met Mr. Swift,<sup>1243</sup> an art critic. Hear that Henri is to give a talk at the MacDowell club. Home by 10:30.

**Jan. 5, 1910** Mr. Coulston (a friend of the Schlichter's whom Dolly had met in Phila. and whose

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<sup>1241</sup> Frederick Allen King (1865–1939), writer and literary editor of the *Literary Digest* until 1933. After leaving the *Literary Digest* he wrote on the dance in America. It was King who introduced J. B. Yeats to the Petitpas' boarding house. See Murphy, *Prodigal Father*, 342.

<sup>1242</sup> Van Wyck Brooks (1886–1963), critic and writer. At the beginning of his career he wrote from a liberal point of view, which was later modified. He was an habitué of the Petitpas group and was included in Sloan's painting of 1910, *Yeats at Petitpas*'. In 1955 he wrote a biography of Sloan, *John Sloan: A Painter's Life* (New York: Dutton), at Helen Farr Sloan's suggestion.

<sup>1243</sup> Samuel Swift (1873–1914), music and art critic, wrote for several New York City papers, including the *Evening Mail* (1894–1907), the *Tribune* (1907–1909), and the *Sun* (1909–1910 and 1912–1913). His articles on music and art often appeared in magazines as well.

wife I had met once or twice at Laub's when Joe lived in Sharon Hill) called today and proved a very intelligent and interesting man. He is a mechanic, especially in automobiles. Has not had much "education," but is an example of native intelligence. I found him a willing listener to my Socialistic talk, but since he owns two houses, he's not likely to join the movement. We went with him to Renganeschi's for dinner and he stayed at our place over night.

Near where the Metropolitan  
Towers to the sky  
And brazenly proclaims the fact  
That premiums are high,  
A peaceful ring of fragrant smoke  
Is seen by every eye  
And J. S. sits beneath this ring  
And thanks R - U - D - Y.

Burst of "poetry" occasioned by receipt of a box of cigars from J. Horace Rudy.

**Jan. 6, 1910** Finished up a puzzle and entertained. Miss Dreyfous made us a call and was appreciative and pleasant as usual. Being one of the few people who have purchased my etchings, I have a kindly feeling toward her.

Schofield, Henri, Anshutz and Hawthorne, who are acting as the Penna. Academy Jury, called for a few moments and upon Henri's suggestion I showed the Recruiting picture, which they liked and invited to the Ex. Schofield has just arrived from England and looks hale and hearty as ever, with that big kindness of his still in evidence. 'Phoned Budworth to call for the invited canvas tomorrow.

Mr. Coulston came back and sat at dinner with us, having already eaten with friends in

Jersey City. He afterward took Dolly to the Automobile Show.

**Jan. 7, 1910** Budworth Sons called for the "Recruiting" picture for the P. A. F. A. ["Kirby called and invited us to visit them Saturday a week hence" crossed out]

Ullmans came to dinner. Dolly baked a half ham, a gift from the butcher.

Mr. Coulston stayed with us and I find him quite interesting, talking of Yale locks and mechanics of various sorts.

Miss Bugbee called and, as I had been thinking of painting from her again this very day, I took it as an omen and told her to come and pose next week.

**Jan. 8, 1910** Dolly went to the Hippodrome with Mr. Coulston.<sup>1244</sup> I had intended to go along, but Jerome Myers came in. Told me that he had asked Von Gottschalck to come to meeting on Monday night which we had planned the last time Myers was in. I suppose Von G. will be alright, he seems to be energetic and has told me that he could see ways in which money might be raised.<sup>1245</sup>

Pach came in after Myers left, rapidly followed by Kirby with Philip Russell, to whom I was glad to show some of my pictures. He is a fine sort of man, lawyer, and has done the trick in getting Lichtenstein to "come up" with the money he owed me. After Kirby and he left, Mr. Yeats called and we enjoyed his talk — so full of kindness — then Pach left. I asked him to come to Monday night's meeting here.

Dolly came in and as Yeats and we had been invited to Laub's to dinner, we saw Mr. Coulston off to Phila. and went uptown together to a good dinner and a very pleasant evening.

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<sup>1244</sup> The annual extravaganza had opened on September 4 and featured "Inside the Earth," "Ballet of Jewels," and "A Trip to Japan." See Bordman, 252.

<sup>1245</sup> To fund the Independent Artists exhibition.

The artists of the party all busy drawing and we were so entertained that we never got home 'till nearly 3 A. M.

**Jan. 9, 1910** Up late, very late. As I was about going out to mail notices of meeting tomorrow to Glackens, etc. Mr. Yeats called with Mr. Brooks, whom we had met the other night at Petitpas' table d'hôte. They stayed some time and Mr. Felder and Miss Sehon dropped in. Dolly made tea. We went to Petitpas' with Yeats and Brooks. Henris came there also and Mr. King also sat at our table and we had a very nice evening there. Then Henris [illeg. word scratched out] came to the studio with us and we talked exhibitions. It does look as tho' the meeting tomorrow was becoming a little too "mixed" in ["numbers" crossed out] those invited to attend. But we'll wait and see how it turns out.

**Jan. 10, 1910** This evening the meeting to "pow wow" over an exhibition or Society or something was held and now that it is all over there don't seem to be much to record. Jerome Myers was on hand first with Von Gottschalck, then came Shinn, then Henri, then Pach, then Luks. Glack sent his excuses by Shinn.

We considered the plan of organizing about twenty artists then going to people with money and getting some — giving pictures in return, to be selected during the ex. period. A side discussion that was amusing was on the subject of the Maratta paints.

**Jan. 11, 1910** Went down to the Call and gave them a drawing of **Pickets the Police Protect** (street walkers), drawing made today in reference to the shirt waist strike now going on in which much police brutality has been cited by the "Call."<sup>1246</sup> I took four short stories from Mr. Kopelin

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<sup>1246</sup> The strike of some 15,000 members of the Ladies Waistmaker's Union began on Nov. 24, 1909, and

which are to be illustrated for the Sunday Call — gratis.<sup>1247</sup>

Met and had a short talk with Courtenay Lemon<sup>1248</sup> whose article roasting the new theatre and its millionaire patrons of art is a very good one. I wonder if I'm consistent in this when I consider our Ex. scheme! But then I don't believe we will put through that plan by giving the rich the chance to be patrons.

Glack was waiting to see me when I came back. I told him what had been talked of last night.

Made a drawing for the Call (story) in the evening.

Little Yolande Bugbee has gone into wage slavery. She called at noon and told me that she had taken a position in the Nat. Cloak and Suit Co. Poor little girl. I am sorry, but I suppose the regular income has ended.

**Jan. 12, 1910** Made two more drawings for The Call stories and am enjoying the work, though the stories are rather weak. The subjects are of a human nature sort and offer right good chance to make pictures, which is just what is not true of most of the paid-for illustrations of the magazines of the day.

Dolly is busily engaged in making a "net overdress" for her crêpe de chine white gown. She is going to Phila. next week and will wear it at the private view of the Penn'a Academy of Fine Arts.

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was finally settled Feb. 15, 1910, to the benefit of the workers. Sloan's cartoon, "Pickets on the Outposts of Capitalism," appeared in the Jan. 23 New York *Call*. It showed prostitutes and men in a park while the police stood by unconcerned.

<sup>1247</sup> Sloan illustrated a series of four "Plain Tales of the City" by Sonia Ureles. These appeared in *The Call* on January 29, February 6, February 13, and February 20, 1910.

<sup>1248</sup> Courtenay Lemon (d.1933) was a socialist activist and the drama critic of *The Call*.

**Jan. 13, 1910** Dolly went shopping with Mrs. Ullman. I made a drawing, the fourth, for the Call stories.

Jerome Myers called and talked about the Ex. He don't think it wise to get money from wealthy people even tho' the money is put as advance purchase price for pictures. He seems to be afraid of the idea of the young men coming in. I don't quite see where he stands. He certainly gives evidence of antagonism to Henri. There seems to be in his wife some strong anti-H. idea.

Kirby called and read to me a story he has written. Right good, humorous thing such as is used nowadays.

After dinner finished up all the Call drawings, ready to deliver tomorrow.

**Jan. 14, 1910** A fine big snow storm today. Kirby and I walked out in it. Coming back from 14th St. it raged furiously, biting into face — fine sight.

This evening we had a dinner party. Mr. King arrived on time. A few minutes later Mr. Brooks, and he left to look up Mr. Yeats — who had calmly eaten his dinner at the Petitpas' and forgotten all about his invitation to our house. But he's such a dear old fellow Dolly didn't scold him, and what's more remarkable I didn't either. We had a very enjoyable evening. Mr. ["Brooks" crossed out] Yeats had a friend, a young man, at dinner with him and he asked him around (a Mr. Blake, former Philadelphian).

Mr. Casey of Collier's called me up and asked me to submit cover design sketches.

**Jan. 15, 1910** Preparations for our "week end" trip to Scarsdale to visit Kirbys' took up our morning. We got a 1:22 P. M. train at the Grand Central and Kirby met us at the station with a hired sleigh and wooly horse. A splendid day, clear blue sky and the loveliness of the cold white snow so fine in the country.

Mrs. Kirby is a very nice easy-going hostess being a Southern girl and the little Janet is thriving like a red apple of “Daddy” and “Mujjies” eyes.

The house is very pretty to look at outside and quite comfortable indoors — a large living room is the chief thing on the first floor. They sacrificed other rooms to make it large. I made a sketch from the side porch and got bitterly cold doing it. K. made a sketch of me at work.

**Jan. 16, 1910** Another beautiful day in the country. Walked over to the station with Kirby and enjoyed the beautiful snow-spread landscape with the prosperous suburbanite homes here and there, for Scarsdale is exclusive. That’s one of the things Kirby liked about it I really believe; for K. likes “niceness,” but wouldn’t like it called that.

Fixed a clock so that it would properly strike the hour for Kirby. Also the electric bell in the kitchen. I like to do this sort of thing.

We called at “Phil” Russell’s in the afternoon. He has a very comfortable home. I still like Mrs. Russell<sup>1249</sup> and I like him better each time I meet him. After tea at Kirby’s we talked in the living room before his open grate with logs burning. Very nice — comfortable. K. enjoys his home. I suppose I’d enjoy one too, but I could probably never form one.

**Jan. 17, 1910** Back with Kirby on an early train. March, Sunday Ed. of the Press, writes and speaks of the difficulty he and others had with Charade #55 in the Bellamy “More Charades” book. I had not solved it and really occupied most of my day trying to get at the answer. Finally, though [“not” crossed out] defeated I had to go to bed. The nearest to answer being a guess of Barrell’s (“scarlet”). This is not given in the cryptogram answers in the back of the book, so is

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<sup>1249</sup> Ona Small Russell.

probably not right.

Barrell called and Dolly asked him to dine with us. He did so and spent the evening. He is a nice lad. Says he is going to go to Florida, if he can, for the balance of the winter as his health is not at all good.

Kirby, Dolly and I stopped in this morning to see paintings by Karl Anderson at the Madison Gallery.<sup>1250</sup> I liked them some, but they are not “about anything.” That seems to me the trouble. “Colorful” and much better than stuff of the same sort [by other artists].

**Jan. 18, 1910** After another wrestle with #55 charade, I gave it up for the present and got at a puzzle. Mrs. Ullman came in and sewed with Dolly. Later Mr. Yeats dropped in and read us his article on the American Woman for Harper’s Weekly.<sup>1251</sup> It was a very witty and entertaining thing: the fit product of his interesting mind. His side comments were fine too. He told of his experience in 1870 painting in the home of an Irish lord — (uncle of Balfour), Herbert<sup>1252</sup> — of the confidences which they placed with him, of the Rabelaisian jokes, etc.; and of a visiting lady who “threw herself at him” and he was too much awed by to accept, besides having a wife and children.

Laubs, Henris, Mr. Yeats and Nellie [Farrell] (Mrs. Laub’s sister) at dinner and, after dinner, fortune-telling by cards, Mrs. L., and drawing by Yeats, Henri; and I painted a small sketch of H. and Yeats.<sup>1253</sup>

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<sup>1250</sup> Karl Anderson (1874–1956), American impressionist painter, specializing in figures posed outdoors, who spent the summer of 1909 at Giverny with Frederick Frieseke. The two and others showed as the “Giverny Group” at Madison Gallery in 1910.

<sup>1251</sup> “American Girl,” *Harper’s Weekly* 54 (April 23, 1910), 12–13.

<sup>1252</sup> Possibly Col. Henry Arthur Herbert PC (1815–1866), Irish politician.

<sup>1253</sup> *My Two Friends, Robert Henri and John Butler Yeats*. Private collection (Elzea 164).

Nan, my sister, writes that she has sold a couple of pictures. Paid off \$500 of her mortgage.

**Jan. 19, 1910** This morning I kissed Dolly good bye and saw her started off on her journey to Philadelphia for more treatments by Dr. Bower. I do hope, and he has promised, that this is to be the wind-up of the year's siege of her inward disorder and then she'll come back to me and we can feel settled and undisturbed in our little attic home.

Went in and spent a few minutes with Kirby, then to the American Art Galleries and saw the Lawrence collection of paintings, drawings and bronzes soon to be sold. Some drawings by Daumier and one painting of his — the latter recalled my sister's earliest work with Henri in the School of Des. for Women, Phila. I don't know why, it was technically like, probably — watercolor. Daumier's bronze of the old cocky military wreck is great. Some good Monets — an interesting show. Mary Cassatt's work, several examples. I feel that she is a great figure in art!<sup>1254</sup>

Took the four drawings to The Call, then went up to Ullmans where I ate a big spaghetti dinner. Ullman wants to take hold of gallery funds for an exhibition. We played Fan Tan 'till near 3 A. M., then I came home.

**Jan. 20, 1910** A Xmas package, relayed, from Mrs. Dawson arrived for Dolly.

Barrell called, and as this is cleaning day I went out with him leaving Lily, the darky girl, to wield the duster. Barrell and I went down to Greenwich Ave. and he introduced me to Mr.

[left blank] who keeps the Show Bill Restaurant. Not much restaurant left, it is nearly obscured

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<sup>1254</sup> The sale of the important Cyrus J. Lawrence collection by the American Art Galleries Jan. 21–22 included two Daumier oils and eight wash drawings, seven Cassatt oils and five drawings, and five Monet oils. No bronzes by Daumier were listed in the catalogue. There was a head of Don Quixote by an unidentified sculptor which Sloan may have mistaken for a Daumier.

by the immense collection of dramatic curios: showbills, posters, costumes, etc. The collector and host is a fine character and his talk most interesting. He knows all the Profession for the last fifty years, many of them personally.

Invitation to Buffalo-St. Louis Ex. for my picture at the P. A. F. A. ex.

In the evening I read a small book by Zoë A. Norris,<sup>1255</sup> “Color of His Soul,” a poor screed directed against Courtenay Lemon, who was at one time the “Boy Socialist.” He had the book suppressed by the publishers as it was libelous. Barrell also loaned me Gorky’s “Three of Us,”<sup>1256</sup> which will be better worth while.

**Jan. 21, 1910** Mrs. Ullman came in this afternoon to use Dolly’s sewing machine about an hour. I was struggling with Charade #55, as Dolly in a letter received today says that March is very anxious to have the answer.

Kirby dropped in at noon and partook of shredded wheat biscuits with me.

Went to a small restaurant for dinner

**Charade #55 — clambered! (1 A. M.)**

**Jan. 22, 1910** Letter from Daecke says that he removed toilet and bath from 806 Walnut — which I had put in in 1902, signing an agreement to leave them at the ex.[p]iration of my lease. Now owner is after him with a lawyer. He says he thought he was buying them from me. I answered that the extra \$4.50 per month I charged him for the studio in my unexpired term was

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<sup>1255</sup> Zoë Anderson Norris (1869–1914), writer and editor, promoted a radical writers’ group in Greenwich Village called “The Ragged Edge Klub” and was the editor and publisher of *The East Side Magazine*. See “Mrs. Zoe Anderson Norris: Novelist and Editor of East Side Magazine Dies Suddenly,” *New York Times*, Feb. 14, 1914, p. 11.

<sup>1256</sup> Sloan must have meant *Three of Them*, the title under which a translation was published in London by T. Fisher Unwin in 1902. Other contemporary English translations have different titles.

for no other purpose than to partially reimburse [~~“him,”~~ crossed out] me for my 300.00 in various improvements (copy of letter kept).

Kirby called for a few minutes.

Got started at last on sketches for Collier's cover[s]. Worked during the evening on these and feel better now that I've got some roughed out, tho' I can't feel very hopeful of their "landing" the work — it does not seem to be a hopeful case.

**Jan 23 , 1910** My "Pickets of Capitalism" drawing came out in Call today. It looks good.

Working on the Collier's sketches. A visitor! Bill Gosewisch arrived during the afternoon. The same old Bill, aggravatingly nervous as always. He has sort of a job to try out tomorrow here in New York. It looks as tho' I was in for a visit of several days. I invited him to stay overnight, but I think he has accepted for several. He tells me that Helen Corbin's husband, Mr. Hoagland, has inherited several (30) thousands of dollars. It is nice to hear that the little girl has hit such luck (and I hope it will be luck). He tells me also that Louis Corbin has mismanaged the place so that the rest have applied to the courts to have him removed. Henry Corbin is chauffeur for Huey the banker in Philad'a and doing well. Gosewisch says that Rose Corbin has a divorce from Joe Mallet and is out in California, "a fellow she liked went there and she also went."

Henri and Mrs. called in the evening. H. criticised my Collier's sketches severely and they are pretty bad, I guess. I certainly am not keen in their defense. H. amused himself roughing out a couple of suggestions.

H. tells me that my two paintings are on the line in one of the front small rooms at the Penna. Acad. Ex.<sup>1257</sup> He did not stay for the private view and Mrs. H. did not go over.

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<sup>1257</sup> Sloan showed *Chinese Restaurant*, 1909 (Memorial Art Gallery, Univ. of Rochester, Elzea 150) and *Recruiting in Union Square*, 1909 (Butler Institute of American Art, Elzea 154) at the PAFA annual exhibition in 1910.

Spoke to Henri about Ullman's suggestions as to raising a fund by patrons for an ex. Told him it would be necessary to have about \$300. He did not seem to take to it much. Remarked how little spirit there seemed to be in the meeting; that is, real "do something" spirit.

**Jan. 24, 1910** Two letters from my Dolly girl in Phila. arrived today. She tells me the news of the P. A. F. A. private view. Says that her dress looked well and that the affair was a crowded one and a social success. She went with the Montgomerys in a carriage. So fine! Dear little girl.

I took the sketches to Collier's and left them with Casey. He seemed to like a couple of them pretty well. At any rate, I've "done me duty."

Dropped in at the Rand school where Kopelin of the Call lives. Gearity is there with him. G. has left the Call and Kopelin leaves in a week or so. They are going to start a Socialist and Labor news bureau. We talked of a semi-monthly magazine of a satirical, humorous, human life sort. Dinner at the Rand School. H. Reuterdaahl called in the evening and we had quite a pleasant chat. W. Gosewisch decided to go to a Turkish bath for the night. I'm rather glad as he really gets on my nerves. Sort of stolid nervousness. Seems paradoxical, but that seems to describe him.

**Jan. 25, 1910** With Kirby at about noon time to a "moving picture" show. A feature that interested me was an Indian in full war bonnet of feathers and complete get up who gave, in his broken English, a lecture.<sup>1258</sup> I had never before heard an Indian speak so that all his accent and pronunciation was new to me. Kirby tells me that they speak English differently according as [sic] they are affected by their original tribal dialect. One thing he said was "Joo people is

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<sup>1258</sup> The shows at the moving picture theaters included lectures and various acts in addition to the films which were, of course, silent.

pecoolyer.” Of course, his speech was probably written for him and learned, but he gave it his own touches.

During the afternoon I did a piece of useful carpentry work, making an additional rack for canvases between the windows over the litho. press. (Dove’s is still with me. He’s back from Paris but I have not heard from him in regard to it.)

Gosewisch came in after 6 o’clock. Got himself a pitcher of beer — to save expense!! And as I refused to join him in it, he drank it all. Then we went out to dinner together at a cheap place in this block. He took my dinner check, 20¢, and insisted on paying it. This made me so “hot under the collar” that I flew into a temper and told him just what I thought of him: money chaser, mean, only using my roof to save a few dollars. I did let him have it. He took it all, too. He’s too miserly to get mad about that kind of reproof.

Started puzzle in evening. Gee, whiz! I just notice that I have forgotten about Henri’s lecture at MacDowell club tonight! I had card from Mrs. Roberts this, Tuesday, morning and was going.

**Jan. 26, 1910** Finished puzzle in the morning.

Mrs. Davis called in the afternoon. She tells me that the baby has been quite sick, pneumonia and measles. She hopes to go to Florida pretty soon. Stuart Davis is busy painting, making portraits. Throwing a lot of paint and Mrs. D. says his work is interesting.

Ullman came in immediately after. He proposed that we — he and I — go ahead on the exhibition scheme without saying anything further to the rest then to ask ‘em if they will send pictures. Even that to be held back a short while. Then when the thing is under way, ask certain (Henri, Davies, Glack, Luks, etc.) of them to be Directors. I walked out to 4th Ave. with him, stopping at Hoffman House where we had free lunch with high ball. The free lunch for the

honorable Hoffman House's guests is better than most.

I am going to go into this thing with Ullman. I believe we can do it and it will be worth while trying, anyhow.

Bill Gosewisch came in about 11 P. M., He tells me that he will probably not "hold his job" down 17th St. as he does not do the fashion drawings quickly enough.

Got some puzzle ideas in shape.

**Jan. 27, 1910** Up rather late as I had not gone to bed last night 'till nearly 2 A. M. and, when I had my breakfast, I started out to the Rand School. My mail box had two welcome letters from Dolly whom I had not heard from since Monday. Also notices for her and me to attend meeting of 25 and 27 Assembly District Socialist Party tomorrow night. I can't do it on account of engagement at Ullman's and so wrote.

Kopelin gave me the cut of the "Pickets" drawing and the original drawing. I had lunch there. Piet Vlag introduced me to Mr. H. P. Richardson, Asst. Sec. Committee on Prevent.[ion] of Tuberculosis, of Charity Organization Society. This gentleman wishes to have a large sign made: a blasted tree representing the fearful results of Tuberculosis in N. Y. If I can do it, it will bring in \$30. Kopelin and I talked further of the periodical scheme.

When I got home I found a note from "Gosey" saying he was going back to Phila. This, sad as it may seem to say it, was a relief.

Card from Potts who is to have an ex. at Madison Gallery.<sup>1259</sup>

After writing to Dolly, I walked out and went as far as Broadway and 40th St. Saw the crowd coming from the Metropolitan Opera House.

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<sup>1259</sup> W. S. Potts's exhibition at the Madison Art Gallery is mentioned in "News and Notes of the Art World," *New York Times*, November 6, 1910.

Went to Collier's in the late afternoon. Casey referred me to Lee,<sup>1260</sup> the Mg. Ed., an up to snuff mutt. He don't care for any of the cover sketches. Tells me to try some more.

**Jan. 28, 1910** Kirby came in very much disturbed and looking like a death's head. His wife is very ill with pleurisy and perhaps worse. He wants me to take and work on a story for Collier's that he has to get out by Friday night.<sup>1261</sup> I said I'd be glad to do so.

Made a sketch on the tree of tuberculosis scheme for Richardson and took it up to him. He said he'd show it to the board and let me know soon. I told him the price would be \$35, as that was what I had understood from Vlag. Cost of canvas extra.

Letter from Dr. Bower makes me feel rather blue as he tells me that I won't get my Dolly wife back for some time. He says she is coming round all right.

Went uptown to Ullman's for dinner and had a fine spread of pig's knuckles and sauerkraut. Very good and quite out of my ordinary sort of feeding. I have been on quite a low diet lately trying out the scheme of less food. I have felt brighter for it too. After dinner we played Fan Tan and I suggested the name Associated American Artists for our ex. The device to be on an Indian arrowhead. [Two sketches show three "A"s of decreasing size contained within each other, the whole surrounded by an arrowhead]<sup>1262</sup>

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<sup>1260</sup> Albert Lee (1868–1946), editor. Edited *Harper's Round Table* from 1895 until 1899 when he became Associate Editor of *Mc Clure's*. After a short period as Managing Editor of *Harper's Weekly*, he became an Associate Editor of *Collier* in 1901 and served as Managing Editor from 1903 to 1911. After a period with *Town and Country*, he was Managing Editor of *Vanity Fair* from 1915 to 1919.

<sup>1261</sup> Sloan made two drawings for "The Married Woman in Business: A New Figure to be Reckoned with in American Life" by Harriet Brunkhurst, which appeared in the Feb. 26, 1910 issue of *Collier's*; however he said that Kirby did one over (see Feb. 1, 1910). Hawkes identifies Sloan's as "In one instance the wife goes daily to her husband's office," signed "R. K./10." (Hawkes 247).

<sup>1262</sup> A related logo design is in the Delaware Art Museum's permanent collection, 2000-469.

**Jan. 29, 1910** A dismal raw day, slush in the streets and a drizzle of rain. I went out, walked to 14th St. and dropped in a second hand book store where I met Mr. King of the Lit. Digest. I bought a copy of B. Shaw's "Unsocial Socialist."<sup>1263</sup> He (King) tells me that Henri's lecture on Goya, etc. was quite well received the other evening.

Made a sketch for the device of the A. A. A. in the evening and started to read Martin Eden by Jack London.<sup>1264</sup> It held my interest. I sat up 'till 2 A.M. reading it.

A great flood in Paris. Now the romantic imagination based on pictures rises to heights indeed! [Two sketches, one labeled "normal" shows a woman from the rear with her skirt slightly pulled up as if to avoid a puddle, the second, labeled "flood," shows her with her skirt pulled up to her waist.]

**Jan. 30, 1910** I saw two little girls about 12 and 14 yrs watch a "street walker" talking to a young man. After the bargain had been struck the couple started up the street and the little girls followed. The two went into a side door on 6th Ave. and strangely the two little ones stepped into the doorway and shouted some remark, "O you \_\_\_\_\_" (the last word I didn't hear) up the stairway after them. That's all. They walked along afterward and no results were apparent. A hard case to understand.

Made some drawings in pencil for the Kirby story.

Up to Ullman's for dinner. A fine dish of lentils with ham and mushrooms. After dinner I walked up with them to 125th St. where there is a gay throng of life, another Broadway. And oh!, before dinner Ullman and I walked up the rocky paths in Central Park, North end, to an old

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<sup>1263</sup> Shaw wrote *An Unsocial Socialist* in 1883, just after his conversion to Socialism in 1882. It was first published in New York by Brentano's in 1900.

<sup>1264</sup> *Martin Eden* (1909) contained many of the themes then current in Socialist thinking such as the native intelligence and ability of the working man and the destructiveness inherent in middle-class values.

fort which dates back to the times of the early colonists. Very fine outlook through the winter bare trees on the city lights. Some snow and thin sheets of ice on the ground and rocks. Very fine stuff to paint.

After I had been home some time, near 11 o'clock, Henris came, with Mr. King and Rockwell Kent. An interesting discussion on whether aesthetics were really an existent part of human make-up. Kent is a socialist and a fine fellow anyhow.

**Jan 31 , 1910** Nothing worthy of noting (that sounds as tho' I had only noted things in these pages that were noteworthy!)

I finished in the evening the drawings which I am making for Kirby's "Collier's" story.

**Feb. 1, 1910** Wrote and accepted invitation for the "Recruiting in Public Square" (now in Phila.) to Miss Cornelia B. Sage,<sup>1265</sup> Albright Gallery, Buffalo and St. Louis Ex. this spring and summer.

Kirby called and seemed well satisfied with the Collier drawings I had made. He is doing one over, however. Still this is better, for it will give the lot a look of having been done by him.

We lunched in the One Minute Luncheon room which has opened in the basement of this building. We told the proprietor that he should use the big room extension back for a picture gallery — drawings, etc. by 23rd St. artists of the neighborhood!

My card and Dolly's card, membership in Socialist Party, arrived today. I mailed Dolly's to her in Phila. Now we are "Reds."<sup>1266</sup>

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<sup>1265</sup> Cornelia Bentley Sage (Quinton) (1876–1936). Artist and Director of the Albright Gallery, 1910–1924, and the California Palace of the Legion of Honor, 1924–30.

<sup>1266</sup> There were many shades of Socialism in the pre-World War I era.

I sat up 'till after 3 A. M. reading "Martin Eden" by London. I feel well paid for reading it. It is a great story — not without faults. What a poor book a faultless one would be!

**Feb. 2, 1910** To Ullman today I gave in cash \$75.00 and a check for \$25.00 = \$100 to be used in rent and preliminary expenses in starting the Fund for an exhibition of our new Associated American Artists.

Made my first payment of 5.00 on one share of Amer. Wholesale Co-operative, P. Vlag's socialistic scheme.

Went up to Ullman's for dinner and after dinner played cards (Fan Tan).

**Feb. 3, 1910** Carl Sprinchorn, who is one of Henri's men, and is acting as the manager of the School, called this morning and I enjoyed showing him some of my paintings. He is quite young, a Swede and a man of solid character.

Out to lunch with Kirby and then went up to his place with him for a half hour or so.

A young man named Power came to get his book "Martin Eden" which Barrell had loaned me. A socialist and very nice sort of fellow. He says that he will loan me London's "Iron Heel."<sup>1267</sup>

After dashing off a short letter to Dolly, I went up to Henri's for dinner. Mrs. H. had made a very good Irish stew; not easy to make perfectly, and this was a very good one. Henri and I talked. He has several new things and good ones. He told me Calder had been in today. Calder is living at Croton-on-Hudson.

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<sup>1267</sup> *The Iron Heel*, published in 1907, was a fictionalized view of the coming Socialist struggle against a capitalist fascist state.

**Feb. 4, 1910** Finished up puzzle and mailed it late afternoon.

I went to bed last night determined to get up today and be energetic, but as I didn't get to bed 'till after 2 A. M., I could not rouse myself very early this morning. My stomach is beginning to follow my heart now. It's missing Dolly. I can't seem to regulate my meals when she is away.

It is 2:30 A. M. Saturday. I have just finished reading Gorky's "Three of them." That's great work. Real power. A book that explains some great part of the fearful conditions in the whole present social system. Think of reading it a Russian, but how little difference there is in the U. S.! The conditions are the same. There, the Czar is the permanent head of the bloody capitalist crew; here there is perhaps no official head. I feel glad to have read this book. It is a life experience worth having.

**Feb. 5, 1910** Went out with Kirby to a book sale at Simpson Crawford Co.<sup>1268</sup> and there found a nice copy of Traubel, "With Whitman in Camden" which I got for \$1.75 (regular price \$3.00). Two of A. Morrison's books also, at 21 cents each, was quite a bargain.<sup>1269</sup>

After my dinner in the evening, I went out to walk about and I enjoyed myself very well. Spent about two hours in the night court. This is much more stirring to me in every way than the great majority of plays — tragedy, comedy. One moment I want to throttle or kill some one of the officers of "Justice"!!, the next I will want to cry. Rarely is there anything "funny." I'd like to laugh sometimes, but I would wish to have a throat that'd give out a sound like the harsh horn of a \$3,000 automobile.

Voting slip for Carnegie Inst, I voted for the following out of a very unappetizing bill of

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<sup>1268</sup> The Simpson-Crawford Co. was a dry goods store on Sixth Avenue.

<sup>1269</sup> "A. Morrison" is probably Arthur Morrison (1863–1945), English novelist and dramatist.

fare: Henri, Schofield, Lafarge [sic], Ochtman, Davis, Hassam,<sup>1270</sup> Wiles, Bogert<sup>1271</sup> and Grefenhagen [sic]<sup>1272</sup> and Zorn<sup>1273</sup> (foreign).

**Feb. 6, 1910** Today I got up and, finding it an extremely cold day, I went back to bed after starting the gas stove in the bedroom and the water heater in the bathroom. When next I woke it was 3 P. M. and in the bathroom a gurgling, thumping noise in all the pipes. The boiler had forced hot steam and water down through the rest of the plumbing and for a few minutes after I turned on taps nothing but steam roared forth, followed by hot black water. I had no hot water in the boiler after I got rid of the dirt and steam. Wonder I didn't blow the thing up.

In the evening I went to Ullmans to dinner and after dinner U. and I sat talking criminal sociology for two hours. We were both in a revolutionary mood. I came home by 10:30.

I should not be surprised to learn that this has been the coldest day of winter.

Reading Brooks's "Social Unrest."<sup>1274</sup> I sat up 'till about 2 A. M.

**Feb. 7, 1910** When Kirby, coming in at 12:30 P. M., found me just up he, typical Puritan and moralist that he is, proceeded to give me a lecture. Said that I could get work to do if I would go about to get it. I had to admit that I didn't want it. He said I was lazy — not roughly. I should keep more regular hours. I told him I didn't care (I do, though). Kirby, born in the West, must come of a stock Puritan of the hardest sort, a crest of [~~"the"~~] some wave that

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<sup>1270</sup> Childe Hassam (1859–1935), Impressionist painter.

<sup>1271</sup> George Henry Bogert (1864–1944), landscape painter.

<sup>1272</sup> Maurice Greiffenhagen (1862–1931), English painter and illustrator.

<sup>1273</sup> Anders Zorn (1860–1920), Swedish painter and etcher.

<sup>1274</sup> John Brooks, *The Social Unrest: Studies in Labor and Socialist Movements* (New York: Macmillan, 1903).

tumbled across the country, so heavy that it fell in Nebraska perhaps.<sup>1275</sup>

Jerome Myers with a friend, Underhill, whom I did not like, called. I had just put out paint to try a go at the Pigeon Flyers on the roofs back of me.<sup>1276</sup> As the pre-sunset glow only lasts 20 minutes I had to give it up. J. M. talks of an ex., international, small group.

Attempted to dress to go to Mrs. Roberts's "at home" in the evening, but couldn't find my gold studs and, in my desperate search, got candle grease on my dress clothes. So it's all off. Well, I hate going to this sort of thing anyway.

**Feb. 8, 1910** Following a suggestion of R. Hunter's<sup>1277</sup> in an editorial in yesterday's Call, I have written to J. D. Weeks, [sic]<sup>1278</sup> Committee on Post Office, etc., Washington, D. C., a mild protest against the proposed increase in postal rates on publications, etc. If this increase is put through, it will probably effect the suppression of many radical and labor organs and do great harm. The rate paid by the Gov. to the R. R.s for carrying the mails is the real cause of the deficit in the P. O. But what will my postcard do?

Wrote to Trask, P. A. F. A. asking that he have damages to my frame in the ex. made right. Dolly has written that one of the frames is broken.

Sent a money order for fifteen dollars to Barrell. I had a letter from him yesterday from Jacksonville. The orange crop, which he had counted on for employment, has been spoilt this year by a frost, so he had to come back to Jacksonville from Orlando.

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<sup>1275</sup> Kirby was born in Illinois, not Nebraska.

<sup>1276</sup> This was the beginning of *Pigeons*, 1910. Museum of Fine Arts, Boston (Elzea 165).

<sup>1277</sup> Robert Hunter (1874–1942), journalist and social reformer, was a socialist intellectual. Editorials by him appeared frequently in *The Call*.

<sup>1278</sup> John Wingate Weeks (1860–1926), Congressman from Massachusetts 1904–1913, was Chairman of the Committee on Postoffices and Postroads. Sloan's comment accurately summarizes Hunter's editorial, "Suppressing the Press," *The Call*, Feb. 7, 1910.

A beautiful letter from my brave little wife today. So powerful in love; perfectly wonderful a thing to keep. It makes me feel more lonely, and yet she is so brave and in a way she's the worst off. This is home, she is visiting.

Mr. Russell sent me a check for \$250.87, which settles the Lichtenstein account. "Here endeth the Second Lesson." Moral: Don't put money into a tradesman's business.

**Feb. 9, 1910** A note of appreciation for my work as appearing in the Sunday Call from Hayden Carruth<sup>1279</sup> [one] of the Editors of *Woman's Home Companion*, one of those loving streaks of lightning out of a clear sky which are very encouraging, or should be. I suppose that Mr. Carruth, while appreciating my work (and in the art editorship of the magazine) so Kirby tells me, knows that the "public don't want" my kind of stuff.

In Kirby's I met his friend Wilkinson, a healthy English marine artist.<sup>1280</sup> I think that's about all.

Started a puzzle drawing.

Went up to Ullmans' for dinner — spaghetti. After dinner we played cards 'till after 12. Then, in some way, we got into a talk of death and the sensations of entering the shadow. From this we naturally turned to the universe, the Beginning! If ever such a thing could be conceived, or an End! I feel that it is against our instinctive understanding of the rhythm of the universe to say that we, who have no consciousness of a former state or states of the ego, will go on with this same ego to a future state. Anything is possible in the way of passing of the spirit or the Life force, but hardly the "I". In other words, why should I as I know myself ignorant of a past existence, expect to be conscious of a future one?

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<sup>1279</sup> Fred Hayden Carruth (1862–1932) was literary editor of *Woman's Home Companion*. Sloan later got to know him when he became the business manager of *The Masses*.

<sup>1280</sup> Probably Norman Wilkinson (1879–1971), English marine artist who had worked in the U.S.

**Feb. 10, 1910** After I had finished up and mailed puzzle, I dropped in Harbinson's Old Book Store and, in rooting around, I found a copy of Cheiso's book on palmistry<sup>1281</sup> which at once struck me as the thing to give to dear old Yeats. I bought it then started home, purposing to work again on the Pigeons and Roofs picture which I roughed in the other day, but I was prevented by being beckoned into the tuberculosis exhibition<sup>1282</sup> by Mr. Richardson who is in charge. It occupies a shop room in the Fifth Ave. Building and I saw him in passing. He spoke of the tree sketch being held up. He is a Socialist and a member of "my" branch.

After dressing I went to Petitpas' for dinner and presented the book to Mr. Yeats who was, I think, much pleased to get it. There was a young Mr. Davis with his wife, an interesting young woman with rather a cold look to her eyes, and an aunt and uncle. Very dull people. I tried, foolishly enough, to talk Socialism to them. I will learn better sometime.

Mr. Yeats and I went to Henri's. Mrs. Roberts was there, some students, can't remember the names, and Miss Elmendorf who paints flowers beautifully. I walked home with Yeats. I certainly find him charming. This word is used here in no ordinary social sense, but sincerely. Full of charm, he is. Everyone is asking for Dolly and my heart chimes in.

**Feb. 11, 1910** Dropped in to see Kirby and his English friend Wilkinson was there. We all went to lunch together and after lunch, at Kirby's suggestion, I asked Wilk. to come up and look at some of my work. He and K. came up and I got out a number of things. W. says that I should send some paintings to England; that I would probably be well received. I am inclined to think him over-hopeful.

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<sup>1281</sup> Probably Cheiro [William John Warner], *Guide to the Hand* (1900).

<sup>1282</sup> The New Tuberculosis Exhibition was an education exhibition (with photographs, models, and demonstrations) on view in New York after being initiated in Washington, DC.

After they had gone, I tackled the job I've had in mind for a long time — painting the woodwork of the kitchen. I think that Dolly will be pleasantly surprised when she finds it done. She will be back a week from tomorrow if all goes well. I have had the most lovely, loving letters from her. Her letters are always so, but the last 3 or 4 have been particularly beautiful to me.

After I'd finished the kitchen, I had just time to “wash up” and go to my first Socialist Branch business meeting at the Rand School where 1st, 25th and 27th D[istrict] meets. “Comrade” Maily<sup>1283</sup> was the chairman. A pretty young lady, Miss Cole (?) was secretary but she resigned. She made something nice to look at during the rather dry order of business. My friend Kopelin, late of *The Call*, was appointed secretary. Miss Thompson<sup>1284</sup> is treasurer and I paid dues for Jan., Feb. and March — \$1.05.

Chas. Edw. Russell,<sup>1285</sup> a man of interesting character, spoke of the Spokane outrages of the rights of free speech. He has just returned from San Francisco. He says that he has heard in regard to the Spokane incidents that I. W. W. speakers have been put into a U. S. Fort — the city

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<sup>1283</sup> William Maily (1871–1912), journalist and editor, had been instrumental organizing the Socialist Party in Chicago and the states of Massachusetts and New York. He served as the Secretary of the National Socialist Party 1903–1905, resigning in order to become editor of the Toledo *Socialist*. In 1906 he joined the *New York Worker* as drama critic. He wrote for *The Coming Nation* and *Twentieth Century Magazine* and was Associate Editor of *Metropolitan Magazine* at his death. See “William Maily Dead: Ex-Secretary of National Socialist Party, Editor, and Drama Critic,” *New York Times*, Sept. 5, 1912, p. 9, and Kipnis, *American Socialist Movement*, 292.

<sup>1284</sup> This was probably Helen D. Thompson who had been listed in the *Call* for Feb. 9 as secretary of Branch 1.

<sup>1285</sup> Charles Edward Russell (1860–1941), journalist and writer. He was city editor of *New York World* (1894–97), managing editor of *New York American* (1897–1900), and publisher of W.R. Hearst's *Chicago American* (1900–1902). After 1905, he emerged as a leading muckraker and wrote numerous exposés that appeared in *Everybody's*, *Hampton's*, and *Cosmopolitan*. He joined the Socialist Party in 1908 and published *Why I Am a Socialist* (New York: George H. Doran Co.) in 1910. He ran as the Socialist candidate for governor of New York in 1910 and 1912, for mayor of New York City in 1913, and for U.S. senator in 1914. Russell gravitated toward the right wing of the Socialist Party, which formally expelled him in 1917.

jails being overcrowded!! And not a word of this (practically) in the big newspapers!<sup>1286</sup>

Vlag wants me to get some pictures together to hang on the Rand Sc. Rest.[aurant] dining room walls for a month.

After leaving I walked in the falling snow to a Chinese restaurant and had chop suey for my dinner.

**Feb. 12, 1910** Today I went on with my “interior decorating.” I finished the kitchen, then went at the small bedroom and at about 6:30 I had it all finished after a hard day’s work, but I’m looking forward to today a week when “she” comes home and will be so pleased.

I had intended to go to Petitpas’ for dinner, but it was too late when I got thro’ my work, so I just went down to the very good cheap restaurant in our basement and had my frugal repast. Prunes had been my only food ‘till then. I had been too eager to get my job done.

Wrote to Nan in ref. to color reproduction. Dolly tells me that Mrs. H. E. Drayton, Nan’s “patron,” is getting out a book of poems which Nan is to embellish.

The Henri’s and the Robertses called about 10 o’clock, coming from Petitpas. Mrs. R. is very anxious that Dolly and I go to her dance at Haggin’s studio next Saturday. It is to be a costume affair.

**Feb. 13, 1910** Writing a number of letters took up much of my time this afternoon. A long sleep took up my morning.

I walked out a bit; just to the post office.

Dinner I had at Ullman’s and after, we played cards — Fan Tan as usual. Being the

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<sup>1286</sup> *The Call* covered the incident thoroughly from the Socialist point of view. Spokane had passed an ordinance that held that two or more banding together to violate any law or ordinance were guilty of conspiracy, and some 400 I. W. W. sympathizers were arrested under it.

“13th,” I was lucky. After being “in the hole” for 75 cents, I got back and won 15¢. Did not get home ‘till nearly 2:30 A. M. My hours have been dreadfully regular. I never get to bed before two o’clock in the morning.

**Feb. 14, 1910** Today I was to go with Henri and Roberts to see about costumes, but instead I ‘phoned H. and went in to see what Kirby would suggest. I went on a shopping trip with him, and lunch we had together. The prop. of the lunch place says that one of their customers is looking for an artist to draw a music cover page. Said he referred him to me.

Borrowed an old high hat and old gripsack from Kirby, and wrote to Wilson the model for further outfit for Mrs. Roberts’ party Saturday night.

Toward evening I painted on my Pigeon Roof picture. Then Mr. F. H. Dewey<sup>1287</sup> came in and introduced himself as the man who wanted the cover for a song which he has written. He has a very complex idea of the drawing and only wants to pay \$15.00. I took it with the understanding that I am to get \$5 more if he prints a second thousand. I don’t think he will judging by the words of the song. It is silly, but that may be its success. It’s just stupid enough to make a hit perhaps (I doubt it).

After dinner I worked on the drawing and finally got it in pencil. It’s a big lot of work for [\$]15!. but that will pay our expenses Sat night. Dear Dolly sent me a Valentine today and I — I forgot all about the day.

**Feb. 15, 1910** Went on and finished the music cover. It’s a “bad” thing, but it pleases the man who is to pay “right down to the ground.” He’s much tickled with it. I will probably hand it over

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<sup>1287</sup> Probably Fred Holland Dewey (1867–1939), composer of the labor song *March on to the Light* (1910).

to him tomorrow. It is a hard earned \$15.00!

In the evening I went up to the little flat of Wilson, the model, who has kindly offered me [a] costume of 1820 for my use on Saturday at Mrs. Roberts' party. He has a small place in a rather cheap neighborhood, but when you go in you are surprised; he has a craze for antique furniture and good taste in that direction. Fine bureaus of the American colonial period, beautiful tables, chairs, and a wonderful Sheraton sideboard — all too fine for the size of the place as he very well knows and says. His wife, who was in the kitchen, is a very nice looking girl. I heard him call her Laura, but tho' I went thro' the kitchen to the dining room to see the sideboard I was not introduced to her. In the dining room on a small cot two little ones slept cuddled up. I wonder if Wilson should not spend more money on fresh air and less on heirlooms.

**Feb. 16, 1910** Mrs. Davis called in the afternoon. She says that the baby, John Wyatt, is still unwell and she has decided to take him to Florida the first of March.

Dolly writes of an odd incident in Philadelphia. She was paying her fare in a street car when the conductor noticed her Red Card (Socialist) in her handbag. There were only one or two on the car and he told her he was a Socialist and talked to her of the conditions of the car men in Phila. They are evidently restless under poor pay and it's likely that a strike may come in the spring.

In the evening after delivering the sorry drawing to Mr. Dewey and being paid cash, I went to Ullman's for dinner — a good meat pie — and Fan Tan afterward. Got home about 2 A. M.

**Feb. 17, 1910** Kirby came in with the news that a Pathé Frères moving picture film of "Carmen" was at Proctor's so, as I expected the girl to come and clean up in the afternoon, I left the key for

her and went with him to lunch and then to the “show.” It was good. We had about two hours’ entertainment of various sorts for 10 cents. A short playlet and a couple of other variety turns and then several moving pictures. I have an idea that the stout woman in blue silk standing at one side of the curtain and singing as the illustrations for her song are cast on the screen would be a good thing to paint.

I started a puzzle toward evening and after dinner, or rather instead of dinner, I painted the bathroom wood work. I have told Dolly that there is a surprise for her but have not told her what it is. Two more nights alone.

I went down and had dinner at about 12 midnight and got to bed at my usual hour, two o’clock A. M.!

**Feb. 18, 1910** Knocked on the East wall of my studio and Kirby called, answering me. We made each other understand that lunch was due and met in the street outside. I came back and finished and mailed the puzzle then, as the sun was setting with brilliant orange glow, I worked again on my “pigeon flying” picture.

Wilson, the model, called and inquired after my preparations for the costume party. This stirred me into action on the matter. So, after dinner, I started in and tried on the suit. The old coat needed mending so I got needle and thread and fixed it up. Made a white collar to wear with a stock and fixed up a pair of glasses, blue with big cardboard gold rims.

Sat up ‘till 2 A. M. Don’t want to turn in alone ‘till I have to. Tomorrow is the great day my brave-hearted girl comes home. She tells me that she has been taking two treatments a day this week in order to complete her cure. This takes pluck and I hope it won’t have a nervous reaction.

**Feb. 19, 1910** In compliance with a short note from Dolly I went to meet the 1 P. M. train from Philadelphia and was much disappointed by not finding my little wife on board. Came home rather blue.

Kirby and Mr. Russell called and I gave Russell two etchings which he seemed to like. While they were here Dolly came home full of then news that a car men's strike is on in Phila. Declared this afternoon.<sup>1288</sup>

We pitched in and got ready for Mrs. Roberts' costume party. Dolly got from Mrs. R. a peasant costume. I painted a pair of her shoes red with drier so that they might be ready for her. I put on the old fashioned togs that Wilson had loaned me, made a fine false nose and was a great success. We went in a taxicab and came home in the same elegant style.

Henri was funny, so was Glack as an Irishman. Mrs. Glack very good in a real 1808 dress. Mrs. Shinn in an old rig, also fine. The Haggins in Turkish. (Haggin's studio was the scene of the festivity). Met P. Dougherty. Harrington Mann,<sup>1289</sup> Mr. Fromké,<sup>1290</sup> Mrs. Haggin Senior<sup>1291</sup> is a fine woman. Mrs. Dan Morgan looked a starved beautiful tigress, interestingly thin.

We did not get home 'till after 4 A. M. The party was a splendid success and I had a very good time. Young Davy [sic],<sup>1292</sup> a student at Henri school, was very good in stunts and dancing.

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<sup>1288</sup> The strike had actually been going on some time. By March 7 it had become a general strike with 150,000 workers out in support of the trolley car operators and the Pennsylvania militia called in. See *The Call*, Feb–March 1911.

<sup>1289</sup> Harrington Mann (1865–1937), New York based English portrait painter.

<sup>1290</sup> This may be the painter Maurice Fromkes (1872–1931).

<sup>1291</sup> Pearl Voorhies Haggin, Ben Ali Haggin's stepmother. His mother, Elizabeth, died in 1894.

<sup>1292</sup> Randall Davey (1887–1964), painter. Later became a close friend of Sloan.

**Feb. 20, 1910** Dolly remained in bed 'till about 5:30 P. M. when we dressed and went to Petitpas' for dinner, the chief object being to see Mr. Yeats. Henris were there, and we met Mr. Terry again in proper person. He is light and airy and a light comedy actor; a relative of Ellen T.<sup>1293</sup> A friend of more interesting personality, also an actor, Mr. Alexander<sup>1294</sup> is also an Englishman. We went with Alex. and Terry to Henri's and saw a full length of Mrs. H<sup>2</sup> which he has just painted.<sup>1295</sup> I liked it as a work, tho' in character it is not as true to her as the one in the yellow and purple shawl — she is a "poor thing" and this last one don't have the sympathetic element. Terry, Alex. and I stopped in cigar store on the way over and each bought a pipe of the Philippine tiger wood, a new thing they say.

**Feb. 21, 1910** Dolly stayed in bed today to build up her nerves which are rather worn by the severe course of treatment of last week in Phila.

The strike of carmen in Phila. is quite exciting. According to reports there is much "rioting" by the rough sympathizers in the Kensington district.

In the evening I wrote to Henri, Glackens, Luks, Shinn, Davies, Lawson, Myers, Golz, Sprinchorn and Bellows and Prestons for pictures for the ex. in the dining room of the Rand

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<sup>1293</sup> Jack Terry and Mabel Lambert (Mrs. Terry) were an American light comedy team. They left New York in 1900 to try their luck in England and remained for almost eight years. It was reported in *Variety*, November 6, 1909, that they had purchased a permanent home in New Jersey and were expected to reappear "on this side" once settled. Jack Terry was not apparently a close relative of Ellen Terry (if he was related to her at all). (He is elsewhere referred to as John S. Terry and identified as an English actor). (Note: See additional information on Mr. and Mrs. Terry given in diary entry for Dec. 4, 1910. Sloan's description does not exactly correspond with other sources.)

<sup>1294</sup> Charles Alexander, English actor. See Van Wyck Brooks, *Scenes and Portraits* (New York: E. P. Dutton, 1954), 150.

<sup>1295</sup> Henri, *Portrait of O in Yellow*. Destroyed by Henri in 1911.

School of Social Science.<sup>1296</sup>

**Feb. 22, 1910** Dolly is keeping to her bed just to rest up. I brought in her meals from the restaurant in our basement. I just hung around waiting for my little dear to get “wound up” so that she can take her useful place in my life.

She did, in fact, get up long enough to straighten things up a bit and made the rooms look much tidier.

This has been a holiday. Washington’s birthday has been celebrated in Phila. by great excitement and “rioting.” Many cars have been wrecked; a couple of innocent lives lost. The police have been unable to “hold down” the crowds. There is talk of the labor unions calling a general strike.

**Feb. 23, 1910** Dolly stayed in bed ‘till toward evening when she got up and cooked a good spaghetti dinner which I enjoyed much. The first meal at home since her return.

Finished up “Pigeons” and I think it is a good picture. Very well content with it.

There once was a reckless recluse

who cried “Oh the duce, what’s the use

of sackcloth and ashes?

I’m off to make mashes<sup>1297</sup>

and ballast my bosom with booze.”

**Feb. 24, 1910** Mr. Coulston from Philadelphia dropped in on us today and has accepted our

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<sup>1296</sup> This exhibition is mentioned in *The Call*, March 2, 1910.

<sup>1297</sup> To flirt crudely.

invitation to stay a few days. He is interested in seeing the motor boat show at Madison Sq. Garden.

We went to dinner with him at Shanley's and then to a moving picture show at Proctor's.

Acceptances of my request for pictures are coming in.

Mrs. Jerome Myers with Virginia called in the afternoon. Yolande Bugbee came in also. She has given up her position with the Nat. Suit Co. and I have engaged her for week after next. She is looking well and seems as attractive as ever to paint.

Sent "Pigeons" and "Three A. M." to the National Acad. Jury. The last one won't have a chance, I'm sure. It is the Tenderloin picture I painted last year. One girl in her shift cooking, the other gossiping over a cup of tea. Quite too much for them!

**Feb. 25, 1910** Mr. Coulston still with us. Kirby dropped in. We went, Dolly, Coulston and I, to see Whistler's Fur Jacket<sup>1298</sup> at Macbeth gallery. There we happened to meet Henri. It is a splendid picture. About the best Whistler I've ever seen, a beautiful conception of a woman. We went then to Montross Galleries where there are two or three small Whistler landscapes, not very interesting.<sup>1299</sup>

In the evening Dolly and I went to the meeting of our Branch at the Rand School. After the business of the meeting a Miss Perkins<sup>1300</sup> spoke on "What becomes of the Emigrant?" She

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<sup>1298</sup> Whistler, *Arrangement in Black and Brown: The Fur Jacket I*, c.1876. Worcester Art Museum.

<sup>1299</sup> An exhibition of 22 pictures — all but one on loan from the Freer Collection of the National Gallery and Frank T. Hecker — opened February 10, 1910, to coincide with the opening of the new Montross Galleries, and was scheduled to remain on view until February 26. The exhibition included works by Tryon, Dewing, and Thayer in addition to Whistler. According to the *New York Times*, three works by Whistler were shown: two small unnamed examples and one much larger—*Variations in Pink and Grey: Chelsea*. See "Rare Paintings in New Galleries: Whistler, Tryon, Dewing, and Thayer Represented in the Exhibition at Montross's," *New York Times*, February 10, 1910, p. 6.

<sup>1300</sup> Probably Frances Perkins (1882–1965), then a member of the International Worker's Defense Council and later Secretary of Labor from 1933 until 1945.

told how they come here and are unable, thro' bad handling and the idiotic imputation of ignorance due to their not knowing English, to get the sort of work for which they may be fitted and, consequently, get a lower start than they should from their natural abilities.

**Feb. 26, 1910** Worked on and finished the puzzle which has hung on and dragged this week. Kirby came in and had lunch. Dolly is to go out and see Mrs. K. next Tuesday.

Mr. Coulston and Dolly went down town to look at the fish exhibit at the aquarium.<sup>1301</sup> When they came back, Dolly and I saw him off by the Hudson tube to Phila. Then we took a short walk. Had dinner at home.

Carl Moellmann writes from his home in Cincinnati, Ohio. I am to return his colored Daumier book by mail. He says he has located in Cleveland, O. (544 Milton St., Cincinnati, O.)

**Feb. 27, 1910** Dolly attended "Woman's Day" Socialist meeting at Carnegie Hall. She came home glad that she had gone. She spoke enthusiastically of Charlotte Perkins Gilman,<sup>1302</sup> who was one of the speakers. The attendance was good.

I walked as far as 38th St. to get a Phila. Press, then came home by 8th Avenue where I saw the usual Sunday crowds of working class people airing themselves on the holiday. Came home and started a canvas on the Sunday afternoon idea, but it was late and the canvas was very absorbent so my work hardly shows.<sup>1303</sup>

After dinner, a fine steak and a dandelion salad, Dolly and I read various papers, etc. which she had bought at the meeting this afternoon.

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<sup>1301</sup> In Battery Park.

<sup>1302</sup> Charlotte Perkins Gilman (1860–1935), popular writer on feminism. Editor and publisher of *The Forerunner* (1909–1916).

<sup>1303</sup> This painting was not completed.

I wrote to the Artists Packing and Sp. [Shipping] Co. to collect 10 pictures tomorrow and deliver to the Rand School.

**Feb. 28, 1910** Jerome Myers was an early visitor today. He came in while we were at breakfast. Kirby also dropped in at this time.

Dolly went to Newark to see Mrs. Davis and I took a trip by way of the roof to see Kirby next door and give him some help on a cover design he is working at.

As Dolly stayed at Davis's for dinner, I went to the Rand School Restaurant for mine and after dinner I hung 9 pictures. Davies has not sent one. I had him on the list and the A. P. & S. Co. stopped I suppose, but the rest — 9 — look right well. Henri's "nigger gal" (Eva Green)<sup>1304</sup> looks fine. Glack has a head of a Russian Girl, a good thing in his latest "colorful" style.<sup>1305</sup> I was much helped by a Miss [left blank], an actress out of work to whom Vlag introduced me not long ago. I finished about 10 o'clock. Dolly did not return 'till after I came in.

**March 1, 1910** Dolly went out to see Mrs. Kirby who is still in bed. Dolly says she is looking well, resting and in good spirits. I went in to see Kirby.

Carl Anderson came in. He is to have a show soon in Chicago and is going out there in a week or so.

**March 2, 1910** Another rainy day. We have had a series of bad days since Sunday P. M.

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<sup>1304</sup> Henri, *Eva Green*, 1907. Wichita Art Museum.

<sup>1305</sup> Possibly Glackens, *Russian Girl*, 1910. Frost Museum, Florida International University. Glackens's work had recently become higher in key and stronger in color under the influence of such French Post-Impressionist artists as Renoir.

In the afternoon Wilson posed as a “Clown”<sup>1306</sup> for me and I have started a thing which looks as tho’ it might turn out well.

Mrs. Ullman came in to see Dolly. She says Ullman’s stock tip business don’t seem to be doing well.

**March 3, 1910** The brass templet to mark out the spaces for the puzzles which Mr. Coulston has made for me arrived today and it is a fine thing and will be a great time saver.<sup>1307</sup>

Mrs. Roberts on the ‘phone and I told her how bad I thought the repro’ of my “Chinese Restaurant” in this month’s *Craftsman*.<sup>1308</sup> The girl’s face is badly scratched.

Wilson posed again today and I went on with the “Clown” picture. I think it has possibilities.

A young fellow, Mr. F. W. Pfeiffer,<sup>1309</sup> who is in Rudy’s shops at York, Pa. and who has come to take a month’s instruction of Henri, came in with a card of introduction from Rudy — a solid sort of fellow and about to become a Socialist.

[“After” crossed out] Miss Sehon also came in and had tea with us.

After dinner Dolly went to call on Mrs. Roberts and then went to Henri’s “Thursday eve. at home.” I stayed home and worked on a puzzle.

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<sup>1306</sup> *Clown Making Up*. Phillips Collection (Elzea 166).

<sup>1307</sup> The puzzles were in a strip format of five standard size blocks. The templet would make it unnecessary to measure each block before drawing.

<sup>1308</sup> Sloan’s painting was reproduced in John White Alexander’s article, “The Need of a National Academy and its Value to the Growth of Art in America” (*The Craftsman*, March 1910, pp. 607–18). Although the article was in defense of the National Academy, the pictures reproduced, as an Editor’s Note explains, were selected by the magazine and not Alexander. All of them were included in the 1909 Annual, but works by Alexander and Irving Wiles aside, the other seven paintings reproduced were all by the Henri group — a rather subversive move by editor Mary Fanton Roberts.

<sup>1309</sup> Fritz W. Pfeiffer (1889–1960), artist. Studied at the Pennsylvania Academy.

**March 4, 1910** Finished and mailed the puzzle. The puzzle must be mentioned respectfully nowadays as it seems to be our only means of livelihood. Good old job! to stand by me so well.

In the evening after dinner and after Dolly had gone around to condole Mrs. English in 24th St., whose last baby has just died (and escaped poverty), we went up to call on the Laubs where we passed a pleasant time. I made a pastel sketch of Mrs. L which is about the first time I've ever tried the stuff. Don't fancy it much.

**March 5, 1910** Dolly, who is the brains and hands too of valise packing, got that ready and we took the 1 o'clock train to Scarsdale, or rather she did with Miss Wing.<sup>1310</sup> Mr. Russell kept me 'till the next train and we followed them. Talked all the way. I like him more the more I know him. He is so unassuming. At Scarsdale Mrs. Russell greeted us all most kindly. Their little boy, Billy, is, thro' some nervous disorder, rather a cripple and I took some time and enjoyed amusing him to the best of my ability.

Russell and I took a walk in the Spring-awaiting woods, all gray and brown with a big red sun setting — fine groups of evergreen trees.

After dinner we played poker. Miss Wing is a fine woman, not pretty, but fine eyes and a lovely character.

Presented Russell with a small oil sketch of "Patton Line Dock"<sup>1311</sup> on the Hudson below 12th St.

**March 6, 1910** Up and after breakfast Russell, I and little Billy in his coach went over to see

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<sup>1310</sup> Alice Wing was the sister of Russell's partner, Thomas Wing, and worked in their law office.

<sup>1311</sup> *Bloomfield Street Wharf*, 1908. Location not known (Elzea 145).

Kirby as I wanted to see Mrs. K. We saw her. She does not look badly, has gained weight in fact, and I talked to her for half an hour. Back to Russell's where we had a good time playing with Billy's locomotive [for] which I won great distinction by putting into running order. The day was passed in this and similar ways; sort of a time that I enjoy, and I think we all enjoyed each other's company. In the eve., after dinner, we played cards. Poker again and had a good game.

The General Strike in Philadelphia is on!<sup>1312</sup> Fully 50,000 men are out and there has been some more rough "goings on." To read of the trouble makes me feel really ill in sympathy for these people ground down and yet unable to see that only by united political action can they do the right thing for themselves. We are feeling the first throbs of the great revolution. I'm proud of my old home — cradling the even greater liberty for America!

**March 7, 1910** We rose at the early hour (for us) of 7 o'clock and came in to town with Mrs. Russell, Miss Wing, and Russell; met Kirby at the station and was introd.[uced] to Dr. Westermann's brother Louis, Anna Burnham's husband. She's a famous and very successful fashion artist.<sup>1313</sup> We bade farewell to these good Russells at 42nd St. and I can sincerely say we like them and Miss Wing immensely. They are not at all cheap, but very real, natural folk.

We walked from the station home to 23rd St. with Kirby and just arrived in time to let in Miss Yolande Bugbee and worked all morning on a new picture of her in a black silk and fur

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<sup>1312</sup> The crisis in Philadelphia began with a strike of the local carmen, workers with the Philadelphia Rapid Transit Co. By early March 1910 union representatives were calling for a general strike if a settlement could not be reached. On Saturday, March 5, 1910, the headline of the *Philadelphia Inquirer* read "General Strike is on; Transit Company Makes New Offer to Take Men Back; Riots Renewed." Union leaders anticipated that as many as 75,000 men would join in the general strike.

<sup>1313</sup> Anna Burnham Westermann drew the fashions of the month for *Ladies' Home Journal* from 1904 through 1914.

bonnet.<sup>1314</sup>

Kirby came in to lunch after which he and I went out. He stopped at Collier's and submitted sketches for a cover which failed to "get" them. Spent most of the rest of the afternoon with him and, as Dolly had gone up to Ullman's, I finished my time at a moving picture show. Came home and found Dolly entertaining Mrs. Walter Schlichter, her friend from Phila. W. Schlichter came in later and we had a spaghetti dinner for them.

After dinner he took us to Weber's theatre where I met his friend Joe Weber's brother Max and we saw "Where There's a Will," a funny but vulgar show.<sup>1315</sup> Vulgar enough to run without interference. (Shaw's "Mrs. Warren"<sup>1316</sup> was stopped by the police! and this thing can go on!!) We met Schlichter's friend Ed. Pigeon, press agent of the Orpheum circuit. After the show we went with him and his lady, Mrs. Bachrach, to Maxim's, a gay café on 38th St. A French woman "café chantanted" and the place proved interestingly gay. Mrs. Bachrach agreed to pose for me. Schlichters spent the night with us.

**March 8, 1910** We all rose "early," about 8 o'clock and at 9:30 Miss Bugbee came and I worked again on the Black Bonnet picture. I am rather too fagged out by my past four days of amusement and short-cut nights to be able to do much that goes to make a good picture, but as the canvas is an unprimed one it needs paint filling and I at least did that.

Stuart Davis came in and stayed to lunch. It seems odd to talk to this ambitious, eager

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<sup>1314</sup> *Yolande in Large Hat*. Whitney Museum of American Art (Elzea 167).

<sup>1315</sup> *Where There's a Will*, which was adapted from the French by producer Maurice Campbell, caused a stir about a month later when it was presented at the Montauk Theatre in Brooklyn. "Certain Brooklynites" were offended by the "tart Gallic flavor" of the play and lodged a formal complaint. The scandal served to enhance the play's popularity. See *New York Times*, April 15, 1910, p. 9.

<sup>1316</sup> George Bernard Shaw, *Mrs. Warren's Profession*, a play about prostitution, was closed during a 1905 performance for violating Comstock laws.

young artist and think of the time about sixteen years ago when he was a bunch of a baby in a coach and I, newly acquainted with his father, used to go on Sundays to make sketches, the two of us riding (to the immense amusement of the street boy) a big clumsy tricycle, then out of date and now prehistoric!

Mrs. Ullman called, also Miss Schon, and we all, after lunch together with the Schlichter's, went to a moving "twinkle picture" show.

Mrs. S., Dolly and I walked up to 42nd St. and rode home. We had a fine steak at home for dinner then at 8:30, saw the Schlichter's off to Philadelphia and spent the rest of the evening, Dolly and I, at another twinkle entertainment.

**March 9, 1910** Up just in time to get to work on the Bonnet picture of Yolande Bugbee in the morning. Mrs. Ullman came in afternoon and I went on without the model and got the picture into right good shape. It seems so just now, at any rate.

Back rejected! from the N. A. D. jury came the "City Pigeons" and "Three A. M.", the latter I sent to them much as a joke, like slipping a pair of men's drawers into and [sic] old maid's laundry, so that its refusal I expected surely. The first, "Pigeons," I rather thought had a chance to pass but I evidently underrated it. It looks as tho' they had cut me off from the ex. game. Must find some way to show the things.<sup>1317</sup>

Dolly 'phoned Mrs. Henri who told her that the new portrait of Mrs. H. in Brown<sup>1318</sup> is fired, also the Salome dancer with naked legs.<sup>1319</sup> Of course, the last was too much for them.

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<sup>1317</sup> This rejection, coupled with that of works by Henri, Luks and others, gave impetus to the organization of the Independent Artists exhibition in April.

<sup>1318</sup> Henri's records show a *Portrait of O in Brown* which he destroyed in 1920, however they also indicate that the picture rejected by the National Academy in 1910 was *Portrait of O in Yellow*.

<sup>1319</sup> Henri, *Salome (Mademoiselle Voclezca)*. Mead Art Museum at Amherst College.

A young lady whom I had met at the costume dance and a young man from the Art Students League called this afternoon and asked me for a sketch for the “Fakir Show”<sup>1320</sup> catalogue. I told them that I would not consent to any connection with the A. S. L. and gave my reasons for objecting to such an academic institution. They heard my lecture in good spirit and seemed even to agree with me. Wished that I could tell the Board of Managers what I had told them.

**March 10, 1910** Worked from Miss Bugbee in the morning. Made start on a fresh canvas.<sup>1321</sup>

Mr. Yeats visited us in the afternoon and, as usual, made himself interesting and most entertaining. He said some nice things of my work and read us an essay he has written for Harper’s Weekly.<sup>1322</sup>

Dolly and I took dinner at the Rand School dining room as tonight the Branch met. The ten pictures are still hanging on the walls, but we scarcely noticed, I think. At the meeting which followed, it was suggested that the Central Committee be asked to send moral and financial support to the Philad’a strikers.

We went to Henri’s after the meeting. There was a great crowd there. Many strange faces. Met a Mrs. Hubbard, the mother of one of H’s students.<sup>1323</sup> Interesting woman, anti-suffrage. Argued with her on this point and tried to make her see the Socialist idea. No use. Met a Mr. Fernandez who is a friend of H. Merton Lyon and says how well Lyon speaks of my work. Mr. and Mrs. Roberts have told Dolly to propose them as members of Socialist party.

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<sup>1320</sup> The “Fakirs” exhibitions were of students’ parodies of successful paintings. The Pennsylvania Academy students also held such exhibitions, in which Sloan participated in the 1890s.

<sup>1321</sup> This was a fresh start on *Yolande in Large Hat*.

<sup>1322</sup> Possibly “Why the Englishman is Happy,” *Harper’s Weekly* 54 (August 13, 1910), 10–11.

<sup>1323</sup> Platt Hubbard (1889–1946), painter, etcher, and architect.

After the rest went, H. talked of an ex. scheme which Kuhn is anxious to put through. H., Kuhn, self and Davies to back it with \$200.00 each then charge each exhibitor according to his means.

**March 11, 1910** Bad night's rest and not enough sleep. After working without real reason and consequently without result on Miss B picture, I gave it over and let her go early.

Henri 'phoned, and I met him and W. Kuhn at Pabst's, then looked at a loft in Lincoln Square Bldg. \$500 for two weeks. We tried to see Davies, but he was out. Got estimate of \$125 on wiring for ex., then we went down to see Henri. Met a Mr. Chapman [sic]<sup>1324</sup> who wrote the "King Jim" story which I illustrated for Scribner's two years ago. A good man, architect by profession. Rockwell Kent was also there. He is for the ex. It seems best to consider the 35th St. building which I looked at last fall as being cheaper to rent for a month, prob[ably]. beginning before Apr. 1st. This would give us more time to prepare.

Home at 7:45. Dolly made an appetizing dinner which cured me of the blues and made me feel rested. Laubs called in the eve. later.

**March 12, 1910** Henri, Kuhn and I were busy on the ex. of Independent Artists scheme. Kuhn found that the 35th St. building which H. and I had seen last fall was the best, and the rental which was quoted last fall \$600 is now \$1,000. We have each decided to back the scheme for 200.00 Dolly has given her O.K. to my making the use of our money, as she has all along said we must have a show and we must do it ourselves.

Mr. Russell and Miss Wing were at the studio when I returned about 2:30 o'clock and I

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<sup>1324</sup> George S. Chappell. Sloan illustrated "The Education of King Jim" for the Nov. 1905 issue of *Scribner's* (Hawkes 82-7).

showed Miss W. my pictures, which she seemed to like very much. She is one of the nicest women I know of and Russell still grows in my liking. Russell left to go to Westermann's. Miss Wing stayed to tea with Dolly. I missed Henri at Glacks', who was out. Called at Shinn's. Mrs. S. said Henri had been there and seen Shinn O.K. Then I called at Prestons' but they were away.

Henri here in the evening. I worked on a puzzle.

Rockwell Kent is in the scheme.

**March 13, 1910** Up late. I 'phoned and made an engagement for later in the day with Luks.

Kuhn came in.

Henri and I met at Luks's. Zinzig [sic] and Gregg were there, but left as I arrived.

Luks does not seem to think that he will send to our ex. as he has a show at Macbeth's during April. We tried to make him see that this should not prevent him being represented in the Independent Ex. He says that he has promised two "backers" not to show. We feel that G. B. Luks owes so much of his advertising to Glack, Henri and the rest of us that it is rather narrow of him to turn the proposition down. Glackens practically gave him the notion of painting in 1894 [when] he started to paint. He had years before worked in Munich, but had done nothing but black and white and humorous stuff for years.

Dolly and I went to dinner at Ullman's and afterward played Fan Tan.

**March 14, 1910** Dr. Light, a very interesting woman Socialist, member of our Branch, has invited us to dinner Thursday.

By appointment Henri and I called on Davies. Found him dreadfully under the weather with a severe cold, but he is for the ex. and will come up with \$200.00. We could not talk to him much; he looked dreadfully ill.

At Henri's in the afternoon. The Union Mortgage Co. sent the lease which we are to sign tomorrow.

Guy du Bois is in the ex. scheme. Beside being a good painter he is an art writer on the N. Y. American.

After dinner at home, I went back to Henri's in the evening. Glackens and Preston were there and are for the ex. We drafted a form of notice of the ex. to be sent to those who are invited to contribute pictures. An entrance fee of 10.00 for one, \$18 for 2, and 25 for 3, and 30 for 4 pictures was decided on. If we get enough in this way, we can be paid back (Henri, Miss Rice,<sup>1325</sup> Kuhn, Davies, and myself) the excess backing money we are furnishing.

Mr. Yeats was in during my absence in the afternoon. Dolly says he was particularly amusing and thought our ex. scheme, which she told him was likely to go, was great!

**March 15, 1910** After Kuhn and I had breakfast we parted and met again down at Cedar St. Union Mort.[gage] Co. He had Henri's check for the thousand dollars. Henri 200, Kuhn 200, Mrs. K.<sup>1326</sup> 50, Sloan 200, Davies 200, Miss Rice 200, Du Bois 50, Evers<sup>1327</sup> 25, Mager 25. I endorsed the check and paid the \$1,000.00.

Had asked Wilson to pose, but let him go. Paid him for his time \$1.50.

After lunch (Miss Sehon was in and spent the afternoon sewing with Dolly) went to Henri's.

Miss Teiss (or Tise) [sic]<sup>1328</sup> was a caller there with Stafford<sup>1329</sup> (one of the good men in

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<sup>1325</sup> Dorothy Rice [Sims] (1889–1960), sculptor, sportswoman, aviator, and journalist. A well-to-do student of Henri's, she was also the wife of the painter Waldo Peirce for a time.

<sup>1326</sup> Vera Spier Kuhn (1885–1961), Walt Kuhn's wife.

<sup>1327</sup> Ivar Elis Evers (1866–1955?), Swedish-born painter and architect. Studied with Henri.

<sup>1328</sup> Clara Tice.

the H. school). They both agreed to come in and to furnish extra backing money. W. Pach was there and suggested that W. M. Chase, Alden Weir, and Hassam be asked to come in. I opposed this violently, but finally agreed that they might be informed of the ex., but not asked to exhibit. I also objected to Haggin's suggestion ('phoned by Bellows), namely Paul Dougherty, marine artist.

Wrote Ullman and called off the Assoc. American Artists scheme. He has had no time to do anything with it, and I'm satisfied that the Independent Ex. will be as good. I told him to deduct expenses on the A. A. A. from the \$100 I advanced and to return me the balance when convenient.

**March 16, 1910** After breakfast out and ordered the notices of the Independent Ex. typewritten manifold. One cent per sheet is the rate. Also ordered of Jacobs, printer, the entry cards — 4.00 for 500, paid 1.00 in advance. When I returned I found Kuhn and G. O. Coleman, the latter ready with his \$30 and willing to help in the work. Kirby also dropped in and I told him to tell Carl Anderson of the show. Miss Sehon dropped in. She is to pose for Kirby this afternoon.

Mrs. Russell called, and when Dolly came in from errands I left, met Kuhn. We saw an electrician on estimates. Then, after waiting about [~~“and”~~] finally found Henri in. A pow wow, then home to dinner.

After dinner up to Henri's where I broached a subject suggested by Kuhn after he had talked with some “artists and others” in re. ex. The old idea that in going into a show with Henri we are the “tail to his kite.” I, myself, don't agree with this idea, but since K. mentioned it and we had decided to ask H. if he could shift the whole responsibility so far as newspapers went to

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<sup>1329</sup> P. Scott Stafford. Henri student. Born in Brooklyn, N.Y., Stafford was later active in Columbus, Ohio.

Kuhn as manager, I opened the subject. And then Henri grew hot under the collar and proceeded to show how this was an impossibility. I feel he is right. If he said nothing, there would be little notice taken of the show, and the reporters are bound to come to him on account of his record as revolutionist. He is perhaps rather over-advertised, but that can not be stopped, nor need it be for his work stands on its merits.

News article in the Sun tonight.<sup>1330</sup>

**March 17, 1910** Up early after short night's rest and troubled sleep on account of the exhibition excitement! Attended to application for current with May, the electrician, at the Edison Co., 42nd St. Paid \$40 deposit on bill in advance. Signed contract with May, 275.00. 101 tungsten lights.

A very bad morning in weather, rain and snow. The roof of "our" building, 31 W. 35th St., is leaking badly, so called up the Union Mortgage Co. and Miss Kidney promised temp. fixing today and complete fixing to follow immediately.

Met Kuhn and Henri at 31 W. 35th and after pow wow, Henri and I went down to look at Max Antlers'<sup>1331</sup> work on 12th St. and selected two interesting canvases. Most of his work, while sincere, seems to try to please and is over done. His best he calls unfinished. Told of a little house in Germany given him by his family, among grand mountains. We saw sketches made there. But he wants to live here and, selling no pictures, he must soon go back.

H. and I lunched at Childs together, then walked uptown to get the additional

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<sup>1330</sup> The article, "Rival Exhibition," (*New York Sun*, March 16, 1910) stated that the Independent Artists exhibition was "a movement of discontent against the verdicts of the hanging committee of this year's spring Academy," but also quoted Henri's denial that the exhibition was "meant to oppose the Academy." Henri did admit that the exhibition was organized in a very short time. The reporter drew his own conclusion as to the exhibition's purpose.

<sup>1331</sup> Max Antlers (1873–1952), German-born painter.

typewriting, then to the printer, Jacobs on 24th St., and got 75 of the entry blanks, paid for 500.

Then I came home and did an hour or two work addressing notices, etc.

The supplement notice (400) were delivered, \$2.00. Sent some to Henri.

We dressed and took dinner with Dr. Light at the Woman's Univ. Club. She is a fine woman. The other guests were also most interesting people. Mr. and Mrs. Darnton.<sup>1332</sup> He is a newspaper man, and she is a bright and beautiful woman and a Socialist. The change of atmosphere made me feel rested. Paul Kennaday<sup>1333</sup> was another guest.

Back home and finished mailing notices.

Editorial in Sun this evening on the show.<sup>1334</sup>

**March 18, 1910** Busy about various matters in con.[nection] with the Independent Ex.

Dolly went to see Mrs. Thos. Wing (wife of Russell's old friend and partner in the law). She, Dolly, says that they live in splendid style, Central Pk. West. He can do it. As I understand his income is about \$20,000 per year!!

'Phoned Henri toward evening and he asked me to come up after he ["got" crossed out]

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<sup>1332</sup> Charles and Maida Castellon [Castelhun] Darnton. Charles Darnton (1870–1950) was the drama critic of the *New York World* from 1910 to 1931, when he became a screen writer in Hollywood. See "Charles Darnton Dies," *New York Times*, May 21, 1950, p. 104.

Maida Darnton (1906–1939), writer and translator was a member of the feminist Greenwich Village group Hererodoxy. Allan Antliff provided this information.

<sup>1333</sup> Paul Kennaday, socialist writer in circle of Ernest Poole, whose stories Sloan illustrated.

<sup>1334</sup> The article, presumably by FitzGerald, quotes Henri as saying only that the exhibition will be "very large" and that "it will have no connection of any nature with the exhibition at the Academy." FitzGerald, who doubtless knew the whole story, pretended to play along with Henri's disclaimer but concluded that first, if the Independent's exhibition showed that there was indeed a group of artists whose work merited exhibition and was not being shown at the Academy and second, that it might help to check the thrust of the Academy to monopolize the showing and selling of art, then it would be welcome.

An article by Guy Pène du Bois from the *American* of March 17, "Great Modern Art Display here April 1," is also laid into the diary. He pointed out that the exhibition was not a Salon des Refusées but was more akin to the Salon des Independents, except that the exhibitors had been invited to participate with the aim of "take[ing] in all works that are of vital importance."

had finished eve. classes at the School. I went, after starting a puzzle, up to H's and he and Kuhn and I talked and schemed and decided on invitations to exhibit 'till 3 A. M when I came home tired out. Noticed a "woman of the streets" dodge under the high outside steps in 23rd St. a few doors above my own steps. When I came along, I gave a curious glance — saw vague whiteness of underclothing and such things. She was making her bladder easy! "Nymph of the pave."

**March 19, 1910** A very busy day with the business of Treasurer of the Independent Ex.<sup>1335</sup> We were up before 9 o'clock and Dolly helped me in addressing notices and sending out blanks to those who had paid fees.

E. L. McRae, [sic]<sup>1336</sup> a thin faced artist from Cos Cob, paid fees for 4 pictures.

Hopper,<sup>1337</sup> one of the élèves of the Henri school, Brasz<sup>1338</sup> and Baylinson<sup>1339</sup> also paid up.

A Miss Paddock<sup>1340</sup> arrived with her mother and, altho' the notices cover the ground, they had to have it all told by word of mouth. They are classy people I should say. Money made selling something or manufacturing undershirts perhaps. Such success lends much "tone" in this country.

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<sup>1335</sup> The committee which organized the exhibition consisted of Sloan, Glackens, Kuhn, Haggin, Coleman, DuBois, Rice, Tice, and Stafford. The hanging committee members were Sloan, Henri, Glackens, Davies, Kuhn, Bellows, DuBois and James E. Fraser. See Perlman. *Robert Henri: His Life and Art*, 94.

<sup>1336</sup> Elmer Livingston MacRae (1875–1955), Impressionist painter. Active in the organization of the Armory Show in 1913.

Edward Hopper (1882–1967), painter, printmaker, and illustrator. Had been a Henri student at the New York School of Art 1900–1906. He remained close to his fellow students and exhibited with them in 1908.

<sup>1338</sup> Arnold Franz Brasz (1888–1966), painter, sculptor, etcher. Studied with Henri.

<sup>1339</sup> A.S. Baylinson (1882–1950), Russian-born painter. Studied with Henri and later became Secretary of the Society of Independent Artists.

<sup>1340</sup> Josephine Paddock (1885–1964), painter. Studied privately with Henri.

Funny incident. Old Beaugraber (a name!) the model much used by C. D. Gibson, came asking for sketch to give to Fleming's<sup>1341</sup> secretary. A note from said sec. tells how for years the Society of Illustrators' work has been done by her for Fleming with no compensation! What does Flem. do with the dues? Not mine, I don't pay mine, but with those that are paid?

At nearly five o'clock I got my first chance to finish the puzzle, and mailed it. Mrs. Russell had arrived early to see pictures but I could not stop work. Miss Wing came and then later Philip Russell and Mr. Yeats. We had a good dinner. Dolly baked a ham with cider and spices. After dinner Henris came with Brooks, Snedin [sic]<sup>1342</sup> and Mrs. Roberts. The evening went very well. Kuhn came later. I gave him 50.00 in cash to use for current expenses in fitting up the ex. rooms.

Mr. Roberts came late and he and Mrs. R. stayed a while after rest had gone. Dolly had Socialist party blanks for them to sign, but he said he could not promise not to vote the Liberal ticket if he went back to Canada. She, Mary Fanton Roberts, took her blank.

[At this point an article, doubtless by FitzGerald, entitled "Academic Arteriosclerosis" from the *Evening Sun* of 19 March is inserted in the diary. In it Frank Jewett Mather's review of the current Academy exhibition in the *Evening Post* is discussed. Mather, a supporter of the Academy, predicted the death of the institution unless it somehow revitalized itself. FitzGerald, of course, concurred.]

**March 20, 1910** We needed a good rest and we took it, Dolly and I. We did not get up 'till

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<sup>1341</sup> Henry Stuart Fleming (1863–1938), illustrator and cartoonist, was Secretary-Treasurer of the Society of Illustrators for many years.

<sup>1342</sup> Robert W. Sneddon (1881–1944), author, was born in Scotland and settled in New York in 1910. A habitué of *Petitpas'* and one of the figures appearing in Sloan's *Yeats at Petitpas'*, Sneddon was known for his detective stories of which he wrote more than 300. See "Robert W. Sneddon: Detective-Story Writer, Author of 300 Short Stories, Dies at 63," *New York Times*, March 10, 1944, p. 15.

nearly 12 o'clock. Then at once after breakfast got at mailing ex. blanks and notices. I took the letters, etc. and mailed them. Dolly gave the place a good cleaning up.

We had the ham of last night cold for dinner and it was very good indeed.

Henri and Mrs. came in during the evening and he and I had a business pow wow in re. Independent ex.

I wish the thing was over and a great success, tho' it is nearly sure to be the latter. There are so many things to do and so short a time to do them in. The strain is pretty severe to one of my inexperience in business rush.

**March 21, 1910** The morning was taken up with business matters for the Independent ex. Stafford called for blanks and with a note from Kuhn who is managing the work at the galleries 31 W. 35th. I went out and, after 'phoning to Henri, went to the gallery and saw Kuhn. Bellows was there and Henri arrived later. The plans were made for the woodwork and wall coverings.

I went up to the Madison Galleries and got from Mr. Taylor, who manages them, his list of people for mailing invitations to the Private View, but we decided not to put this matter in hand just yet.

Kuhn and I went to May, the electrical contractor, and paid \$100.00 on acc. Then he and I came home. Dolly had been kept right busy with business too. A check of Bellows had been returned n.g. and people had called in re. ex. Bellows said that he was sure he had money in this bank. Suppose he has checked it out without keeping record, "like an artist!" as they say.

Dolly and I went to Petitpas for dinner and found Mr. Yeats all alone. We enjoyed him therefore to ourselves. He is still the dear old boy. Dolly asked him to dinner Thursday night.

**March 22, 1910** The morning was taken up with the secretary business of the Ind. ex. which is

going nicely. We are now assured of our expenses tho', of course, those of us who are "backing" the thing have as yet no chance of getting a refund of our money.

Mr. Greacen,<sup>1343</sup> who proved to be a very good sort of young fellow, was a caller in re. ex. He paid up. McRicar,<sup>1344</sup> who is of the Dabo school, also called and I made a conditional arrangement with him. Mrs. Davis called.

Walter Pach came looking for photos for a possible article in Collier's.<sup>1345</sup> He also paid his entry fee 18.00 for 3 small pictures. He tells me that Steiglitz of Photo Secession is hot under the collar about our show. The whole curious bunch of "Matises" [sic]<sup>1346</sup> seem to hang about him, and I imagine he thinks we have stolen his thunder in exhibiting "independent" artists.

Went up to the galleries, 35th St. 'Phoned Miss Kidney and she came up and promised thorough repair to the roof of the building. Jim Preston came in, also du Bois. Coleman and Stafford were working like Trojans on the hangings.

Dabo called while I was out. Dolly said he was not at all assertive. Young Hubbard,<sup>1347</sup> the pink haired Henri student, came in an automobile! After dinner we went up to the magnificent Ansonia apartments and saw an ex. of Mrs. Dorothy Rice's work. Splendid stuff, most of it. Fine heads with great psychological qualities. These rich parents of hers deserve great credit for giving her talent full swing. Henris, Kuhns and we came down to my place and we

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<sup>1343</sup> Edmund William Greacen (1876–1949), Impressionist painter and teacher. Studied with Henri at the Chase School. In 1923 he founded the Grand Central Art Galleries and the Grand Central Art School a year later.

<sup>1344</sup> James P. McRickard (1872–1940), painter. In spite of Sloan's reservations, McRickard showed three paintings in the exhibition.

<sup>1345</sup> This does not seem to have been published.

<sup>1346</sup> Sloan was referring to the abstract artists who comprised the Stieglitz circle. Edward Steichen had suggested to Stieglitz that an exhibition of artists rejected from the National Academy be mounted at Stieglitz's gallery, but the Independent exhibition had preempted that. See Perlman, *Robert Henri: His Life and Art*, 95.

<sup>1347</sup> Platt Hubbard (1889–1946), painter and architect. Henri student.

talked over the ex. questions 'till nearly 2 A. M.

**March 23, 1910** This day begins the rush of business in launching the Independent ex. I am putting down from Dolly's memory and my own what I can of the events of these days up to April 3rd. I was too much occupied in business to get to my daily diary writing. We have done a great thing in planning and executing this project and are showing now (April 3) the New York public such an ex. of American art as has never been seen before. The best exhibition ever held on this continent (that is composed of American art exclusively).

Mrs. Hamlin arrived from Phila. and visited us 'till Monday 28th and was a great help in addressing invitations, etc. Dolly pitched in to the end of the work in great shape and we got the field well covered.

**March 24, 1910** Mr. Yeats came to dinner and Henri came to talk business. He stayed to dinner. Yeats was the only one who payed proper attention to the meal. The rest of us were too much interested in the great project about to be realized.

Kuhn came in later.

I sat up late working over my accounts, finance, etc.

[A news article of 24 March, "Independent Artists will give exhibition," from the New York *World* is laid in the diary. The writer made a comparison with the Parisian independent exhibition and quoted Henri and one of the artists installing the exhibition.]

**March 25, 1910** Today and tomorrow the pictures are being received and they look good to me, or most ones. One or two will have to be considered and we will probably ask the painters to withdraw them, but the greater part of the show looks fine. Invigorating stuff, full of force and

interest.

While we were at dinner Kuhn and Henris came in and we had a confab.

**March 26, 1910** Worked on a puzzle and attended to the incoming entrance fees for the exhibition, then up to the show. Davies came in and liked the looks of the things arriving.

Mr. Yeats dropped in in the late afternoon and invited us all to dinner at Petitpas'. We went, Dolly, Elizabeth Hamlin, Mrs. Ullman and I, and after dinner I stayed while Dolly and Elizabeth and Kitty Ullman went to see the "Chocolate Soldier,"<sup>1348</sup> a light opera from Shaw's play "Arms and the Man."

At Petitpas' we had a very happy evening. Kent (Rockwell Kent) and I supported the cause of Socialism against individualism with A. Friedman, black eyed, black haired and earnest. Kent and Mr. King sang and played piano. I also treated them to my only song, "The sport from Penn syl va ni a a."

**March 27, 1910** Finished and mailed a puzzle to the Press. Up to ["see how things were going at the ex. building galleries" crossed out] the galleries and the Hanging Committee met.<sup>1349</sup> The walls are hung with cheese-cloth from ceiling to floor, but it is too white and too translucent looking, so we are strongly thinking of putting some gray material at the base about 10 feet up to back up the pictures.

Hanging Committee who were present: Henri, Glackens, Du Bois, Kuhn. Davies is too ill to attend. [An illegible crossing out follows.]<sup>1350</sup>

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<sup>1348</sup> Oscar Straus's musical had opened at the Lyric Theatre Sept. 13, 1909, and was still running. It starred Ida Brooks Hunt and J. E. Gardner. See Bordman, 252.

<sup>1349</sup> Bellows and James E. Fraser were also on the Hanging Committee.

After dinner Henris came in and while Elizabeth and Dolly went on addressing envelopes, H. and I came to the firm conclusion that hangings of a finer color must be bought and put up in order to make the pictures show to advantage.

**March 28, 1910** Henri arrived at 7:45 A. M. to go with me to get the 640 yards of material to hang the walls back of the pictures as decided last night. We had a hard task getting enough of a suitable color. Finally, after about 4 hours work, we secured through the assistance of the buyer in Siegel and Cooper's Wash Goods Dept., a great batch of very fine colored "Linen de Paris." Mr. Legan the name of this buyer. He worked hard to find it among the jobbing houses.

With young S. Davis, Coleman and Stafford, I went and got the stuff at about 2:30 P.M. and we at once started to put it up. By we I mean Stafford and Coleman principally. They have worked like a couple of braves for two weeks and deserve practically all the credit for the mechanical success of the ex. Kuhn is not at all competent in this direction. He is a spender of money, not a deviser nor, really, a worker.

**March 29, 1910** In the evening at 8:30 a typewriter man came to assist in preparing the catalogue. Kuhn and I stayed with this job 'till about 4 o'clock in the morning of "tomorrow" then, dog tired, we went to a Chinese restaurant and had a bowl of "yok aming;" then he home to bed, but I sat up the rest of the night working on the stenographer's copy so that I might get it in the printer's hands in the morning. This, then, the high water mark of my labors on the show and I'll give myself due credit for the effort.

**March 30, 1910** A terrific thirty-four hours work and now there is not much to do. I ["have" crossed out] had not been in bed since yesterday morning ["at" crossed out] 7:30 o'clock. This

morning I put the stuff for the catalogue in the hands of the printer at about 8 o'clock. Worked after coming from the ex. at 5 A. M. on editing the typewritten copy and then, after starting the printer, went to the ex. and made some other corrections which I 'phoned to the printer. Half dead from fatigue, I still did not want to go to bed. I dreaded it, and food as well seemed distasteful to me; so when Ullman came in to the ex. building and suggested sherry and egg as a bracer I agreed and had three of them with him. He thinks I should paint "Christ before the Stock Exchange"!!, an idea of his. Says it will make me famous. I think a better picture would be Ullman over a glass of whiskey at a table in Hahn's telling me his terrific idea. Me, pale green tired over a glass of sherry and egg. Went to bed after a bath at about 5 o'clock. Took a couple of hours rest then Dolly woke me and gave me a good dinner. Stuart Davis came in and took a batch of invitations over to the Rand School.

**March 31, 1910** Today is the eve of the opening and I'm easier in my mind. The printer sent his proofs and I went over them and now have that job well under way with a promise of prompt delivery.

**April 1, 1910** During the day the writers from the newspapers looked over the show. At a loss for the big stand-by names they were, and so they fell back on us as the big names: Henri, Glack, Davies, Lawson, Prendergast and even Sloan! Why do these well known men associate in the ex. with unknowns. Why? because we pick our company for the most part.

In the evening came a real triumph. The three large floors were crowded to suffocation. Absolutely jammed at 9 o'clock. The crowd packed the sidewalk outside waiting to get in. A small squad of police came on the run. It was terrible but wonderful to think that an art show could be so jammed. A great success seems assured. Three small pictures have been sold. There

were at least 2,000 people on hand in the evening.<sup>1351</sup>

**April 2, 1910** Today we had a good steady attendance. Probably five hundred people came in to see the ex.

We had dinner at Petitpas' with Yeats, the Henris, King, Brooks, an Englishman named Bell,<sup>1352</sup> Mr. Blake,<sup>1353</sup> Sneddon and others. After dinner Dolly went up to the ex. and took charge of the desk. Coleman had his regular job to attend to, but we have arranged to pay him a salary of \$20 a week to enable him to give that work up for the present.

At the galleries Dolly met Harris Merton Lyon, the writer [“whom {illeg}” crossed out] who wrote “Sardonics.” He is on Hampton's Magazine. Dolly says he is a nice, pleasant, rather shy sort of man.

[An *Evening Sun* article of 2 April, “Mobbing an Art Exhibition,” is laid into the diary which began “It was enough to make the most hardened Academician burst into tears,” and went on to report the need for police to be called to organize the crowd at the exhibition. It said that visitors found it much more interesting than the Academy annual.]

**April 3, 1910** I finished up the puzzle! and mailed it to the Press, Phila. Afterwards went up to the ex. and did not find a great crowd as I had almost feared. We are rather downtown for a big Sunday crowd, I suppose. There was a good, steady attendance, however.

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<sup>1351</sup> 260 paintings, 219 drawings and 20 sculptures by 103 artists were shown in the Independent Artists exhibition.

<sup>1352</sup> Eric Bell (c.1885–1912), writer. J. B. Yeats was very fond of Bell, who was the nephew of the English publisher George Bell. His father, Arthur Bell had been at the Slade with Yeats when he studied there. Brooks, *Scenes and Portraits*, 161, and Hone, *J. B. Yeats: Letters to His Son W.B. Yeats and others 1869-1922* (New York: E.P. Dutton and Company, Inc., 1946), 147–49.

<sup>1353</sup> First referred to January 14, 1910, as “Mr. Blake, former Philadelphian.”

I brought Coleman home to dinner at Dolly's invitation and found Clifford Addams there. Dolly had entertained him for an hour or so and he was asked to dinner and accepted.

After dinner Henris and the Roberts's came in and we talked 'till nearly 12 o'clock.

Clifford Addams seems to be not at all the weird eccentric we have heard him described. During the last six years either he has changed or Dame Rumor is a liar, the last most likely.

**April 4, 1910** Out to the galleries at about 11:30 and there took my turn on watch duty. There have been so far three small pictures sold: a drawing of Henri's, [\$]25, one of Miss Tice's pictures, and a Miss Haworth<sup>1354</sup> nude sketch.

J. Huneker, the critic of the [Morning] Sun, was in and seemed to be quite interested in the show. Dolly, who came up in the afternoon, heard him say to his wife, "This is good. I must come up again."

Dolly and I came home and had a cold dinner and afterward went up to the galleries again. I met a Miss Lease who is in the same studio building on S. Wash. Sq. with Clif. Addams.

Du Bois has a good article in the Morning American.

**April 5, 1910** It seems to be necessary for me to go to the galleries every day. The crowd is still good: splendid, steady attendance and the people seem, most of them, to be quite interested.

George Wright and Ashe were there today and liked the show. Henri had a chat with Kobbe the critic of the Herald. There is an article in the Evening Globe — passable — written by Hober<sup>1355</sup> who is a poor sort of artist himself and was not, of course, asked to exhibit.

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<sup>1354</sup> Edith E. Haworth (1878–1953), a Henri and Chase student.

<sup>1355</sup> Arthur Hoeber, "Art and Artists," *The Globe and Commercial Advertiser*, April 5, 1910, p. 10. Hoeber (1854–1914) studied painting at the Art Students' League in New York with James Carroll Beckwith and at the École des Beaux Arts in Paris under Jean-Léon Gérôme. He came to specialize in landscape, and his paintings were included in several of the annual Salons in Paris in the 1880s. Later,

At Petitpas's table d'hôte this evening Henri's students to the number of about twenty had a dinner. I was invited and we all met at the galleries and went down together to 29th St. A very amusing and lively evening. Met Mrs. Rockwell Kent,<sup>1356</sup> a pale, willowy young girl; Bellows's sweetheart, another pretty girl named Story.<sup>1357</sup> Singing and dancing followed the dinner. Mr Yeats, who lives with Mlles. Petitpas, was invited down and enjoyed the young peoples frolic hugely.

After Kent had taken his wife up to the hospital where the baby was left, he came back to our place and spent the night with us.

**April 6, 1910** Kent went away to see Mrs. Kent off to Stamford, Conn. where they live. I went up to the Lawson show at the Madison Gal., a fine lot of pictures, especially some of the more recent canvases which show that Lawson is going on. A great man. Wish I could afford to buy one or two of the works.<sup>1358</sup>

At the 35th St. gallery, our show, I met Rockwell Kent again and, after lunching together (he is a vegetarian and I'm convinced it is a good thing) we went walking up Fifth Ave. to the Metropolitan. It is a very warm Spring day. We saw the Whistler collection now on view.<sup>1359</sup> Some splendid canvases and unimportant Venice sketches. We rode back on a Fifth ave. motor bus to the galleries. There I received a 'phone from Henri. Went down to see him at 10

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he became a writer and lecturer on art. He was art critic for the *New York Globe and Commercial Advertiser* in 1910.

<sup>1356</sup> Kathleen Whiting, the niece of Abbott Thayer, one of Kent's teachers.

<sup>1357</sup> Emma Story (1884–1959) married Bellows in September 1910.

<sup>1358</sup> The exhibition was reviewed in the May 1910 *Craftsman*.

<sup>1359</sup> *Paintings in Oil and Pastel by James McNeill Whistler*, Metropolitan Museum of Art, March 15 – May 31, 1910.

Gramercy Park S, his present studio. He has a letter from Columbus, Ohio. They want an Art Director for their school. He proposed that I take it, but I don't take to the idea of leaving New York just now. He gave me the first refusal of the proposed job. Says he will try R. Kent next. Dinner at home and we went to bed quite early for us.

**April 7, 1910** To the bank and then up to the 35th St. Independent Ex. where the attendance still seems to be quite regular. Met Chas. A. Davis of Phila., an old friend of mine and Henri's. Once an art student, lately a manager of the Phila. Orchestra.<sup>1360</sup>

The Morning Sun (Huneker article) rather knocks the Independent Ex. He shows his ignorance by admiring such work as Blashki's,<sup>1361</sup> which is probably the most evidently insincere work in the ex. J. M. Huneker always proves that he is merely a space-filler if you read him at any length. One minute he strikes a really good picture and enthuses, the next he is in ecstasy over a piece of absolute rot. He simply does not know — like all the other critics of erudition!

Met Joe Laub and Casey of Colliers at the ex. Went through with them and back to Collier's with them. Talked with Joe about his proposed farm. He has been looking at farms near N. Y. with intent to buy.

Henri, Mrs. Ullman, took dinner with us. Spaghetti. Very good, but I'm not in good health. I have a cold, a cough, tired all over, in bad shape generally. Made a puzzle in pencil after dinner. Dolly and Mrs. U. went to a moving picture show.

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<sup>1360</sup> Charles Augustus Davis is mentioned in Frances Anne Wister, *Twenty-five Years of the Philadelphia Orchestra, 1900–1925* (Philadelphia: Published under the auspices of the women's committee of the Philadelphia Orchestra, 1925), 75, 89, and 215.

<sup>1361</sup> M. Evergood Blashki (1871–1938), Australian painter then living in New York.

**April 8, 1910** Today turned out to be a sort of “at home” with us. Mr. Yeats came in shortly after our breakfast and asked to be excused from accepting Mrs. Russell’s invitation to go with us to Scarsdale to spend Sunday. We go tomorrow to stay a week.

Kirby also came in, and we had an interesting three hours or more visit from them. Yeats gave us the outline of three stories he has written. They seemed to me good things with romance and humor. He read a letter from his daughter Lily, and in it she asks him to please come home. He seemed in a fighting-off-depression mood. Kirby is feeling unwell and I myself have a bad cold and cough.

Toward evening I went up to the ex. galleries. The crowd was quite good today, as usual. Dan<sup>1362</sup> said, “lots of people in carriages.”

Rockwell Kent ran in at about dinner time at the studio and went out for a can of beans for his dinner, which he had with us, then went off to a meeting to talk over a party at the H. school. He is to return and spend the night with us. A fine energetic character is Kent and a big painter.

**April 9, 1910** Kent and I talked after breakfast. He left about 11 o’clock. Then Dolly packed up our things for a week out at Russell’s in Scarsdale. Kent, by the way, insists that I shall take part in a farce they are to give at the [“New York” crossed out] Henri school at the end of next week. As I have a severe and depressing cold in my head and a cough with it, I don’t feel a bit like taking on this trouble.

We arrived in Scarsdale about 1:45 P.M. in a slight drizzle of rain and had to walk from the station about 1/4 of a mile, as there was no coach to be had. We arrived at Russell’s not much the worse, however, and were welcomed by Mrs. R. — Russell himself and Miss Alice

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<sup>1362</sup> The watchman.

Wing came about two hours later. After dinner Kirby, who also is of Scarsdale, drove over and we had an evening of bright talk.

**April 10, 1910** Woke reluctantly after a rather disturbed night's sleep (my first night is never a comfortable one in strange quarters) and after breakfast, an old friend of Mr. Russell's came to spend the day, name of Tom Creigh. He also is a lawyer with the Cudahy meat packers in Kansas City. A bright, successful man with the interest of the corporation very much at heart. We, Philip Russell, Creigh and I, walked over to the Scarsdale golf club course at Hartsdale, about a mile and a half. A cool stiff breeze all day, but the walk was fine nevertheless, and we watched the golfers — and desire to get at the game rose in our breasts, so P. Russell and I have decided to play next Saturday morning — he being busy at the law 'till that day. We rested at the club house, then walked home and had lunch.

Mr. Creigh left in the afternoon on a 5 o'clock train.

After dinner we were interested in talking 'till bed time came. Earlier than our town hours.

**April 11, 1910** Dolly and I were not wakened for the regular breakfast, so we ate in solitary state which we did not enjoy; making up our minds to get up with the citygoers hereafter.

Mrs. Russell, Dolly and I walked over to see Mrs. Kirby who is still in bed, tho' the doctors say that she has got out of the clutches of tuberculosis!! I enjoyed pushing the perambulator with little Billy, Russell's oldest child who has some nervous trouble making him unable to control perfectly the action of legs and arms.

After lunch I went out and made two sketches<sup>1363</sup> in the field north of the house. Not

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<sup>1363</sup> *Pond in Copse — Fox Meadow*, location unknown (Elzea 168), and an unidentified 9 x 11 inch

very successful, but I enjoyed the work very much.

In the evening we all played Poker and had a good game.

**April 12, 1910** Up betimes this morning and enjoyed breakfasting with Russell and Miss Wing who, of course, went to town. Miss W. is in the law offices of Wing and Russell, Tom Wing being her brother.

Today I read Henry James's "The Turning [sic] of the Screw,"<sup>1364</sup> a very good story: weird and with a curious twist to it. I liked it very much.

Dolly and I went to White Plains with Mrs. Russell. A larger town than I had imagined, 40,000 inhabitants. I was much interested in watching the girls from the upper school go by while I waited for Mrs. R. and Dolly to do some shopping. After lunch Dolly and I walked to the Post Office.

Mr. Russell brought home another old boyhood chum of his in Omaha, Neb., Mr. Parmalee, a chemist and now of Denver, Col. He is a frank, good plain Western man. I liked him very well.

**April 13, 1910** Each of these days is so pleasant in the country that I hated to go to the city today, but the puzzle has to be done. So I went in and got one done in pencil, bringing it back to Scarsdale to finish up.

**April 14, 1910** We had a fine drive with Mrs. Russell in a carriage offered by a neighbor of theirs, Mrs. Orr. Mrs. Russell drove as I have never managed a horse. We went near Larchmont

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<sup>1364</sup> James's story, published in 1898, recounts the tangled and neurotic relationship between a governess and her two charges who she thinks have been possessed by ghosts.

and along what they call Quaker Ridge to Mamaroneck. The shore near the sound has lots of material for a painter, I think.

In the afternoon after lunch Dolly and Mrs. Russell came to N. Y. and went with Miss Wing as her guests to see Mrs. Fiske in "Pillars of Society."<sup>1365</sup> Dolly says it is very good.

**April 15, 1910** Russell and I played golf on the very interesting course at the Scarsdale Golf and Country Club at Hartsdale. I drove the lake successfully twice, my first attempt over broad water.

**April 16, 1910** Phil. Russell and I started about eight o'clock for the Golf course at Hartsdale and got at the game. I did not do as well in my play as I had done yesterday.

The ladies went to White Plains and then came back and joined us on the course. Russell had us served a nice lunch at the Club House. I 'phoned in to the city to Mr. Yeats and then Russell and I went in to meet him, Mrs. R., Miss Wing and Dolly returning to Scarsdale.

While in N. Y. Russell and I went into Macbeth's and saw the ex. of George Luks's work there, a fine lot of pictures. The "Wrestlers"<sup>1366</sup> canvas does not look as well to me here as it did in Luks's studio. A striking likeness of Gregg of the Sun is fine. A full length of young Root is also very fine. The Duchess<sup>1367</sup> does not look as well to me as it did three years ago in the "Eight" show.

We met Mr. Yeats in the Grand Union hotel and all took train to Scarsdale. Mr. Yeats

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<sup>1365</sup> Minnie Maddern Fiske (née May Augusta Davey) (1865–1932) performed the role of Lona Hessel in Ibsen's play of 1877 at the Manhattan Theatre. She was also the director of the play. Holbrook Blinn (1872–1928) played the male lead.

<sup>1366</sup> Luks, *The Wrestlers*, 1905. Museum of Fine Arts, Boston.

<sup>1367</sup> Luks, *The Old Duchess*. Metropolitan Museum of Art.

began in his brightest way to talk and he was a steady, warm shower of reminiscences and ideas and kindness and good humor for the rest of the day and evening. Yeats, Russell and I walked about three miles before dinner and the evening was most pleasant.

**April 17, 1910** Today it rained quite steadily so that we became a real “house” party, but with Yeats there was no dearth of interest indoors. He interested me all day and, as usual, has endeared himself to the Russell household. Kirby dropped in in the afternoon. He was not in a pleasant mood and I felt disturbed by his presence. A few ungracious remarks of his directed against his present Irish servant girl were particularly ill chosen, but Mr. Yeats took up the cause of the servant and said that they must be regarded as human beings and treated as of the family.

The rain continued but Kirby passed on and our party continued to be very enjoyable. The rain has made an instantaneous difference in the trees, etc. Much green is out, while last week there were rather few signs of summer.

**April 18, 1910** And now our visit to the Phil Russell’s is over and I look back on it with great pleasure. Mrs. Russell came into the city with us and Mr. Yeats. It was raining still, but Mrs. R. and Dolly went to the shops, saw the Luks ex. and Dolly returned near five o’clock. I had been up to the ex. and saw Coleman. He has sold for cash, 25.00, one of his drawings to Clifford Carleton.<sup>1368</sup> He did not have the cash, so I deducted the 25% commission from his salary check.

Schofield left his card in the front door having come in to see us from Phila. A letter from him in the mail box since Saturday announced his coming, but tho’ Dolly ‘phoned to Henri and tried to get Schofield for dinner, and he had said he would stop in to see us, he did not.

Clifford Addams called and on being much pressed, stayed to dine. Dolly had asked the

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<sup>1368</sup> Clifford Carleton (1867–1946), illustrator specializing in rural subjects.

Henris' and after dinner and during dinner and for two hours, three hours, more we had some sort of proposed art ex. talk. I did not care for it, it was of no use.

**April 19, 1910** This is the third consecutive rainy day and for this, or some other reason (idleness perhaps) I'm in poor spirits and not feeling well. Dolly keeps going tho' and I'm bound to come out all right with this little power of affection at my back. I'm not in a good way tho' — too little inclined to get at work. I seem to feel there is not sufficient reason for industry as such. In fact, I can't say that I believe in such industry. Then the finances are low, very low, and while I have to some extent improved in my attitude toward them, I still worry a bit, tho' I shouldn't.

The Ex. of Independent Artists is costing me nearly 200.00 (that I put in) as there will likely be no sales. The promoters backers will be out all they advanced.

R. Kent writes that Horace Traubel will be in the city Friday or Saturday and that he will have us meet him (T) at the Petitpas' on one of those evenings.

**April 20, 1910** Up our four flights of stairs today, soon after we had breakfast, came Mr. Yeats, the welcome guest. He says that his lecture at the Church of the Ascension is deferred to the end of May, so he's free to go with us to Scarsdale on Saturday. The Traubel dinner at Petitpas' may interfere. Miss Sehon called, also Kirby, and we all had tea and jam. I walked out with Yeats and then went up to the N. Y. Times to see Alden March, who is now Sunday Editor, having resigned from The Phila. Press. Of his own accord he said, "G. Luks, in keeping out of the Independent Ex., has shown that his self-interest is stronger than his interest in an Idea. The rest of you have shown that you stood for an Idea."

Leaving the Times I went to the galleries and found no one in charge, waited about, then the boy, Harry Giffen, came. Coleman was down the street with Du Bois, who was drunk. I

spoke to Coleman with disapproval. Later on a crash on the third floor. I ran upstairs met by ankles and frightened female visitors. "A young man has a fit or is drunk!" Du Bois!! I led him gently down to the first floor and hid him on a chair under the stairway.

Went to see Henri in the evening and we talked over matters of next year ex. We decided to incorporate, to disqualify any artist who sent to the National Academy.<sup>1369</sup>

J. Golz will probably take the Cleveland, Ohio<sup>1370</sup> position which H. suggested to me ["last" crossed out] week before last.

**April 21, 1910** "The Craftsman" is out today with Henri's article on the Independent Ex.<sup>1371</sup> It seems to me a first rate statement on the subject. He speaks more than favorably of my work. He's prejudiced in my favor, the old man is! More power to him!

I went out and 'phoned Phil Russell to go ahead on the incorporation of the Ex. of Independent Artists. He kindly offered to do this for us without fees.

I then dropped in a moving picture show and saw some very poor films. Then went out and ordered post cards announcing the close of the show to exhibitors.

At the galleries I found things apparently running all right. The faithful Dan is still down with rheumatism. While I was there Mr. Yeats came in and I walked over to 5th Ave. with him

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<sup>1369</sup> This was a passing idea. Henri, and Sloan also, had rejected the idea of barring National Academy exhibitors from their exhibitions as being inconsistent with their principle of freedom to exhibit in the past and would do so in the future. In addition, it would be an open declaration of hostility to the Academy which Henri was anxious to avoid.

<sup>1370</sup> Sloan meant Columbus, Ohio.

<sup>1371</sup> "The New York Exhibition of Independent Artists," *The Craftsman*, May 1910, pp. 160–172. Henri summed up his view of the exhibition by saying, "Freedom to think and to show what you are thinking about, that is what the exhibition stands for....It does not mean that it is an independent organization, but that it is made up of the independent points of view of men who are investigating." He mentioned Sloan twice, once praising his love of people and insistence on their dignity and again singling out *Pigeons*, which was reproduced, as expressing these qualities.

and we went in to Knoedlers and saw a lot of “Knodles,” this is my name for a villainously bad portrait. Some equally (almost) bad paintings by Kronberg<sup>1372</sup> and some Whistler etchings, mostly of the Venice series and not good.<sup>1373</sup> Thence with Mr. Yeats to the Grand Union Hotel where he paid something on account of a bill he owes them. He was there for nearly two years. But he’s far better off at the Petitpas’ who take good care of him and charge him but little.<sup>1374</sup> We met friends of his. I think Mrs. Johnson [sic] and her husband.<sup>1375</sup> She speaks with a foreign accent. I think he has told me she is a Russian. Dinner at home, after which I started a puzzle.

**April 22, 1910** Finishing up the puzzle started last night. Kirby ran in during the morning. Dolly went up to the galleries and found everything in good shape.

During the afternoon Mr. Carrol [sic]<sup>1376</sup> of the Sun called, wanting photographs of some of my N. Y. street pictures, but I had none by me. Told him he could photograph them if he wished. He said he’d let me know later.

Rockwell Kent came by Dolly’s invitation to dinner which conformed to his vegetarian diet being spaghetti. He talked with us in his intense way. He is an eager man, eager for life, eager in his ideas and a good out and out Revolutionist.

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<sup>1372</sup> Louis Kronberg (1872–1965), painter, influenced by Whistler.

<sup>1373</sup> As of April 21, 1910, Knoedler’s had three separate exhibitions on view: portraits by J. Mortimer Lichtenauer (1876–1966), theater scenes plus several small nudes by Louis Kronberg, and pastel drawings plus two portraits by John Elliott (presumably the muralist, 1858–1925). See “Artists’ Work Shown,” *New York Times*, April 21, 1910, p. 2. Makes no mention of Whistler.

<sup>1374</sup> Yeats had moved to Petitpas’ about October 1909 from the Grand Union Hotel where he had been installed by its proprietors, Mr. and Mrs. Simeon Ford, friends of John Quinn, on his arrival in New York in January 1908. See Murphy, *Prodigal Father*, 328, 354.

<sup>1375</sup> Mr. and Mrs. Charles Johnston. She was Russian, the niece of Mme Blavatsky, the theosophist. He was a writer for the *New York Times*. Mrs. Johnston was included in *Yeats at Petitpas’*. See Brooks, *Scenes and Portraits*, 173.

<sup>1376</sup> Dana H. Carroll had been the art writer for *The Sun* since 1905.

A note from Ray Brown says that he has a story for me to illustrate for "Everybody's."

Good news!

**April 23, 1910** Mr. Yeats called to find out whether we were going to Scarsdale today and I 'phoned Rockwell Kent who tells me that Horace Traubel will not come to the city 'till Monday, when we are to meet him. This left us free to go to Scarsdale and visit the Russells. Mr. Yeats says that the home of the Phil. Russells is the most really hospitable one he has found in this country. We went out to Grand Central Station, Russell, Yeats and I.

Mr. Yeats was a most dilapidated looking old gentleman. His hat soiled, his coat ruffled and covered with dust, a bruise over his right eye, a bruise just peeping from the edge of his beard. The explanation was that he had tried to step on a street car just as it was starting. Both hands held parcels, his night shirt wrapped up in one and books and papers in the other. The first thing he knew, he said, his head seemed to be taken by force and bumped on the ground.

When we arrived Russell went at gardening while Mr. Yeats and I took a walk, which was a fine experience for me. I feel that I got much nearer to him in the walk of about six miles through fresh green of early spring. A ruddy little boy, a blacksmith's son, whose hobby horse was standing outside the smithy door. The confounded [illeg.] automobiles whizzing by us cowering at the sound of their raucous horns and impudently plunging up the steepest hills at full speed made me respect and like the few horse-drawn carriages which eased up and took the hills at a slow walk.

In the evening Mr. Yeats read John Synge's play, "Playboy of the Western World" and it was great! Yeats reads this splendidly.

**April 24, 1910** Dolly and I were rather embarrassed on finding that we were the last to come down to breakfast. They had not called us and we, as usual, had taken our morning snooze.

While Mr. Yeats stayed home and made a sketch of Mrs. Russell, Mr. R. ["Yeats" crossed out] and I went ["with" crossed out] pushing Billy in his coach to see Kirby. Kirby came over later to see us in the afternoon.

Mr. Yeats read another of Synge's plays<sup>1377</sup> — a man pretending death, his young wife, a tramp, and a young shepherd; the husband denounces the wife. The shepherd, to whom she had proposed, stands by and she is sent away with the tramp.

After dinner general talk.

**April 25, 1910** Today we were wakened bright and early. Too early! for Miss Wing's clock proved fast. As it was raining we all left for the 10:12 train in a carriage.

After I had seen Dolly home, I went at once to Everybody's and saw Brown who gave me one of Ralph Bergengren's pirate stories to illus.<sup>1378</sup> Bergengren had suggested that I be given the work to do, which kindness on his part I appreciate.

My exhibitor's ticket to the Paris Salon arrived. My first 10 etchings Miss Pope sent to the jury for me. Six accepted, the rest not hung.<sup>1379</sup>

Stopped in at Henri's. Met him coming out and, as he was going across Gramercy Park to see Miss Rice (he gives her criticisms) I went with him. She has a first floor studio bespattered with paint, herself also well besmeared. Queer canvases about and a poor dirty

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<sup>1377</sup> This was probably Synge's "The Shadow of the Glen," 1903.

<sup>1378</sup> "Fannie" by Ralph Bergengren was published in the July 1910 *Everybody's Magazine* with five illustrations by Sloan (Hawkees 264–68).

<sup>1379</sup> Miss Pope had submitted the ten City Life etchings. It is not known which six were accepted, but evidently they were framed in a single frame. They were shown as no. 4996, "Scènes de la vie à New-York" in the Salon de 1910 of the Société des Artistes Français, which opened May 1, 1910.

creature of a woman, a kind of misery model, slunk about in the corners. Miss R. is very silly.

After lunch at home, Mrs. Mary Hanford Ford came in to talk of an article for "World's Work" which she is to write.

Juley took two paintings, Dust Storm and Fifth Ave. to photograph for the Sunday Sun.<sup>1380</sup>

At Petitpas' for dinner where Kent brought Horace Traubel, Whitman's great friend and staunch supporter who has, by his own writings, done much to make Walt better known. He proved a fine, likeable man — short, thick set, white bushy hair, heavy eyelids and, tho' a bit slow in thawing out, he was fine when he got started. Yeats asked him whether Whitman believed in ghosts, fortune telling, etc. I don't think that Traubel had any remembrance of Whitman's ideas on these subjects. We left late with Kent and Traubel. Henri's rode home. Kent spent night with us.

**April 26, 1910** Kent left early. I started a puzzle which occupied most of my time during the day.

**April 27, 1910** After breakfast Dolly and I took a walk. Later in the day the Kents arrived with the baby boy Rockwell Kent (3rd). Dolly took care of the baby while they went to the Independent Ex.

Mr. Yeats called and stayed to dinner with the Kents. After the little one had been put to sleep, Mrs. Kent played the piano. Plays very well tho' Yeats says not much expression. I liked her playing.

I made a sketch for a bookplate for Kent.

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<sup>1380</sup> Reproductions of Sloan's paintings appeared in the *Sun*, May 9, 1910.

**April 28, 1910** [~~“Finished up the bookplate for Kent after Kents had gone”~~ crossed out] I went up to the Independent ex. to see that pictures were sent out. (“Recruiting in the Public Square” of mine went to the Buffalo, St. Louis Ex.) I put in a hard day’s work helping take down draperies, etc.

After dinner (Mrs. Ullman was our guest) I finished up the bookplate drawing for Kent and mailed it after 11 o’clock at night.

**April 29, 1910** Dolly left for Philadelphia today to see her doctor, Bower, and find out how his treatment has held. We hope that this will be positively the last of these trips. I am lonely without her, but I know it’s worse for her living away from home and having the pain of the treatment every day and she too misses her other half.

Just before Dolly left Tom Daly and his wife from Philad’a called for a few minutes.

**April 30, 1910** Rockwell Kent dropped in, pleased with the bookplate which I had sent him. I walked up to 57th St. with him just out of fellowship and then, while he was doing his errand, I crossed the street to Frederick’s art store. When I came out I fancied that he had gone without me, so I had a lonely walk back to 29th St where I lunched with Mr. Yeats. Hurried away and got my bag which dear Dolly had prepared for me, came to the Grand Central station and found that there was not a train ‘till 3/4 of an hour later. Yeats had caught one ahead. I arrived in Scarsdale and, of course, found Yeats there.

A postcard from H. Rudy I think announces the birth of a new girl baby.

**May 1, 1910** A pleasant, quiet day, left free. No bothersome being entertained at Russell’s.

Yeats kept me in my chair all morning making a sketch of me, pretty good they say. He made P. Russell after lunch. Then we walked over to Kirby's where the house needs joy and some carefreeness.

The cocktail before dinner lasted me all thro' the meal and afterward. Phil Russell put [in] some old Kentucky peach brandy, the gift of Col. Henry Waterson, a friend of his. W.'s son was a law partner of Russell and Wing. Fell out of a 19th floor window a couple of years ago.

Mr. Yeats read one of Lady Gregory's plays to us. It was very entertaining — a Fenian rebel escaping, blandishing the sergeant of police and by rousing his patriotism escapes with his connivance.<sup>1381</sup>

**May 2, 1910** Up early not having slept very well. Mr. Yeats decided to stay over 'till tomorrow after the Russells had pressed him. They did the same to me but I remained firm perforce of the work that is before me on the drawings for Everybody's magazine. I came in on the 12 o'clock train. Yeats and Mrs. R. walked on to the station with me and were going for a walk afterward. I hate the idea of working but came in town. No letter from Dolly! I have written her none so I am served right. I had lunch with Kirby, rapping on the wall to let him know that we were to join in this.

After dinner I went to a moving picture show across the street then home and got started on the drawings.

Another \$5 dividend on Rwys. Co. Gen! That's \$20 back! after about 10 years.

**May 3, 1910** Kirby called about lunch time and we had lunch here together, shredded wheat and grape jam.

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<sup>1381</sup> *The Rising of the Moon* (1904) by Lady Augusta Gregory.

I went on with the first drawing for the pirate story by Bergengren. He has sold this one to “Everybody’s” and evidently asked them to have me illustrate it, as it is in the series with those published by Collier’s.

**May 4, 1910** The morning was taken up by my business with the Edison Company in regard to settling the bills. I went up to the one-time galleries, now empty. Saw Dan, the watchman, and got bulbs which I took to the 39th St. Edison building as they want to charge for installing the meter. I did not pay the bill.

Started another pirate picture and got it finished.

Kirby came in and we lunched on strawberries, shredded wheat and oranges in fine style.

Mrs. Davis and her friend Mr. Niles called while I was out in the morning.

After dinner I went to a moving picture show on 6th Ave. then, after my walk, came home and worked.

**May 5, 1910** Made another pirate story drawing today. Late at night I felt hungry and went out and had chop suey at a little Chinese restaurant on 6th Avenue. There were very few people in, so did not find much to interest me.

There is building going on all about us now on 23rd, 24th, 25th Sts. Big buildings are taking the place of the old one-time dwellings of the neighborhood. Today I saw a shabby old team out in front. Poor old broken down horse and shabby covered wagon, but a bright red flag waved front and rear and a dingy red sign said “Dynamite,” so it was respected by the traffic — automobiles, horses honor its credentials.

**May 6, 1910** Mr. Yeats called. He returned from Scarsdale yesterday and enjoyed his trip very

much tho' he says he broke too many of his food rules to suit his liver. He says that he had a letter from Dolly.

Kirby came in and we had strawberries and "cream" for lunch. He is an aggravation to me! Like a monk's hair shirt I use him for penance, I suppose. He said Yeats was an awful example of the artist's life! Old, no great works done, poor!, a failure! The idiot. Mr. Yeats is a tremendous success. He has lived and had the poet's joy. He has known people. He is still young in spirit, attracts young people around him. If he were a sleek scoundrel of a tradesman or broker worth a million, K. would call him a success.

Henri came in and he and I went to the Watercolor Soc. Ex. to see the collection of drawings which Reuterdaahl got together. It is a good lot. Sargent's portrait of W. B. Yeats is not good. It was loaned by Mr. J. Quinn.<sup>1382</sup> Augustus John<sup>1383</sup> drawings from the same are not quite what most cognoscenti think. They intend to be classic, or at least "art." A beautiful Leech pencil drawing and a fine boy on a fence by W. Homer.<sup>1384</sup>

We went then up to the H. school and saw a very interesting exhibition of the student's work: Sprinchorn, Barkley,<sup>1385</sup> Glintenkamp.<sup>1386</sup>

After dinner I worked 'till one o'clock and made another pirate story drawing.

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<sup>1382</sup> John Quinn (1870–1924), lawyer and art collector. Quinn formed one of the pioneer collections of avant-garde art in America, starting to collect about 1900. He began buying work by Irish artists about 1903, after meeting George Russell, J. B. Yeats and his son, Jack, and later expanded to include works by French avant-garde artists, some of which were bought from the Armory Show in 1913. See Judith Zilczer, *"The Noble Buyer: John Quinn, Patron of the Avant-Garde"* (Washington: Hirshhorn Museum and Sculpture Garden, 1978).

<sup>1383</sup> Augustus John (1878–1961), British painter. Quinn had met John in 1909 and became an important patron of his work. See Zilczer, *Quinn*, 21.

<sup>1384</sup> See "American Water Color Society's Exhibition of Drawings and Etchings of More Than Usual Merit," *New York Times*, May 8, 1910, part 5, p. 15.

<sup>1385</sup> Florence Howell Barkley (1881–1954), painter and illustrator for the *New York World*.

<sup>1386</sup> Henry J. Glintenkamp (1887–1946), painter, illustrator, and printmaker.

**May 7, 1910** The day is a red letter one for I have had a telegram from Dr. Collier Bower: "Dollie returns on 4:53 Good job Brave girl" which means that his work with her is over and satisfactory and that she has borne well the pain of the treatments. I met her at the P. R. R. ferry at 23rd St. 7 o'clock and she told me that she was feeling like a new girl. We went to Petitpas' for dinner as she had written Mr. Yeats and they had saved us seats. Henris were there. They left rather early but we stayed on and talked with Yeats, Bell, Brooks and Sneddon. The latter improves much as acquaintance grows. He is quiet but very kindly.

Dolly says that my father is better of his severe cold and that Nan and Bess are well. She spent Sunday a week since with them at Fort Washington.

**May 8, 1910** Mr. Yeats called with an invitation from Mr. Quinn for us to come up to visit him, so while we dressed for the occasion he went and added Brooks, Sneddon and Bell to the party and the six of us marched into the elevator of the Pamlico apartments on Central Park West.<sup>1387</sup> Mr. John Quinn, our host, was no doubt surprised by the troupe invading him but he concealed it in his manner, but as it was Sunday afternoon he could not quite hide it in the quantity of the lunch set out by "Sadi," his Japanese valet. But we did quite well and I much enjoyed seeing his pictures, etchings, etc. He has much of Jack Yeats's<sup>1388</sup> work, the first I had seen, practically. I like some, in fact the greater part of it. He is less interesting when he adopts a "poster" manner. The etchings of Augustus John were of great interest. They were entirely new to me. His fault is an occasional classicism. Paintings by a young Irishman named Russell<sup>1389</sup> were also of great

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<sup>1387</sup> The Pamlico apartments were located at 97 Central Park West.

<sup>1388</sup> Jack Butler Yeats (1871–1957), painter and writer. Son of John Butler Yeats.

<sup>1389</sup> George William Russell (1867–1935), painter and poet.

beauty. Some of them are akin to Davies's work. In many instances they pass Davies; that is when Davies is too symbolistic or literary. A lawyer friend of lawyer Quinn called Rodger [sic] Foster<sup>1390</sup> dropped in in the afternoon. He was a "character" of interest.

Leaving Quinn's at about 5:30 we went to Petitpas' for dinner. There came Henris, Robertses and Mrs. H's sister and Mrs. Roberts's father, Mr. Fanton. After dinner H's, R's and Mr. Fanton came to our place where I continued my work on the pirate story for Everybody's mag. The Sun has an article on N. Y. city painters of the city. Two of mine are reproduced poorly.

**May 9, 1910** I delivered the drawings to Everybody's this afternoon. Brown seemed to be right well pleased with them, tho' not wildly enthusiastic, satisfied. \$250.00 (6 drawings).

The city, as seen from Ray Brown's office on the 12th floor of Butterick building,<sup>1391</sup> was magnificent. Big shower laden clouds broken by rifts of sunlight, the distant city moist blue. Jets of steam like white sprites and witches. Two or three passing showers made the city beautiful today; helped to my eyes no doubt by the consciousness that I had \$250 coming to me in the near future.

I stopped in at Collier's Weekly to see Joe Laub. He has at last bought a place in the country outside West Nyack — 20 acres with a rocky ravine and woods and a house, \$5,000. He seems very happy over it and wants us to come Saturday and see it. He will move from N. Y. on Thursday

Home to a good spaghetti dinner by Dolly and afterward a plebian treat in a visit to a moving picture show. No good. All American films with bad acting of poor, common, vulgar

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<sup>1390</sup> This was probably Roger Foster (1857–1924), lawyer and legal writer. He drafted the tenement house laws for New York City.

<sup>1391</sup> The Butterick building, where *Everybody's* was located, stood at 223 Spring Street.

ideas. Some of them with the Approval of the National Board of Censors of New York City!! So they are guaranteeing their banality and vulgarity. So they will, perhaps, succeed in keeping out the superior French films, so much better for the most part in pantomime and plot. So much more interesting in place.

**May 10, 1910** Dolly and I had decided to go walking together, conforming with a suggestion made by Dr. Bower. He suggested it as a health improver for our little family, but our plan was upset by Mrs. Ullman calling. She and Dolly went out together and I, thinking that I'd strike the editors while the iron was hot (that is to say when I felt prosperous) went out with my proofs, "samples" under my arm, to hunt work. I turned to the nearest magazine office, McClure's, and arrived without foreknowledge, on the hour (4 o'clock) when Miss Lewis, the young lady in charge of illustration receives applicants and wonderful! got a short story to illustrate!! I feel that as in gambling I had followed my luck and "hit it."

I came back and indulged in a piece of pie in the lunch room below us to mark the joyful day. When I came out I met Dolly. She and I then took a walk as far as 42nd St. We had a vegetarian dinner at home.

I started a puzzle in the evening. Want to get a couple done so that I may have my time free for a week or two to do the McClure drawing.

**May 11, 1910** Dolly and I took our constitutional this morning and it was pleasant to thus get out — free! while every one seems to be tied to a job! We are really very happy people. Our cares are so foolish and few. One of the few cares at present is to get the business of the Independent Ex. finished and closed up, so we stopped in and settled the account with the Edison Electric Light Co. Much red tape. After we returned I remembered that I had still to see

the telephone Co. on 39th St., so I walked out alone and attended to this business.

Came home and finished a puzzle after dinner, which was another vegetable one and quite successful, rice and beans. I worked on the start of another puzzle.

Rockwell Kent wrote to me from Monhegan, Maine sending me proofs of his book plate which looks quite well, I think. He is very much pleased with it. Wants us up to spend the Summer with them.

**May 12, 1910** I finished up the second puzzle and mailed the two to Phila.

Mr. Yeats called in the afternoon. Said that he had an excuse for his call in reminding us of our engagement to go to Petitpas' and go with Miss Coates<sup>1392</sup> to the Buffalo Bill Wild West Show. Of course, Dolly needed no such reminder, but we were glad to have him drop in. He is such good company.

At Petitpas' there were Brooks (Van Wyck), Sneddon, Bell and Miss Coates. Bell introduced a young Mr. Loomis who is the son of Chas. Buttell Loomis the "humorist."<sup>1393</sup> Nice looking son of a very curious looking father. Miss Coates came, and after dinner she took Yeats, Dolly and I to the Wild West at Madison Square Garden. It was my first seeing of this greatly famed show. There is so much to see and the thing, tho' probably done as well as can be, is not very convincing to "grown ups." I'd like to be a little boy and see it. A huge light rubber ball used for equestrian football between 4 Indians and 4 cowboys was the feature that excited me the most. Wished the Indians to win. They did not. The rest of the American audience seemed

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<sup>1392</sup> This may have been John Quinn's current mistress, Dorothy Coates, whose portrait Yeats had painted in 1908. See Murphy, *Prodigal Father*, 336–39.

<sup>1393</sup> Charles Buttell Loomis (1861–1911), humorous writer whose work appeared in most of the popular periodicals. See "Charles B. Loomis, Humorist, is Dead," *New York Times*, Sept. 24, 1911, p. 13.

pleased. Buffalo Bill<sup>1394</sup> is a stiff old puppet, but as he advertises this as his farewell season, he affected me as a pathetic passing figure. He had on the reddest red shirt in the whole aggregation of gaudy togs.

**May 13, 1910** As Dolly was not feeling well, I made a poor attempt at cocoa, eggs and toast (the latter burned, but it's very wholesome that way).

I walked up to 54th St. to settle my bill with the Artist's Packing and Shipping Co. Some great blasting and excavating is going on about us. It seems wonderful how Dolly and I can sleep through it in the mornings, but we do. They can't dynamite us out of our bed before 10 A. M.

Mrs. Ullman, Miss Sehon and Mr. Yeats were all visitors today and Joe Laub came in. Wants us to stay a week or two with Mrs. Laub in the new country place, which he has named "Gartenlaub." Mrs. L. is very lonely. He says she didn't sleep last night, is "frightened" out there alone. I wonder if she is acting — unkind thought.

H. Traubel writes me asking me to come to the Whitman Fellowship dinner May 31st. Wants me to make a speech. This I don't feel equal to.

We went to Petitpas' for dinner and met a very interesting man, Stanley Lee, a writer. A thin-faced man with light gray eager eyes. He talks not only well, but with strong base of good sense. Another young literary man, Mr. Barry. Blashki, the artist — Australian — had Lee with him. The evening was an amusing one, worthwhile. Fred King trotted out his Henry James. I had most forgot the lady daughter of Joaquin Miller,<sup>1395</sup> "the poet of Sierras," Miss Wauneita Miller.

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<sup>1394</sup> William Frederick Cody (1846–1917), showman, began touring his Wild West show in 1883.

<sup>1395</sup> Joaquin Miller, the pseudonym of Cincinnatus Heine Miller (1837–1913), poet. After a period of notoriety in the 1870s and 1880s, Miller's flamboyant poetry became a joke to American writers and the public. His daughter was named Juanita.

Miss Miller recited her Pa's poems in an artificial voice to Mr. Yeats.

**May 14, 1910** We met Henris at 42nd St. Ferry and, after an hour's trip on a slow train of the West Shore R. R., arrived at W. Nyack, but Joe Laub was not on hand to meet us as we had thought he would be so, after inquiring of the Station Agent, we started to walk to Buttermilk Falls (as the rocky glen is called). We met Joe on the road and, as he was on an errand to the station whence we had just come, we walked on. I carried a bag which Dolly had packed for our several days visit and to keep Mrs. L. company. As the afternoon passed on to evening and no mattress had arrived for our bed and as Mrs. L. seemed hardly expecting us to stay, we had the valise to carry back, useless.

Joe's 20 acres are interestingly situated. About 2/5 of it is wooded hill and rocky glen with the Buttermilk Fall tumbling noisily down the clefts. Henri, Joe and I had a fine time in the afternoon building, or trying to build, a dam in the brook below the falls where it reaches the level near the house. The house is not very picturesque. The new section of 3 stories has been added to a little old 2 story place which is itself very beautiful. None of the Laub's furniture had arrived from the city flat so that the place is quite bare except for the new range and a set of porch furniture in green and white. One new double bed and a single without mattress.

The land over which Joe is lord is very tempting — so very romantic — and he thinks that at \$4,600 he has a great bargain. He seems most happy. The women folk walked to Nyack (E) on the Hudson while we walked over the domain and worked on our dam. Joe has an idea of stocking the stream with trout and building terraces, perhaps some bungalows to rent to people who would wish to spend the summer in the country.

Dinner was informal: baked potatoes, a lot of stewed corn which we served in cups for lack of dishes, cabbage and what we had left of a boiled ham which fell victim to our previous

attack at lunch. We walked through a moonlit mist which, tho' beautiful looked like malaria, to the W. Nyack station rather cold and tired and hardly in the spirits that should result from a happy housewarming. Home about quarter to 12.

**May 15, 1910** A rather blank day. Both Dolly and I feeling quite blue. Mine is the blue resulting from too much idleness. In the evening I got at the accounts of the late Exhibition of Independent Artists and prepared my report as Treasurer. Those of us who backed the scheme at \$200 apiece will get back about 57.00 each.

S. W. Norris has sent me a package of cigars. Good old Norris, he don't forget.

**May 16, 1910** Took my copy over to the typewriters to have fifty Treasurer's reports printed.

Received my first copies of "The Appeal to Reason"<sup>1396</sup> to whom [sic] I had sent a dollar. As the sub. price is only fifty cents they send me two copies. I can hand over one to some one to whom I wish to open the subject of Socialism, but as I cast my mind over my friends, I find that there are not many who would take hold.

After dinner at home we went to a moving picture show. Very interesting indeed. Wrote to Norris in the later evening.

**May 17, 1910** A letter from Miss Pope in Paris. She says that six of my etchings framed together are hung in the Salon. She sent the ten N. Y. plates for me. The jury sent me notice a couple of weeks since that one frame was accepted. Miss P. had evidently had no notice of the rejection of the other 4 prints. She says that there is a card marked "mention" upon the ones

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<sup>1396</sup> *Appeal to Reason* was published in Girard, Kansas, by Julius A. Wayland. The most important American socialist periodical, it reached a circulation of 500,000 at its height.

there hung.<sup>1397</sup>

Went down to the Curb Market and looked it over for purposes of the McClure story illustrations. It is amusing: a roped in space with a crowd, mostly youths, some bareheaded, some with red hats on, some with caps and hats signalling and shouting to other clerks in the windows of surrounding office buildings. The deaf and dumb alphabet is used in communicating from office windows to the street man. Much horse play goes on. Now and then the police officer comes around and makes them pull inside the ropes. Most of them are of a cheap looking type of man.

Dropped in to see Vlag about returning some of the paintings which I borrowed for the Rand school dining room ex. Henri I called on 'phone. He wants his back. Davies and Myers already have theirs.

I went around to 15th St and Stuyvesant Square to the rooms of the American Wholesale Cooperative and bought a suit of clothes from Vlag for \$13.50 and a 23 pound box of macaroni, \$1.50.

In the evening sent out Treasurer's Reports and checks to the Backers, 33 4/5 cents on the dollar, winding up the Independent Artists Exhibition.

**May 18, 1910** I went over to see Vlag at the American Wholesale Cooperative and got my new suit of clothes which seems quite nice. He wanted me to make a sketch of him for use in an article in the "Independent" on the Cooperative, so I made it in the office. Got rather good likeness of him, I think. I picked up 23 cans of spinach for \$2.10. This buying at wholesale rates seems to be quite attractive to me.

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<sup>1397</sup> See note for April 25, 1910. The catalogue of the exhibition does not list Sloan as having been awarded an honorable mention.

When I returned home Mrs. Ullman, who had come before I left, was there still, sewing with Dolly. Mr. Yeats was chatting with them. He would not accept our invitation to dinner.

At about 7 o'clock Mr. Fernandez called. He is on the N. Y. World. He had a news item in which G. de F. Brush,<sup>1398</sup> the painter of "ovals" is quoted as saying that he had seen in N. Y. not many days ago an "art exhibition that should be stopped by the police." Mr. Brush had refused to definitely say that he meant our Independent Artists Ex. That is, he would not write such a statement but he did admit it in his talk with Fernandez. F. had me write an answer. I, of course, could not say that he meant the Ind. Ex.; in fact, I wrote that he could not have meant it. That it was the best ex. my pictures had ever hung in. That the police might have shut it on the night of our dangerously crowded private view.

Henri called later. Fernandez had seen him at Petitpas'.

We are now, according to the astronomers, passing thro' the tail of Halley's Comet. I went on the roof tonight. Many of the neighbors were looking as well. Youths and girls laughing and looking but of comet, no symptoms.

**May 19, 1910** At last I have made a start on the drawings for McClure's. Worked several hours today on the first one — scene at the Curb Market down on Broad St. I have tackled a good deal in this picture, but have hopes of getting a passable drawing out of it.

Mr. Yeats called and sat with us for an hour or two. He read us a letter from his daughter Lily in Dublin. She describes the mourning which was ordered officially in the Protestant church.<sup>1399</sup> All the people dug up rusty black clothes, but W. B. Yeats's Abbey Theatre did not

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<sup>1398</sup> George de Forest Brush (1855–1941), painter noted for his highly finished and idealized figure paintings, sometimes in an oval format. He was elected to full membership in the National Academy in 1908.

<sup>1399</sup> This was in memory of Edward VII who died on May 6, 1910.

close as it is a strong nationalist house, of course. They had a good crowd.

After dinner at home Dolly went on sewing and I got at my drawing again.

Dolly wrote to Miss Pope in Paris today thanking her for her work in putting my etchings before the Salon jury and telling her of the Independent show here, where I had sent 3 of her panels which I borrowed from Mrs. Brewer.

**May 20, 1910** Dolly has made a dress for little Nancy Daly<sup>1400</sup> which I mailed to Phila. for her. Mrs. Ullman sewed with Dolly. I worked on my McClure drawings.

**May 21, 1910** Worked awhile in the morning. Dolly donned her best looking clothes and went to join the Socialist women and the Suffrage Party ladies in a parade and protest meeting at Union Square. I started out soon after but missed seeing the parade. Dolly told me that it was all fine. Each of the Socialist women wore a red sash and they carried the much feared Red Banner of the party. The color of the Suffrage party, as they call themselves, is yellow. I stood thro' showers and listened to the speeches of the women. Dr. Shaw,<sup>1401</sup> Mrs. Blatch,<sup>1402</sup> Miss Clark, Mrs. Carrie W. Allen (socialist) and others. They spoke well it seemed to me tho', of course, I was already of their belief that women should have the vote. After the regular speeches Mrs. Blatch and Dr. Shaw answered questions from the crowd. Very clever replies they gave and I think that many a man in the crowd (which grew larger as the rain had stopped) got a better opinion of them in this ragging ordeal. I got in a little hot-worded row with a man who was

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<sup>1400</sup> Probably the daughter of T. A. Daly.

<sup>1401</sup> Probably Dr. Mary Shaw (1854–1929), Vice-chair of the Woman's Peace Party and member of Heterodoxy. Allan Antliff provided this information.

<sup>1402</sup> Harriot Stanton Blatch (1856–1940), daughter of Elizabeth Cady Stanton and a leading feminist, revived and politicized the suffrage movement in 1902. She expanded the movement to include working women as well as social leaders.

ridiculing the women. No bloodshed. I met Miss Coates and Mr. Bell.

When I got home Dolly had already returned as her hat would not stand the showers. We had dinner at Shanley's. Worked in the evening.

**May 22, 1910** Walked out Broadway as far as 39th St. to get the Phila. Press.

The afternoon was passed working on my second drawing for "His Father's Faith," the McClure story. A very poor story imitating, of course, some popular success in its theme. It's hard to make more than half decent drawings for this kind of thing.

After dinner at home with Dolly, we were interrupted by a call from Miss Minnie Giffin. She looked very stunning in a becoming black straw hat and long cloak. She said she would pose for me. The next evening caller was Mr. Barry whom we had met at Petitpas'. He is a very intelligent young man, a writer I'm told. Next came a crowd ringing at the front door bell down stairs. All had had dinner at Petitpas and dropped in about 10 o'clock: Henris, Robertses, Mr. Yeats, Bell the Englishman and a stupid compatriot named Howe — the real self-satisfied Britisher. I know he has a contempt for us. Mr. Fred King who, of course, got me and all of us in an argument on Socialism and Woman's Suffrage. The Englishman Howe was, of course, opposed to both. Mr. Yeats and the Robertses left early. I'm sure Yeats was red hot at the Britisher.

**May 23, 1910** Working on the McClure drawings the greater part of afternoon and evening.

Frank Crane called. They have moved further up the Bayonne strip to Bergen Point. Have a nice house he says and open country near. The Kill von Kull, the N. Y. Bay and Newark bay are all about them. Frank says that Kent (Luks's boy) is more and more showing an inclination to draw and paint and that his attempts are very interesting.

Mrs. Ullman was sewing with Dolly all afternoon.

**May 24, 1910** Worked on the drawings, finishing them and cut mats for them to make them more valuable looking!

Walter Pach called. He is hoping to land an article in the Burlington Magazine on some of the Independent Ex. artists. He took two etchings with him, "Print ex."<sup>1403</sup> and "Roofs."

Mrs. Ullman and Dolly went shopping nearly all afternoon and Mrs. U. stayed to dinner and 'till 10:30 at night.

About 11:30 we heard fire engine whistles, bells, etc. and then a smashing of glass in the yards back of us. A fire had broken out in a first floor tailor shop and printing office, but was soon extinguished. All we saw was smoke and now and then the glare of a fireman's lantern. The upper floors are thickly inhabited by negroes.

A letter from La Monte,<sup>1404</sup> the Sunday Call editor, who says that Lemon is writing an article on the independent Ex. for them<sup>1405</sup> and he also asks me to let him have the drawing for a short story for the Call which I have been intending to make for some time but neglected and put off on acc. of other work.<sup>1406</sup>

**May 25, 1910** Stuart Davis came in with two of his paintings, one Doyer St. Chinatown, the other a Music Hall. Both of them have very good stuff in them. He seems to have made up his

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<sup>1403</sup> Pach's article did not appear. The prints he took were *Connoisseurs of Prints* and *Roofs, Summer Night*.

<sup>1404</sup> Robert Rives La Monte, a leading left wing Socialist writer and theorist.

<sup>1405</sup> Courtenay Lemon, "Independent Art in New York," *New York Call*, Sunday, May 29, 1910, p. 16.

<sup>1406</sup> This was an illustration for "The Prizefight" by Konrad Bereovici which appeared in the June 12, 1910 *New York Call*.

mind to paint and he is starting right. His stuff is uncompromising and direct and far from the academic sameness.

Mr. Yeats called after noon and he and I walked over to McClure's first where I delivered my drawings for "His Father's Faith" to Mr. Haggard,<sup>1407</sup> Miss Lewis being out of town. He seemed pleased with them. Yeats and I then stopped in to see Mr. King and Mr. Roberts at Funk and Wagnall's in the same building.<sup>1408</sup> We then walked down to the Astor Library where he read Montalambret [sic]<sup>1409</sup> on the "Monks of the West." I looked at a few numbers of the Burlington Magazine. Was much interested in the work of Cézanne, some of which was reproduced.<sup>1410</sup> A big man this. His fame is to grow.

Yeats and I walked back about 5:30 and I got Dolly and we went to Petitpas' for dinner. We met Mr. O'Brien<sup>1411</sup> who is an organizer of the Suffrage party and he promised to arrange for interviews and sittings with some of the woman leaders of the movement. We dined in the yard and afterward, as a shower came up, we returned to the inside dining room and had some singing. Mr. King as usual was the chief victim. Barry, Brooks, Bell.

**May 26, 1910** Mr. Yeats dropped in about 11 A. M. and tempted by his charming company, I went out with him leaving Dolly alone at home; not without feeling myself rather selfish in thus taking a pleasure to myself, but she urged me to go and seemed quite happy. This is the good

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<sup>1407</sup> Sewell Haggard succeeded Will Irwin as managing editor of *McClure's* around 1908.

<sup>1408</sup> 44-60 E. 23rd St.

<sup>1409</sup> Comte Charles Forbes René de Montalembert (1810–1870), politician and historian. His seven-volume *Les Moines d'occident* was published between 1860 and 1877. A translation was published by J. C. Nimmo in 1896.

<sup>1410</sup> An article on Cézanne by Maurice Denis with a foreword by Roger Fry, illustrated by nine plates, appeared in the Jan. and Feb. 1910 issues of the *Burlington Magazine*.

<sup>1411</sup> Joseph O'Brien (?–1915), was a contributor to *The Masses*. He was Mary Heaton Vorse's husband.

woman's greatness in her.

Well, Yeats and I footed to down as far as Chambers St. where he bought a Bill of Exchange or something of the sort to pay his studio rent in Dublin. As he says, it seems a great waste of money, but I can appreciate how his heart strings keep him from severing the bond between him and his "fine studio" at home. We walked thro' Chinatown, his first visit there, rode up to 8th st. and after a little lunch in a restaurant where the proprietor had the first dollar bill which he received after opening for business carefully framed and hung on the wall, we went to the Astor Library. I looked at some pictures in Burlington Mag. of sculpture by Maillol a (young, I believe) Frenchman of great sort, very great work.

Dolly had dinner for me at home and after, we went to Henri's where there was quite a large gathering for their last "at home" evening before sailing.

Invited Yeats to come to the Whitman Fellowship dinner and sent Traubel check for 3 places, Dolly, he and self.

**May 27, 1910** Dolly and Mrs. Ullman crossed the ferry and met Dolly's cousin Sallie Kerr who is to stay over Sunday with us. She arrived here about 5 o'clock and brought in her grip a fine chocolate cake.

A fine day for skies. Great cumulus clouds, some solid gray, others lumpy while gleaming bits of blue sky and occasional showers which could be seen coming like gray misty tresses falling from the edges (apparently) of the clouds.

We went to Petitpas' for dinner. There came, and furnished argument for the whole end of the table, Mr. Yeats and I particularly, a Mr. Ross two years from Dublin Ireland and such a different sort from Yeats. An Irish "English Catholic" whose ideas were red rags to Yeats and to me. Strong anti-suffrage for women whom he, of course, says are beautiful, ideal, splendid

creatures but their duty is at home, etc. The old bosh, as tho' the home had no part in the State.

Mr. Bell came with Miss Cable who is, I think, the daughter of the novelist by that name.<sup>1412</sup>

Dolly and Sallie Kerr went to the Socialist Branch meeting after we had come back from dinner.

**May 28, 1910** Dolly and Mrs. Ullman with Mrs. Kerr went to Coney Island about 11 A. M., returning after having shown the place to Sallie, who was much pleased with it.

I worked on a puzzle in the afternoon. Kent Crane came in. The Cranes ["have" crossed out] want us to come out to Bayonne to see them. Mr. Yeats also dropped in for a short time.

After dinner we walked on Broadway. Mary Kerr came at 6 o'clock. Dolly met her at the ferry. After walking to Times Square we took the subway. Got off at Manhattan St. up town and walked over to Riverside Drive and joined the comet gazers.<sup>1413</sup> We were, I suppose, too late to see this curiosity but we saw the fireworks across the river at Palisade Park. We then showed the "up town Broadway," 125th Street to the Kerrs.

**May 29, 1910** Sallie and Mary Kerr, being good Catholics, went to mass at the French church just by.<sup>1414</sup> I went out and bought the Phila. Press.

Mr. Yeats called. He is now on the edge of his lecture at the Church of the Ascension, tonight being the date set. He speaks on the "Human side of the Catholic Church" from the point

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<sup>1412</sup> George Washington Cable (1844–1925), novelist whose works were set in the South, particularly New Orleans. He had seven children.

<sup>1413</sup> Halley's comet.

<sup>1414</sup> St. Vincent de Paul, the church portrayed in the etching *The Little Bride*.

of view of a Protestant.<sup>1415</sup>

I worked on the drawing for the Sunday Call (prize fight story) and got it finished.

**May 30, 1910** Dolly, Sallie and Mary went out with a shopping trip in mind, but as it is Decoration Day the stores were all closed so they returned bringing me a gift of a box of stogies which were very welcome. The afternoon we all spent at home. I saw our visitors down to the ferry on their way home to Philadelphia.

We had a farewell dinner to the Henris. The Robertses and Mr. Yeats we also had at the feast. A very good dinner indeed Dolly turned out of her little cubby hole of a kitchen. During dinner Carl Sprinchorn called to see Henri on some business connected with the school.<sup>1416</sup>

After dinner Mr. and Mrs. Brewer called; also Sneddon, Bell, Van Wyck Brooks, Mr. Alexander the ex-naval Britisher — a very nice chap he is — and we had a very pleasant evening together ending with farewells to Henris. They sail for Holland tomorrow morning to be gone for four months.

**May 31, 1910** While I, at ease in bed, took a good morning nap Dolly got at the huge stack of dishes, the aftermath of our dinner last night.

Mrs. Henri dropped in on the way to the steamer. She had forgotten her veil, “the only one I’ve got and I look like a lobster without it.” “He’s down in the taxicab. Didn’t wake early enough to shave or wash his face before starting for the ship.”

Mrs. Ullman came in to sew at Dolly’s machine. I went down to the Call and left there the drawing for La Monte, the Sunday editor.

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<sup>1415</sup> The title of his talk was “The Human Side of the Catholic Church by an Ultra Protestant.” See *New York Call*, May 28, 1910.

<sup>1416</sup> Sprinchorn had served as manager of the Henri School since its opening.

I walked across Brooklyn Bridge for the first time. I enjoyed it immensely. There were fine clouds over the sky with sun-ladders of silver, one of which struck the statue of Liberty. This sounds like a romantic touch, but it's true nevertheless. I walked a little in Brooklyn, which was the town Whitman knew so well; and on the bridge I thought of Whitman's Brooklyn Ferry, I on one bridge and two others in sight and one more beyond the bend at Blackwell's Island.

In the evening with Mr. Yeats we went to the Whitman Fellowship dinner at the Brevoort Hotel. We met a friend of his, Mrs. Falmage, a beautiful, not young, woman, most pleasant. We had a good dinner. Mr. Yeats was called on afterward to speak and we were proud of him. He did it so gracefully and well. A Frenchman "got off" a speech which was, I suppose, Gallic wit in English, puns, etc., and at one point someone rose and asked that it be stopped. The majority of the company said "go on," rather because they were in for taking the medicine. The protester and his women folks left the room. The speech was bad and decidedly indelicate — no, not that word — French vulgarity was perhaps the trouble but the protest was rather too Puritanic. If he had gone on and had no applause, he would have been better reproved. Traubel was kind and likable as usual.

**June 1, 1910** Started today on a subject I have had in mind for some days, the scrub women in the Astor Library.<sup>1417</sup> Got the idea when there with Yeats last week.

Yeats dropped in and stayed to have tea in the afternoon. Mrs. Ullman and Dolly were sewing in the front room.

In the evening after dinner at home, I started a puzzle for the Press. Got it pencilled in.

**June 2, 1910** Painted on the scrub women picture all day.

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<sup>1417</sup> *Scrubwomen, Astor Library*. Munson-Williams-Proctor Institute (Elzea 170).

Kirby called and paid me the \$30 he owed me as half of Collier drawings some time since.

Potts returned by mail the \$5.00 I had loaned him a couple of years ago.

Miss Sehon called and she and Dolly went out to do some shopping. Mrs. Ullman came and sewed on her dress. Mr. Yeats also dropped in. He seems to like the way my picture is going. We went to Petitpas' for dinner. Yeats, Sneddon, Brooks, Alexander and Bell were there. After dinner Mr. Yeats went to a meeting of the Authors Club. We went for a walk on Broadway to 40th St., then I finished up the puzzle.

**June 3, 1910** Painting all day on the Scrubwomen in the Library. It's in a half-dangerous state now. It may go on or blow up any time.

In the afternoon a Socialist member of our local branch called to ask Dolly what her committee had been doing. His name is Bullard,<sup>1418</sup> looks like an enthusiast, has been in Russia and we hear has been in prison there for his revolutionary ideas. He is quite young.

We had spaghetti dinner at home and I spent the evening reading.

Mailed a puzzle today, Sp. Delivery.

**June 4, 1910** Went over the whole picture of the "Scrub women in the Library," brought it up in key. It looks like a good thing now to me.

In the afternoon Davis called. His family, Mrs. Davis and the two boys, Stuart and little John Wyatt, are up in the Berkshires now and he is lonely. We accepted his invitation to dine and suggested Petitpas'. He met Mr. Yeats and they seemed to be mutually pleased with each

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<sup>1418</sup> Arthur Bullard (1876–1925), journalist, writer, and diplomat. He was a founder of the *Call* and a contributing editor of *The Masses* in 1915, and a foreign correspondent for *Collier's*, *Harper's Weekly*, and *The Outlook*.

other. Davis interested him with an account of the “Battle of the Crater” at Petersburg, Va. where Davis was born and “raised.”

Mr. Yeats says that the doctor has ordered young Bell, the Englishman, to leave the city so he is going home to England and then perhaps to Germany — his lungs.

We sat at Petitpas’ in the yard outside ‘till nearly 11 o’clock, then Davis came home with us but left to catch the 12:20 train to Newark to his lonely home.

**June 5, 1910** A pleasant day of idleness, but since I have what I think a pretty good picture, the result of the last three day’s work, I took the day off and felt right content.

Yeats dropped in altho’ it was raining all afternoon, and we enjoyed his chat. He likes Dolly so much. He made a sketch of her and one of me. His constant habit is to make pencil portraits.<sup>1419</sup>

The World Sunday Magazine Section has a full page article on the late Independent Ex., a very good page display. It includes two of Luks’s pictures in spite of the fact that Luks was narrow enough and doubted the success of the Ex. enough to refuse to exhibit with us.<sup>1420</sup>

Dolly and I in response to an appeal in the “Call” today sent 3.00 to aid Fred. Long of Phila., the veteran invalid Socialist who is bedridden and in absolute want.<sup>1421</sup>

We had a fine vegetable dinner at home: rice, string beans and spinach with salad.

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<sup>1419</sup> A collection of 32 pencil sketches by Yeats, once belonging to Sloan, are in the Delaware Art Museum collection.

<sup>1420</sup> The article by Henry Tyrrell, “The Battle of the Artists” (*World Sunday Magazine*, June 5, 1910) praised the exhibition as a salutary alternative to juried exhibitions and, although unattributed, expressed Henri’s idea of a cooperative exhibition gallery for un-juried group exhibitions.

<sup>1421</sup> An appeal by members of the Socialist Party of Philadelphia for donations to help Fred W. Long, a pioneer of the American labor and Socialist movement, appeared on the front page of the *New York Call* on Sunday, June 5, 1910. According to the text of the appeal, Long had suffered for more than six years from rheumatism and tuberculosis. Donations were sought to help pay his back rent and his hospital bills and to save him from the poorhouse.

**June 6** Made an anti-Roosevelt cartoon which I will take to the Call.<sup>1422</sup> This took up the better part of the afternoon.

Davis came to dinner by invitation. He tells us that he is doing considerable work for Borden's Milk Co. in the way of writing advertisements. He is prospering. Says that he believes in all the ideas of Socialism, but has made up his mind to get money if he can — deliberately shutting out what he really knows is true. In other words, as the "system" still stands, to get what he can of the spoils. This does not seem wrong to me, it merely is the position of one who decides not to take up a cause and fight against the present.

After D. went about 11 P. M., I started to work on the plate, Copyist in Metropolitan Museum of Art, which I had laid aside nearly two years ago. Worked 'til nearly 3 A. M.

**June 7, 1910** Made a second anti-Roosevelt drawing and took the two down to the Call office. Editor Simpson is rather stupid on the cartoon subject, but after I had explained them to him he was, or said he was, glad to have them.<sup>1423</sup> I do not charge for this work, like to do it, and am sorry that the Eds. of the paper are not more interested or intelligent on the subject. After delivering drawings I took a walk thro' the East Side — most interesting afternoon — I went thro' the section between Brooklyn and W'[illia]msburg bridges. Life is thick! colorful. I saw more than my brain could comprehend, a maze of living incidents — children by thousands in

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<sup>1422</sup> This was headed "The Return of Theodore," and was captioned "'My offense is rank, it smells to heaven' — Hamlet — Act 2, Scene 3" It showed a worker holding his nose, waving back a cloud with the face of Roosevelt wearing a jester's cap. The cloud, labelled "The Odor," was inscribed "Injunction, U. S. Troops against Workmen, Persecution of Patriots, Blatant Militarism, Cruelty." It was published June 18, 1910.

<sup>1423</sup> Sloan's two "anti-Roosevelt" drawings were both published in the *Call*, June 18, 1910. They were captioned "Return of Theodore" (p. 3) and "Punch and Teddy" (p. 4). See diary entry for June 18, 1910.

the streets and parks. Jack stone season is on. They are bouncing marbles and clutching the little iron “jacks” on every piece of smooth paving and steps. The Jews seem to predominate in this section. I saw boys and girls coming from schools with violin cases. The Jews believe in education.

When I came home I found Dolly had put in the whole day cleaning the front room. She had ripped up the old denim floor cover and thrown it out. It has served there for nearly six years.

After dinner at home I worked awhile on the “Copyist” plate.

Mr. Yeats called while I was out and as usual made a sketch of Dolly.

**June 8, 1910** H. Traubel sent me a number of “Conservator” containing a letter of Rockwell Kent’s contra H. T.’s praising of the “Int.[ernational] Studio.” Kent and I had spoken to H.T. in the matter and he had told Kent to write his objections. Kent’s points are very well made.

Worked on the “Copyist” plate all afternoon and ‘till late at night.

**June 9, 1910** Worked all day on the plate. Great struggle to get a representation of my own self among the figures in the crowd watching the copyist at work. It seems hardly worth while, but I hate to be too badly defeated at it.

Miss K. Summerill,<sup>1424</sup> our old time acquaintance from Philadelphia, called about noon time. She has a nursing case over here. Mr. Yeats also called and borrowed two volumes of Whitman to read.

At dinner we had Mr. Quinn, Glackens and Mrs. Glack is not very well. Has had kidney trouble and a bad heart. After dinner Shinns came and we had a loud pow wow argument on

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<sup>1424</sup> Sloan had painted Miss Summerill in 1903. (John Sloan Trust, Elzea 51)

Suffrage for Women and Socialism. Mrs. Glack shows that she is thinking right on these matters. Mr. Quinn was much interested in my Daumier collection and my etchings.

The company had all gone by 12 o'clock. I took up the plate and got started on it again. Worked 'till nearly 4 A. M.

**June 10, 1910** At 12 o'clock Mr. Yeats arrived and shortly after Leonard Abbott<sup>1425</sup> came to sit to Yeats for a pencil portrait. All during the sitting Yeats and he kept up a most interesting conversation. Abbott is an enthusiastic Radical, a socialist and anarchist, keenly alive to all the present conditions, active in trying to preserve Freedom of Speech in the United States.

After Mr. Yeats and he had gone, about four or half past, I went on with the plate. Tho' I had been working while they were here, I was so much interested I did not accomplish much. Still struggling with the head of myself. I feel it will have to go with a poor portrait on it.

We went to Petitpas' for dinner and met there Brooks and Sneddon, and passed a pleasant evening in conversation. Mr. Yeats said a most complimentary thing of my work; that of all the contemporary painting and etching in America, mine was most likely to last!

**June 11, 1910** Worked right along on the "Copyist" plate and sent off the "Opera" puzzle to the Press. This one was "turned down" by March last year but as there is a new Sunday Ed. she may take it.

**June 12, 1910** A real rainy day, but lucky! Fairly early in the afternoon a ring at the bell and I let

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<sup>1425</sup> Leonard Dalton Abbott (1879–1953), English-born writer and editor, became Associate Editor of *The Literary Digest* in 1899 and in 1905 took a similar post with *Current Literature*. His work appeared in Emma Goldman's *Mother Earth*, and he was the editor of *Free Comrade* around 1910–1912. In 1919 he was editor of *Freedom: A Journal of Constructive Anarchism*. From 1935 to 1939 he was Literary Editor of the Federal Writers Project. See "Leonard D. Abbott, Editor, Publicist: Ex-President of Free Speech League Dies Here at 74—Hailed Bolshevnik Revolution," *New York Times*, March 20, 1953, p. 23.

in Mr. John Quinn who dismissed a taxicab and came up, he in high hat and frock coat and I roughly clad in gray flannel shirt and patched working trousers. I had just decided to pull a proof of my plate but gave my attention to Quinn who looked at paintings, priced the Dust Storm. I said I could sell it for 350.00, tho' the exhibition price would be about \$500. He said he would buy one but would get Mr. Yeats's opinion.<sup>1426</sup> He ordered a complete set of my De Kock etchings! Some of these are very scarce with me as I have of them only one or two proofs, others I own 5 or six proofs of.

While Quinn was here Mr. Yeats, to whom I owe Q's acquaintance, came in. They left together to go to dinner.

After dinner at home, Dolly and I got busy looking up a set of proofs to fill the order.

My drawing for the prize fight article is printed in the Call today.

**June 13, 1910** A Socialist, Mr. Kirkpatrick, called this morning. He is about to publish a book, "War — What For?"<sup>1427</sup> He wants for this some pictures to illustrate his point of view. I am to make him six for about 5.00 apiece. I am interested in trying to make the workers see that capital and the shopkeepers make use of them against each other in warfare.

Katherine Schon visited us in the afternoon and Mr. Yeats came in to see some of the paintings which I had shown Mr. Quinn and to help him to select one! I can't believe that it will

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<sup>1426</sup> Quinn did not purchase an oil by Sloan in the end. By 1910, he was contemplating collecting avant-garde paintings and was aware of the appraisal of his friend the critic J. G. Huneker that the work of Sloan and the other New York realists was "far from revolutionary" when compared to contemporary developments in Europe. See Zilczer, *Quinn*, 20.

<sup>1427</sup> George R. Kirkpatrick (1867–1937), writer and teacher, was active as a Socialist at this time. Later he taught at the Universities of Wisconsin, Kansas and Ohio. See "George R. Kirkpatrick: Retired Professor Found Dead at His Home in California," *New York Times*, March 20, 1937, p. 19.

Sloan made thirteen drawings for Kirkpatrick's *War — What For?* (West La Fayette, Ohio: George R. Kirkpatrick, 1910) (Hawkes 797–809). Many of them were reprinted in various Socialist periodicals.

really come to pass that I sell a painting. I am not at all excited or elated even. I regret that the artist must sell his work. Printed some proofs of plate.

About the time Dolly started dinner Courtenay Lemon called and accepted an invitation to dine with us. He stayed the evening until quite late. I worked on my plate. Lemon is very radical and in addition has, I think, a little too much of a taste for Bohemia. This is just a guess of mine.

**June 14, 1910** I printed five more proofs of the “Copyist” etching this morning and have now laid it aside as about finished. I do not think that the plate equals others I have done, but I hate to have a rankly unfinished copper plate on hand. It’s not that at any rate.

I started on the “War, What For?” poster drawing today.

Mr. Yeats called and coaxed us to come to Petitpas’ for dinner and we consented as he is now to be honored and humored by us we tell him, on account of the fact that he is acting as Mr. Quinn’s adviser in the purchase of a picture.

Mr. Ross, the Irish “Cawtholic” and anti-home ruler was there (at Petitpas’), Sneddon and Brooks and Alexander, the ex-British Naval man and actor out of a job, nice Englishman. Also a young man whose name is, I think, Perkins,<sup>1428</sup> a friend of Brooks’. We stayed ‘till about 11 o’clock then came home. Dolly went to bed, but I sat up and worked on the drawing ‘till 3 A. M.

**June 15, 1910** Dolly got up earlier than I and when I rose at 11 o’clock she had the house all

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<sup>1428</sup> Maxwell Evarts Perkins (1884–1947), editor, was a reporter on the *New York Times* until he began his editorial career in 1911 with Scribner’s, where he nurtured the careers of such writers as Hemingway, Caldwell, Lardner, Fitzgerald and particularly, Thomas Wolfe. See “M. E. Perkins, 62, Scribner’s Editor,” *New York Times*, June 18, 1947, p. 25.

cleaned up.

I went out for a walk and got a time table to use for our coming Saturday visit to Calders' at Croton on Hudson. It is a fine warm day. We have not had many such as yet this season. The women were all out in their beautiful warm weather clothes. The streets seemed pulsing with human life and warm blood and a feeling of animal love, honest animal affection.

Came back and worked on the War drawing. Mr. Yeats called and was much disappointed to find Dolly not at home. She went to tea at the Women's University Club with Dr. Light. Dolly has been appointed secretary of our Branch Local, New York Socialist Party.

Yeats is a very great admirer of my little wife and I love him for it.

After a spaghetti dinner at home I worked during the evening finishing the War picture or cartoon at about 12 midnight.

**June 16, 1910** Betimes this morning Comrade Kirkpatrick arrived and after I had rapidly dressed I showed him the War drawing. By adding a fierceness to the eyes of prostrate "Labor"<sup>1429</sup> I had it satisfactory to him and he departed pleased, having paid me \$11.00.

Mrs. Phil. Russell was a visitor about noon time. She leaves for Michigan in a day or two and we were most pleased to have her drop in to bid us good bye and have a bit of lunch.

In the afternoon I started a puzzle and ["For" crossed out] at dinner we had as guests Mr. and Mrs. Chas. Darnton, a beautiful woman she is, and Miss Light — also Mr. Yeats. We had a first rate time together which was made more enjoyable by the visit at nearly ten o'clock of Mr. Quinn. He had 'phoned to Glackens's residence, heard he was dining out and came thinking Glack might be here. He is most interested in Glack's illness and wants him to go to his own

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<sup>1429</sup> This was probably the drawing, "The war is the class war," which includes a caption and could have been used as a poster (Hawkes 802).

wonderful physician and, as Mr. Yeats says, he is a man of strong purpose and having set on this, he'll push it through.

My absurd waking remark to Dolly: "The cows are coming home — and we have no place to put them!!"

**June 17, 1910** This morning we had an unexpected visitor, Claude Coulston the auto mechanic from Philadelphia. He is on his way home from an "auto" trip to Boston. We invited him to stay 'till tomorrow.

I went down town accompanied by C. We took a long walk through the East side and I bought some paper to mount the de Kock etchings in for Mr. Quinn. We quite tired ourselves out in this walk.

Mr. Yeats was at home with Dolly when I arrived back with Coulston.

We had dinner at home.

Kirkpatrick called with a proof of the cut from the War drawing.

**June 18, 1910** We rose early today, said good bye to Coulston, and met the Shinn's at Grand Central Station; which is being demolished by the way, to prepare for the new one. A long hour and a quarter made interesting by the Hudson River on one side and the bright and amusing conversation with Shinn and Mrs. Shinn, who has an original cleverness. At Croton on Hudson, Calder met us and up hill we walked to a fine, walled-in estate situated on a terrace made on what would be and had been a hillside, property of Mr. and Mrs. Stevenson. Beautiful formal grounds and gardens on the far side of which Calders occupy a fine two-story, broad, stone house and not far away, his studio. We had dinner at Calder's, then a thunder storm came up. We went to the studio. He has some good things: a woman's figure, lying on back with one knee up,

stockings, a very real human thing, small; also a small figurine of Mrs. C. in a robe, fine, modern in the spirit of the Tanagrines.

After the rain passed the 7th Regt. Band arrived from New York C. and we went up to the Mansion, or Villa, and the fête began.<sup>1430</sup> Not many attended, but the foot races of boys from the village were “pulled off,” prizes awarded. The “Lady of the Manor,” Mrs. Stephenson in white lace gown and white stockings which showed,<sup>1431</sup> moved about among what might be called the peasants. A dinner at which there was plenty to eat but where we had to wait on ourselves followed. Met Mr. Ralph Waldo Trine<sup>1432</sup> who is a writer. Calder has a commission for mantelpiece for Mrs. Edw. H. Harriman.<sup>1433</sup> We came back, talked an hour at Calder’s and took train to N. Y. at 9:56

My two anti-Roosevelt cartoons are published in the Call today as this overestimated gent returns and is paraded too.

**June 19, 1910** Today is quite the clearest, hottest Sunday so far this year. We did not leave our bed ‘till nearly noon and we both are tired from our trip of yesterday. I walked as far as 29th St to get the Phila. Press and came back by way of Broadway and Madison Square. There I joined for a few minutes the people sitting on the benches and watched the throbbing fountain and the

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<sup>1430</sup> The occasion was probably a weekend observance of Flag Day, ordinarily June 14, which fell on Tuesday in 1910.

<sup>1431</sup> Sloan made fun of the fashion for net summer dresses in a cartoon for *The Masses* in 1913 called “The Net Result” (Hawkes 467).

<sup>1432</sup> Ralph Waldo Trine (1866–1958), writer, was noted for his inspirational book *In Tune with the Infinite*, published in 1898 and in print for some fifty years. See “Ralph W. Trine, 92, Dies,” *New York Times*, Feb. 25, 1958, p. 27.

<sup>1433</sup> Mary Williamson Averell Harriman (1851–1932), philanthropist and cultural leader in New York City. See “Mrs. E. H. Harriman Dies at Age of 81,” *New York Times*, Nov. 8, 1932, p. 21. The Harrimans were remodeling their house at 1 East 69<sup>th</sup> Street. Calder’s faience mantel featured children playing outdoors.

“Sunday dressed” children. The trees are fat, full green, and the grass brightly glared in the sun on the hot gray paths. A dappling of shade tied lawn to lawn.

Mr. Yeats called later in the afternoon and, at his persuasion, we went to Miss Petitpas’ for dinner. There we met Miss Keegan,<sup>1434</sup> an English Suffragette, the real article, who served six weeks in prison for the cause. She was companied by a well-known character actress, Miss Mary Shaw,<sup>1435</sup> who proved a really intelligent, splendidly interesting, thinking woman. She expounded her theory of Hamlet — not insane, not weirdly psychological but a young man who’s ideals of woman have been shattered by his mother’s disloyalty. Who has been intimate with Ophelia, the latter in fact probably “enciente” by him. I am inclined to agree.

**June 20, 1910** An extremely warm day and, as my stomach seems a bit out of order, I felt the heat to such an extent that I was unable to get at anything.

Mr. Yeats called in the afternoon and sat with us awhile. He gave me a copy of his drawing of Mr. Alex. Harvey on the “Anti Bang” used at the Vagabond’s luncheon. Mr. H. gets out a little humorous leaflet called “The Bang.” [The 20 June 1910 issue of *The Anti-Bang* with Yeats’s drawing on the cover is inserted in the diary at this point. It is a four page leaflet humorously documenting a meeting of what appears to be a literary club]

In the evening after a spaghetti dinner I got a start on a drawing for “War, What For?”

**June 21, 1910** Another extremely warm day. I feel the heat more than usual. Went on with the drawing for “War.”

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<sup>1434</sup> Mary Keegan, English suffragette.

<sup>1435</sup> Mary Shaw (1854–1929), actress. Made her debut in 1878 and was noted for her performances of Ibsen. She was arrested in 1905 on a morals charge for playing Mrs. Warren in Shaw’s *Mrs. Warren’s Profession* and subsequently acquitted. Sketches of her by Yeats are in the Delaware Art Museum collection.

Mr. Yeats called in the afternoon. He wants to pose Miss Dix<sup>1436</sup> in the studio tomorrow afternoon and I, of course, was glad to furnish him with the place.

An Englishman, Mr. A. Wade I think the name was, called, sent by J. Gearity. Wanted someone to make drawings for some comic verses, but I did not care to take on the work.

Dolly has worked all this broiling day making strawberry jam for me to lick up this winter. She put up 32 quarts of berries making over 45 pints of jam!

**June 22, 1910** I took up the plate of my mother which I started before she died and which I had laid aside unsatisfied with the head. I had a small sketch of her which came in useful and I put in a head which is pretty nearly satisfactory to me.

Miss Dix the miniature painter, came to the studio to pose for a pencil sketch by Mr. Yeats. She is very nice on further acquaintance. He got a good sketch of her, a little sweet as most of his pencil sketches are.

Davis insisted on our going to dinner with him to *Petitpas*'. We were late, so there was no place at the table with Mr. Yeats, but we moved after dinner. Miss Dix was there, Mr. Fernandez, the half-Hindoo educated in England, now a reporter on the *World*. Mr. Sneddon also.

We came home at about 11 o'clock and I took up the copper plate and worked on it 'till daylight. About 4:30 A. M. I turned in.

**June 23, 1910** Dolly received a letter from Mrs. Henri. They are located in the same studio in Haarlem that they occupied two years ago and he has started to work from one of the same

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<sup>1436</sup> Eulabee Dix (1878–1961), miniature painter, was one of the people portrayed by Sloan in *Yeats at Petitpas*'. She married Alfred Le Roy Becker later in 1910 and moved to Buffalo, N. Y. See "Miniaturist Married," *American Art News*, Dec. 31, 1910, p. 3.

children that then posed for him.

I made several proofs of the Mother plate which I had put into nearly finished state last night.

Mr. Yeats paid his usual call. We are so happy to have him drop in regularly on us. He must be so very lonely.

At dinner Alden March (now Sunday Ed. of The Times) was a guest, also Davis and Mr. Yeats. March was very pleasant and he keeps young in his outlook on things.

Mr. Quinn, who had to decline the dinner, called later and we had a pleasant evening. March likes to talk of my puzzles which he so much favored while editor of the Sunday Press in Philad'a. He tells me that I should write short stories. I think he is mistaken in this impression of my potency in the direction.

Davis, who had left after dinner to attend to a business matter, came in as they were leaving and we sat a while, then he spent the night on our extra bed in the studio.

**June 24, 1910** Davis had gone when we got up. I got Mr. Quinn's set of etchings: deKock (51), (19) photogravures, (1) the De Kock portrait,<sup>1437</sup> (1) a Japan proof of my mother, (1) Copyist, (1) Canzone frontispiece, (1) "Memory of last year" and the (1) Gold fish<sup>1438</sup> lithograph ready to deliver. He sent a boy for them in the afternoon.<sup>1439</sup>

I worked again on the "Mother" plate and pulled a few proofs. It looks about finished now.

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<sup>1437</sup> The etched portrait, *Charles Paul De Kock* (Morse 104) was commissioned by the Frederick J. Quinby Co. in addition to the etched illustrations and the drawings reproduced by photogravure.

<sup>1438</sup> *Goldfish*, 1905 (Morse 133).

<sup>1439</sup> According to Helen Sloan, in 1926 after Quinn's death Sloan bought back the whole collection from his estate for \$300. See *John Sloan's New York Scene*, 437.

During the afternoon Mr. Yeats dropped in and read us a letter from his daughter Lily. She writes very entertaining letters. He has a letter from King who is in London.

We had dinner at home and Dolly went to the Socialist Branch meeting at the Liberal Club where she took up her duties as Rec. Secretary. She got thro' with it in good style.

**June 25, 1910** Today I put in most of my time on a puzzle for the Press.

Miss Bugbee called, looking fine. She says that she has a position as stenographer now so can only pose on Sundays. She seems so very pleased with her work. I hope she will get along at it.

**June 26, 1910** Walked out and got the Sunday papers as usual. Mailed a puzzle.

In the afternoon Mr. Yeats called and persuaded us to come to Petitpas' for dinner. Miss Dix, Brooks, Sneddon, who asked me to do a drawing for the "Odd Volume," London charity annual. After dinner Mr. Quinn 'phoned Mr. Y. and followed in person. He said that he was pleased with the prints I had sent him.

I sent him a memorandum for the lot amounting to \$340.00. This went to his office so he as yet had not received it. I can't make up my mind whether this is a large price or not. At any rate it is the smallest price I'd care to part with them for. I rated the 51 De Kock etchings at 250.00.

We left Petitpas early, about 10 o'clock. Mr. Yeats and Quinn walked toward Broadway. I came home with Dolly and got well started on a drawing for War before I went to bed.

**June 27, 1910** As we got up this morning at a reasonably early hour I took a walk, incidentally looking about for a possible apartment and studio. In case of finding such I think that we should

move as 165 W. 23rd St. is becoming rapidly surrounded by business loft buildings.

I came in shortly after noon and got at the “War” drawings for Kirkpatrick. Finished the one started last night and made two others. This kept me very busy ‘till 12 o’clock at night.

**June 28, 1910** In the mail box this morning reposed a note with Mr. Quinn’s check for 340.00. He expressed his satisfaction with the price, so that nicely finishes my first large sale (excepting orders for illustration which don’t count in importance).

I went on with the drawings for the “War — What For?” book. Some of them look fairly well but I don’t get them up to the high standard of cartoon caricature.

Mr. Yeats come in in the forenoon just for a short while. He says Miss Dix wants us to come to her studio tomorrow afternoon. She will read from a privately printed book of Mark Twain’s, “What is Man?” a philosophy of life.

**June 29, 1910** Stuart Davis dropped in today. He has just returned from the Berkshire hills where his mother and he have been for the last weeks. He had made some sketches which he showed me. I thought them very interesting.

Jim Fry of Philadelphia also was a visitor, looking pink and prosperous as usual. He’s our plutocrat-in-the-embryo friend.

At about 3 o’clock Mr. Yeats came and waited ‘till we were ready to start up to Miss Dix’s. She is in the Sherwood Bdg., 57th St., where we lived for four months when we first came to N. Y. The old building seems just the same and her place is on the 4th floor, just opposite the one Henri had. I thought of the pleasant evenings had there when Linda Henri was alive.

Miss Dix read about half of the Mark Twain “What is Man?” Mr. Yeats thought it rather

elementary philosophy for beginners. True enough, but well accepted by all who know anything of such matters. It was not new to me, but the human touches in the dialogue between O.M. and Young Man were very much worth while.

We all, Brooks was there, came to Petitpas for dinner and stayed and talked 'till about 11 o'clock.

**June 30, 1910** Kirkpatrick called and was much pleased with the drawings for his "War — What For?" I made one more today finishing them.

Miss Sehon dropped in on us for a while. Curious little specimen of what New York does to a girl. So good a brain gone to frivol and fringe, but no real heart left, I'm afraid. She couldn't do anything without calculation, nothing rash.

Yeats and Brooks came about 4:30 and Brooks stayed to have some tea and jam. Mr. Yeats had to go and work on his "damned article" — things he writes now and again for Harper's Weekly.

After a fine, seasonable vegetable dinner which Dolly got up (a centre of spinach with an egg in it, next a ring of string beans, next a ring of tomatoes stewed, then a big ring of boiled rice, fine!) we went for a walk. We rode to the Battery and walked along the landing there. Couples sitting on the string piece with the dark water behind them. All sorts of attitudes. The excursion boats stopping, lights and steam and blue to red-purple sky over all. Rode uptown, stopped in Virginia Café and had a glass of beer. Only customers, so it was dull. Then walked up Broadway and scanned the social evil — evils? shall I say. Good tho' to paint. I'll try it. Broadway light. Walked home on 6th Ave.

**July 1, 1910** I went out and looked at Apartments for Rent. As usual this time of year I get

thinking of moving. I looked at a new building at 19th St. and 9th Ave. where a north light place can be had for \$50.00 with all improvements. Another place on 20th St. for \$40 had good north light front, but poor light in the living rooms. Came home and Dolly and I rather decided that unless we could get something very desirable we had best stay where we are 'till the march of progress orders us out and the building is torn down.

Mr. Yeats came in in the afternoon toward dinner time and we weakly accepted his suggestion that we dine at Petitpas'. We met there Dr. Miller, a harsh voiced "Single taxer" who expounded Henry George, trying to show how it surpassed Socialism. I admit that I couldn't see it.<sup>1440</sup>

Mr. Brennan, a musical critic of the Morn. Telegraph, a cynical but clever man with his neck in bandages I also met. Miss Dix came accompanied by a young man, Mr. Becker.<sup>1441</sup> As usual we stayed quite late so that I got no work done in the evening as I had intended.

**July 2, 1910** A very hot day. I made about 15 proofs of the "My Mother" plate.

Mr. Yeats called in the afternoon and chatted to our entertainment as usual. After dinner at home, a splendid steak, I got painfully at work on the puzzle. Puzzles are a dreadful thing to get at in this hot weather. I take more pleasure in other more interesting work when it is warm.

We expected A. Bullard and his sister to call this afternoon but they sent word asking to be excused as they were going to the seaside.

**July 3, 1910** Hot and sultry day. I went out to B'dw'y to get the Sunday Press. Sat in Madison Square awhile and came home without much energy left. Finished up the puzzle and after dinner

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<sup>1440</sup> George proposed taxing only the appreciated value of land. He felt this would reduce the source of unearned wealth for the privileged without abandoning the capitalist system.

<sup>1441</sup> Alfred Le Roy Becker, Eulabee Dix's fiancé.

mailed it S.[pecial] D.[elivery].

Walter Schlichter called for a few moments after dinner. Had a friend with him, Mr. Strong. His Cuban giants (colored) baseball players play tomorrow here. He is to call for us at 2 P. M. and take us to see the game.

I took a short walk at night when I mailed my puzzle. The people throng the streets seeking to get relief from the heat. Back of us many people sleep on the iron fire escapes.

**July 4, 1910** A nice breeze today, which is not quite so noisy as usual, the Mayor (Gaynor) having ordered the sale of fireworks, etc. stopped.

Walter Schlichter called about 2 P. M. We went up by the subway to Bronx Ballground, 169th St. near Simpson St. Station and we much enjoyed the game between Walter's Black team, the Cuban Giants of Phila', and another colored team, the "Black Sox" of N. Y. Our team won 13-7. The first half of the game was quite exciting. We waited with Schlichter and Mr. Nat. Strong, who is the booking agt. of these games 'till the team was paid and sent off to play at Poughkeepsie, N. Y. We parted with "Slick" and Strong at 42nd St. Sta. then went to Mouquin's where we had dinner and sat for the evening. Met A. G. Dove who tells us that he is a father today, a boy! James Gregg of the Eve. Sun came up to our table and chatted a few minutes. He says that Chas. FitzGerald, who has been ill with pneumonia, has got over that but heart complications have arisen. The Great Jeffries-Johnson prize fight was fought in Reno, Nev. today. Johnson, colored, won easily in 15 rounds. "Coon" won.

**July 5, 1910** Another fine, cool, breezy day — a great relief after the hot spell of last week. I walked over to East 19th St. to look at chances for studio apartments. Found nothing. Stopped and bought a couple of pairs of shoes.

Met a stranger on the street near Madison Square. Talked from prize fight nigger hatred to Socialism and he gave me his name, C. B. Arthur, and address to send an "Appeal to Reason." 1061 Simpson St. B[ron]x. He seems good material for Socialism. Met Kirby and Anderson on the street. Walked to 20th St. and Fourth Ave. with them. They seem poor material for Socialism.

Mr. Quinn sent me 16 reproductions from [Augustus] John's drawings in his possession. They are fine and interesting things. Quinn proves to be a good friend to me and I admire him for a kind of broad fairness of mind. He is a good example of the "trained" mind, as he calls it and advocates it. But it does not always prove as fair and really considerate as his.

**July 6, 1910** Mrs. Hamlin came to visit us for a few days. She arrived about noon time. I ["finished" crossed out] worked on a puzzle in the evening.

Mr. Yeats called. Leonard Abbott sent me a little booklet or brochure, "The Free Comrade." I let Yeats take it to look at it.

**July 7, 1910** Finished and mailed puzzle today. Mr. Kirkpatrick called and took away the drawings for "War, What For?"

We had dinner with the Robertses at Petitpas'.

I have gone the past 24 hours without smoking! The first whole day I have abstained for 18 years.

**July 8, 1910** These are fearfully hot days and I'm weaning myself from the tobacco and feebly trying to get ahead on puzzles. Work comes hard under this combination of circumstances.

**July 9, 1910** Theodore Dreiser,<sup>1442</sup> Editor of the *Delineator* magazine and an ex-novelist, at least I think he's "ex," wrote me today asking if he might call at the studio and see some of my work.

(I responded favorably to the above, but never heard of Mr. Dreiser's desire to view my work again. I suppose he wrote to me in a trance ["of" crossed out] or delirium. {Sep. 1910})

**July 10, 1910** Mrs. Hamlin is still with us.

**July 11 and 12** [No entries]

**July 13, 1910** In the afternoon A. Bullard and his sister called. Mr. Yeats was here, having come with an invitation from Mr. Quinn to take dinner with him up town. This I declined by 'phone to his office.

We had iced tea with the Bullards and some conversation, and then it was suggested that I show pictures — a hot job and a dusty one and the pictures did not look very well to me!

In the evening after dinner at home, we went to Coney Island as I thought Mrs. Hamlin should make this trip before she returns home. Down there we met E. W. Davis and he insisted on our Dropping the Dip and other hazardous amusements, which are exciting and perhaps invigorating. We enjoyed a stomach dance which we saw at one of the concert halls. Right good. There is a lot of fine material for pictures down there. Home at 3 A. M!!

**July 14, 1910** Weather tho' warm is not so insufferably warm as it has been.

Mrs. Hamlin and Dolly went up town after dinner to see Miss Sehon. Dolly met Mr.

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<sup>1442</sup> Theodore Dreiser (1871–1945), novelist, journalist, and editor. *The Delineator* was a women's magazine, combining fashion (it was published by the Butterick Co. which produced printed dress patterns), topical articles, and fiction. Dreiser was its editor from 1907 to 1910.

Sehon for the first time. She was favorably impressed by him. They came home about 1 A. M.

**July 15, 1910** Today Mrs. Hamlin returned to Phila. and I, for one, feel a sense of relief for she is a good soul but rather dull.

Dolly and I went to Petitpas' for dinner. Mr. Yeats was on his way out to take dinner with Mr. Quinn so we dined with Brooks, Sneddon and a friend of theirs, Mr. Ware, a stout, nice looking ex-Harvard man who has, I hear, taught English literature (Shakespeare) in a French College.

**July 16, 1910** Mr. Yeats came and read us a short story he has written. It seems to me quite a good thing: a young Irish barrister who refuses to marry the girl who loves him, but who has by her family been led to treat him with coolness during his period of struggle. He succeeds, the family tries to get him to marry, he is huffy, proud and refuses, etc.

Mr. Yeats started a portrait group in pencil of Dolly and myself in the afternoon.<sup>1443</sup>

We had dinner at home.

**July 17, 1910** Mr. Yeats went on with the drawing of Dolly and me.

In the afternoon, about 1 o'clock, Walter Schlichter called and asked us up to 135 and Lenox Ave. to see a baseball game between his Giants of Philad'a and the Royal Giants, both colored teams, and the field is right in the heart of the colored district up in Harlem. The people mostly black and well-dressed and of splendid behavior. Mr. Yeats was immensely delighted with the afternoon. He had never seen a game of baseball before. The Philad'a Giants won in a

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<sup>1443</sup> This, or the drawing mentioned July 22, may be the *Portrait of John and Dolly Sloan* in the Delaware Art Museum collection.

hotly contested battle. We thanked Schlichter for a pleasant afternoon and went down to Petitpas' for dinner with Mr. Yeats. Miss Dix, friends of hers named Mr. Meyer and his wife, Brooks and Sneddon.

**July 18, 1910** Mr. Yeats came and we both took much of our time to [sic] posing for him.

W. Pach sent entry slips for the Automne Salon, Paris. He wants me to send pictures there and says he will attend to their going before the jury.

Sister Nan writes that Bessie has come thro' her operation all right and is convalescing. She had a tumor removed about a week ago in a Phila. Hospital.

**July 19, 1910** Posed for Mr. Yeats for many hours today.

**July 20, 1910** I posed about five hours for Mr. Yeats and he finished the drawing of Self and Dolly to our satisfaction. He says he'd like to try another some time. We dined at Petitpas. Mr. Yeats and I first took a walk for an hour or less. We went to the city rubbish pier at 30th St. (I think) and watched the flat scows of offal being loaded. Men with pitchforks work among this filthy refuse, worse than Hell's devil's doom is theirs.

Dolly joined us at dinner. Sneddon, Brooks and two young Harvard men: Reeves, who is likely to do something, is now on the N. Y. Sun; another, who looks like the departed genius Aubrey Beardsley, was Alan Seeger.<sup>1444</sup> I think he's too young in the sense of being too romantic. He greatly admires Maxfield Parrish's pictures!! We had an interesting evening of discussion. I'd rather be working.

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<sup>1444</sup> Alan Seeger (1888–1916), poet. Enlisted in the French Foreign Legion and was killed on the Somme. Sloan included his portrait in *Yeats at Petitpas*.

**July 21, 1910** [no entry]

**July 22, 1910** Mr. Yeats worked on the new drawing of Dolly and me.

We went to Miss Dix's studio in the afternoon, Mr. Yeats, Mr. Brooks, Dolly and I. Then to Petitpas' for dinner where we met Mrs. Finch,<sup>1445</sup> who joins the Socialist party tonight. She is a leading "suffragist" and runs a school for girls. She seemed interesting. Mr. Barry was also there and Mr. O'Brien, who is in the woman's suff.[rage] party movement. A Mr. Jenkins [sic] of the "Anti-Tuberculosis Organization," or some such order, was another satirical element at the Board.<sup>1446</sup> He is one who, in order to be "Radical" and at the same time do no harm to things as they are, declares himself to be an Anarchist knowing that this gives the economically ignorant a thrill, especially the young ladies.

I brought Sneddon to the studio where we selected "Gold Fish" and "Woman's Page" to send to his friend, the editor of the annual "Odd Volume,"<sup>1447</sup> published in London. Sneddon is good company and an out and out straight fellow.

Dolly attends the meeting of Branch 1, as ours is now called.

**July 23, 1910** Mr. Yeats finished the new drawing of Dolly and me. It is much better than the first one.

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<sup>1445</sup> Jessica Garretson Finch (1871–1949), educator. She founded the Finch School (later, College) in 1900 for girls who wanted to "learn something about things that touched real life." She included socialist principles in her teaching of her mainly upper-class students and saw to it that painting, music, and theatre had an equal place in the curriculum with academic subjects. The school was named for her first husband, James Wells Finch, whom she divorced in 1911. In 1913 she married John O'Hara Cosgrave. See "Jessica Cosgrave, Educator, 78, Dies," *New York Times*, Nov. 1, 1949, p. 27.

<sup>1446</sup> The secretary of the New York chapter of the anti-tuberculosis league was named James Jenkins, Jr.

<sup>1447</sup> This was not published. See Nov. 21, 1910.

In the evening Dolly with Miss Dr. Light went to a meeting of the striking cloak makers.<sup>1448</sup> I walked about Sixth Ave. and 14th St. Heard a religious speaker, who was being asked for his permit by the police, say that if this was a meeting of Socialists it would be permitted but the Gospel of the Lord Jesus was hated! I put in to say that Socialists were being arrested in Brooklyn with regularity and then withdrew. These preachers of a sickly, soft, succumbing hope in Heaven! Where the weary shall rest! Faugh!!

**July 24, 1910** Walked out for “The Press” and stopped a while in Madison Square where I surreptitiously left 3 copies of “The Appeal to Reason” (Socialist weekly, very rabid) on the benches in the fond hope of spoiling someone’s peace of mind.

In the afternoon we (Dolly and I) went up to the ball ground at 135th St. and 5th Ave. and saw W. Schlichter’s black team, the Philadelphia Giants, defeat the “Black Sox” of N. Y. with ease. We brought Walter Schlichter home to dinner with us and after he had gone, we went down to the N. Y. Press with the score. Owing to his neglect of the score by innings, I had to ‘phone ‘till I got one of the Black Sox players who gave me this, which I then ‘phoned to the Press. Mr. Price the Sport Ed. was amused at “Slick” forgetting this detail.

**July 25, 1910** Nice letter from S. Walter Norris, who is in Atlantic City. There is a note of sadness, loneliness in his letter. His life has been too much out of the fight — while the fight is on.

I wrote to W. Pach. Decided not to send to the “Automne Salon.”

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<sup>1448</sup> A strike of 50,000 cloak makers, supported by the I. L. G. W. U., had begun on July 7. The Rightwing Socialist leadership was happy to accept the loss of the right to strike as part of the settlement agreement as it considered that right no longer necessary. See Kipnis, *American Socialist Movement*, 338.

**July 26, 1910** In the evening Dolly and I, with a little bunch of “Appeal to Reasons” under our arm, went to a Socialist meeting in Battery Park. There was no banner as the organizer, Miss Dexter,<sup>1449</sup> failed to appear. An elderly speaker, J. C. Frost, was the principal of the evening.<sup>1450</sup> There was a small crowd who “stuck” right well. I handed out some “Appeals” with a few words to each victim.

There is a serious kind of humor about such an affair and it seems curious that I have gone into it. And yet, it surely is better than to paint pandering pictures to please the ignorant listless, moneyed class in this U. S.

**July 27, 1910** Worked on a puzzle. Went out and bought a couple of gifts for Dolly’s birthday (tomorrow). Then took a stroll down thro’ Greenwich Village section. I always have hopes of finding some very desirable place to live down there.

**July 28, 1910** Today is Dolly’s birthday. I presented her with two necklaces and they pleased her very much. One is of blue beads like her blue eyes. The other, three cracked crystal pendants on a gilt chain. Mrs. Roberts sent her a fine bunch of long-stemmed roses, which must have cost a great lot of money. They are nice, thoughtful people.

We went to Petitpas’ for dinner. The Robertses were there. Mr. Yeats, of course, at the head of the board. Sneddon and Mr. King. We left at about 10:30. Mr. Y. started out to walk with us but found he was too tired. Dolly and I had a glass of beer and took a walk on 6th Ave. and back on Broadway.

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<sup>1449</sup> Caroline M. Dexter was organizer of Branch 1 until she was succeeded by Dolly in November 1910.

<sup>1450</sup> J. C. Frost was a regular Socialist street speaker. He wrote plays about the Irish working class. Bert Kirkman was the other speaker. See *New York Call*, July 26, 1910.

**July 29, 1910** Mr. Yeats called and then went downtown. I went up to see May the electrician. He agreed to settle the bal. on the Ind. Ex. electric bill, \$1.81, which will I hope wind the affair up.

I dropped in at Macbeth gallery. Mr. Macbeth happened to be in and I had a short chat with him. He is quite aware of Redfield's political position in the art world. I told him that John Quinn had bought a set of etchings from me.

Mr. Yeats had lunch with us then went downtown to Harper's, and they asked him for two articles.

Dolly has been cleaning the frame and canvas section of the studio today and was tired, so we went for dinner to the café in the basement of this house. I finished two puzzles in the evening.

**July 30, 1910** In the evening we had a very pleasant experience. Mrs. Roberts had sent us tickets to an open air performance of the Coburn Players on the green of Columbia University, so we went up and enjoyed it very much.<sup>1451</sup> To see it was fine. The night, the trees, the quiet crowd of audience and the players with spot lights on the stage. Very handsome sight.

**July 31, 1910** With Mr. Yeats we went to Brooklyn, Ridgewood, and saw a baseball game between the Phila. Giants (black) and the Ridgewood (white) team. Walter Schlichter did not come over with his Giants, but we saw them beat the white men, which was as we wished. We came back to Petitpas and at Mr. Yeats's repeated urging, we went to the expense of dining ["at the Garden" crossed out] in Yard. Mrs. Chas. Johnson [sic] (A Russian, and very interesting

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<sup>1451</sup> This was the genesis of Sloan's painting *The Coburn Players*, Dayton Art Institute (Elzea 171). The Coburn Shakespeare Players was formed in 1905 by Charles Douville Coburn (1877–1961) and his first wife, Ivah Wills Coburn (1882–1937), and toured for several years. The play performed the night Sloan attended was *As You Like It*.

woman) was there. Sneddon, Brooks and young Perkins, whom we had met once before. Miss Dix also.

**Aug. 1, 1910** I painted the open air performance picture which stuck in my mind from Saturday night. I think that I have a right good thing of it.

**Aug. 2, 1910** My Birthday. I happened to wake this morning at 5 A. M., which was about the hour I first saw daylight in 1871 at Lock Haven, Pennsylvania.

I worked on a new canvas, the Petitpas' Yard, "our table," Mr. Yeats at the head of it.<sup>1452</sup>

Mr. Y. came in to ask us to go by John Quinn's invitation to dinner on the roof of the Majestic Hotel apartment house, Central Park, W. We met Mr. Quinn there at 7 o'clock and up on the roof, as on a steamer deck with a hazy blue city to every side instead of an ocean, we had a fine dinner and afterward went to Quinn's apartments where we sat and talked 'till 12 o'clock. A splendid, kind, intelligent man is Mr. Quinn.

F. I. Bennett called in the afternoon.

**Aug. 3, 1910** I worked again on the Petitpas' Yard picture. Had great trouble with paint not adhering to the first painting.

Mr. Yeats dropped in during the afternoon. He says that last evening was a great success, a real good evening; that he is sure Quinn enjoyed it.

I went for a walk before dinner and dropped in the Carlos and had three cocktails with Lawson, Gregg, Williams and another (Putnam?). This was more than I needed, so home to dinner after which Dolly went along to Mouquin's where we sat for some hours and sipped gin

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<sup>1452</sup> *Yeats at Petitpas.* ' Corcoran Gallery Collection, National Gallery of Art (Elzea 172).

rickeys.

**Aug. 4, 1910** A showery day and I'm not feeling up to the mark so, after redrawing the headless soldier for Kirkpatrick's "War — What For?",<sup>1453</sup> I just hung around the rest of the day.

After spaghetti dinner, Dolly and I decided to take a walk. We went down as far as Eighth Ave. and 13th St. The air is cool and a light rain comes now and then. Cool breeze.

**Aug. 5, 1910** Worked all day with great resulting fatigue on the Petitpas' yard picture, and Mr. Yeats called and asked us as usual to please come around and have our dinner there. We agreed as I wanted to see the subject of the picture again. I was dreadfully fagged out however and didn't enjoy the evening much, tho' Mrs. Johnson [sic] and King were there. Mrs. J. had a young lady friend, Miss Armstrong, who seems to be an employer of girls in some business or other.

The young poet Seger [sic] and his friend Reeves were latecomers. Seger annoys me when I'm not feeling in good spirits. He has so much, I call it priggishness. Mr. Yeats says it is harmless and that every young poet is that way. He knows, for he "raised a poet" (Wm. B.).

Today is the ninth anniversary of our Wedding Day. Dolly and I agree that it was a great day in our lives. We are happy. Dolly is a bit plumper than she was then, but she looks really younger and happier than when I first met her in (June, 1898).

**Aug. 6, 1910** I painted all over the Petitpas picture and have it in better shape now. Mr. Yeats called and while he was here Mr. Bullard dropped in and interested Yeats in his account of a trip to Morocco last year. He has been much about the world. A young woman, Mrs. B\_\_\_\_\_,

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<sup>1453</sup> Two different drawings of the same subject, the body of a soldier holding a rifle with his head on its bayonet, were published in George R. Kirkpatrick's *War — What For?* (West La Fayette, Ohio: 1910) with slightly different captions: "The history of ignorance and meekness" (Hawkes 801) and "The History of ignorance obeying orders" (Hawkes 807).

French name, called for the drawing for Kirkpatrick and afterward brought me six copies of War, What For? I have looked thro' it and think it will probably do good work, tho' it is, to be sure, written in a rather "high key," all "on the scream," all shouted out. I hope that it will sell well. The pictures are nothing much. But as most of the ideas were dictated to me.... I prefer the one, Striker's grave, widow and children,<sup>1454</sup> which is more original. Still, the Blindfold Soldier leaving home<sup>1455</sup> is mine, and many of the faults ["and" crossed out] in the others are shared equally by Kirkpatrick and myself.

After dinner, at which we had Miss Light (Dolly 'phoned for her) and Mr. Bullard, Mr. Yeats called with Sneddon. He read a letter from Mr. Quinn in which Q. repeats that he intends to buy a painting of mine.

**Aug. 7, 1910** After going to 29th St. for the Sunday Press, Dolly and I had a light lunch of ice cream on 8th Ave. and then went over to Ridgewood, Brooklyn and saw two games in which Schlichter's Phila. Giants won the first and were beaten in the second. This is the first time we have seen them defeated. Both games were full of excitement and interest. We enjoyed it. Back to N. Y. on the elevated by Brooklyn Bridge. The new Manhattan bridge looms red painted and seems very near the old B. B. It is not yet ready for general traffic, I believe.<sup>1456</sup>

We walked thro' lower Bowery and had spaghetti and zabouillon (spelt wrong)<sup>1457</sup> at an Italian restaurant on Mulberry St. near the Bend. We walked a few blocks thro' the Italian quarter. They seem to be preparing for some religious festival. Arches filled with electric lights,

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<sup>1454</sup> *Four victims of cheap patriotism* (Hawkes 804) is a more typical Sloan illustration. The other drawings are like political cartoons.

<sup>1455</sup> *Citizens who are led: "We fight the wars,"* (Hawkes 798).

<sup>1456</sup> The Manhattan Bridge had officially opened in 1909.

<sup>1457</sup> Probably the custard dessert called zabaglione.

colored bulbs, span the street.<sup>1458</sup> The new big yellow arc lights throw a fine rich glare over these teeming streets. They are few (in front of moving picture theatres).

**Aug. 8, 1910** Dolly spent the greater part of her day sewing on a dress for Miss Sehon, who came about noon and stayed 'till four o'clock or so. I read portions of "War, What For?" and started a puzzle so that tomorrow I can put it in pen and ink and finish it.

**Aug. 9, 1910** Painted all day on the Petitpas picture but without getting much along with it.

Mr. Yeats called in the afternoon and his criticism seemed to be useful to me. I hope to be able to do better tomorrow. I have little strength, entirely exhausted after a few hours on my feet painting. After dinner at home I finished up the puzzle started yesterday.

Mr. A. Bullard sent me a bundle of "Assiette au Beurre" French paper. Very interesting, drawings of the modern radical school.<sup>1459</sup>

Mayor Gaynor of this city was shot in the back of the neck today by an ex-employee of the City Dock department. He seems to be likely to get through without fatal results. He is in a Hoboken hospital as he was shot on board a German steamship at the Hoboken docks just before a proposed trip to Europe. He has been a right good sort of Mayor of the old-fashioned stripe.<sup>1460</sup>

**Aug. 10, 1910** Painted on "Petitpas' Yard," or as it might be called "Grand-pa (Mr. Yeats) at

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<sup>1458</sup> Sloan painted a similar subject in 1913, *Italian Procession*, San Diego Museum of Art (Elzea 225).

<sup>1459</sup> *L'Assiette au Beurre*, a journal of illustration, much of which was strongly political, was published in Paris between 1901 and 1912 and had an international cast of contributors, including Juan Gris (1887–1927) and Théophile Alexandre Steinlen (1859–1923).

<sup>1460</sup> William Jay Gaynor (1848–1913) won the Democratic mayoral nomination in 1909 with the support of Charles F. Murphy, the boss of Tammany Hall. Once elected to office he proved his independence by appointing a number of officials without Tammany Hall connections.

Petitpas,” a mixed language pun.

**Aug. 11, 1910** Dolly’s sister Margaret (Mrs. John McGready) arrived today with her two little girls, Helen about 8 yrs. and Rose 5 years. They are nice little girlies. I went across the river to meet them. Their father was there too. I met him for the first time — a pale man. He’s a pattern moulder. Works in great heat, long hours. Good example of the man working to live and keep his family and getting nothing but a hastened death at the end of it all. I talked Socialism to him. He seems to be inclined to hear and think.

I went without Dolly to Petitpas’ for dinner and felt selfish, for Dolly had to stay to cook dinner for the McGready family, who are to stay with us a few days ‘till their furniture arrives and they get their home started in Brooklyn Borough. Mrs. Johnston was there, also “Charlie.”<sup>1461</sup> Mr. Yeats of course, Sneddon. Mrs. Johnston (Russian) is a niece of the famous Theosophist Mme. Blavatsky.<sup>1462</sup> Mr. John Quinn arrived after dinner. Art Young was there and introduced Mark Fenderson<sup>1463</sup> who wore a big artist’s tie and had eager-looking teeth. Mr. Pound<sup>1464</sup> the poet was with Mr. King. I was interested in him. He studied at the U. of P.[ennsylvania] in Phila. and knows Frank Whiteside<sup>1465</sup> and Breckenridge. From what I hear he

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<sup>1461</sup> Charles Johnston (1867–1931), writer, had known the Yeats family in Ireland as a boy and was a close friend of W. B. Yeats. After working in the Indian Civil Service, he became a staff writer for the *New York Times*. In Ireland he had been leader of the Dublin Theosophical Society. See Brooks, *Scenes and Portraits*, 173, and Hone, *J.B. Yeats*, 120.

<sup>1462</sup> Helena Petrovna Blavatsky, *née* Hahn (1831–1891), flamboyant Russian-born spiritualist who, with Col. Henry S. Olcott, established the Theosophical Society in 1875 in New York. Her brother was Leonid Hahn.

<sup>1463</sup> Mark Fenderson (1873–1944), cartoonist and teacher. Fenderson’s work appeared regularly in *Life* for many years, although he supported himself as a high school teacher.

<sup>1464</sup> Ezra Pound (1885–1972), poet, was living in London by 1910 and had published his first books of poetry, *Personae* and *Exultations* in 1909. These quickly established him in the forefront of American poetry.

<sup>1465</sup> Frank Reed Whiteside (1866–1929), landscape painter who had studied at the Pennsylvania

is a “very good” poet. I have not as yet read any of his work.

**Aug. 12 , 1910** Scraped out the Petitpas picture and made a new start on it.<sup>1466</sup> I think that I have a better understanding of the problem now. I worked very steadily on this all day.

Miss Dix called in the afternoon. She was interested in watching my work on the Petitpas picture.

We had the McGready’s still with us and I stayed in the evening and entertained while Dolly attended the meeting of our Branch S. P. She told me that Mr. Dewey, the man who wrote the songs, has become a member of the Party. Score one for me! I think that I started him.

**Aug. 13, 1910** Went out to buy a few brushes and met Mr. Yeats on the street. He walked with me. He really does give me many very important helps in my thought about my work. We, Dolly and I, took care of the little girls until their mother came home from Brooklyn where she had been attending to the arrival of their furniture from Philadelphia.

At 3 o’clock Mr. Yeats came and he and Dolly and I went down town, met John Quinn and Mr. King and Mr. Pound at the World building and, as Mr. Quinn’s guests, we saw Coney Island. Had a splendid time. Got off at Brighton Beach, walked to Coney Island, by carriage to the Raven Hall where we had dinner (at great expense, I’m sure) then went about the “shows.” Rode the elephant (my first elephant ride), shot the chutes, went in some tubs in a wild ride which Mr. Yeats found “much worse than it looked,” ate popcorn and, in short, did the thing up in great style. John Quinn was full of boyish enthusiasm about the whole place. He has a

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Academy.

<sup>1466</sup> *Yeats at Petitpas*’ was an ambitious and complex composition including ten figures, all of them portraits — never easily achieved by Sloan — and their psychological relationships. The 1906 etching, *Memory*, had been Sloan’s only other attempt at a similar conversation piece.

personal pride in all New York's good things. At about quarter of twelve he put us all in a big touring car and, while at first he intended to take us to Sheepshead, there to go home by train, he decided to send us all the way to 23rd St. by automobile, so we had a swift, cool ride in to town (my first long ride in an auto. I see why the rich like them).

**Aug. 14, 1910** "Uncle John" and Aunt Annie (Self and Dolly) were left in charge of the little McGready girls and I took them walking when I went out for the Sunday Press. Rose was much surprised at the great number of candy stores we passed. Her comments reached the point where they became hints, so to finish the walk we took home a small bag of chocolates. I showed them the tower of the Metropolitan Bdg. and they were not at all impressed by its size. I think that children have more real reserve in their natures than older folk. They were much more amazed by my ability to move my ears, an accomplishment that I show to children with inordinate self-satisfaction.

I painted awhile in the afternoon. John McGready and Margaret came to dinner and after staying the evening, the whole little family went to their new home in Brooklyn where I hope they may find happiness and good fortune.

**Aug. 15, 1910** I got at the Petitpas picture again today and moved it along a bit. After noon Mr. Yeats came in and spent some time with us, the company being further increased in attraction by a visit from Van Wyck Brooks, who told us (confidentially) that he will be married in about 14 weeks. I had him to sit while I put in his head on the extreme left of the Petitpas picture.

A slight cold in the head has resulted from my trip through the night from Coney Island by "auto" Saturday.

Mr. Yeats told of a father who died. Some time after, the children found his cane —

“Mamma, papa forgot his stick!”

**Aug. 16, 1910** I went out and bought a steamer trunk, a thing we’ve often wished for. While I was out an agent called in re. the house on 24th St. about which I had enquired. Ground is rented, house can be had for about \$2,500.00, \$1,000.00 cash; the bal. on mortgage at 6%. Taxes, int.[erest], rent, water, insurance would amount to about what we pay now, nearly \$600.00 per year.

I wrote a letter to Mr. John Quinn and thanked him for our pleasant time at Coney Island and also asked his advice about the house proposition.

We each had a post card from Henris (Mrs. H’s writing).

**Aug. 17, 1910** Went on working on the Petitpas picture. Mr. Yeats called about noon time and stopped to lunch with us.

I ‘phoned to Mr. Quinn as I had arranged in my letter. He said that he was sorry not to be able to accept our invitation to dinner tonight or tomorrow. Later in the day he sent me a long letter advising me in re. the proposed house on 24th St. He suggests that I must really want to live there and that I must have an expert examine the house to see that it is in good repair, etc. He also reminds me that if I move away in six years it will have cost me nearly \$1,000 a year [for] taxes, interest and rent of ground. In fact his letter weakens my idea of doing it.

Dolly and I had dinner at Petitpas. She came home at 8 o’clock, I stayed ‘till later. O’Sheel<sup>1467</sup> and a friend came in to see Mr. Yeats. When I came home at 10 o’clock the McGready’s were there, John and Margaret and the two little girls.

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<sup>1467</sup> Shaemus O’Sheel (1886–1954), poet and critic, was an American follower of the Irish renaissance.

**Aug. 18, 1910** In the evening while I was out for a walk, Mr. and Mrs. Roberts called. I came back before they left. They had been at Petitpas' for dinner and hearing that we were going away tomorrow they came over to bid us good bye. They are always so thoughtful and kind to us.

**Aug. 19, 1910** We had intended to rise early in any event, but we were roused at 7:30 A. M. by a ring at the bell pushed by Rockwell Kent, here for a few hours from Monhegan Island. He ran down to straighten out matters at his mother's<sup>1468</sup> home. He tells me that he has shaken the dust of home from his feet for good and all, He and his mother have had a falling out. A girl, a Miss Rabinowitz, has been on the Island and associated with his art classes. He has, of course, been teaching socialism as much as art. In fact, he would not call it teaching art. This young girl was, he says, kidnapped by his mother, who is up there, and certain busy friends sent her back to N.Y. to her family. He saw the family and explained.<sup>1469</sup> Found them to be socialists in effect. He hastened back this morning as his absence from Monhegan is not known. Remarkable man. Frightful energy. Mr. Yeats lunched with us and saw us off on the car. We felt quite sad at leaving our dear old friend behind. If we were richer, we'd find some way to take him along.

We arrived in Fort Washington late afternoon. Bess, my sister, is recovering from her latest operation. Looks very thin. Dad seems smaller than ever. He met us at the station.

**Aug. 20, 1910** Woke up among the country sounds of morning: the early morning clucking of the chickens and the thump, thump of Dad's chopper in the shed getting the morning meal ready for them.

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<sup>1468</sup> Sara Ann Holgate Kent.

<sup>1469</sup> See Oct. 30, 1910.

It is pleasant weather, not at all hot.

My sister Marianna (Nan) went to the city. A Miss Gilpin wants her to help get up a series of tableaux, "Angels in Art." Dolly did the cooking for the day.

In the evening after Nan's return, a young man friend of hers, her beau they call him in jest, Mr. Lauer, called. He has, thro' Nan's talk of the subject, become interested in Socialism. I tried to help him along.

**Aug. 21, 1910** Eleanor Sloan came out and had dinner. She seldom comes here to Fort Washington save when Dolly is here, so I think she is not in very great favor with her cousins. Of course, my sisters, being quite desperate church-goers, are not to be deterred by the presence of a visitor. They indulge themselves in this recreation under all circumstances. Bess is chafing under her enforced stay at home today, but of course she's too weak to go.

**Aug. 22, 1910** I made a sketch in the garden today.<sup>1470</sup>

Dolly and I walked to the Post Office. The new postmaster is regarded as a very wicked man, "he drinks!" In fact, he is only deputy P. M., as the man ["elec" crossed out] appointed to the office is his brother in law and after getting the position put this "dreadful" character in his place! To live in a country village requires great hardness of villainy or strict uprightness or else great secrecy in evildoing.

**Aug. 23, 1910** Dolly left in the afternoon to go to Phila. and spend the night at Mrs. Dawson's on Spruce St. Her "old" landlady and almost mother has been quite ill — operation and all that.

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<sup>1470</sup> This may be one of two 9 x 11-inch paintings, *My Father's Garden, Fort Washington*, private collection (Elzea 176) or *James Dixon Sloan, Fort Washington, Pennsylvania, XIX*, private collection (Elzea 177).

Dolly says she fears that Mrs. D. won't live long, tho' she is not old, not more than 39 years, I imagine.

I saw Dolly in train, then went and called on Tom Anshutz, my old teacher at the P. A. Fine Arts, Phila. He has a studio and home near the pike. I found him after meeting his only son, Ned, who now has a man's voice and is growing to be a very large young man. Anshutz was engaged in front of a mirror painting his own portrait for the National Acad. of Design,<sup>1471</sup> which has just recently made him an "Associate." He is nearly sixty years of age. They have just elected him an associate! and think of the idiots who have been full members for years!! We had a good talk. I praised the Maratta colors and told him he should adopt them.

**Aug. 24, 1910** Dolly is in Atlantic City all day today with Mrs. Dawson. She returned about 8 P. M. I met her at the station. They met Mrs. Ullman by appointment at Atlantic City and Kitty Ullman sent me a box of "saltwater taffy."

**Aug. 25, 1910** Tom Anshutz called in the evening to see Dolly. As he would not come inside, we went to the porch and left Miss Morris, an earlier arrival, with the girls (Bess and Nan) in the parlor. She went home in a short while.

T. Anshutz seems to be aging some in the last year. He is slower in movement and carries a cane.

**Aug. 26, 1910** Dolly and I went over to see Mr. Anshutz at his school on the pike. The summer

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<sup>1471</sup> Anshutz had been elected A. N. A. earlier in 1910. As a condition of election as an Associate, a candidate was required to donate a portrait of himself or a self-portrait to the Academy. The donation of a characteristic work was required upon election to full membership.

classes<sup>1472</sup> are about over now, only four or five left today which is the last indoor pose. I met and was much interested in the work of an Italian boy, I think the name was Paladino. Portraits. Mr. Pancoast, whom I had met at Anshutz's three years ago was there. Ned Anshutz was posing for them.

Miss Perot,<sup>1473</sup> an elderly pleasant [woman] of well-to-do Quaker family, who has bad eyesight, is doing very good things from nature. Some sketches of great beauty. She says that she has "three spots in one eye which she can use." Tremendous disadvantage. She has a regular income to offset it. Anshutz has built for her a very pretty cottage on his grounds. She took us through it. The windows are latticed to an extent which cuts off 3/4 of the light, but it's a nice place. Her furnishings are a trifle over-artistic to suit me. Made a sketch after lunch.<sup>1474</sup>

Letter for Dolly from Mr. Yeats in N. Y.

**Aug. 27, 1910** The evening we spent across the road at Miss Susan Morris's. She is a spinster living alone in a nice little house. She teaches music. She is short and thick in figure, but has a very fine head, very unusually fine. She sang for us. She sings very well, tho' no longer young. She is [~~"the"~~ crossed out] new [~~"only"~~ crossed out] as a friend to the girls. They have lived opposite her for six years and have only known her well for the past year.

**Aug. 28, 1910** Today is the third anniversary of mother's death in this house, Fort Washington. Nan hinted that we should go to church with them, but Dolly frankly told her we had not gone to church for years and the incident closed with heartache for Nan, of course, and the same for

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<sup>1472</sup> See Aug. 11, 1906, for note on the Darby Summer School.

<sup>1473</sup> Annie Lovering Perot (1854–1935) was active in Philadelphia and East Gloucester, Massachusetts.

<sup>1474</sup> Which 9 x 11-inch canvas is referred to is uncertain.

Dolly I'm sure, for of the two the non-religious one will surely have the real tenderness.

In the afternoon by invitation, we went to call on Mr. Pancoast and I was interested by his landscape sketches. Small things, but many of them very interesting where he has not tried to be an "artist." He has half an old country house, is a bachelor, and works in the art dep. of the North American in afternoon and evening (as I did for ten years on the Press). His cousin Mrs. Baer and her very pretty daughter are visiting him. They are New Yorkers. Mr. Bauer and Mrs. Wild, his aunt, were visitors for the afternoon. The weather was chilly and rainy, so the old open grate was lit in the small dining room — very cozy and pretty to see. The young girl's slim profile and a big chocolate cake. Dinner with folks at sister's, then to Phila. by trolley to Schlichter's. Met Mrs. Neill,<sup>1475</sup> a kindly repertory actress who was girl friend of Mame S. (maiden name May Einstein.) Mrs. "Schlich's" sister, Mrs. Smith, small as May Schlichter is large. Mr. Clarence Cranmer and our friend J. C. Coulston. We came away in time to get the 11:02 train back to Ft. Washington.

**Aug. 29, 1910** In the afternoon Dolly and I went into Phila. and met at Dr. Bower's. He had examined Dolly and says that she is in splendid condition. He looked at my eyes (I have had twitching eyelids), said that the trouble is nervous, not organic. He looks brown and quite well. From the doctor's we went to Blanks on Chest.[nut] St. and had ice cream, the famous Philadelphia product. It is good. But, oh, the city is a city of hovels, better and worse. N. Y is no better in comfort; worse, in fact, but by piling the misery into big buildings — "tenements" — it is given a certain impressive quality. Here it is flat, dreary and uninteresting except in the sociological way.

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<sup>1475</sup> Mrs. James Neill, also known as Edythe Chapman, an actress who appeared often with her husband.

We took dinner with the Starr's, my cousins. Uncle Jake, an invalid for years. Aunt "Aggie," my father's sister. We saw photos of William's wife. He has just been married. She is [a] very interesting looking girl, not of the pretty sort at all. John is still in the same office he has worked in for years. Sara and Margaret were much interested in my talk of Socialism.

**Aug. 30, 1910** Saw Dolly on train in afternoon and then made a sketch of the Fort Wash. hill where one of the redoubts may still be seen, the place is indicated by flag on staff.<sup>1476</sup>

After dinner in F. Washington I went in and joined Dolly at Nell Sloan's place where a poker party was arranged. Walter Schlichter and Mrs. S., Mrs. Neill, Mrs. Smith and, later, Dr. Ford. A crab salad at 12:30 and to bed at 2 A. M., as we stayed over night.

Uncle Albert Sloan I saw just for a short while as the game fully occupied us.

**Aug. 31, 1910** Nell Sloan called us about 9 o'clock and we got up. Breakfast was reminiscent of my youth in Camac St. Philad'a. Fried potatoes, fried eggs, and "twist" which is, I think, distinctively Philad'a and not very digestible. I had some talk with Aunt Mary and her sister, Mrs. Hartranft. Eleanor Hartranft, her daughter, of whom I painted a full-length a few years ago,<sup>1477</sup> is a stenographer. I did not see her as she got to work before I got up.

Dolly and I left before noon. She walked with me to Columbia Ave. Station where I took train to F. Washington while she went down town to come out later.

I noted a young, well-dressed woman whose old gray-haired mother was seeing her off on the N. Y. train. Silent yearning under control on the mother's part and eagerness to get back to the City in every action of the younger woman, who did not want to hurt the mother, but who

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<sup>1476</sup> *Landscape, Fort Washington, XVIII*. Private Collection (Elzea 173).

<sup>1477</sup> *Girl in White (Full Length)*, 1905. Destroyed in 1935 (Elzea 61).

wouldn't have stayed for anything — quite right.

I went over to Anshutz's after lunch and got some sketching boards of Ned's make.<sup>1478</sup> He was away, Mrs. A. delivered the goods. Dolly had arrived back when I got home. After dinner we spent the evening at Funk's next door to my sister. We had a pleasant evening. Mrs. F. is a large, fine mother with early gray hair. Mr. F. had been to the doctor's and had a [n] encysted tumor cut. He told us that Dr. Conover had cut his finger with the scalpel while operating. Dangerous, of course. We had fine cake and home-made ice cream. Miss Annie is Mrs. F.'s sister and works in kitchen for her keep.

**Sept. 1, 1910** [No entry]

**Sept. 2, 1910** A letter forwarded from N. Y. from Julius Golz who is with Rockwell Kent on Monhegan Island. He asks for the Independent Exhibition of last spring to be sent to Columbus, Ohio, where he begins as Director of the Art School [~~“next”~~] this Fall. I am inclined to think that it would hardly be possible to send the same ex.

**Sept 3 and 4, 1910** [No entry]

**Sept. 5, 1910** I walked to village Post Office then to Anshutz's to say good bye. T. Anshutz and his boy Ned had gone on a trip to Bermuda.

Dolly came in on the train with me as far as Wayne Junction where I changed for New

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<sup>1478</sup> These were the 9 x 11-inch panels of fine textured linen mounted on board that Sloan used for his outdoor sketches.

York. I arrived about noon. The great city looked splendid. I was glad to get back to it. The two large buildings on 23rd St. near us are nearly completed externally. Our own old building is very dusty and shabby.

Before dinner I walked over to Broadway and there met Miss Sehon and her "Si." I went to Petitpas' for dinner but had already learned thro' a note left on Friday that Mr. Yeats would not be home 'till tonight. Sieger [sic] the poet was there. Courtenay Lemon and a friend of his, Mutter I think the name is.

A Mr. Howland of the World, whom I seem to have met before, was at the table. With him a stout young woman who is on the staff of the "Sun." We had considerable argument on Socialism. After they had gone Sieger and I went to Lemon's table and sat 'till quite late. Mr. Yeats came home about 11 o'clock. He beamed on me and asked for Dolly. He was glad to see one of us, I'm sure.

**Sept. 6, 1910** Julian Onderdonck, who selects pictures for the Texas State Fair, Dallas, called today and asked for "Clown Making Up" and "Pigeon Flying." I showed him some water colors of my sister's and he invited two of them. I sent her the entry slip to fill out.

A heavy thunderstorm came up just as I started for dinner, so I went down in the basement and had dinner. The day has been as hot as any this summer, in effect, hotter.

**Sept. 7, 1910** Wrote Golz that I could not officially accept Inv.[itation] to show the Independent Ex. in Columbus, Ohio, but that Henri would (privately) make a selection of the exhibits in that show, or that I would be glad to make suggestions — but that Columbus must write individually as there is no organization.<sup>1479</sup>

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<sup>1479</sup> Sloan meant that arrangements for loans had to be made with the artists individually. The proposed

Went to Petitpas' for dinner. All of the clan except Mr. Yeats, and I left shortly after dinner. Four ladies came over and sat at the table later. One or two Mr. Yeats had known before, one a Mrs. Coffin, the other's names I didn't catch.

Mrs. Ray Brown wrote from Bellport, L. I. asking me to make a banner for the Women's suffrage parade in Oct. Says that Mrs. Glackens referred her to me as a pro-suffragist. I replied yes, if the W. S. P. showed no antagonism to real Social Democracy.<sup>1480</sup>

**Sept. 8, 1910** Golz called today. He had not, of course, received my letter in re. ex. at Columbus but he agreed with me in the matter.

I am not feeling in good shape. Don't feel like attempting any new work. The place is very dirty and in disorder. The ceiling in a place 5 x 7 feet having fallen, I called the attention of the agent who came today for the rent [to it]. I told him to call again for his money.

**Sept. 9, 1910** Dolly's letters from Atlantic City are all cheerful. Bess and she seem to be having a good, quiet time. Mrs. Hamlin is there.

I am feeling quite under the standard in health, "liver" I suppose. At any rate I cannot work. Mr. Yeats, who called in the afternoon said that it was because I am unhappy. Perhaps that's so. I am going to take a "physic" tonight nevertheless.

I went to dine at Petitpas'. King, Brooks, Sneddon, Reeves, a friend of King's named

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incorporation mentioned on April 20, 1910, had not been carried through. The exhibition was held in January 1911 in Columbus.

<sup>1480</sup> The relationship between the Socialist and the Women's Suffrage Parties was tentative. While both sought change in the status quo, the Socialist Party's position was essentially the traditional one that women's place was in the home. Individuals like Sloan and, indeed, Eugene Debs, the perennial Socialist candidate for President, felt differently. Sloan was evidently proposing including Socialist symbolism in the banner.

Triggs, and an actor (friend of Alexander's I think I understood). After dinner André Tridon,<sup>1481</sup> and his wife I think tho' not introduced, came to Mr. Yeats's table and, with them, an old gentleman named Freeman. Most interesting. About 75 years old, brisk and hearty. Has been in British army and seen the world since as farmer in Canada, war correspondent for London Standard during Turk-Russian War. Is still in journalism on some Irish-American paper here. He is a Socialist and a good one.

**Sept. 10, 1910** I wrote to Nan and Dolly this morning, then went out for a walk. I feel somewhat better after my treatment last night (oil). My walk turned into a house-hunting trip as is usual or frequent with me. I feel restless in my present quarters. The main trouble with the places I look at is that they are too small, the rooms too many in number.

At Petitpas's Mr. Yeats, Brooks, Sneddon, King, the Englishman Jones who is working on a testimonial stamp sale, the proceeds to go to the descendents of Chas. Dickens. He is in theatrical affairs and told interesting incidents of his trip with Mrs. Langtry. I think he must have been her bus. manager on her last trip to this country.

Lemon and Murter (or Mutter) came in later, but the rest all flew. Mr. Yeats and I stayed. Lemon is a bright man, but is too much centered on revolution, I expect. Mr. Yeats thinks so and I am not sure he's wrong.

**Sept. 11, 1910** Dolly writes each day to me from Atlantic City. She says that they are having good weather.

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<sup>1481</sup> André Tridon (1877–1922), born in France, came to the U. S. in 1903 was the principal exponent of French Syndicalism in America. He lectured at the Ferrer School and wrote for *The Coming Nation*, the *New York Tribune* and *New York Sun*. In 1914 he became a psychoanalyst and translated Freud and Adler's work. His wife was Florence Fipps Tridon. See "Tridon Dictates Death Notice, Dies," *New York Times*, Nov. 23, 1922, p. 21.

The Press prints a puzzle, "Press Advertisers" today. Clark wrote me Wednesday that it had been ordered by the Business Office in a hurry, so he had it made in the Press art dep. Hoped I wouldn't mind. I wrote that I did not like it. Today I bought the Baltimore Sun and find that it carries my make of puzzle as usual. I'm curious to see if the Press will try to do a bit of double dealing in this matter.

I went to Petitpas for dinner. Mr. Yeats had been in in the afternoon. I also had a call from Stuart Davis. They are living up town in N. Y. near 110th St. He says his mother does not like it.

At Petitpas' I met Mrs. Brophy,<sup>1482</sup> a most pleasant woman. Such a kind, nice Irish type of face. She is a Socialist. Also Miss Keegan, the English Canadian Socialist, and with her a rather pudgy featured young man, a Jew probably. I didn't catch the name. A man who Mr. Yeats hates because he deals entirely with matters of fact! — fact! Mr. Yeats was really quite rude to him. I got him to give some facts about color which he seemed to understand.

**Sept. 12, 1910** A new acquaintance today, a Mr. Rogers of Manchester N. H. called. He had seen my N. Y. (10) etchings at Harbeson's book store and was so much interested in them that he got from them my address. He sells prints, books, etc. and he took away some lithographs, paying me 5.00 for one and taking the others on sale. He seems very enthusiastic in his liking for my work. He has real blue eyes. Mr. Yeats called and I introduced him. When he found he was the father of W. B. Y., he was most intense and real in his pleasure at the meeting. Mr. Yeats took along a vol. of Gautier<sup>1483</sup> to read.

I had dinner in the restaurant in our basement. Took a short walk after, then came in and

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<sup>1482</sup> This is probably the Dorothy Brophy who Murphy describes as a Socialist "even more contentious than Sloan." Murphy, *Prodigal Father*, 387.

<sup>1483</sup> Théophile Gautier (1811–1872), French poet, critic, and novelist.

read.

Number one of the “Coming Nation”<sup>1484</sup> is just issued. Chas Ed. Russell,<sup>1485</sup> Editor. Fred Warren, Mng. Ed.<sup>1486</sup> Wayland,<sup>1487</sup> publisher. The Appeal to Reason is, of course, back of it. It is to be more of “intellectual interest” than the Appeal. It has very bad drawings in it.<sup>1488</sup>

**Sept. 13, 1910** The great event of the day was the return of Dolly from Atlantic City. She arrived at 23rd St. ferry at about 6 o’clock P. M. I met her. She is somewhat sunburned and looks right well, and I feel as tho’ some wieght has been lifted from me. I have missed her dreadfully the last week.

Mr. Rogers, my new enthusiastic “agent” from Manchester N. H., came again today and I let him have a set of the New York Etchings. Mrs. Calder came in while he was here, and after he had gone I showed her some of my pictures. She seemed to be pleased with the work, the first

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<sup>1484</sup> This was number one of a new series. The Socialist Party had no official organ but propaganda and debate were published in a number of journals, each with its own point of view. Among them, published by Wayland in Girard, Kansas, was the weekly, *The Coming Nation*, which was less of a propaganda sheet than Wayland’s *The Appeal to Reason*, the most successful of the Socialist papers, and more of a family paper. It included short stories, serialized novels, children’s and women’s pages, as well as news and editorials. Normally the *Appeal to Reason* had a circulation between 300,000 and 500,000 per week, occasionally reaching 3,000,000 for special exposé issues. The circulation of *The Coming Nation* is not known. It ceased publication in 1913. See Kipnis, *American Socialist Movement*, 45, 247–250.

<sup>1485</sup> Russell wrote the editorial page for *The Coming Nation*. He supported American entry into World War I separating himself, as did many right-wing Socialists, from the left, thus contributing to the radicalization of American Socialism in 1917 and later.

<sup>1486</sup> Fred D. Warren (1872–1959) was the editor of *The Appeal to Reason* and Managing Editor of *The Coming Nation*.

<sup>1487</sup> Julius Augustus Wayland (1854–1912) was the founder and publisher of *The Coming Nation* (1893–98, 1902–03, 1910–13), *Appeal to Reason* (1895–?), and *Wayland’s Monthly* (1899–1915). His career as a Socialist propagandist began with the Knights of Labor and the Populist paper, the *Coming Crisis* in Pueblo, Colorado, in 1892. He committed suicide in 1912. See Mott, *A History of American Magazines*, Vol. IV, 204–5; and Kipnis, *American Socialist Movement*, 249.

<sup>1488</sup> *The Coming Nation*’s primary cartoonist was Ryan Walker (1870–1932) who had worked for such newspapers as the *Kansas City Times*, the *St. Louis Republic*, and the *Boston Globe*. His work also appeared in the *New York Call* and such humor magazines as *Life* and *Judge*. An appreciation of Walker by William Mailly appeared in the Dec. 10, 1910 issue of *The Coming Nation*.

she has seen of my studio for nearly six years.

Dolly and I went from the ferry to Petitpas' where Mr. Yeats was all smiles to see Dolly back. Sneddon was there and Miss Dix.

**Sept. 14, 1910** Dolly and I got up late this morning. She needed the rest for she tells me she has been going to bed late and rising by six o'clock while in Atlantic City.

Mr. Yeats came to lunch with us and after, read us an article for Harper's Weekly which he is at work on. He has sold them several in the last year.

Miss Schon dropped in in the morning.

We had a good spaghetti dinner at home and afterward I got a puzzle started. Having Dolly at home with me makes me feel more alive, gives me more steam pressure.

Dolly saw some of S. Walter Norris in Atlantic City; at Dr. Reed's, his father in law's house. She says that this good friend of mine looks rather frail. She was much pleased with Dr. Reed.

**Sept. 15, 1910** I finished up a puzzle and mailed it in the afternoon. Rather delayed, but I have rather felt like tempting fate in this puzzle matter to see if it "pass from me."

Joe Laub called, the first we have seen of him for some weeks. He looks much more content in facial expression and is full of his country place. Is going to get 1,000 peach trees he says, and plant them on his hillside. He says that Mrs. L. likes it out there now. This doesn't agree with what Miss Huntington said to Mr. Yeats. She said that "Norrie wants to get to the city for the Winter." We will await developments.

Mr Yeats called. He has been reading a volume of Poe which I loaned him. Much of Poe is entirely new to him and he is pleased.

**Sept. 16, 1910** Dolly busied herself at cleaning up the studio this morning. I walked out on errands to grocery and butcher shop, etc. It is growing cooler. The men have, of course, stopped wearing straw hats — all together simultaneously stopped on Sept. 15th.

Mr. Berkin, who runs a picture shop next door and a restaurant beyond that, wants us to rent a top floor studio and living apartment in the restaurant building, \$65.00. We have each seen it, but don't think it worth the difference — we pay \$50.00 here (at 165 W. 23).

Mr. Yeats came around in the afternoon and read me a choice selection from one of my own books, a vol. of Gautier I had loaned him yesterday — essay on Paul Scarron, the French satirist.<sup>1489</sup> He well knows how to read the cleverest parts and make them tell, does Mr. Yeats.

We went to Petitpas for our dinner. The dinner was a good one. King, Sneddon, Brooks were all of “the crowd” present. King told me a thing I had never known: that young Russell, who was on McClure's as art ed. and then on Delineator, was a bastard son of Lord Russell of Killowen.<sup>1490</sup> K. is selling his books, etc. for Russell's mother Otilie “Russell.” I suppose this accounts for Russell's patronizing air. He is dead, poor fellow. An ugly duckling?

**Sept. 17, 1910** Miss Mary Perkins arrived today. Her older sister, Miss Jenney (Margaret) died a couple of weeks since. Mary has been up the Delaware River at New Hope, Pa. with W. L. Lathrop during the summer. She is now on her way back to the South (Converse College, Spartansburg, S. C.). A youngish man, an artist whom she met in New Hope and who is, as Dolly says, sweet on her, called to see Mary and took her out for the afternoon and evening. We gave her a key and had gone to bed when she returned at 12 o'clock. Mary is looking quite well,

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<sup>1489</sup> Paul Scarron (1610–1660), satirical playwright and poet.

<sup>1490</sup> Charles Russell (1832–1900), First Baron Killowen, lawyer and supporter of Irish home rule.

better than she has looked for some time past.

**Sept. 18, 1910** After breakfast, which was quite a happy meal, Mary was quite amusing. Her “beau” came, Mr. W. F. Taylor is his name (76th St.).<sup>1491</sup> He took her away for the afternoon but they are to return to dinner here.

Mr. Yeats came in and read some of Poe’s poems. He is enthusiastic over Poe as a true poet in the search for supernal beauty or infinity.

Dolly cooked spaghetti for dinner and Mr. Taylor and Miss Perkins came in late, just after we had seated ourselves and were discoursing on “lateness in guests.” After dinner, some time after, we all four started out for a walk. We went on 8th Ave., 19th St., Seventh Ave., Greenwich, Waverly P.[lace] to Wash. Square and then back by 5th Ave.

**Sept. 19, 1910** The cool of autumn is in the air — summer is dying away. Some of the men in the streets have on overcoats. Most of the women have their dresses on.

Mr. Taylor called and went out with Miss P. Mr. Yeats ran in and away.

Dolly went to the Rand School and helped Miss Dexter in sending out circulars on the Russell meeting at Carnegie Hall.<sup>1492</sup>

Hardesty G. Maratta called and tells me that the Ruxton Co. no longer make his paints. He is making them for himself now. He has improved them and, still better, he has reduced the price. 45¢ for the colors and 25 for the hues.

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<sup>1491</sup> William Francis Taylor (1883–1970) was a painter, illustrator, and lithographer active in Bucks County, Pennsylvania.

<sup>1492</sup> Russell was scheduled to speak on “The Socialist Point of View” at a public meeting to be held in Carnegie Hall under the auspices of Branch 1, Local New York Socialist Party, on Saturday, October 15. (See Sloan’s diary entry for that date.)

**Sept. 20, 1910** Finished up a puzzle for the Press and later mailed it.

Stuart Davis dropped in to ask us to dinner with them uptown, Cathedral Pk'wy, #110.

Mr. Yeats appeared with his little satchel of chalks and insisted that Dolly should pose for him an hour before she went up to Davis's. This she did and then went up town. I followed later. Arrived at about 6 o'clock. We had dinner in the apartment house dining room and Davis entertained us with his talk the rest of the evening. Stuart Davis is making very interesting drawings.

**Sept. 21, 1910** Walked out to see Maratta and pay him for a set of colors. He is working on a permanent tin priming for canvases. Met a Mr. Holme (or some such name) of the Palette Art Co. Walked over to Stuyvesant Square, along 14th St., 13th, Broadway and back 5th Ave. Went in the Reliance Bk. Store and got a vol. (1901) of Punch.

When I returned home Mr. Yeats was there working on his pastel of Dolly. He interested himself in my back ache, which I have had a great deal for the last two weeks; so much so that he insisted that I should try with him his cure, a good walk. We therefore walked for about an hour, returning to Petitpas' where Dolly met us and we had dinner. King, H. J. Forman, a Mr. Edgar (one of Literary Digest staff) and young Mr. Perkins were there at Mr. Yeats's table. We all left, Mr. Yeats very cross at being left alone, about 9:30. Dolly and I walked to look at the new Penna. Terminal, 7th Ave., which has evidently just been opened partially. One may now go under the East River to points on Long Island. They will soon open the Hudson River tubes for general traffic to Phila. and the West.

**Sept. 22, 1910** Mr. Yeats, pursuing his intention to show me that my infirm back can be cured by walking, called this morning and I gladly accepted his challenge to take the road with him.

We therefore bade Dolly good bye, she to clean the house with the assistance of Lily Brown, who comes Thursdays.

We first rode up town to 157th St. by subway train, then we walked along the Riverside Drive north from this point. A beautiful walk with the city crowding its way into the landscape just enough. New houses building near the brow of the hills. The red-brown, purple-blue Palisades across the river. Mr. Yeats kept me moving. The medicinal feature of the walk, according to his theory, being no dawdling to admire. Look and walk and talk. I enjoyed it with him. At Dyckman Street we took the “tram” to 228th, then walked under the elevated (subway extension) to Van Cortland Park. Golfers dotted the course on the hills. We took a car to Yonkers. This country is new to me. My only other visit being at night about 4 years ago.

We found a ferry, the “Daisy” to Alpine , N. J., passed the replica of the “Half Moon” moored on the Jersey side of the river. This is the boat used in the Hudson-Fulton Celebration. We climbed by a zigzag roadway up the thickly wooded hillside to Alpine, the scattered village on the top. The cliff formations of Palisades are south of this point. The Alpine houses seem to indicate a class of rather poor people perhaps. The dwellers work in Yonkers for, as Mr. Yeats said, “They surely can’t live by taking in each other’s washing.” From a pale-faced woman with small children about her and her man back chopping wood, I inquired the way to the nearest railway. She directed us to Closter, about three miles along on the Erie R. R. (Northern N. J.), so we walked on the country slopes gradually to the Hackensack Valley, at least I think that’s its name, and it was all very beautiful, with variety in trees and pretty houses. As we got nearer to the R. R., the houses had an air of more wealth tho’, of course, not so immediately in the village of Closter. We waited, right tired, an hour for the next train and in another hour stepped out of the Hudson Tunnel at 23rd St. N. Y. where Dolly made dinner for me.

**Sept. 23, 1910** Mr. Yeats worked again on a pastel portrait of Dolly today.

I just hung about, feeling better in my back but not up to working.

We went to Petitpas' for dinner after which Dolly went to the Socialist Branch meeting.<sup>1493</sup> I stayed at the table in the yard in company with Mr. Yeats, Sneddon, Brooks, Seger [sic], King and others.<sup>1494</sup> The talk was interesting. Mr. Yeats holding, I am not sure how sincerely, the opinion that one in four of the Colonial soldiers in the Revolution were Irish! and denying the domination of Puritainism in the American life of today. Mr. Brooks says Mr. Yeats has an inclination to judge this country by New York City. I came home about 10 o'clock. Dolly came home later.

**Sept. 24, 1910** Mr. Yeats worked this morning on his pastel of Dolly and, while it was good at one stage, he worked on and spoiled it, as we all do. We had him at lunch with us.

Afterward, Dolly went to help Miss Dexter at the Rand School work on the Ratification Meeting, Chas. Ed. Russell, Carnegie Hall, Socialist Party.

I made a puzzle during the afternoon and evening and mailed it 10:30 P. M. (Dining puzzle). Dolly cooked dinner at home and then went again to help Comrade Dexter.

Mr. Yeats surprised me by coming in about 10 o'clock in the eve. to tell us of the meeting to go to see Alexander's act tomorrow afternoon. I left him at home and reading while I went to bring Dolly home. Met Miss Dexter, a strong character apparently.

Bought beer for us and some Vermouth for Mr. Yeats and we spent the hour 'till 12 midnight talking. He is a bit gloomy.

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<sup>1493</sup> Robert W. Bruere spoke at the meeting at the new quarters of Branch 1, 43 E. 22nd St. See *New York Call*, Sept. 23, 1910.

<sup>1494</sup> Among other young Harvard men Brooks introduced to the Petitpas group were the poets Conrad Aiken (1889–1973) and John Hall Wheelock (1886–1978). See Murphy, *Prodigal Father*, 364, 367.

**Sept. 25, 1910** When I returned from my short walk to the green grocer's and had bought my Phila. paper, I met Brooks leaving the house. He had come to tell us to meet at Petitpas' at 1 o'clock, not knowing that Mr. Yeats had called on us so late last night.

We joined them, Brooks, Sneddon and Yeats at that hour and went to 125th St. to the Alhambra Theatre and there passed a fairly well amused afternoon.<sup>1495</sup> The chief object of our visit was to see Mr. Alexander, the young English ex-naval man in a short sketch. He did his work rather well and (this is the "try out" of the piece) it seemed to "take" with the house.

Mr. Yeats, with all his years of life in London and Dublin, is not sophisticated or blasé, and it was a pleasure to note his interest in some of the vaudeville turns. We came to Petitpas' to dinner. There came Miss Elmendorf with her mother, a pleasant, bright-eyed woman, not old. She came from Texas — her first visit to New York. She is a trifle proudly worried by her energetic offspring paddling about in this great pond alone. We came away right early. I grow a bit tired of the same company so many hours running and Dolly, as she says, is always tired of them.

**Sept. 26, 1910** Dolly feeling rather under the weather, stayed in bed 'till about noon (dysentery). I went out, took a short walk and wound up by spending an hour or so in the Public Library. Picture in Everybody's Mag. of Tom Daly and his large family.

Dolly went up to attend to some S. P. work, came back and prepared dinner for us, then went out again in the evening. I started a puzzle while she was away.

Mr. Yeats stopped in in the morning but Dolly just saw him at the door. Told him she was not well enough to pose.

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<sup>1495</sup> The bill at the Alhambra included the dancer La Pia and the Rigoletto Twins, acrobats and musicians. See "This Week in the Theatres: Vaudeville," *New York Times*, Sept. 25, 1910.

[A scrap of paper reading “Mr. Frank Mischell, 418 E. 158th St. Bronx” is inserted here.

Mischell is not mentioned in the diaries. He was probably a model who had called, offering his services and Sloan made a note of his name.]

**Sept. 27, 1910** Put in the working hours of the day finishing up the puzzle.

Stuart Davis called yesterday. He is now acting as assistant to Boss in the Henri School; that is, assists in [a] managing way.

We had dinner at home. In the evening I took a walk thro' Greenwich “Village” and back Sixth Ave.

**Sept. 28, 1910** At noon Joe Laub called with De Sales Casey and Mr. Hare of *Colliers*.<sup>1496</sup> Hare is quite distinguished as a staff war correspondent in the photographic way. He covered the Russo-Japanese war for *Collier's*. Joe wanted us to go out to W. Nyack with him tomorrow evening to stay 'till Monday — but as Dolly has previous engagements and as Rudy has just written me that he will probably be in the city Saturday and thirdly, but not least, Casey handed me a story to illustrate in a week or quicker if possible — I had to decline.<sup>1497</sup> Have read the story, but can't enthuse over it. A little boy in an English Pantomime, his discovery of self-consciousness in his acting, etc.

Dolly had a visit from large Miss Dexter, organizer of Branch 1, S. P. Business to attend to. I took walk and, of course, priced apartments. We went to the Rand School to dinner. P. Vlag promises to send home the paintings which he has there this week.

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<sup>1496</sup> James H. Hare (1856–1946), British born photographer covered the Spanish-American War, the Russo-Japanese War, and World War I for *Collier's*. He is noted for his contribution to the development of aerial photography.

<sup>1497</sup> Sloan made two drawings for Louise Closser Hale's story, “The Artistic Development of Philip Bates,” published in the Oct. 22, 1910 *Collier's* (Hawkes 248–49).

F. Van Sloun and his chum Bohnen were there dining. Dolly went up after dinner to work with Miss Dexter. Van Sloun, Bohnen and I went across the street and saw the Ex. at the Nat. Arts Club. Rather poor show, of course. Bellows has an amusing canvas: boys swimming on the Jersey side of the river.

Mr. Yeats called while we were out in P. M. Left a sketch. Good one.

**Sept. 29, 1910** A note from Mrs. Roberts saying that they, with Glackens, will be at Petitpas' tonight. Dolly helped at the Rand School in the ["afternoon" crossed out] morning. Mr. Yeats called in afternoon and he and I walked down to the Astor Library. I looked up the subject of Pantomime in London for use in Collier story.

Later, we met at Petitpas'. Glackens was on hand. Looks well but still takes pills after dinner. There was a large party at Mr. Yeats's table: King, Brooks, Sneddon, the Robertses, who brought a bowl of pretty glassware for Dolly as a present, a dark little man named Leeds (I think) (with King), Mr. Edgar and Glack. We had a pleasant dinner time, then Dolly with Edgar went to a street meeting which did not materialize (the speakers not turning up).

Sneddon has some pantomime material for me, having heard that I need it. He is a fine fellow, one of the best. He and Robertses and Glack came to the studio with me. Dolly, with Edgar and Alexander, whom they met on the street, came in about 10 o'clock. The Robertses had just gone. Glackens, who seemed a bit lonely as Mrs. G. has not come home yet (she and the baby are at Hartford with her folks) stayed 'till the last left at about 11:30. He is good, solid stuff. I wish I felt that he liked the three last things I've painted.

**Sept. 30, 1910** Dolly is busy still, helping Miss Dexter get up the Russell meeting (Chas. Edw.), candidate of the S. P. for Governor of N. Y. to be held in Carnegie Hall in Oct. She put in the

afternoon at the Rand School on this work while I went to the Library near here and looked up Collier's to see what they had been doing lately. Got a line on their general style, as it were. I then took a walk and met Barry, socialist young fellow. He, with O'Brien, also socialist now and Woman Suffrage Party organizer, have taken a flat in Grove St., Greenwich "Village" section. I looked at it with him and the janitor showed me another. Left him and started up 6th Ave. where, at 11th St. near the corner, I noticed a To Let sign and went in and looked at the finest flat I've ever seen at any reasonable figure. Asked 70.00, would take 65.00. Only about four flats, old fashioned house but all "modern conveniences," without elevator. I do wish I had seen it before today, the last of the month. I believe we would have taken it. I talked it over with Dolly (we had dinner in the lunch room down stairs) and then walked up to the H.[erald] Square Theatre with her. She is to meet Mrs. Davis there and see "Tillie's Nightmare," Marie Dressler.<sup>1498</sup>

**Oct. 1, 1910** Rudy dropped in on us as expected. He is apparently in good health. He has been buying glass in Brooklyn. Says he has all the work he can do and is now the largest stained glass maker in Penna.

Mr. Yeats dropped in before Rudy and worked for an hour on his pastel of Dolly.

Rudy and I had a talk and I was quite shocked to find that I had so very few pictures (made in the past year) to show him.<sup>1499</sup>

Miss Pope, who has been back in U. S. for a visit and will return to Paris soon, came in looking fine in a [sic] brown and black with a big black hat. Dolly came in in time to see Miss

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<sup>1498</sup> The musical opened May 5, 1910 and gave Marie Dressler (née Leila Marie Koerber, 1869–1934) the classic song "Heaven Will Protect The Working Girl." See Bordman, 255, 257.

<sup>1499</sup> Sloan had painted only five canvases and three 9 x 11" sketches, plus the as-yet-unfinished *Yeats at Petipas* by this date in 1910.

Pope. She had been helping Miss Dexter (S. P.) She cooked dinner for Rudy and me then hustled off to go in the big Socialist parade tonight.<sup>1500</sup> I can't go on acc. of Rudy being here, at least that's my excuse. F. H. Dewey, who is my convert to S. P. called to get me in the parade but I refused. He is a violent active Socialist. I felt quite like a shirker in comparison with this "Frankenstein" of mine.

After Rudy left about 9 o'clock I went down to Union Square and was glad I went for the meeting was a great success. Russell, the S. P. candidate for governor, was there and gave a good address. I got into a couple of exciting rows with a Soc. Labor Party man who was taking advantage of the Socialist gathering to spread his literature.<sup>1501</sup> I enjoyed this really very much. Like a big mosquito I annoyed him. Met Weston, one time Press artist, at the meeting. Got home before Dolly, of course. Had not caught a glimpse of her. She was on speaker's stand.

**Oct. 2, 3** [No entries]

**Oct. 4, 1910** Dolly brings a lively account of the noon meeting at the Battery. She sold lots of Socialist "Literature" and said that there were fully two thousand or more people there. She says that Kirkpatrick is a fine street speaker.

I worked quite steadily on my Collier's drawings and by night, late, I had two of them nearly in shape.<sup>1502</sup> Most difficult for me to take up this sort of thing. I have such long periods between "jobs."

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<sup>1500</sup> The rally in Union Square was for the public ratification of the Socialist candidates for office in the 1910 election. See *New York Call*, Oct. 1, 1910.

<sup>1501</sup> The Socialist Party was formed in 1901 by a secession of the moderate wing of the original Socialist Labor party, leaving the more radical members to dominate the older party.

<sup>1502</sup> Sloan implies here that he made more than the two drawings for "The Artistic Development of Philip Bates" that were published.

**Oct. 5, 1910** Quite busy enough rushing the finish of the Collier drawings, but on top comes the colored man, a nice fellow, to do the Kalsomining of the studio for which I have been worrying the agents for some time. It was a most difficult job to help him get his Kalso. the right color gray. I got all in a muss grinding color and then had to rush at the drawing and deliver it in response to repeated messages to hurry. I went to Collier's about four o'clock and they seemed satisfied with the work. I'd like to be more so myself. I think I'm getting rather old to do things like this without meaning more earnestly to do the best I can.

Dolly and I went to Petitpas' for dinner. Miss [left blank] (Mrs. Laub's actress friend) was there and a friend of hers, Miss Hohn or Holm. Quite a crowd: Brooks, Sneddon, King and a curious friend of his named Donovan whose mother and father Mr. Yeats had known. His father, a rector; mother, a Spanish beauty. This young man has knocked about a great deal and is said to be wise in musical matters. Mr. Vissard,<sup>1503</sup> the actor; Mr. Jones the also Englishman, also in dramatic line. Mr. Edgar says he'll see what papers my puzzles are used in. Dolly and I walked after and went to Mouquin's and had some nice Burgundy to celebrate.

**Oct. 6, 1910** Up early and helped Edward Allen, colored, 127 W. 31st St., who started in to apply the Kalsomine to the studio walls. This occupied all my spare time during the day as there are many canvases (not many of them look very good to me), many frames, ditto, books, small wall pictures, etc. to move around.

Rockwell Kent arrived early in the day. He has brought Mrs. K. to stay in the city for the winter. He is going to live in Monhegan, first making a two weeks trip to Newfoundland to look

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<sup>1503</sup> Probably Harold Vizard (1871-?), English actor who appeared in New York regularly in the early 20<sup>th</sup> century.

over the ground up there. He proposes to buy some acres of land and perhaps start a “colony.”<sup>1504</sup> Wants me to take the N’f’l’d trip with him.

Mr. Taylor called and said he had read enough to be interested in Socialism. I hope to bring him over to the “only way.”

Mr. Yeats made the third guest at lunch. He read a short story of Poe’s to us and read it very well. Count and Devil.<sup>1505</sup>

After they had all gone, Dolly went up to help Miss Dexter and I returned to work in the studio.

Dolly had a nice roast of lamb for our dinner — very good indeed — after which she went again out [“for” scratched out] to work in the evening. C. B. King,<sup>1506</sup> Sunday Ed. The Press telegraphed for answers to Puzzle. I sent a duplicate. “Dinner and Lunch terms” as near as I could remember it. Homer Boss came in with Kent in the eve. Dolly at Rand School ‘till late.

**Oct. 7, 1910** Kent had flown when we arose at 9 o’clock and we saw no more of him today. He is busy with his Ex. of his pupil’s work at Monhegan Island.

I rearranged pictures on the walls of the studio and the place, after its condition of turmoil, now looks quite nice. Dolly and “Lily,” our weekly assistant, worked all afternoon

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<sup>1504</sup> Kent and Julius Golz had run a school for about twenty students on Monhegan in the summer of 1910. The idea of forming a communal school in Newfoundland with Bayard Boyesen came to nothing. See David Traxel, *An American Saga. The Life and Times of Rockwell Kent* (New York: Harper and Row, 1980), 49–56.

<sup>1505</sup> Probably Poe’s “The Duc de L’Omelette,” which was first published in 1832. The story describes the death of a duke and his encounter with Satan. To avoid damnation, the duke plays a game of cards with the devil and wins by cheating.

<sup>1506</sup> Carolyn Blanche King (1867–1947), editor and dietitian, was the Sunday editor of the *Sunday Philadelphia Press* 1909–1913, on the staff of the *Philadelphia Evening Telegraph* 1913–1917, and Associate Editor of *Country Gentleman* 1924–1942. She was appointed dietitian of the U. S. Army in 1917. See “Mrs. Caroline King, Noted Dietician, Dies,” *New York Times*, Dec. 4, 1947, p. 29.

cleaning.

After dinner at home we, Dolly and I, went to the S. P. meeting of “Branch 1.” Put Dewey<sup>1507</sup> in the chair and had some satisfaction in carrying by vote the favorable action on the question of a collection at the Russell Meeting. Opposition seemed to wish to shield the feelings of some of the visiting middle class. I held that a Socialist should be proud that his party needed money and could not get help from the money “Interests.”

**Oct. 8** After breakfast Kent (who had worked late hanging the ex. of his pupil’s work at the Henri school and had stayed the night with Boss, who lives there) ‘phoned me to come up and help decide on the scholarship to H. School. We gave it to Miss Sarah Hunter<sup>1508</sup> who had some fine work there, full of the simple humility of great work.

I met, thro’ Kent, the son of Hjalmar H. Boyesen.<sup>1509</sup> He is a very intelligent and well-educated young man, really educated. He is, I understand, an anarchist. Mrs. Kent<sup>1510</sup> and her sister were also there. Miss Nivenson [sic]<sup>1511</sup> and Miss Grandin.<sup>1512</sup> A Mr. Gebbs (?) also a member of Kent’s Monhegan class. On the whole, I rather enjoyed my day. The work was, most of it, very interesting and vigorous. Macbeth, the pleasant dealer, was there. I told him of Calder’s sculpture. He said that he would show some of Nan’s watercolors in an ex. he is having

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<sup>1507</sup> Fred H. Dewey (see first reference February 14, 1910).

<sup>1508</sup> Probably Sara Katherine Hunter (1860–1931), Henri student who exhibited with the Society of Independent Artists in 1917.

<sup>1509</sup> Bayard Boyesen (1882–1964?), son of H. H. Boyesen, novelist and teacher, was a teacher at the Ferrer School.

<sup>1510</sup> Kathleen Whiting Kent (1891–?), wife of Rockwell Kent until they divorced in 1926.

<sup>1511</sup> Josephine Verstelle Nivison (Hopper) (1883–1968), landscape and portrait painter, married Edward Hopper in 1924.

<sup>1512</sup> Elizabeth Grandin (1889–1970), landscape painter and craftworker.

in December.

Dolly had been all day with Miss D. at the Rand School. We had dinner at home, after which she went to a meeting at the Rand Sch.

**Oct. 9, 1910** Out for the papers and took a short walk.

Mr. Yeats came in the afternoon with Mr. Fred. King. He had stopped in for a few minutes in the morning to [~~“tell”~~] show Dolly an account of the death of George Polixfen,<sup>1513</sup> his brother in law in Sligo, Ireland. He hopes that this bachelor brother of his wife has left some money to Mr. Yeats's daughters, particularly Lily. I showed King the Petitpas picture which is still unfinished and made a sketch of him to use. He was not satisfied with my bright red presentation of him. Mr. Yeats finished up the drawing of Dolly in our lead pencil group which he made some weeks ago.

We had dinner at home. After dinner Mr. and Mrs. Sam Brewer and Miss Pope called and we had a pleasant chat.

Rockwell Kent came home just as we were going to bed. I sat up and talked to him a few minutes. We have seen very little of our guest.

**Oct. 10, 1910** Went out and got floor wax — ready for the man who comes tomorrow to wax the studio floor. Also prepared black paint. Made a dark gray for the woodwork.

Miss Summerill<sup>1514</sup> with a friend, also a trained nurse, Miss Kendall, called about five o'clock. Dolly was all afternoon at the Rand School working on the meeting scheme, so I

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<sup>1513</sup> George Polixfen [Pollexfen?] (1839–1910), businessman and astrologer. He left only a little money to Lily and none to J. B. Yeats. See Murphy, *Prodigal Father*, 377.

<sup>1514</sup> Miss Summerill was a friend of the Philadelphia period. Sloan had painted her in 1903, *Miss Summerill in Black*. John Sloan Trust (Elzea 51).

entertained these ladies for an hour. They sought information on Socialism and I gave them quite a lot. I trust it fell on good ground (?) Kent called in for a ["Dolly came" crossed out] few minutes but, while he is a better Socialist in the scientific sense<sup>1515</sup> than I am, he could not stand it and left. Dolly came in as they were leaving and then cooked dinner for us two.

After dinner O'Brien and Barry called and we talked over the coming meeting and other Socialist matters 'till 11:30 when they left. I had intended to work, but it got away from me again.

**Oct. 11, 1910** A telegram from the Press started me off on a puzzle in a rush.

Mr. Yeats called and enjoyed reading some from "God and the State" by Bakunin<sup>1516</sup> which Kent has given me.

H. Gage,<sup>1517</sup> who makes "comics" for the Press called. He and his wife are in the city for the winter. He has been living for two years past in Florida. He has a pineapple grove there.

Dolly, as is usual these days, has been out all day working on the Russell Socialist meeting affair. We went to Capps's restaurant next door for our dinner.

Rockwell Kent still sleeps here at night, tho' we see very little of him. He is so energetic! At request of young Boyesen, who is asst. prof. English at Columbia College, Kent went up and gave an informal talk to students in a club of undergraduates of the Univ.[ersity].

**Oct. 12, 1910** I painted some of the woodwork in the studio dark gray "green hue." I feel a

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<sup>1515</sup> Pre-World War I socialist theory made a great point of its foundation on scientific thought, particularly evolutionary and economic theory, which was often distorted to apply to social conditions to which they were not wholly germane.

<sup>1516</sup> Mikhail Bakunin (1814–1876), Russian anarchist. *Dieu et l'État* was published posthumously in 1882 and held that natural laws rather than laws or social structures devised by man should be obeyed.

<sup>1517</sup> Harry Frank "Hy" Gage (1878–1971), cartoonist.

pleasant sense of newness by the complete change of color in the studio. It may move me to get to some worthwhile work.

Kent and I walked down town to Forsyth St. and he bought a sketch box of Rabinowitz, ready for his Newfoundland trip.

By invitation of Miss Pope, we dined with her and Mrs. Brewer at Mouquin's tonight. A very good dinner with 2 chickens and a bottle of burgundy and all sorts of nice things. We came back to the studio where Mr. and Mrs. Kent were having a quiet last evening together by Dolly's invitation. Mrs. Kent who, with the baby Kent is in Brooklyn with a sister, stayed the night. They sang for Dolly and me after Miss Pope and Mrs. Brewer had gone.

**Oct. 13, 1910** We were up bright and early as the Kents left. He to take a ten o'clock train (to Gloucester, Mass. I think). He is going to Newfoundland by a fishing vessel if he can get passage or work his way. Mrs. Kent seems a rather pathetic figure. Dolly don't think she is happy.

Dolly went early to get herself material for a nice warm corduroy dress to wear this winter for everyday. She then went to help Miss Dexter at the Russell meeting ticket selling.

I finished painting most of the woodwork in the studio. Think it looks very well.

Mr. Yeats called. He is very restless, waiting for news from Dublin. His wealthy brother in law, George Polixfen, died about a week ago and he hopes that his daughters have inherited some money.

Dolly came home rather late, but made us a good dinner of spaghetti. Then out she went to attend to the sale of pamphlets at Madison Sq. meeting. She had the oilcloth banner and its pole under her arm and a large package of booklets.

**Oct. 14, 1910** [~~“We slept late”~~ crossed out] Dolly [~~“needed a good rest after her”~~ crossed out] started off in the morning to her “job” at Rand school. “George,” our janitor and I worked on the studio floor, he giving it a coat of wax under my instructions.

We went, Dolly and I, out to Shanley’s for dinner and recklessly indulged in a big boiled lobster which Dolly really enjoyed so much [that] it made it a doubly successful treat. We took a walk afterward. We had a most pleasant evening together.

**Oct. 15, 1910** Started a puzzle today. Dolly, of course, is gone all day helping on the Russell meeting.

Mr. Yeats called. He has had no news from Ireland for more than a week [and] is consequently rather uneasy. L. Hiller called and asked me to send something to the Illustrators’ traveling ex.

Miss Summerill called for a few minutes. In the evening Dolly and I went to the meeting at Carnegie Hall. It was a great success. Chas. Edw. Russell, Hillquit,<sup>1518</sup> Miss Jessica Finch and Alex Irvine the speakers. I heard only Miss Finch as I was busy assisting on the doors and various entrances and stairs. The house was quite full and with all these hundreds of “dreadful Socialists” no incident of bloodshed marred the occasion.

Miss Perkins’s friend Taylor was there at our suggestion and has decided to join the party.

**Oct. 16, 1910** We stuck to our comfortable bed ‘till late this morning. Dolly needed the rest after her hard work of last night and the week before.

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<sup>1518</sup> Morris Hillquit (1869–1933), lawyer and socialist leader. Politically Hillquit was a Socialist centrist and had helped to lead the secession of the Socialist Party from the Socialist Labor Party in 1901. In 1910 he was the Socialist candidate for Associate Justice of the state Court of Appeals.

I went out for the papers and later in the afternoon Mr. Dewey called to talk over the affair of last night.

We went up to 139th St. (607 West) to have dinner with Mrs. Brewer and Miss Pope. A fine baby boy the small Sam Brewer has grown, and a baby Boston Bully pup is another member of the family circle. They play together and eat together — quarrel for crusts. The dinner was good and we had a pleasant evening. Miss Pope sails for Paris on Tuesday.

Mailed “Inventors” puzzle sp. delivery today.

**Oct. 17, 1910** The cumbersome Miss Dexter, weighed down with flesh and a sense of importance, called this morning and took away the money collected Saturday night at Carnegie Hall which we took charge of. She is a fussy old party and one of the sort who take all the possible credit to herself, tho’ I’m quite sure she would have been “in a hole” if Dolly had not helped her the past three weeks. She is a “boss” and is taking credit for making the S. P. Branch 1 what it is. What is it?

Dolly went to Rand School and helped in straightening out acc[ount]s. Very tangled job I should imagine.

I walked out, stopped and got July Everybodies and when I got home found that they were a year older than I wanted! Dinner at home — chops — good.

The Portuguese have within the last few days established a republic, exiled the king Manuel,<sup>1519</sup> and banished the House of Braganza. Curiously they have made Braga,<sup>1520</sup> a man of letters of some note, president.

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<sup>1519</sup> Manuel II (1889–1932), became King of Portugal on the death of his father and older brother Feb. 1, 1908 but was forced to abdicate at the revolution of Oct. 3, 1910.

<sup>1520</sup> Teófilo Braga (1843–1924), poet, was provisional president of Portugal from October 1910 to August 1911.

**Oct. 18, 1910** Dolly went to the noon meeting at Battery Park.<sup>1521</sup> Before she left, Mr. Yeats called. He has had no news from the other side as yet, but seems to be temporarily relieved by a reading of the cards that Mrs. Chas. Johnston gave him yesterday — money, etc. He supports his superstition quite ably. We do not know how much we do not know! Who knows!

I worked all day making a copper plate into a buckle design for Dolly's hat — just a row of figures bitten in deep with acid. I will not print the plate as that would seem to spoil it as a buckle.

Mr. Shoaf,<sup>1522</sup> who is of the staff of the Appeal to Reason called on me and I gave him some proofs to send to Simons,<sup>1523</sup> the Ed. of Coming Nation, who may perhaps use some of my work.

Reuterdaahl called this afternoon. Wanted Rabinowitz's address. He is going to paint a big picture for the Corcoran Ex. in Wash., D. C.

Dolly made a fine vegetable dinner: rice with mushrooms and string beans and salad. Very good dinner.

Walter Wellman, whom newspapermen regard as rather a "fakir" left two days or more ago to cross Atlantic in a balloon, picked up today at sea.<sup>1524</sup>

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<sup>1521</sup> Branch 1 meeting with Gerlad M.P. Fitzgibbon presiding.

<sup>1522</sup> George H. Shoaf, Socialist journalist.

<sup>1523</sup> Algie Martin Simons (1870–1950), Socialist journalist and historian, was editor of the Chicago Socialist Labor paper *Worker's Call* in 1899. He then edited the Left-wing *International Socialist Review* until 1908 when its publisher, Charles H. Kerr, removed him because he was moving the magazine to the Right. In 1909 he edited the Chicago *Daily Socialist*. In 1910 he became Literary Editor of *The Coming Nation* and would have been in charge of illustrations for the paper. See Kipnis, *American Socialist Movement*, 292–93.

<sup>1524</sup> Walter Wellman, Melvin Vaniman, and a crew of four left Atlantic City, New Jersey, on Saturday, Oct. 15, in a dirigible balloon. The balloon traveled 1,000 miles in 71 hours, breaking all records for dirigibles, but did not reach Europe, the intended goal. Wellman, Vaniman, and crew were

**Oct. 19, 1910** At about 5:30 P. M. Henri and Mrs., looking all well and hearty, appeared at the door of the studio. The “Barbarossa,” on which they arrived, had been down the bay held up by fog since 6 A.M. today. Mrs. H. went up town to see her people. H. stayed to dinner with us. Kirby was here also. Henri has seen the Autumn Salon.<sup>1525</sup> Says Miss Pope’s picture is a good one. I felt much ashamed of my small showing for the past five months work. He liked my mother’s portrait etching, also liked the “Scrubwomen in Library.”

H. described a prize fight, American rules, which he and Mrs. attended in Paris. The ring and auditorium clean and roomy and all the disreputable conditions which obtain here replaced by conveniences and comfort. I was much interested by his ideas of the “Matisse” movement in Paris art.

I took the copper buckle down to Maiden Lane, 32, to have a pin affixed. Walked back — a warm day, like summer. Found Mrs. Ullman back in town calling on Dolly when I returned. Miss G. Light called to talk over S. P. matters with Dolly.

The resignation blanks for me to sign as candidate arrived today.<sup>1526</sup> These go into the keeping of the Party and may be handed in at any time a Socialist office holder turns false to his pledges.

Bought a copy of “Eliana,; some of Chas. Lamb’s fugitive writings: “Ulysses,” “Pawnbroker’s Daughter,” etc. Very fine!<sup>1527</sup>

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rescued at sea October 18, 1910.

<sup>1525</sup> Henri’s remark in his diary for Oct. 15, 1910 was “Saw it (No Comment!).”

<sup>1526</sup> Sloan had agreed to stand as Socialist Party candidate for State Assemblyman. He received 102 votes.

<sup>1527</sup> “Eliana: being the hitherto uncollected writings of Charles Lamb” was first published in England and the U.S. in 1864.

**Oct. 20, 1910** I had a fine walk down to Maiden Lane to get the buckle. The day had started with a very heavy rain (the first downright rain this section of the country has had for three months past) but it cleared off by one o'clock when I started. I first went to Collier's and delivered colored proofs for "Animal Tamer" which is to be printed soon. Saw J. Laub and squared myself for not going out to his West Nyack "farm" Thursday two weeks since. Then, leaving Collier's, I took to Old Bleeker St. and many bystreets on my way down town. St. John's Lane back of the old church of that name, fine. Old, battered, dignity [two illeg. words crossed out]. Warehouses are encroaching on it and, I believe, services have been discontinued and something of a row — injunctions to force Trinity to continue services in St. John's, etc. in the newspapers ["some" crossed out] a year ago. I went in to lunch free in a saloon on West Broadway — a glass of beer and a very good lunch. Quiet hour of the day. The bartender was amusing himself writing the name "Joe" in the white foam of a glass of beer, using a purple copying pencil to stain the foam.

I saw the sign "Irish dulce"<sup>1528</sup> in a grocers, Callanan's, on Vesey St. near Church and bought some, having a recollection that Dolly likes it. I haven't tasted it for years. I remember my cousin Tom Priestly took me for a walk when I was small (he about 19 years old). He bought some of this strange salt purple thing for me. He has disappeared from my ken, perhaps he's dead. He was a black sheep even then, I faintly remember. His father, my great uncle Alexander,<sup>1529</sup> was a sort of family "disgrace" — a man of great intellect and I now feel sure he was a most interesting old fellow. I appreciate him post mortem.

Mr. Yeats and Mrs. Ullman called on Dolly while I was away. Her buckle has a good

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<sup>1528</sup> A food made from seaweed.

<sup>1529</sup> Alexander Priestly (1824–1893) and Emma Steever Priestly (died c.1863) were Thomas Priestly's parents. See Betty Elzea, *The Wards and the Sloans*, 42–3.

catch on it now. Dolly got up dinner at home, then went to a street meeting at Washington Square.

I must not forget to record the show case I saw on the sidewalk down town. A Jewish man — manufacturer of flavorings — bottles marked “Cognac flavor,” “Jamaica Rum flavor,” “Gin flavor,” “Sugar color.” Corks burnt with the word “Cognac.” Labels for whiskey. All these sold quite openly for the manufacture of imitation liquors!!! Lord knows what drugs may be sold in secret in such a place.

**Oct. 21, 1910** A postcard from Rockwell Kent, who is now in Newfoundland, says he was down in a mine, “You should have heard me planting discontent in the minds of the miners.”

I had about started a puzzle when I had a caller. Bayard Boyesen, whom I met thro’ Kent, came in to visit me. I showed him some paintings. He has rather good judgement, tho’ I think for some reason or other he is an admirer of the work of Dougherty the marine painter, very “arty” and leathery things.

Dolly attended to a S. P noon meeting at 5th Ave. and 20th St., selling pamphlets and getting a speaker (Kirkpatrick came as a favor to her).<sup>1530</sup>

Dolly and I went to dinner at a German restaurant on 20th St. near B’dw’y. Had some nice sea bass and Piel’s Beer.

In the evening later F. H. Dewey called. He has written a sort of “Condensed Socialism” which he hopes to have printed. I read it, it is a good scheme. Miss G. Light called also on Socialism, so that my evening disappeared in talk and I wound up another absolutely useless day! I pass[ed] many such this year past.

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<sup>1530</sup> George Ross Kirkpatrick (1867–1937), Socialist educator and politician, was the author of several books, including *War — What For?* (1910), illustrated by Sloan, which was translated into four languages and sold 150,000 copies by 1914. He was widely popular as a speaker.

**Oct. 22, 1910** Enter a gentleman introducing himself as Mr. Green, a decorator who buys paintings for houses of his clients, "has customers who trust to his taste." He knows Rock. Kent or knows of him. I hauled out several pictures for his inspection tho' I warned him that I hardly would expect my work to be fancied by the picture buyer. He was an agreeable sort of man to talk to and he stayed quite a while taking, as he said himself, much of his time and of mine. In fact, he said "wasting," which shows that we agree as to the unlikelihood of my paintings gracing the walls of any of his patron's homes. He had been to see Glackens and G. had shown him some Lawsons.

Kirby came in with dismal tidings of Mrs. K. who is at Saranac Lake. She has tuberculosis and is in a rather bad state. Has taken to bed. He says he has been advised to send for her to come home.

I walked out and saw some hard-shell crabs which I brought home. Dolly is quite fond of them. I like them of course, being omniverous.

Worked on a puzzle.

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Donnerwetter! If the German  
People should disturb my ease,  
Seek to rid themselves of ermine  
Like a flock of Portuguese  
Ach! Mein Gott, bring gun and saber,  
Wilhelm won't like Manuel labor.<sup>1531</sup>

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<sup>1531</sup> See Oct. 17, 1910 entry on the abdication of King Manuel II of Portugal.

**Oct. 23, 1910** Kirby came with trouble (a constant companion of his) knocking at the door this morning. He had a telegram from Mrs. K. who is at Saranac Lake and ill with tuberculosis, as all visitors to that resort are. She must be brought home. This means that she is probably to die before long. K. wants me to finish a page on the air meeting at Belmont Park — he has just started it.<sup>1532</sup> I agreed to do so.

Finished a puzzle today.

This evening we went to have dinner at the Robertses and it was a very good dinner indeed, nicely served too. Fried bananas, very fine, ripe olives. The Henris were the other guests at dinner. After dinner Glackens, Mrs. G. and her sister Irene arrived. The sister is large and beautiful and smokes a pipe. She cuts her own plug tobacco. The briar pipe she is smoking I thought too thick stemmed for her. Told her she should get a thinner one, that I thought a pipe should be becoming to the smoker. Miss Dimock may have thought that I was ironical!<sup>1533</sup> I really was not so intending. I find that ordinary conversation leads to subjects where I differ so strongly with smugly contented minds that I don't enjoy it much — it's my loss!

**Oct. 24, 1910** Mailed "Household Tasks" puzzle today reg.[istered] With great weariness and little wit, I finished up the Kirby drawings, signed it "R. Kirby" and sent it to Collier's with his bill for \$150.00!!<sup>1534</sup> Robbery of the Rich! False Pretenses! Forgery! Prostitution! What a tablet of sins that messenger boy bore away down to Collier's. Like Moses from Sinai, descending

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<sup>1532</sup> This was a page of humorous drawings, each complete in itself, entitled "A bird's-eye view of the birdmen" (Hawkes 250) that appeared in the Nov. 12, 1910 issue of *Collier's*, signed with Kirby's name.

<sup>1533</sup> Sloan's earnestness seems to have made light social conversation difficult and distasteful for him. Ira Glackens (pp. 184-5) portrays his aunt as a particularly self-conscious example of a "liberated woman," and it is very likely that she did mistake Sloan's comment for sarcasm.

<sup>1534</sup> The rate of pay that Kirby was receiving as a regular contributor to Collier's, \$150 for a simple page of cartoons, was proportionally much more than Sloan could get for his occasional illustrative work which might bring him \$200 or \$225 for three or four fully finished drawings.

with broken commandments.

Mr. Yeats came about noon time. He walked out with Dolly who, brave little woman, went to do the pamphlet distributing at a meeting at Broadway at 14th St, Union Square.<sup>1535</sup> I feel proud of the way she is rising to the work. She is a little wonder woman. (That will please her when she reads, I'm sure, and the best of it is that I mean it.)

Miss Sehon called before Dolly returned, but waited for her and had some tea and strawberry jam with us.

I had a fine, interesting letter from Rockwell Kent, written on steamer from North Sydney to Newfoundland. He says that he is, or was, tempted to take a job in the mines of N. Sydney as carpenter or miner's helper. He's a hard-liver is Kent, in the sense that one says "hard-drinker," but he is more to be envied than the latter and yet I could not possibly do [it] his way. A fine young heart. I hope his young wife is keeping happy enough. She is to spend a couple of days with ["him" crossed out] us this week.

Dolly made spaghetti for dinner.

Mr. Bauer called in evening. We had a talk on Socialism and Anarchy, etc. Worth doing probably.

**Oct. 25, 1910** A. M. Simons, the Editor of the "Coming Nation" wrote, returning the samples of my work sent to him by Mr. Shoaf. He said he knew my work and would probably have something for me in the near future.

Dolly went down to a meeting at the Battery<sup>1536</sup> and, on her return, told me that they had had a good crowd, etc.

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<sup>1535</sup> Noon meeting of Branch 1, August Claessens and J.C. Frost presiding.

<sup>1536</sup> Noon meeting of Branch 1, W. Karlin and Henry T. Jones presiding.

Mr. Yeats called in the afternoon. Said he had a headache hanging about him which made him feel not so well.

A little girl, Miss Ingraham, sent by Miss Yolande Bugbee her cousin, called and looked so attractive I told her to come for Saturday morning to pose for me.

I walked out, stopping at the butchers, etc. Went over as far as the Hudson R. wharves and walked up a few blocks.

We had dinner at home, a good steak with sweet potatoes and white ones roasted and a salad as usual. After dinner Dolly trimmed her little beaver turban with my assistance, of course. I couldn't keep my fingers out of it. She bought me material for a couple of gray flannel shirts which she intends to make for me this week.

**Oct. 26, 1910** Today, having a pass (which Kirby left with me Sunday), I went to see the Flying Machines at Belmont Park. Great crowds were going by the new tunnels from the Pennsylvania Terminal, just opened a few weeks ago, at 70 cents each, return. The L. I. R. R. must be reaping quite a harvest. The wind was high so that, tho' I did not arrive 'till near 3 o'clock, I saw the first flight of the day: Johnstone<sup>1537</sup> in a Wright biplane.

So much does one become familiarized by photographs and "moving picture" films with strange inventions of this popular sort that the first sight of the actual object loses some of its surprise. But I did feel the beauty of the scene and was thrilled by my first sight of a turn into the wind with the machine slanting nearly 50 degrees. The wind was quite strong so that a speed elim.[ination] race was put off. A "cross country" fly for ten miles and back was pulled off. Latham, the Frenchman, one of the starters, finished in 32 min. One of the others beat the

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<sup>1537</sup> Ralph Johnstone had broken the American altitude record the previous day by ascending to 7,303 feet.

Antoinette machine by covering distance in 28 min.<sup>1538</sup> A fine experience it was. When I returned at 6 I found that Dolly had been invited by Barry to fetch me to dine with him and O'Brien at their place on Grove St. They cooked the dinner. It was very good. O'Brien strikes me as a very fine fellow.

Mr. Simons of the "Coming Nation" sent me a blood curdling story by Alex. Irvine to illustrate.<sup>1539</sup> They can pay \$25 for the work. It will be a great satisfaction to do a good set of pictures for this new Socialist weekly.

**Oct. 27, 1910** A big policeman stood at the "kitchenette" door when I, clad in white pajamas, answered the bell. He said that I was registered in voters list as living 165 W. 24th St, a building in course of erection there. "A clerical error, of course," he said but he had a "warrant for me." I must straighten things up by going to the Supt. of Elections, 42nd and 6th Ave. So, after breakfast I did so. They explained that their list was correct, 165 W. 23rd St. so, by the advice of the clerk I went down to W. 20th St. police station. Here I explained again and by their advice went to 26th and 6th Ave. and looked at the Public Book of Registry. This has me wrong, 24th St., so I 'phoned the Elect. Supt. Of.[fice]. They said go again to 20th St. police sta. and back I tootled to be told that when the officer came back with the warrant it would be returned to the magistrate and cancelled. I am to vote, "swear in my vote," if challenged. This mess of red tape required about three hours of my time. Dolly was "hot" at hearing as she sat up in bed, the words "warrant for you."

Later in the day Mrs. Ullman came in. They have just taken an apartment at 170th, St.

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<sup>1538</sup> The Second International Aviation Tournament opened Saturday, October 22 at Belmont Park, Long Island. Three men participated in the cross-country flight on Wednesday, Oct. 26: Emil Aubrun, J. Armstrong Drexel, and Hubert Latham.

<sup>1539</sup> Four drawings for Alexander Irvine, "The Last Shot at Omdurman," *The Coming Nation*, Dec. 17, 1910 (Hawkes 256-59).

Nicholas [Ave.]

Dolly worked steadily on my new flannel shirt 'till about 4:30 when she went to committee meeting at Liberal Club. S. P. business. I went on and finished a puzzle by night late.

We had a good stew for dinner.

**Oct. 28, 1910** Mrs. Kent, the silent girl and her baby boy, "Rockwell, Jr." arrived this afternoon.

Dolly had had a 'phone message saying that she'd like to come, but had not let us know decidedly of her coming. She is a vegetarian, so we are on a vegetarian diet 'till she goes. This I don't mind as it suits me very well.

[“Mr. Yeats called late. Dolly was out” crossed out]

In the evening after dinner Dolly and I went to the meeting of Branch 1, S. P. and we had a lively time of it. I can't keep my finger or tongue out of these deliberations, so when the matter of issuing pamphlets by the Branch came up, I was one of the leaders [“who” crossed out] of the move to put the matter up to Local New York C. first. In revenge, they put me on the “committee on literature” of seven.

**Oct. 29, 1910** I had a model today and painted for the first time in a long while. The little girl, cousin of Yolande Bugbee's was the victim.<sup>1540</sup> I did not find her very interesting and have a rather poor start except perhaps in color scheme, which won't carry me far.

Dolly had a meeting to attend to as is her almost daily custom lately. Her work in these street meetings is becoming quite noticeable.

She had to stay home to get up veg. dinner for our visitor and I went off to the Glackenses for dinner. The Henris were also asked (in Dolly's place). We had a very good

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<sup>1540</sup> This portrait of Miss Ingraham must have been destroyed.

dinner, a pair of ducks and good white wine for 'em to disport in. Glackens had been fishing during the day. His first day "off" for two weeks. He has been serving on a jury, "doing his duty as a citizen" he calls it. He won't see my socialistic arguments.

Mr. Yeats called while Dolly was out in the afternoon. He is not feeling very well. Said that Mr. Quinn had asked him to go out to see the aviators at Belmont Park Track, but that he was [feeling] too shabby.

**Oct. 30, 1910** Painted again today from the same Miss Ingraham — little girl, dark eyes and hair, but she's awfully quiet compared to her vivacious cousin, Yolande B. I have not gone ahead much and have told her to come again tomorrow.

Mrs. Kent still with us. The baby is a fine, beautiful, straw-white haired boy — a perfect specimen. She is the most curiously quiet woman I ever met. You simply can't make her say more than six words "in a chunk." She walked out this afternoon with Clara Rabinowitz, who is the handsome young Jewish girl who was at Monhegan Island with Kent's mother and sister this year and who was sent home because she associated with the Rockwell Kent crowd of Revolutionists, etc. Dolly is beginning to think that Mrs. Kent and R. Kent have not been happy together lately. That is what is back of his long trip away, leaving her here alone for the winter. I suppose that she is right as usual.

**Oct. 31, 1910** Painted again and made an abject failure of the canvas, scraped it all off. Time wasted and four dollars and a half of money gone along! Makes me feel blue, which blue is set off and to an extent neutralized by a telephone from Collier's. Mr. Lee says he wants me to make a Christmas page of drawings for them — my own choice of subject, etc.<sup>1541</sup> I went down

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<sup>1541</sup> In the end, this page was not published by *Collier's* (see Nov. 18) but it was the *Christmas Scenes*

to see him. Joe Laub and I came away together. He is still interested in his “farm” at West Nyack and is still asking me to come down. I told him that we really thought that Mrs. L. could have come in to see us at some time during the past summer.

Mrs. Kent has confided her troubles in Dolly and a strange and ridiculous (if it wasn't sad) condition of affairs seems to be between Rockwell Kent and wife. It appears that he has this past summer been disturbed at heart by meeting at Monhegan I'[slan]d a former flame named Jennie [sic] — who is his soul mate, he thinks. He has told his wife that he must have two years to think it over and decide between them!!<sup>1542</sup> He's an ass in my opinion. As Dolly says, he would not have to take time and keep this foolish but loving wife of his in agony for any time. If he really loved the other, he'd bolt with her just as many a man had done.

I'm afraid that R. K. is a profound young fool, searching out “life,” looking for dregs of its cup. The poor, silent, tall girl-wife, barely 20 years old, is to be pitied. She should find some way to knife him.

A Mrs. Hoguet, aunt of R. K.'s, called on Mrs. K today.

**Nov. 1, 1910** Dolly went to street meeting S. P. at Broadway and 14th St.<sup>1543</sup> I was busy cudgelling my brains for an idea for the page for Collier's. Made a puzzle today.

Mrs. Kent still quietly stays on. We are sorry for her, but it does get rather tiresome to

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page (Hawkes 261) that appeared in the Dec. 24, 1910 issue of *The Coming Nation*. The seven scenes he depicted were of such things as the Christmas bread line and tenement children with their stockings pinned to a radiator “in hopes that St. Nicholas soon would be there.”

<sup>1542</sup> Kent had met Janet (surname not given by Traxel) on Monhegan in 1907 before meeting Kathleen. Their affair was platonic until 1909 and she became pregnant by Kent in 1910. In 1911 Kent proposed that the two women and their children live together with him, but this idea was rejected. See Traxel, *Rockwell Kent*, 36, 46, 50, 59, 65.

<sup>1543</sup> Noon meeting of Branch 1, with August Claessens and Gustave A. Strebel, candidate for lieutenant governor.

entertain one who is so unentertaining; and the baby, fine and dear as he is, is a nuisance in three rooms and bath. Then too, my dislike of the father's treatment of this poor child and wife makes me disinclined to have anything to do with the affair, especially as there can be no need of money and the entertainment adds to our household expenses and keeps us on a vegetable diet, for Mrs. Kent is a vegetarian made such by her devotion to Rockwell, of course. So, poor Dolly and I have been "on the Nebuchadnezzar"<sup>1544</sup> as you might call it, ever since she came and will be 'till she goes.

**Nov. 2, 1910** More bothering on the matter of the Collier page.

Toward dinnertime and after dinner I made a pencil layout of some city life incidents of Christmas for the Collier page.

Mrs. Kent and the boy are still with us. He is the finest baby boy I've ever seen. He's gentle and intelligent — reasonable.

The Publication Committee of Branch 1 met here tonight and discussed the proposed pamphlets.

**Nov. 3 , 1910** Today is a sorry specimen of weather — wind, cold and rain in torrents.

I, with hopeful heart and my sketch in the rough under my arm, went to Collier's and showed same to Lee who instantly said "it won't do!" On my asking for his reason he intimated that they had already arranged for N. Y. city sketches and he now told me that I was expected to do pirates — something funny. I held my retort — violent — down to a remark that he seemed to know what he didn't want rather better than what he wanted. I should have liked to have told him that he should be out "scabbing" on an express wagon (a strike is on just now) rather than

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<sup>1544</sup> A reference to Daniel 4:33 which tells of Nebuchadnezzar's eating grass in his madness.

keeping an art editor out of a job. I can't afford to say such things and perhaps it's just as well.

Since I have stopped smoking, I do not feel half the ill effects from indignation that I used to. I can get gloriously angry and have no heart fluttering! This day gave me another test. A note of mine in regard to the poor engraving on Press Puzzles had been handed to someone in that dept. of the paper who had written a reply in pencil on the back of it and sent it to me. I countered this in a letter to the Sunday Editor which will, I think, square the blow and plant a thorn in the Yowling Yahoo who wrote the note.

Mrs. Kent and baby are still with us. Dolly went to the funeral of her brother Henry Wall's wife. She returned by cab and brought along Margaret (her sister) and Miss Mary Wall her niece, daughter — youngest — of her brother John Wall. Miss Mary is a large, well-formed, blonde girl of 17 years who seems to rather fancy the calling of the stage, which her sister Edith Wall has taken.

**Nov. 4, 1910** Up after a rather restless night and, after breakfast, I sat down and took a pencil and paper and before long I had made a "funny" pirate series of pictures<sup>1545</sup> with which I hied me in the rain down to Collier's and showed them to Lee who seemed to be quite well pleased with them! Hurrah! That money won't pass by me! I am to deliver the drawing by the 15th inst. Oh, what a fine day! and how glad I am I didn't knock that idiot's head off yesterday! (Confidentially tho', I still call him a fool and can't for the life of me wish him any good fortune).

After lunch Mrs. Kent and Rockwell the baby left to go to Brooklyn and continue their visit with Mr. and Mrs. Grebbs, who must be very long suffering people or have musical tastes or something of the sort.

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<sup>1545</sup> "A Tale of Wickedness on Wings," *Collier's*, Dec. 10, 1910 (Hawkes 255).

Dolly and I had a fine tête à tête (vegetable) dinner.

Mr. Taylor (who has joined the S. P. by the way through our offices) sent his roommate Hazel to tell us that owing to their having had a fire in their apartment yesterday, he will be unable to call this evening as he had intended. Hazel says that much of Mr. Taylor's wardrobe was burnt. Was fully covered by insurance, however.

**Nov. 5, 1910** In the morning went to the Astor Library to look up data to use in the Sudan (Omdurman) fight story by Alex. Irvine ("Coming Nation"). I met Van Wyck Brooks there. He works on an Encyclopedia. Has blanks to fill out on each word from other encyclos.

Mr. Yeats called in the afternoon and we decided to go to Petitpas' for dinner. Our first visit there since the dining room has been enlarged by taking in the hallway. Mr. ["Jenkins" crossed out] Jennings (he hates the mistake above) was there with a Miss Keith-Lord, a stout lady with a long nose but a kind of tenderness in her expression that I liked. Jennings, on my former meeting with him, had talked anarchy, which I had rated as a scheme to be a radical and do nothing — too idealistic. He told of his work in the Settlement House and with the Anti-Tuberculosis movement.

**Nov. 6, 1910** Dolly not well today. She stayed in bed 'till evening. Mr. Yeats called while I was out getting the papers. I returned and found him sitting by Dolly's bedside. He has been quite worried by her cold (or whatever it is). He still has a bad cough himself.

Mrs. Joe Laub called with a Madame Obry. The Frenchwoman was interested in my pictures on the wall. Mrs. Laub went in to see Dolly and told her all about Joe's farm. Their cow and chickens and guinea hens all have names. They are to have Mary Garden<sup>1546</sup> for dinner

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<sup>1546</sup> Presumably the chicken was named for the opera singer Mary Garden.

tonight (that's a chicken). She says it's lovely out there but that they have to stay out as all the livestock needs their care.

Dolly and I went to 3rd Ave. and 14th St. (Thales's) for dinner — 25 cents! and plenty to eat. We, from there, went to Henri's and found him busy "triangulating," working at the geometric theory of Maratta.<sup>1547</sup>

The "crop" of pictures from Holland this summer is a very fine one. Many small canvases: heads of Dutch loafers and children — a fine solid lot of pictures, about 60 of them all together, made in about 6 weeks! Of course, many will be weeded out. A few years from now one of them will pay for the whole summer's outing. Mrs. H. is attempting to cook and making rather a poor fist at it I should judge. He don't complain for he so wants to eat at home!

**Nov. 7, 1910** Dolly is feeling better today and that makes the whole house and man thereof feel better too. She went down to 14th St. and Broadway and sold pamphlets as usual at a street meeting. She seems to get along nicely with the policemen who are detailed to guard these affairs. Tries to make socialists of them.

I got started on the drawing for the Alex. Irvine story Coming Nation sent me. Made the largest drawing before I went to bed tonight.

Mr. Yeats called and was glad to hear that Dolly was better and out. He's so very fond of my pretty blue-eyed little wife, which pleases me.

Post card from R. Kent. Drawing of a large area of rolling country inscribed "proposed site of the Newfoundland University, Burin, N. F. View inland from my harbor hill. R. Kent."

This is in line with his community scheme which it was suggested should be called a

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<sup>1547</sup> In addition to his theory of color, Maratta had developed a geometrical system of composition based on a triangle and its permutations. For a discussion of the system as used by Bellows see Michael Quick in *The Paintings of George Bellows* (New York: Harry N. Abrams, 1992), 38–42.

“university.”

We had a fine steak for dinner by Dolly. After which she, in her pretty brown corduroy dress which she made lately, went up town to a socialist meeting at Harlem Casino 127th St. and 2nd Ave.<sup>1548</sup> Chas Edw. Russell, the cand. for Governor, was there and the audience was partly union members to whom we want to get the “idea” that the S. P. is for them.<sup>1549</sup>

**Nov. 8, 1910** Today those of the male sex voted in N. Y. state and will, of course, put the eminently stupid Mr. Dix into the chair of Governor of this great state, to reprove Roosevelt who has bossed the other party and chagrined its bosses.<sup>1550</sup>

I, with considerable fervor, put an X in the circle under the Socialist arm and torch, and have not one small hope that I shall be elected to the assembly from the 27th District (for which eminent office I am S. P. candidate.)

I worked on my drawings for “Coming Nation” and finished them before “bed time.”

Walked out to vote and on my way back found a “selling out” bookstore where I picked up *Nostromo* by Jos. Conrad for 25 c.

By arrangement we went to dinner at Petitpas’ with Henris. Mr. Yeats stil has a cold. Brooks was there. He voted Socialist ticket. King, a split ticket (R. and D.). Miss Keegan was

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<sup>1548</sup> The meeting at Harlem River Casino at 127<sup>th</sup> Street and Second Avenue was apparently a reception for Russell arranged by unionists for unionists. According to the front page of the *Call*, November 8, 1910, more than 2,000 unionists packed the casino on the evening of November 7 and cheered for Socialism.

<sup>1549</sup> Under Samuel Gompers’s leadership, the A.F.L. was determined not to engage in political action as it desired to attain its goals by negotiation with management rather than legislation. The Socialist Party, however, hoped to recruit members from the laboring classes.

<sup>1550</sup> Roosevelt was critical of the conservative position the Republican party had taken under his successor, William H. Taft. As ex-Governor of New York as well as ex-President he was able to handpick the Republican candidate for New York Governor against whom the Taft Republicans rebelled, splitting the party and ensuring an easy victory for John Alden Dix (1860–1928) the Democratic candidate as part of the Democratic landslide which swept the whole country in 1910.

there looking over-healthy but tender. King spoke of a new “Poetry Society” in formation which, of course, met with disapproval from all.<sup>1551</sup>

Henris and we left together. They were making this their at home evening instead of Thursday, but I came with Dolly home and got to work finishing the Irvine pictures for “Coming Nation.”

**Nov. 9, 1910** “Democratic landslide all over the country,” but the Socialist vote in N. Y. city is nearly doubled in the last two years! Returns from the S. P. in the rest of the country are, of course, slow thro’ lack of financial facilities to have them sent, but suppose they will come in a day or two.

Victor Berger<sup>1552</sup> of Milwaukee is the First Socialist to go to Congress. (In ten years there will be fifty Socialists in Congress).

Mr. Yeats stopped in a few minutes in A. M. Mrs. Davis called while I was out. Feeling rather ill, she rested a while.

I met Kirby on the street and went with him to his studio. He is foetid with conservatism. Says he don’t see why I — how any artist — could be interested in socialism. I told him that no man could do good work and not be. Poor Kirby, his wife is on her death bed and he with his nose to the most tiresome grindstone of money making by average illustrating. I wonder if he pities me. He should have his head cracked if he does.

Dolly sewed when she had a chance. Miss Dexter called on her late afternoon and after

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<sup>1551</sup> This must have been the Poetry Society of America, founded by the editor, author and critic Jessie Belle Rittenhouse Scollard (1869–1948) in 1910. It met in the National Arts Club in Gramercy Park.

<sup>1552</sup> Victor Louis Berger (1860–1929), editor and politician. With Morris Hillquit and Eugene Debs, Berger founded the American Socialist Party in 1901. He was the founder and editor of the Milwaukee *Wisconsin Vorwärts* from 1892 to 1898 and, from 1901 until his death, the editor of the Milwaukee *Leader*, the most powerful Socialist paper in the U. S. He was not reelected to Congress in 1912, but won a seat in 1923 and served three more terms in Congress.

cooking and serving dinner, Dolly went up to the Martha Washington hotel to help Miss Dexter in settlement of Carnegie Hall financial affairs.

[Three clippings from *The Call* are inserted at this point. One said that *The Call* would be on sale at newsstands in the elevated and subway stations in Manhattan, the Bronx and Brooklyn. The second reported the election in Irvington N. J. in which the Socialist candidate for mayor had put up a good showing against the victorious Republican candidate. The third recounted the visit of the German Kaiser to Belgium on 10 Nov. under stringent security provided by German police and military to the anger of the Belgians.]

**Nov. 10, 1910** I made and finished a puzzle for the Press which I sent off by special delivery, 10 P. M. (Diplomatic).

Toward evening the Publication Committee S. P. B. 1 met at the studio. I made the acquaintance of Ernest Poole<sup>1553</sup> for the first time. I liked the stories of his which I illustrated about 3 years ago for the Sat. Eve. Post.

**Nov. 11, 1910** W. F. Taylor, "Comrade" Taylor (as he has joined the S. P.) called this morning and I walked out with him. We stopped in at the Madison Gallery. Lawson has a fine "May Day, Central Park" picture, also a Coney Island one which I don't like so well. "Shermy" Potts, our old friend, has two. One of them he calls "Orange hue," so I suppose he is using the Maratta colors. It is quite good in a smallish way. We next went to Macbeth's where I told them Mr. Macbeth had said he'd look at some of Nan's watercolors which I have on hand. Bought a pair of buttonhole scissors for Dolly. We had a good steak for dinner.

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<sup>1553</sup> Ernest Poole (1880–1950), writer, focused on social conditions in New York in his early career, of which the two stories Sloan illustrated for the *Saturday Evening Post* in 1906 and 1907 were examples. He also wrote for *The Masses* and *The Coming Nation* at this time. The many novels he wrote in the 1920s and '30s covered a wide variety of subjects.

In the evening I started on my Collier's Xmas page while Dolly went to the Branch Meeting, S. P. She was elected temporary organizer 'till next election of officers.

**Nov. 12, 1910** By mail there came a story from the Coming Nation.<sup>1554</sup> Mr. Simons wants one drawing for it. He also wishes me to finish up the group of Xmas sketches which I sent in pencil. If Collier's had taken it, the price would have been \$150.00. To the Coming Nation the price is \$30.00.

The Express Companies are having strike trouble. Mayor Gaynor has been trying in his old fashioned, stupid, honest? way to bring about a settlement. The strikers having not, as a mass, accepted the negotiations, he "threatens to put the police back on the wagons to protect from riot." This statement is to my mind a positive proof that the police are used as agents provocatives and that they are used as such with intention deliberately.

I finished laying out the page of pirates for Collier's and greatly enjoyed writing the ten stanzas of rhyme to go with them.

Miss Dexter called on Dolly with a number of axes to grind.

Dolly sewed on my new flannel shirt and finished it in the evening. We had a very happy day together. We are living a life of happy days together.

**Nov. 13, 1910** Dolly's niece Mary Wall (from Phila., who is visiting with Dolly's sister Margaret in Brooklyn) called in the afternoon. Mr. Yeats was here and seemed to be interested in her. She is a nice looking young girl. We took her to Petitpas' for dinner, which was a sort of new experience for her. Henris were there, Mr. King and old Mr. Jos. Stoddard, once ed. of

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<sup>1554</sup> Probably "A Christmas Job" by Allan Updegraff for which Sloan did one drawing published in the Dec. 24, 1910 issue of *The Coming Nation* (Hawkes 260).

Lippincott's Mag. in Phila. (old friend of W. S. Walsh's).<sup>1555</sup>

The Henris came back to the studio with us. Dolly first saw Mary off on the subway to Brooklyn.

The strike of expressmen is over. They have got nothing but vague promises.

**Nov. 14, 1910** A note from Mr. Jones of the American office of the Strand magazine, asking me to draw a design (humorous) about a playing card.<sup>1556</sup>

I got at the Collier's page to finish it today. Mr. Yeats came in and asked Dolly to pose for some figures he is putting in a playing card drawing for Jones. Kirby also came in and said he had the same request. K. says Mrs. Kirby is not doing at all well. He is thinking of sending her to Asheville, S. C.<sup>1557</sup>

Mr. Yeats stayed to lunch with us. Post card drawn by R. Kent from St. John's Newfoundland.

We had dinner at home. I finished the Collier's drawing at night. The verses which I have written for it are the only parts of it that please me. The rest looks so tame! I don't see why I can't draw this sort of thing for a magazine and good pay as well as I draw the puzzles for small pay! At any rate, it shows that the money incentive of the present system is not at all necessary to inspire good effort.

Young Mr. McIntyre from Macbeth came today and selected 3 of the 4 watercolors by

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<sup>1555</sup> Sloan was mistaken in this. Joseph Stoddard, Jr., was the first and only editor of *Literary Era*, (1892–1905) the house organ of Porter and Coates, the firm for which Sloan worked in 1888–89. The editor of *Lippincott's Magazine* was Henry Stoddard from 1889 to 1896. Walsh had been editor between 1885 and 1889, and Harrison S. Morris was editor from 1899 to 1905. See Mott, *A History of American Magazines*, Vol.III, 396.

<sup>1556</sup> There are three designs based on playing cards in the collection of the Delaware Art Museum (2000-740a, 1986-133.650a and b), but none appear to have been published.

<sup>1557</sup> Probably Asheville, NC, which had many sanatoriums.

Nan Sloan to go to his ex. opening next month.

**Nov. 15, 1910** Finished up the Collier's pirate drawing. Gilded up frames of Marianna's watercolors ready to go to Macbeth's.

Mr. Yeats came and worked on his pencil drawing for the card (ace of clubs). Used Dolly as model, also pressed into service Miss Sehon who called in the afternoon.

Yeats and I walked together over to Collier's. I left him in Joe Laub's office while I took in the drawing. Mr. Lee seemed to like it. Mr. Yeats said that the smell of the Collier's building depressed him as it brought back his visits to Cassell and Co.'s in London where he submitted drawings with, I suppose, varying success.<sup>1558</sup>

Dolly and I dressed and went at 7 o'clock to dine as guests of Miss Jessica Finch at the Colony Club. We were a half hour ahead of time as the hour set was 7:30. I met Chas. Edw. Russell for the first time and his young wife, very pretty woman. He has just relaxed after his hard work as socialist candidate for Governor of N. Y. He has a dry humor, I had few words with him. Mr. and Mrs. R. Bruere.<sup>1559</sup> Miss Finch looked huge and pink in an evening gown. She is kindly. Miss Charlotte Teller<sup>1560</sup> and Miss Light, Mr. O'Brien and Mr. Barry also there. I don't feel particularly improved or amused by the affair.

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<sup>1558</sup> This refers to Yeats's unsuccessful attempt to earn money in 1889 by doing illustration. See Murphy, *Prodigal Father*, 159.

<sup>1559</sup> Robert Walter Bruère (1876–1964), author specializing in industrial relations, lectured at the Rand School 1908–1909. Martha Bensley Bruère (c. 1875–1953), artist and writer, was a portrait painter in her youth. After her marriage in 1907 she wrote on a variety of subjects including home economics and forestry. See "Martha B. Bruere, Author and Artist," *New York Times*, Aug. 11, 1953, p. 27.

<sup>1560</sup> Charlotte Teller Hirsch (1876–1953), feminist, playwright and novelist, was the author of *The Cage* (New York: D. Appleton & Co., 1907), a novel about the Labor movement.

[A clipping from the *Evening Sun* Nov. 14, 1910 is inserted here. It is headed “Tolstoy Self-Advertiser” and is highly critical of what the writer sees as Tolstoy’s hypocrisy and vanity.]

**Nov. 16, 1910** We got up quite late today and Mr. Yeats came in while we were at breakfast and read some parts of a play written by an Englishwoman, a Xmas play — very religiousish sentimental — “Eager Heart.”<sup>1561</sup> They had asked Mr. Yeats to play the part of an old shepherd. He turned it down promptly as Mr. Quinn said when told of the offer, “Tell her to go to hell!”

Rockwell Kent arrived back from Newfoundland, which would indicate a change for the better in his plans for the Winter. Mrs. Kent came later and we had tea together. He had some interesting experiences, tho’ of a strenuous sort that hardly appeal to me. He makes a full statement of his stand on every subject, social and religious, and of course creates excitement among the simple folk — business men and bankers.

He is enthusiastic over his project for the small art colony in Newfoundland. He has arranged for special rates to visitors to his art school (if he starts it).

I pestered myself getting out a drawing for the Strand playing card. Bad results. We went to Petitpas’ for dinner. There Mr. Yeats introduced us to a Mrs. [left blank] Fox, an Irishwoman who knows the Wards of Belfast and had been dined at my Uncle Wm. H. Ward’s in Chislehurst, Kent, England. Mrs. Johnston was there, the Henris, Mr. King, Miss Dix. We left early as Dolly had to attend a meeting of organizers, S. P. at the Labor Lyceum.<sup>1562</sup> She is temporary organizer of Branch One.

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<sup>1561</sup> Alice Mary Buckton was the author of “Eager Heart,” first published in 1904.

<sup>1562</sup> The Labor Lyceum was a meeting place for labor organizations. There was more than one Labor Lyceum in New York, and they existed elsewhere as well, in Philadelphia for example. The one to which Sloan refers was very likely the Brooklyn Labor Lyceum, at 949 Willoughby Avenue.

**Nov. 17, 1910** Rockwell Kent came in today and looked at the rooms below us in this building (165 W. 23). He was pleased with them, saw the agent here and agreed to take them at \$22.00 per month. He is greatly joyed at the prospect of being our near neighbors and says that Mrs. K. is also overjoyed. Myself, I am more reserved. I suppose I don't know how it will turn out. I hope we will all be satisfied with the arrangement. He is still set on going to Monhegan for a month.

Dolly gave a dinner tonight to Miss Jessica Finch, Jos. O'Brien, the Henris and Barry. (The last does not improve with age. He's too young and a bit treacherous, I fancy.) We had a very successful evening. Henri, I think, liked Miss Finch who is a "lady pedagogue," has a large fashionable school for young ladies and evidently makes a fine income from it. She inculcates socialistic and radical ideas and does not as yet find that it hurts the school attendance. She tells me that she has written to the Taxicab Co., whose chauffeurs are at present on strike, hoping that they will soon meet the demands of the men. Her school patronage of the Co. amounts to a couple of thousand dollars a year, so her letter should carry weight.

**Nov. 18, 1910** After exercising on the polishing brush applied to the studio waxed floor, I pegged away on the large "Coming Nation" Xmas drawing (the sketch made for Collier's but by them refused). I enjoyed making this drawing greatly as I felt more free from the dry as dust restrictions of the magazine "Art Dept."

Mr Yeats called in the morning, sat with us a while. He says that Sneddon has returned from Bermuda where he has been "summering" for the past three weeks.

**Nov. 19, 1910** Finished up the Xmas drawing for "Coming Nation" and made another to illus. a story by Updegraff for same (got a right good thing out of this one).

Kent called in and asked me to arrange with the janitor to clean his rooms below which, later, I did.

“Pigeons” and “Clown making up” came back from the Texas Fair Exhibition with two watercolors of Nan’s which I had sent them.

Received a note from Jones of the Strand thanking me for the sketch I sent!! I suppose I’ll have to take this as payment or else send a bill. I hope that he pays Mr. Yeats more than this! for Yeats’s drawing was a very good one.

Miss Dexter called to see Dolly.

I mailed both drawings to “C. N.” in the evening at 5:30.

**Nov. 20, 1910** While out for the Sunday Papers and taking a walk, I met young Alexander, the actor, on Seventh Ave. He had a loaf of bread under his arm. He told me that he intends sailing for England this week (with the sketch in which we saw him up town, I understood). I think he is what might be called a nice fellow, a gentleman in a sense, but not of the reliable sort, probably because women come easy to him.

George (Brown Jones), the last he says is his real patronymic, was cleaning the Kent rooms below and looking very poorly with a swollen face, nose and eyes. We thought it might be erysipelas and told him to see a doctor.

R. Kent called toward evening and took dinner at Dolly’s invitation. He said that he had been to Tarrytown and for two days in his mother’s house without speaking to any of the family — like a man playing the part of his own ghost, it seemed to me. He said that a young girl met him in a hall and spoke to him, surprised at his being there; waved from a window adieu as he left — romantic, I think.

Put in the day on a puzzle for the Press which I mailed in the night S. D.

**Nov. 21, 1910** Mrs. Henri called right early today and, after consulting Dolly, went out to buy some cretonne for a bookcase which she brought back and Dolly hemmed and joined it for her. Miss Sehon also called and Dolly joined her in starting early to get the Xmas gifts this year. She bought a fine handbag for my sister Nan, a beautiful little silver chain for Eliz. Garrett Hamlin, a long one for my sister Bessie and other things, not to forget three suits of real swell wool underwear for my immediate use.

Mr. Yeats called in the afternoon and he and I had a long chat together. He had intended going to the Astor Library but was interested enough to stay. He agreed with a theory of mine which I told him of — that the world and the women of the world would be better when they were economically independent [“to the extent {illeg} that” crossed out] of the men so that a man’s “heart could be broken” as easily as a woman’s is now.

When Dolly came home, we went to Petitpas’ for dinner. At another table sat the plump faced man, Mr. Jones who sent me the letter of thanks for my drawing (playing card). I feel miffed about this matter. King and Brooks were there. Sneddon too, who is back from Bermuda. He sent me a letter today explaining that the litho. was too late for the “odd volume,”<sup>1563</sup> but enclosed \$5.00 as one of his friends in London bought my etching which was sent along.

**Nov. 22, 1910** This is a remarkable day. First of all, Fred. Warren, the fighting ed. of the “Appeal to Reason” must by the (delayed ‘till after election) verdict of the Court of Appeals, serve his sentence of six months imprisonment and pay \$1,500.00 fine!!<sup>1564</sup> This is bad news for

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<sup>1563</sup> See July 22, 1910.

<sup>1564</sup> Warren had been sentenced to six months and a fine of \$1,500 in Kansas for using the mails to offer a reward for an ex-governor in 1909. The sentence was upheld on appeal, but was set aside by President Taft in 1911 who reduced the fine to \$100. See *The Coming Nation*, Feb. 11, 1911.

but will make socialists!

Next, the Revolution of Madero<sup>1565</sup> in Mexico seems to be a real one, giving the beast Diaz<sup>1566</sup> some real trouble. Of course, the news in these Mexican matters is so manipulated that it is hard to decide whether this scare news with its accompaniment of “Mexican hatred for Americans” is intended to create feeling against Mexican patriots or not. They have just reason for Hatred of Americans as Diaz has been squeezing the life’s blood out of them for years, benefitting himself thro’ the American Capitalist’s loot.

The great personal incident of the day is a letter from Townsend of the “Press,” Phila. He quotes a note from the “Art Editor” who says that my puzzle drawings are too “sloppy and scratchy” and that for this reason they have been able to sell them to but two papers!! and that at nominal rate!!! In other words, they have not been able to get back all the money they pay for use of puzzles in Press by syndicating them! I wrote to Townsend and gave notice that with the 25 Dec. issue I would quit. Then I went to the N. Y. Times and tried to see Alden March, the Sunday Ed., but after I had wasted two hours he did not come home [sic] from lunch, so back home. Kent and Mrs. K. there, but left. He is painting the rooms downstairs.

Dolly had visit from Miss Light and Stuart Davis called.

**Nov. 23, 1910** No entry

**Nov. 24, 1910** Thanksgiving day and Dolly has invited a crowd for dinner, so for her the day is full of work. She cooked a turkey which was relatively about twice her size. The Henris are part

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<sup>1565</sup> Francisco Indalecio Madero (1873–1913), entered Radical politics in Mexico in 1903 and led the successful revolution against Porfirio Diaz in 1910–11. He was elected President in 1911 and assassinated in 1913.

<sup>1566</sup> José de la Cruz Porfirio Diaz (1830–1915). Except for one term Diaz was President of Mexico from 1877 until 1911.

givers of the dinner, Dolly doing all the work and they paying half the expenses — about \$15.00. Eleven diners: Mr. Yeats, Henris, the Robertses, Mr. King, Brooks, Sneddon, Kent and our two selves. The dinner went off smoothly. The turkey was brown and very juicy — a fine bird. We had a gallon jug of California “Burgundy” which was emptied, cocktails before and highballs after.

Mr. John Quinn, who had dined elsewhere, came about 9 o’clock and seemed to enjoy the evening. R. Kent is a good entertainer and Fred. King, always at Mrs. H’s mandate (preemptorily given), must do his share in song. I was prevailed on to give some extempore imitations which did not seem to bore the company. Sneddon don’t talk, but he is busy soaking up the whole affair. Brooks is a bit formal. I wonder if Mrs. Roberts has a good time?

I think that Mrs. H’s off-hand manner rather amused and pleased Mr. Quinn. Altogether the party was a decided success. Kent stopped with us the night.

**Nov. 25, 1910** I worked on a plate, “Girl and Beggar”<sup>1567</sup> — street walker and cripple turning to note an approaching wayfarer (who is not shown in the picture).

We had asked Henris to dinner. For being half providers of the feast they were entitled to partake of the turkey hash aftermath. They came and brought with them Dr. Frank Southrn (Henri’s big brother). He is bluff and cheerful as usual, but does not seem so hearty as of old. He is aging. This seems mean of me to say, for he told Henri that I “did not seem to grow older like the rest of us.” They have more wrinkles outside than I, but I think that I have interior crowsfeet. Henri left after hash to go to the school. Mrs. H. went home, Dolly to the S. P. Branch meeting where she is still organizer, and Dr. Southrn and I talked for an hour or more of Mexico. A

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<sup>1567</sup> *Girl and Beggar* (Morse 150). A very similar treatment of the same subject appeared in *The Masses* for June 1915: *Putting the Best Foot Forward* (Hawkes 529).

revolution is going on with scant success, I fear. Southern is rather prejudiced by his acquaintance with Mexico and Americans who are there interested (and justly hated), profiting by the work of slaves.

**Nov. 26, 1910** A letter from Yeowell, the idiot who has charge of the Press art department. He says "he will be in N. Y. Monday, has several people to see and would like me to call at the Breslin." I telegraphed back that I could not be at the Breslin, that I would be in my studio between 10 and 2. I guess that will hold him where he should be.

Mr. Yeats called. He says that the Thanksgiving dinner was a great success.

I went on working on the "Girl and Beggar" etching. First ground turned out too much heated, chipped away, so much trouble will be the result.

**Nov. 27, 1910** Out to buy the papers and took a little "constitutional" about the neighborhood. The Press puzzles are poorly engraved as has been usual lately. Well, unless the unexpected should happen I will not see them in the old sheet much longer. Mr. Yeats called.

I put in the afternoon and evening drawing one. Two more and the "job of a lifetime" will be finished.

Dolly and I can't help a wee bit of timorousness as we look ahead on the prospect of no assured income, but I'm a fatalist in these matters. I feel that always these changes, if not too much forced by me, will turn out to be in the rhythm of existence and will prove to be therefore beyond improvement.

A fine dish of spaghetti was Dolly's production for dinner. I ate so very much of it that I was extremely drowsy during the evening.

Kent spent the night on the studio couch.

**Nov. 28, 1910** Today was supposed to be full of event, but it fell rather flat. Yeoll of the Press, the Art Editor no less, was supposed to be in New York. He did not come to my studio if he was in town.

I printed a few trial proofs of the Girl and beggar plate. It wil need further work, I think.

Kent is busy down stairs getting in a stove and doing various jobs of carpentering on his new home. He borrows many things.

Kent stayed over night.

**Nov. 29, 1910** I printed a couple of dozen proofs of the Girl and Beggar plate. It looks right good to me.

Mr. Yeats called in as usual in the afternoon. He last night dreamed of catching a very large fish which is, he believes, with him a sign of very good fortune. His interest in clairvoyance, palm reading and fortune telling is very great. When a man of his great intelligence takes stock in this sort of thing, it rather makes me feel inclined to give it credence myself.

The Kents started in to "keep house" today. The baby arrived and they had their vegetarian dinner at home.

I left, by request, proofs of some of my woodcut style drawings with Chapin of Scribners. He told me that the Grolier Society is desirous of getting some illustrations made for a book on New York City.

I was printing 'till late at night. The Kents came up and entertained us with some music.

**Nov. 30, 1910** I went out on some errands, stopped again at Scribner's and took a walk. It is a

fine brisk day with beautiful sky.

Mr. Yeats called on his way to the Library. He says that Joe Laub and Mrs. were at Petitpas' for dinner last evening; going to the theatre, in town for a lark!

I started a plate (a very small one) which I will, if it turns out well enough, use for a Xmas card this year.<sup>1568</sup> The subject is one of the group sent to the Coming Nation in the Xmas drawing they bought. Poor woman at door of "Hock shop," title, "Expecting a turkey from Uncle."

After dinner Dolly went up town to a meeting of Organizers of S. P. Local New York.<sup>1569</sup> I went up to the 3rd Ave El. station and met her, bringing her home about 11:30.

**Dec. 1, 1910** Working again on the small "Hock shop" plate. Mr. Yeats called in the afternoon. Dolly was out shopping.

Mr. John Quinn had accepted an invitation to dinner with Mr. Yeats and ourselves tonight and Dolly had prepared to serve a fine spaghetti dinner. Mr. Yeats was the only guest, possibly Quinn forgot the engagement. We had a very pleasant evening with Mr. Yeats alone.

R. Kent is packing, ready to start for Monhegan Island tomorrow morning. He has, by my direction and with a few instructions, provided himself with the material to do some etching while he is away. He "hopes" to be back by Xmas. It seems sad that his young wife and baby must live alone downstairs.

Recruiting came home from St. Louis Ex. (Buffalo, St. L) with a break in corner of

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<sup>1568</sup> *Expecting a Turkey from Uncle* (Morse 151), a 3 3/4 x 2 3/4" plate, is similar to the subject in the lower left corner of the "Christmas scenes" drawing for *The Coming Nation*. "Uncle" was a slang term for a pawnbroker.

<sup>1569</sup> According to the *Call*, the second "meeting of Branch Organizers," held at "headquarters," 239 East 84<sup>th</sup> Street.

frame. I wrote to Halsey C. Ives.<sup>1570</sup> Told him 5.00 would cover it or that I'd have mended and send bill.

**Dec. 2, 1910** Received a note from Alden March, Sunday Ed. of the Times. He says that the Times could not use puzzle sort of thing, but that he has put the proposition of my puzzles up to Mr. Ochs<sup>1571</sup> of the Phila Ledger and will let me know. I would be pleased to have them appear in direct competition with the Press puzzles (if the Press has someone make them in my place).

I went to Wanamaker's and selected and bought some books for the nieces of Dolly in Los Angeles and the Montgomery children in Phila.

On Fifth Ave. in the manuf[aturin]g section, the noontime rest was enjoyed by the workers on garments under strict police supervision. Nothing like a group of talkers was allowed. All the throng kept moving by the policemen. A solid mass for about 8 blocks between 16th St. and 24th. Like convicts taking their sun and air under guard!!

Stuart Davis called at studio.

A small boy crashed his head thro' the trap in the roof this evening. He was, I found later, sent by Mrs. Kent's little nurse girl to say that she was sick and ask for her wages. The boy, who was small and 9 years old, tried to get away with the 1.60 given by Mrs. Kent over the roof. Thought the trap open, and the crash of glass about his head brought me out and upset his plans. The girl waited for him below and he gave her 1.00, swearing that to be the amount given him by Mrs. Kent. I had given him ten cents. He told me solemnly upstairs "I don't steal," but he had held on to the little lying girl's 60 cents. Of course, I did not know the amount given by Mrs. K to him 'till too late.

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<sup>1570</sup> Halsey Cooley Ives (1847–1911), first Director of the St. Louis Art Museum. He was in charge of fine arts at the 1893 Columbian Exposition and the 1904 St. Louis fair.

<sup>1571</sup> Adolph Simon Ochs (1858–1935) owned both the *New York Times* and the *Philadelphia Ledger*.

After dinner Mr. Dresser and his boyish faced, rather dominating wife called. She is a very good sort anyway. Tried to show them socialism. He sees it, I think, but don't care to face it yet. Dolly's niece Mary called with a Brooklyn girl friend.

**Dec. 3, 1910** Dolly was quite sick with grippe this morning and I am beginning to feel the premonitory symptoms, so we stayed in bed late. A ring on the bell by Wm. Mailley [sic] who, on my letting him in, told me he had written a story for the *Coming Nation* on shop girls at Xmas and that he wanted me to make a couple of pictures for it.<sup>1572</sup> So this took up the greater part of my working day.

A rich stale beer smell went with a German from Vlag's Wholesale Corporation who landed me for a 27.00 suit of clothes. Took my measure on the spot.

Mr. Yeats came in. Miss Sehon also called.

We had dinner at home and I worked 'till late and mailed the C. N. drawings.

**Dec. 4, 1910** While out for the Sunday Press, I met up with Mr. Yeats who had been down to the docks and saw young Terry and his wife back from England. He says the chorus girl bride is glad to get back to N. Y. city. His folks probably snubbed her. While talking to Mr. Yeats on 29th St. we recognized Mr. Vizard across the street. He was about entering the old Daly Theatre side entrance.<sup>1573</sup> A rehearsal is on, he has a part in some new production.

Came home and started a puzzle which I finished late at night. Working under the disadvantage of the grippe cold, which is quite sufficient handicap.

After 10 o'clock P.M. Henri and Mrs. H came to see us. Brought back a set of my

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<sup>1572</sup> Two drawings for William Mailly, "A Shop Girl's Christmas Story," *The Coming Nation*, Dec. 24, 1910 (Hawkes 262-63).

<sup>1573</sup> Daly's was one of the famous old New York theatres, opening in 1867 and continuing until 1920.

etchings which had been at Connah's school and were, by Connah, given to a Mrs Tompkins to give to me. I had forgotten them.

Henri is quite hot over a big page on "Artists who marry their models" in the N. Y. American today. Mrs. H. is in the list with a rather dashing sort of photograph of her!

**Dec. 5, 1910** Today we rose late. Dolly's cold is much better and mine is largely headache or neuralgia today.

I printed a number of proofs of my new little Xmas card plate.

Dolly went out to do some Xmas shopping with Mrs. Ullman and Margaret McGready. The first noticeable fall of snow started this afternoon.

After a very exceedingly good dish of liver sauté with onions and brown gravy — delicious! — we went out for a "constitutional." We went as far as Broadway and 42nd St. The glaring advertising electric displays are the most notable feature of Broadway at night and they struck me as a clear demonstration of the vulgar commercialized age we live in. This electrical lighting of the street might be done for light and beauty instead of clash and clamoring of tradesmen.

In response to a suggestion of mine Nan, my sister, has written and invited Mr. Yeats to spend Xmas in Fort Washington, Pa. with us.

**Dec. 6, 1910** Finished printing enough Xmas plates to serve for our friends then started on another plate, at least made the pencil sketch for it — night, man on roof, woman at window in act of undressing.<sup>1574</sup>

Mr. Yeats called about 5:30 o'clock. He was pleased to accept Nan's invitation to go

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<sup>1574</sup> *Night Windows* (Morse 152).

down home with us Xmas.

Mr. Chapin of Scribner's wrote (late today received), asks me to let him have my DeKock proofs to show Mr. Scribner.<sup>1575</sup> I suppose in re. the Grolier Society book.

Letters from Louis Ruyl<sup>1576</sup> (one of my old coworkers on the "Press"). He wants to know if I still have my vellum copy of Vierge's "Don Pablo de Segovia."<sup>1577</sup> I got rid of it years ago. My Vierge fever was not of long duration).

**Dec. 7, 1910** I took up some etchings to Mr. Chapin at Scribner's. He said that the Grolier book matter would be decided in about a week probably. Then to 14th St. where I got 4 copies of the July Everybody's magazine with my pirate pictures in it.<sup>1578</sup>

G. Kirkpatrick came in in the afternoon. He wants a couple more drawings for "War, What For?" in the new edition.<sup>1579</sup> A wash drawing which I am to charge \$15.00 for instead of the merely nominal 5.00 heretofore. He says he has sold 6,000 copies, so he surely is making some money.

For dinner we had a very good steak cooked beautifully by Dolly and greatly enjoyed by myself.

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<sup>1575</sup> Charles Scribner (1854–1930), publisher.

<sup>1576</sup> Louis H. Ruyl (1870–?), illustrator and etcher, active in New York City and Higham, Massachusetts. He illustrated *Cape Cod, Old and New, The Old Coast Road from Boston to Plymouth, and From Provincetown to Portsmouth*.

<sup>1577</sup> The impressionistic pen technique of Daniel Vierge (1851–1904), Spanish-born French illustrator, influenced many black and white illustrators in the 1890s, suggesting an alternative to the realism of the English pen draughtsmen and Adolph von Menzel. His illustrations for Quevedo y Villegas's *Don Pablo de Segovia* of 1626, as it is known in English were, with his illustrations for *Don Quixote*, his masterpieces. I do not see the unmistakable influence of Vierge in any of Sloan's works, however.

<sup>1578</sup> For Bergengren's "Fannie."

<sup>1579</sup> This was probably the third edition of Dec. 1910 for which Sloan made two new drawings (Hawkes 806 and 809 are the only ink wash illustrations in the book) and redrew two.

Mr. F. H. Dewey called in the evening.

**Dec. 8, 1910** My pay (in the shape of ten sub[scription] cards) came from the Coming Nation. I had proposed this instead of money.

Halsey C. Ives of St. Louis Art Museum writes that damage to frame of "Recruiting" will be made good, that it came from Buffalo in damaged condition.

Kirkpatrick called again today.

After dinner I made a start at the last puzzle for the Phila. Press. Got it pencilled in and will finish it tomorrow and end the chapter!

**Dec. 9, 1910** The Ninth is a lucky day! and while 'tis well known that to start on Friday is unlucky, it must be true that to finish anything on that day should be very lucky. Well, today I mailed my last puzzle to the Phila Press. Yeoell! Requiescat! Scat!! To think that my request for better engraving should have resulted in the ending of the whole matter and that the Press, Sunday Jan. 1st 1911 will be about the first Sunday Press to be without a drawing of mine for 16 years! This is probably slightly exaggerated, but it comes near being true save for 3 months in 1898 when I was on N. Y. "Herald."

Dolly went to the S. P. Branch 1 meeting this evening. I started on the new wash drawing for frontispiece of "War."

**Dec. 10, 1910** I spent most of the day making the wash drawing for "War." A very poor thing. It seems too bad that I could not turn out some more important sort of drawings for this purpose, but for some reason I seem to lack the "steam" necessary to do so. I have had for some time a "lack of steam" feeling, fearing that I am losing my grip on my work. I suppose that the thing

will blow out of my system. It makes me feel entirely too humble!

Mr. Yeats called late in the afternoon. He had been to see Sneddon who has a cold, “grippe,” and, from Sneddon, brought a copy of Punch almanac for me.

Dolly went out shopping and finished up her Xmas buying. She has a beautiful, warm, fur-lined pair of gloves for me — sort of millionaire’s gloves.

We had good chops for dinner and I went on with the drawing after.

**Dec. 11, 1910** The streets are fresh covered with a new layer of snow and, being Sunday, it has not been much disturbed nor discolored by the turmoil of traffic. I went out and got the papers.

Put in most of the day on a drawing for “War, What For?” No merit in it except that it will answer the purpose.

Miss Mary Wall with a young chap from Chester, Pa. called and took dinner with us, spaghetti Dolly made.

During the evening Henris called and we had a very pleasant talk with him. He liked my new plate, “Girl and Beggar,” very much and told me that Johnston of the “World” had spoken very enthusiastically of my page [of] Pirate pictures with verses in Collier’s just out. Stuart Davis had a copy with him this afternoon.

**Dec. 12, 1910** With Kirkpatrick over me waiting for them, I finished the new drawings for “War — What For?”

I started a new etched plate after dinner (which we had at a small restaurant on Seventh Ave., a decent “Hungarian” dinner for 25 cents). The subject of the plate is one which I have had in mind — night, the roofs back of us, a girl in dishabille at a window and a man on the roofs smoking his pipe and taking in the charms, while at a window below him his wife is busy

hanging out his washed linen.

**Dec. 13, 1910** Working on the copper plate which gave me some trouble on account of my having laid a bad ground, I managed to save the base work of the thing tho', so that I can lay a new ground and go on.

Kirkpatrick came again and wants still another drawing for "War."

Mrs. Ullman came to see Dolly and I made a bottle of bronze [paint] for her. Ullman wanted some. Miss Sehon also called and the three went out shopping together. Dolly came home better for her outing "with the girls."

We had some salt smoked "Johnnies" (a sort of bloater) for dinner and they were very tasty and a decided change from our usual menu. I bought them last evening but Dolly felt a bit uncertain as to how they should be cooked. Mrs. U. gave her the necessary information today.

**Dec. 14, 1910** Working on my plate (man on roof looking at girl dressing).

Vernon H. Bailey called in the afternoon. He wants me to give him some instruction in etching "on a business basis." I told him to come Monday afternoon when I'm to give him his first lesson at \$3.00 per hour.

We had a first rate vegetable dish for dinner, sort of a chowder of mixed vegetables. It was very good indeed.

In the evening I started another drawing for "War, What For?"

**Dec. 15, 1910** The "Coming Nation" today's issue (dated 17th) contains the Alex Irvine story for which I made drawings and they look fairly well, tho' they are slightly thinned in engraving.

I finished up the new drawing for Kirkpatrick and in the afternoon walked over to 19th

St. and delivered it to him. He is to pay me after the first of Jan. (\$10.00). I left my old hat to be reblocked and cleaned for \$1.25, to be done on Saturday.

The weather, which had been warm during the day and consequently made a muck of slush in the streets, after sunset turned clear and cold so that Dolly and I had a cold but pleasant walk over to Henris where we spent the evening talking. The ladies on their own interests and H. and I on Maratta colors principally. He is working with a palette set with a

R Y B

red orange — yellow green — blue purple

P / \ O / \ G /

both in the colors and hues.

**Dec. 16, 1910** No entry

**Dec. 17, 1910** W. Francis Taylor called in the afternoon. I was working on “Roofs and Windows” plate. Dolly asked him to stay on to dinner with us. He has been down in Philad’a since we saw him. He spent Thanksgiving day with Miss Perkins in Germantown, Phila. He says that she is having trouble with her eyes. Too bad! for she is teaching drawing and painting in Spartansburg, S. C., Converse College.

After dinner Margaret (Dolly’s sister) came in with Miss Mary Wall, Dolly’s niece, full of foolishness and giggles and bursting with life.

**Dec. 18, 1910** Went out to buy the Press as usual and was surprised to find that they had not used my puzzle this week (tho’ they have two left). They have a set of wild animals where are pretty well done, tho’ the pronunciations are rather poor. I suppose I’m prejudiced!

Henris came in the evening after Mr. King and young Sieger, [sic] the poet. King is enthusiastic over some French 1840 lithographs he has picked up on 4th Avenue lately. [“plates” crossed out] Proofs from a publication called “L’Artiste.”<sup>1580</sup> A number of Gavarnis among them but no Daumiers. The Henris are going to a play (H. is in the play in a “super” part) given by the MacDowell Club at the Plaza.<sup>1581</sup>

**Dec. 19, 1910** My “pupil” arrived on time at 2 P. M. to take his first etching lesson. V. Bailey has had some talks and demonstrations by Otto H. Bacher a year or more ago, but he was much pleased with my suggestions today, tho’ it seems presumptuous on my part to undertake to teach any one the technique of etching I am so uncertain myself; and at [“evening” crossed out] night late I went to bed with much sadness for my “Roof and Windows” plate has turned into a mess of lines which will give me much trouble.

Mrs. Henri called this evening and has impressed Dolly into service to make her a masquerade costume (“Moyen Age” from my Racinet books).<sup>1582</sup> Dolly is always ready to do a good turn for anyone but herself.

**Dec. 20, 1910** Today I walked up to the Times and saw Alden March in regard to the letter from Geo. Ochs<sup>1583</sup> of the Ledger, Phila. He advised me to talk the puzzles up to Mr. Ochs when I am

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<sup>1580</sup> *L’Artiste* was a weekly French journal published in Paris from 1831 to 1904.

<sup>1581</sup> Henri had become associated with the MacDowell Club through Mary Fanton Roberts, who was on its board. He would be much involved in setting up the Club’s exhibition program in 1911. The role he played in the Christmas performance was that of Robin Hood. See Perlman, *Robert Henri: His Life and Art*, 101.

<sup>1582</sup> This must have been the six-volume *Le Costume Historique* by Auguste Racinet, published in Paris in 1888 with 500 plates.

<sup>1583</sup> George Washington Ochs (1861–1931) was the editor of the Philadelphia *Ledger*. His brother, Adolph, was the owner of the paper.

in Phila. next week [for the] holidays, to remember that these upstate readers are very much interested, etc. The day started out stormy but cleared up beautifully.

Dolly worked steadily all day on Mrs. Henri's dress for the MacDowell club dance tonight. Mrs. Ullman came in and brought me some "Yahoodas," as we call them, the Jewish cakes which she buys uptown.

I worked all afternoon on the "Roof and windows" plate, which is in a pretty bad snarl just now, but I have a few hopes left.

We had a good dinner at home "frankfurters" and spinach — very fine combination.

**Dec. 21–23, 1910** No entry.

**Dec. 24–26, 1910** With Mr. Yeats in tow and accompanied as well by W. F. Taylor (Canadian N. Yorker and by us made socialist) we started early for Philadelphia. The weather which started rainy turned to cloudy. Dolly left the train at Wayne Junction (Phila) to go about and deliver her Xmas packages. At the time, Yeats and Taylor were in the smoking car ahead. The cars became crowded to and beyond the limit at the next city stop. Xmas shoppers in their last plunge "down" town to buy. I was left alone with 3 bags, 2 umbrellas, 2 overcoats and a package, some scattered and all covered by strange Philadelphians. At the terminal station, Phila., Taylor came back after the crowd had detrained itself to get his valise and coat. Mr. Yeats strayed off not knowing that we were in Phila. — asked persons the "next train to Philadelphia," and finally he thought of his hand bag, came back and we found him. I scolded him of course. My worry turned at once to indignation. Taylor went on to Washington and after missing one train and having fried oysters (good in Phila. and cheap), we arrived in Fort Washington, Pa. and were welcomed by my sisters Marianna and Bessie.

My father is quite sick. The doctor (Conover) told me that he had bronchial pneumonia, but that he had it about in check. [“Our” crossed out] His anxiety over our visit made him a bit excited. Mr. Yeats made himself at home and we had quite a happy Xmas party. Nan had made me a fine big bathrobe, wooly and gray and trimmed with red. Dolly had already given me new furlined gloves. There were handkerchiefs and socks for Mr. Yeats.

I took Mr. Yeats over to see “Tom” Anshutz and Mr. Y. liked the Anshutzes very much. Mrs. A’s geneological and colonial knowledge interested him (as “character” rather than from an interest in “facts”).

Mr. Anshutz has become a right good socialist, tho’ not a member of the Party.

This visit occurred Monday, but as I had not this book with me I will just try to put down some of the incidents of our trip without too great surity as to the day on which they occurred.

**Dec. 27, 1910** I went in to see Mr. Ochs of the Ledger in Phila. today and had an interview with this short, stocky Jew man who owns the famous old newspaper, once the property of G. W. Childs.<sup>1584</sup> Hardly was satisfied with his point of view on the puzzles. He is more interested in syndicating them than in buying them to improve his own paper. I talked steadily and I think clearly to him and finally agreed to let him have one to try, but I have since come to the view that it will be better not to go into the thing with a man who is apparently only interested in whether he can make money on the work as done by me. Dolly advises me to quit making them, and she thinks I will get more work of an important sort done with them out of mind.

I met J. King and his Pythias, Brannan, on the street and into Thompson’s Spa with King and Brannan where I met J. O. G. Duffy, who is still literary and dramatic Ed. of the Press.

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<sup>1584</sup> George William Childs (1829–1894), bought the Philadelphia *Ledger* in 1864 and published and edited it until his death.

We had dinner at Mrs. Kerr's on York St. Bessie Sloan was there, J. B. Yeats, Dolly, a Mrs. Thompson and little girls. After dinner Mr. and Mrs. Sadler, Irish folks. He, in one of the steamship companies, she, a hair dresser and if she were not deaf, she would be fine company. Has wit. Not educated, but with a natural intelligence quite characteristically Irish.

**Dec. 28, 1910** No entry

**Dec. 29, 1910** Dolly had spent the night with Mrs. Hamlin in Lansdowne. About noon Mr. Yeats and I went over to see Pancoast<sup>1585</sup> on the Ingletown Road. P. keeps but one room in his old stone house warm in winter. Deserts the rest of the house. He is pegging away at landscape and Mr. Yeats liked the delicacy of some of his sketches very much. He (Pancoast) is on the staff of the North American in afternoon and evenings.

Miss Mary Perkins looking well, with W. F. Taylor (back from Washington where his sister is head nurse in a hospital) came to lunch. Nan also home to lunch and glad to see Mary P. After lunch, Nan away, we (Mr. Yeats and I to the city) went to the Penna. Academy of Fine Arts but tho' it was four o'clock it was dusk and no lights were lit, tho' we peered about with no satisfaction 'till 4:30, still no lights lit. Poor P. A. F. A., thousands for prizes and scholarships in the art schools, but not money enough to light their galleries!

We strolled about the neighborhood: Arch St., Logan Square, Race St. — all mucky with mud, but despite my decrying, Mr. Yeats likes Philadelphia and I confess that the "centre" of the town is all right, but it's a very small centre indeed and I hate the miles and miles of dingy small "homes," its boast.

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<sup>1585</sup> Morris Hall Pancoast (1877–1963), French-trained landscape painter and cartoonist, lived in Fort Washington between 1905 and 1919. He was a friend of Anshutz who probably introduced him to Sloan.

We dined at Nell Sloan's. Dolly met us there and Mrs. Blackwell, with her Cook's tourist knowledge of Europe, amused Mr. Yeats, I'm sure. She has taught school all her life nearly and has much information of facts and a memory. She's bright indeed and must be over seventy years. Mr. Yeats stayed at Uncle Al's the night. Dolly and I went back to Ft. Wash.

**Dec. 30, 1910** A little Black Friday for me, this. Last night Uncle Al Sloan spoke of an embezzlement of one Robin in N. Y. involving a bank with a name, "Bank of Northern N. Y." as the Philadelphia papers had it. We were scared a while as my bank in N. Y. is the "Northern Bank of N. Y.," but we felt that the name was different but today, just as we were leaving Phila. (Dolly excepted) we saw a paper, a N. Y. paper, and it is my bank and it has been closed indefinitely, etc.<sup>1586</sup> So, the trouble which we had thought ["passed" crossed out] escaped us we had, sure enough, to face! Mr. Yeats and I came back to N. Y., the day cleared and such a beautiful ride on the Reading (N. Jersey Central), beautiful hills near Bound Brook [N. J.], warm slanting light, blue distances. Dolly stayed in Phila. to have her teeth attended to and we had found out our loss just a moment before we said good bye to her. I hope she won't worry over it as much as I am doing — which is foolish of me. One regrettable thing about the bank failure is that Dolly as Organizer (pro-tem) put \$400.00 of the S. P. Branch one money there just a few days before it busted!

**Dec. 31, 1910** Rose late (about 10 o'clock) awakened by an expressman with the box which I had packed with our Xmas gifts received in Fort Washington. I went out as soon as I had fed myself (but poorly) to the Savings Bank where I drew out \$100.00 I then took a walk to look

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<sup>1586</sup> Northern Bank of N.Y. was ordered closed by the New York State Banking Department due to mismanagement by Joseph G. Robin. See "Cheney Shuts Down Northern Bank," *New York Times*, December 28, 1910, p. 1.

over the city. I found that it still pleased me. It has a happy look, the people have a happy air. Maybe it's the "foreign" element.

Rollin Kirby hailed me on the street. I walked with him to his bank where he transacted business then we, together, went to the café in "165" basement. He mentioned a visit he had had from Potts. Said P. was thinking of going to Los Angeles. I said it might not suit a conservative like P. as it was likely to soon be either a Socialist or Union Labor city. He responded [that] there have been a number of explosions there lately, referring to the absolutely unproved charge made against the unions in the blowing up of the Los Angeles "Times."<sup>1587</sup> I said this, [that the charges were not proven] and also asked him if he did not know that, had there been a strike on, Union Labor would have been blamed for the recent N. Y. Central power house explosion. He said he didn't want to talk of those matters, they bored him; that I constantly brought the Socialist idea into my talk, that I had "lost my sense of humor" and, tho' I was really very good tempered about it, he forced such a personal element into the talk that when he finally said we must end friendship, I emphatically agreed. So he left and I, without regret, have a "friend" the less to end the year.<sup>1588</sup>

Kent asked me to dinner, vegetarian, with Golz and his brother, Walter Golz, who is a splendid pianist and an interesting looking young man. I passed the evening with them in Kent's rooms on the floor below us. Lonely without Dolly. I smoked one pipe today but did not enjoy it, so won't start smoking.

## 1911

**Jan. 1, 1911** Alone, which means my house in disorder, for I don't keep things tidy when Dolly is away. Before noon I walked out for the papers. The Press has not yet used the last two puzzles

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<sup>1587</sup> An explosion on October 1, 1910, killed 21 *Times* employees.

<sup>1588</sup> Sloan's involvement with Socialism did cause him to become something of a crank, as Ira Glackens put it "cantankerous and difficult." See I. Glackens, *Glackens*, 135-6.

which I made for them. The drawings are now made by Weed<sup>1589</sup> who signs them today. The drawing is good enough but the puzzle's pronunciation is right bad in cases.

Mr. Yeats called while I was out, but dropped in on Kent below stairs. He came up after I had returned bringing me the book "Green Helmet," Willie Yeats's last book of verse printed at Dundrum by Lolly and Lily Yeats, his sisters.<sup>1590</sup> I have not yet the bill. Paid \$1.00 to Kent, my share of last order of groceries.

I went to dine at Petitpas'. There was an all-night New Year party there last night. Mr. Yeats, King and Brooks were there. King has recently talked with Ellen Terry. He told things she had said.

We sat at table for some time, then King and Brooks and I away, leaving Mr. Yeats very cross at our going "so soon." As Brooks says, "Mr Yeats can't see why anyone should wish to go from Petitpas after dinner." King and Brooks stopped at (165 W. 23) my place to get a book which K. had left. We went in to Kent's on his insisting that we join his N. Year Party. Henri was there, Mrs. H., the Robertses and Mr. and Mrs. Coburn (the Coburn Players), the Dressers, the Bellowses, the two Golzes. On their request I took the Coburns upstairs and in my studio showed them the picture I made this summer of their outdoor performance on the campus of Columbia Univ. They were evidently very much pleased with it. He is a nice big fellow and she seems very charming. After the party broke up at Kent's, Henris came up and sat an hour with me.

**Jan. 2, 1911** A foggy, rainy, gloomy day; which reflects itself perfectly in my state of mind. I

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<sup>1589</sup> Clive Weed 1884–1936), cartoonist and illustrator who was producing illustrations for the *New York Call* at this time.

<sup>1590</sup> *The Green Helmet and Other Poems* was published by the Cuala Press in 1910. See note Oct. 7, 1909. Sloan's copy, inscribed "John Sloan Dec. 1910" is in the DAM library.

have done nothing since my return from Phila. A kind of glum loneliness has settled down on me, and the fog with the distant wailing of the fog whistles on the North River has, to me, no touch of cheer. Dolly is still away in Phila. I had a short post card and note from her, written Saturday. I think she is suffering with the operations of Dr. Beale, the dentist.

Mrs. Henri called in to invite me and Dolly, if she comes home, to take dinner with them tonight. I was glad to accept, and after reading and sluggishly dozing all afternoon, I went over to 10 Gramercy Park. Henri was glad of my company and seemed a bit put out when Haggin and Davy<sup>1591</sup> [sic] 'phoned that they would come in later. They came, Davy is a character and of interest. Haggin is money spoilt and double chinned. He thinks of going to Tangiers next month to paint the sun and the people. It doesn't sound good to me. They went about 11:15 and Mrs. H. to bed. Henri and I sat up talking and experimenting with the Maratta pigments 'till nearly 2 A. M., when I came home and to a lonely bed.

**Jan. 3, 1911** A registered letter from Appeal to Reason with two mss. to illustrate for the Coming Nation. Mr. Simons writes that \$25.00 is about all he can pay for pictures. It's very, very small pay. I hope that he is squarely truthful as to the financial ability. A letter from Dolly which says she will come home on a 2 o'clock train. I suppose today, tho' the letter is headed Sunday and was mailed yesterday evening.

The weather is quite worth remarking: worse today than yesterday — rain and mist.

I met Dolly at the Ferry and we came home not very happy thro' the rain and mist. She has had a hard siege with the dentist and I have been in a kind of home-made Hell during her absence.

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<sup>1591</sup> Randall Davey (1888–1964), painter and teacher, studied with Henri. He settled in Santa Fe and taught at the University of New Mexico.

She cooked ham and spinach for dinner. The ham, a present from our Butcher, Mr. Bisland.

**Jan. 4, 1911** Wrote C. B. King, Sunday Ed. "The Press" calling attention to the fact that they still have on hand two puzzles of mine (sent by registered mail), one "Words used Parting," the other "Names for Winter Weather," as I shall bill these puzzles to the Press in my final settlement with them.

The weather is much changed for the better (it couldn't have changed for the worse), a light fall of snow during the night.

A collection of paintings from J. H. Converse of Phila., estate, at American Art Galleries.<sup>1592</sup> I went up to see them — a mixed up lot, some by famous names but only about two good ones: a W. Homer old picture, 1867, two men playing duet on violin and 'cello;<sup>1593</sup> the other a small Corot, a big crucifix on the shore of a river, a grove of trees, two figures on the ground.<sup>1594</sup> Very good indeed. Another Corot very poor, large.<sup>1595</sup>

Mr. Yeats called. Mrs. Russell invited us to bring him and stay Sat. and Sunday in Scarsdale. We accepted by 'phone to Phil. Russell.

Mr. Dana Carroll of the Sun called. I told him of the ex. in Columbus pending.<sup>1596</sup> Told

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<sup>1592</sup> The auction of the collection of the late President of the Baldwin Locomotive Works, John H. Converse, took place on Jan. 6, 1911. Most of the pictures were by Barbizon school artists. The Homer was "Musical Amateurs."

<sup>1593</sup> Homer, *The Studio*, 1867. Metropolitan Museum of Art, Samuel D. Lee Fund, 1939.

<sup>1594</sup> Corot, *Honfleur: Calvary*, c.1830. Metropolitan Museum of Art, Purchase, Mr. and Mrs. Richard J. Bernhard Gift, by exchange, 1974.

<sup>1595</sup> Possibly Corot, *Landscape by the Sea*, oil on canvas, later in collection of Alba Boardman Johnson, sold at auction in 2016.

<sup>1596</sup> This was the exhibition of 61 paintings and 74 drawings and prints Henri selected from the artists who exhibited in the Independent Artists exhibition of 1910 for Julius Golz's exhibition at the Art

him to see Henri for particulars.

Dolly cooked a good mess of spaghetti for dinner, which we enjoyed.

After dinner I started on my drawings for the Coming Nation story.<sup>1597</sup>

**Jan. 5, 1911** While Dolly was out on S. P. and household business, Mrs. Ullman came in, and after a few remarks, broke down and burst into tears and poured forth a sad, sad story of Ullman. He has been living with another woman, an Italian girl 16 years old when it started. An awful story. He wants her to get a divorce. Says he won't give up the other. She has followed him up, and in the guise of a detective had found out much of their life: owing bills for provisions and board, the girl can't read or write, they have lived in squalor, he coming home to Kitty of course — !! I wished that Dolly had been here to advise, she is wise these ways. The girl is "low" according to Mrs. U. "They are both degenerates," she said. The story has a place in my mind which I can't define on paper. If I could put it down, I'd be in the class of De Maupassant.

We had a good mess of lentils, rice and tomatoes for dinner. Dolly officiated. She 'phoned Mrs. Ullman and after dinner went up town and Kitty was out! She wrote that he and she had gone to a lawyer.

**Jan. 6, 1911** I went on with the drawings which I am making for the "Coming Nation," and a run of visitors.

Mrs. Ullman called to see Dolly and they had a long talk. Dolly tells me that the things she told of Ullman were terrible — unheard of in her (Dolly's) experience.

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Association of Columbus. See Sept. 2, 1910, and Perlman, *Robert Henri: His Life and Art*, 97.

<sup>1597</sup> These were probably a drawing for "By Two and By Two" by Florence Woolston and one for "The Humbling of Sarah Ann" by Mrs. Fremont Older, published in *The Coming Nation* on Jan. 28 and Feb. 11 respectively (Hawkes 288–89).

Mrs. Davis called. Wants me to lend Stuart [a] frame for a painting to send to the P. A. F. A.

Mrs. Kent came upstairs and brought the baby boy. He is beginning to walk.

Mr. Yeats read a fine letter from [a] friend of his, Prof. Elton<sup>1598</sup> of Liverpool University who described a young friend who had come to U. S. to N. Carolina — the lynching custom, the Presbyterianism, etc. I got some pictures ready for Columbus Ex.: “Clown Making Up” “Pigeons” and “Night, Throbbing Fountain.”

Dolly went to Br. 1, S. P. meeting election. She was unanimously elected “Organizer.”  
Walter Schlichter and Nat. Strong.

**Jan. 7, 1911** Leaving paintings in the hall and framed prints with Kents below to go to Columbus today, we started with Mr. Yeats for Scarsdale where we arrived about eleven o'clock and were welcomed by Mrs. Russell. The children have been sick much this winter, but Billy is greatly improved in his nervous management of his muscles.

After lunch Mrs. R., Dolly, Mr. Yeats and I took a walk of about three miles. The country is gray and orange with some traces of snow in the creases. We saw an owl on a tree not far from the turnpike. I hooted and he scooted. Some of the hillsides were covered with dry red grasses, tall and soft, turning over the ground — looking much as a dog's coat would to a flea therein travelling.

Phil. Russell came home about five o'clock. Miss Alice Wing, his partner's sister, with him. They were glad to see us and we had cocktails before dinner in which Mr. Yeats delights. They break the conversational ice. The evening was spent in talk. Phil. Russell telling me that my bank would probably be able to pay in full to depositors. I smoked a very fine Havana cigar

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<sup>1598</sup> Oliver Elton (1861–1945), English literary historian, professor at Liverpool from 1900 to 1926.

after dinner, but not all of it. I could not stand it! I will not take up smoking cigars, that's sure. It had no old-time charm for me.

**Jan. 8, 1911** A fine breakfast, tho' I should not care to be tempted to eat so well every morning.

The ladies were busy in conversation and occupied with the children upstairs much of the morning. Mr. Russell, Yeats and I below in the library. I smoked a pipe which far passes in attractiveness the cigar of last evening. I feel that I am in a position to authoritatively say that the pipe is the better tasted, less nauseating of the two.

In the afternoon, Phil Russell, Mr. Yeats and I went for a walk — fine, gray with broken sunshine but muddy under foot. We went as far as Hartsdale and back by two routes. Not a long walk, but very pleasant.

After dinner and some entertaining talk, Mr. Yeats read the "Green Helmet" out loud. This is W. B. Yeats's last play and it was a beautiful thing to see how old John B. Yeats, the father, filled up with proud tears as he brought it to a finish, his voice fairly crooned the words. He is proud of this son, Ireland's son, and proud of this particular poem.

**Jan. 9, 1911** We came down late to breakfast. Mrs. Russell and Mr. Yeats sat at table with us and, after talking in the library with the morning sun streaming in the East bay window, we took coach and caught the 10:50 train to New York, ending a very pleasant visit. As Mr. Yeats says, the host and hostess are the key to good hospitality.

Dolly had many things to attend to in re. S. P. Branch 1, so after lunch she went out for the afternoon.

I mailed the drawings (3) for "Coming Nation" registered, sent mss by ord. 1st class mail.

Miss Sehon called and waited quite a while for Dolly to return. Mr. Yeats stopped in for but a few minutes and Mrs. Ullman came in later. She told of fainting on Friday in the subway station, 42nd St., losing her purse with \$7.00 in it! A queer tale. I don't believe the whole of it. Two men in plain clothes brought her to and one, saying he was a private detective, put her on the train for up town. She came back on missing her purse, and could not find these men. Ullman wants her to sue the Company!

Dolly made a good ham and sauce with string beans dinner. We went to bed quite early for us.

**Jan. 10, 1911**A Pirate story arrived from Everybody's, by the same Ralph Bergengren so my days 'till the end of this month must be full of Pirates. This is quite pleasing in the absence of the puzzle income. I have an answer today to my letter to Mrs. King of the Sunday Press. She handed my letter to Mr. Townsend. Says she cannot express her opinion of the Art Manager in a letter. I agree with her delicately expressed vituperation.

I walked to 54th St. and delivered "Memory" group etching to A. P. & S. Co. to be sent to Columbus. This makes 13 framed prints (10 N. Y. City set, 1 Girl and Beggar, 1 Litho. "27th St.," and "Memory.")

Nan writes that Dad is better, but not yet himself. She asks me to send "Storm Wind" to Rome Ex. This is H. S. Morris, Commissioner General of the U. S. of America to the International Exposition of Art and History at Rome, 1911, his enterprise. Foisting a collection of mewling and putrid American imitations of foreign art on a polite Italian public.

We had a spaghetti dinner at home and after this I was disinclined to get at work, so we addressed cards for Branch 1 meeting and went to bed before 12. I must get under way tomorrow!

R. Kent and Mrs. K. went to musical eve. at Carnegie Hall. To Dolly's indignation they asked us to take the responsibility of the baby! I agreed, but afterward felt that it was rather cheeky of him to ask it. "Just to open door and get it in case of fire!!!"

**Jan. 11, 1911** Got underway!<sup>1599</sup> but oh what a day of it. Mrs. Ullman came about 11 A. M. and she, with Dolly, went to the Domestic Relations Court on 59th St. to see about measures to be taken to make Ullman support her. I don't take much stock in her lost purse story of Monday, as she had found it, she told Dolly; but she is in enough trouble to turn the mind of most anyone.

Miss Dexter called on Dolly. It makes me wild to hear her voice, hollow Southern tones, even in the next room.

Stuart Davis was a visitor for a short while toward evening. I promised to loan him a frame for the P. A. F. A. Ex., to which he is going to send 2 pictures.

Griffen Barry called to meet with Dolly on Branch one business.

Miss Frazer<sup>1600</sup> called to get me to attend the next meeting of the Literary Committee, but I said I was too busy. I like Miss Frazer, she's a nice feminine type but quite modern and self-reliant as well.

Phil Russell wrote me a note in re. the National Bank. Prospects of settlement are good he says, but may be slow.

After dinner, a good steak, I worked on my first pirate (Collier's) drawing.<sup>1601</sup>

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<sup>1599</sup> Four drawings for "This Style" by Ralph Bergengren, published in *Everybody's Magazine*, April 1911 (Hawkes 316–319).

<sup>1600</sup> Elizabeth Frazer (1877?–1967) contributed fiction to *Scribner's*, *Collier's*, and other magazines.

<sup>1601</sup> Concurrently with the story, "This Style" for *Everybody's Magazine*, Sloan was illustrating another Bergengren pirate text, "Delilah" for the April 8, 1911 issue of *Collier's* (Hawkes 269–272).

**Jan. 12, 1911** Got in a good day's work today on the Collier's Pirate story.

I wrote to the Auditors Dept., The Press, Phila. to inform them that my check in payment for November's puzzles had not been received.

Mrs. W. Mailly<sup>1602</sup> called to ask me to illustrate a story of Mailly's for Coming Nation. Told her I could not do it for at least five days. Price to him to be \$5.00 a drawing.

After dinner R. Kent came up and sat a short while while we finished our salad. He is quite anxious that we should have another exhibition. I told him that I was in a state of grouch about the whole ex. game, and did not feel disposed to go in to get up another show, tho' I'd go in to one if it came along.<sup>1603</sup>

Kent is not in such high spirits as is usual with him. He went downstairs and, in a few minutes, the notes of his flute oozed through my floor. He is learning to play. It may seem a long time to him, this student period, but I find it long myself. He is out working in Ewing and Chappel's office at architectural drawing during the days.<sup>1604</sup>

**Jan. 13, 1911** I had a letter from my father this morning. He says he is feeling better, but that the weather is so rainy he can't get out enough to get his strength back.

Dolly went down to the Astor Place office of the Northern Bank and left my book and her Socialist P., Br. 1 book. They gave her receipt for them. She saw Mr. Riley and the paying teller of our branch there. They told her to get authority to take charge of the Branch acc. herself.

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<sup>1602</sup> Bertha H. Mailly (1869–1960) edited the children's page of the *Coming Nation* and was an editor for *Metropolitan Magazine*.

<sup>1603</sup> Sloan rightly felt that he had carried more than his share of the organization of both the exhibitions of The Eight and the Independent Artists and was not inclined to undergo the experience again.

<sup>1604</sup> Charles Ewing and George Chappell set up their own architectural practice on the basis of a commission from Kent's mother. Kent worked as a draughtsman for them in times of financial need. See Traxel, *Rockwell Kent*, 24.

I worked on a Collier's Pirate picture all day. Was interrupted by Stuart Davis and a friend, student of Henri's school named Pendex or something of that sort. Stuart put a picture of his in a frame of mine to send to the Penna. Acad. Ex. The Budworth man called for it later.

Mr. Yeats came in but stayed only a few minutes. Says he has been busy on his new article.

I took a walk before dinner. It has been misty and half-raining all day and the streets were beautiful in gold lights and blue distances. I walked down as far as 11th St. and noticed that the apartment I was looking at has been taken. Of course, I'm much too hard put for money now that the Press puzzles are no more to go to such an expense, but it was a fine place!

Press check for Nov. puzzles arrived — \$100. Now, in a few days, I can begin operations to secure the payment for the four puzzles sent for Dec.

Dolly went to the Branch meeting tonight. Kent asked us to take responsibility for the baby (downstairs) while they were out. Dolly had courage to say no and with her example I chimed in. The Kents stayed in!

**Jan. 14, 1911** During the day I worked sporadically, as you might say, on the Collier Pirate drawings, but on account of the engagement to go to Henri's in the evening, I could not settle down to work properly.

Mrs. Ullman called on Dolly. She showed D. and me a legal paper: "Agreement" of separation. She said that Judge Frieseke, Ullman's friend, had told her it was all right. It was drawn up on paper with the name of an Italian lawyer, Coaca, I think. Ullman signed it, but she did not. I wondered why the notary (Goldsteen) had not had both sign. \$10 per week is the sum she is to get, to be sent here (165 W. 23).

After dinner, ham and spinach, we dressed and went to Henri's. Glackens and Mrs.,

Preston and Mrs. (who is looking thinner than when I saw her last, nearly a year ago I think), C. FitzGerald, who is looking much better. He has gone to Ireland and returned since I last saw him. Johnson [sic], the fat editor of the Sunday World and his wife,<sup>1605</sup> replacing his first (they were divorced). She is rather thin and dark with pale skin. George Luks arrived alone with a “jag” on. He was funny to start with, but as he drank more he became tiresome. Mrs. Luks telephoned but did not come down. Zinzig [sic] was there mysteriously. Stupid seems to be the word for him. The Robertses, he first; she came later. My old, old but well detested beast of a friend Wikefrund<sup>1606</sup> was there to spoil my evening. Had not seen him for some time.

**Jan. 15, 1911** This is the day after the “party.” What a stupid affair it was. A crowd of supposedly intelligent people sitting about listening and giggling at the maunderings of a drunken fool, whose whole idea seems to be to lay claim in some remote way to Irish ancestors. Of course he is German. Luks, every bit of him, every bit of his “cleverness,” is pure Saxon. He blurts about “Bill Yeats” and Synge, all because the highly sensitive and vindictive James Gregg and also, to a lesser extent, C. FitzGerald, are so full of adulation for the great G. Luks. I still think him amusing sober, but I’m ashamed to think that I hadn’t the courage to leave that beastly boredom of booze. It would have been difficult to get Dolly away, especially after Mary Fanton Roberts arrived!!

Luks is, of course, far above the average painter of today, but he puts himself on such a pinnacle that, when he ceases to be picturesque, he’s porcine. His strongly implied criticism of Henri’s work is scrofulously offensive to me. All this is my opinion with no lessening of my respect for “The Wrestlers” and certain other of his pictures which are very great works of art.

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<sup>1605</sup> William Johnston (187–1929) and Hattie Belle McCollum Johnston. They married April 12, 1910.

<sup>1606</sup> This is Sloan’s anagram for “Wife drunk.”

The day passed with such thoughts seething in me. This Katzenjammer in spite of the fact that I had but one small drink during the whole of last night's entertainment, but I had practically no sleep on the studio couch.

No work. A blue day. Dolly cooked dinner.

**Jan. 16, 1911** The fact that we refused to take the responsibility for the Kent baby last Friday evening has proved to be too much for them! To be sure, we had housed R. Kent for a dozen nights, given him a dozen meals, had the baby and Mrs. Kent for a whole week with baby wash hung out all over the front rooms all day, lived entirely on vegetables during that time (tho', of course, there were plenty cooked), loaned them tools, chairs, dishes, tea and god knows what but we could not take the small job of just remembering the baby while they went to a concert! So, today, when Dolly passed the namby-pamby, willowy, ["but" crossed out] green and oh so childish Mrs. Kent on the street, she puts her Berkshire-bred nose in the air and thus snubs her. I had noticed that Kent had not borrowed anything for two days past, so was not much surprised to hear of this dreadful rebuff[f]. Oh well, I suppose we can live through it. I don't think I set much store by friends at any rate.

Dolly went to tea at Mrs. Erroll Dunbar's<sup>1607</sup> up town. They have a whole house on 96th St. She attended a meeting of Branch 1 officers later.

I worked all day on the pirate story pictures for Collier's. They 'phoned, I said ready Wednesday.

We had good dish of lentils, rice, onions and string beans for dinner. I eat about as much as an animal at the zoo, a large, full grown animal.

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<sup>1607</sup> Mary Helena Dunbar, French-born wife of the actor.

**Jan. 17, 1911** No entry.

**Jan. 18, 1911** In the afternoon Dolly and I, thro' the kindness of Mrs. Roberts, went to hear the great French tenor Edmond Clement<sup>1608</sup> in song recital at Carnegie Hall. I enjoyed it much more than I had expected. What an exceptional human this is. Probably not more than one in a million has such a voice; but ["yes" crossed out] no! probably if more opportunity were given, more encouragement for art, there would be several such voices arise in a thousand, when the whole life of the people is not given over to finding food and shelter and a grave to fall into.

We found a slip of paper with Mr. Yeats and Mrs. Ullman's names on it when we returned home, so we went to Petitpas' hoping to see Mr. Yeats, but were disappointed. He was not home to dinner. We met Vissard, Brooks, Sneddon and the British Jones. Young Sieger [sic] was also there. He improves on acquaintance.

Worked finishing up Collier's drawings 'till about 1 A. M.

**Jan, 19, 1911** "Cleaned up and signed" the Collier Pirate drawings "Delilah" and took them down where Casey approved them. Mr. Lee is in Europe and everyone seems happier! Joe Laub had a bad fall on his farm in Jersey a week ago. A ladder slipped and he dropped about 15 feet. He don't look at all well.

Mrs. Ullman was with Dolly when I arrived home. She told Dolly that Ullman was in Sunday and Monday to see her. That he now wants a divorce!

After lunch Dolly and Mrs. U. out together. Dolly to go up to 84th St. to get circulars. After coming home and getting dinner, Dolly went out to a theatre party of Socialists to see

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<sup>1608</sup> Edmond Clément (1867–1928), French lyric tenor.

Judith Zaraine,<sup>1609</sup> a social play which was not satisfactory and is shortly to be discontinued.

**Jan, 20, 1911** [Note on page, “Nan’s picture to Budworth’s for Rome]

Dolly and I went to a German restaurant on B’d’w’y and 13th St. A right good dinner at a small figure, but extra for beer. We walked afterward ‘till time to go to the Branch meeting on 22nd St. where I left Dolly and came home and read.

**Jan 21, 1911** [A clipping from the *Evening Sun* of Jan. 20 headed “The Japanese Anarchist” is inserted here. The first paragraph stated that the decision of the Japanese Supreme Court to commute the death sentences of twelve anarchists to life imprisonment ought to convince those who think that the Japanese are not able to manage their affairs that they are wrong. Sloan’s comment was “!!!” The second paragraph pointed out the moderation of the government, the Mikado in particular, in taking this action. Sloan commented “!!!!!!!!”]

I started the day (late) by writing a letter to the *Evening Sun* in re. their editorial of last night on the Japanese Anarchists (so called). A score or more Jap. radical thinkers have been secretly tried and found guilty of treason! (Socialists, and advocates of liberty) The sentence has been commuted in the case of more than half of them. The *Sun* editorial is possibly written by James Gregg — sounds like him, so prim and preemptory. I thanked the *Sun* for reminding newsreaders that they had perhaps lost sight of the sacrilege involved in the crime in the mass of news reports of the details of the trial (not a thing appeared as the trial was secret). They probably won’t print the letter.

I received a surprising slap from *Collier’s*. Casey writes that he put thro’ a voucher for

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<sup>1609</sup> C.M.S. McClellan’s play *Judith Zaraine*, starring Lenn Ashwell, premiered at the Aston Theatre January 16, 1911. According to a *New York Times* review, the play mixed melodrama and theory “to the greater disadvantage of them both.” “Lena Ashwell Seen in ‘Judith Zaraine,’” *New York Times*, January 17, 1911, p. 9.

\$200 for my drawings (I asked \$225, same as last story, "Animal Trainers") and that if this is incorrect I am to take it up with Mr. Lee on his return. I was right well cast down by this, for they have me on the hip. If I object, my work is not sufficiently in their highest esteem to prevent their cutting it out entirely. I can hardly afford to quarrel with them. I have no hold anywhere sufficient to make my work missed on its non-appearance.

Dolly went up to the Henri school with E. W. Davis and Mrs. D. Stuart Davis did a "stunt" at the "vaudeville show" tonight. A dance followed but Dolly came home before this.

Stuart bunked in the studio. He said he came home about 3 A. M. Police made him show the interior of his satchel!!

**Jan. 22, 1911** I made unavailing and weak attempt to go on with the first Everybody's Pirate story illust., hadn't enough spirit to really do any work.

F. H. Dewey called in the afternoon and he took the trouble to come all the way around later to give me a puzzle prize page in the American which he thought might be useful to me.

The Henris came to dinner. Dolly roasted [~~"a"~~ crossed out] standing ribs of beef very successfully and H. enjoyed his dinner very much indeed. After dinner King and Sneddon called and Dolly told Mr. King of her new scheme to have a lecture for him at the W. T. Union League (Women's Trade Union, not Temperance). King was not very hopeful, but Dolly still thinks it can be successfully "pulled off." Mr. and Mrs. Roberts came in later so that we had quite a party. I don't care for partys, especially as I'm "low in my mind" about my work, etc. Henri had opportunity at dinner to tell me of the fact that a committee of censors had decided that certain pictures sent to Columbus were not proper for public ex.!!! Davies, Bellows's prize fight, my etchings! and a landscape with nudes of Kent's! These are to be hung privately in a separate

room. Think of the vulgar indecency of ignorance!<sup>1610</sup>

**Jan. 23, 1911** I went to Collier's, saw Casey, and had the price matter for the pirate picture settled — \$225. Walked out with Casey, Joe Laub and Hare, the photographer, who were going to lunch. We had a cocktail together, then I came home, stopping to look at an apartment on 21st St. [\$]46.00 but so small compared to this old garrett (at 165 W. 23) that I can't but feel that it's better to stay here while we can. Of course I suppose, we will have to go before very long as the big 12 story buildings are coming up around us.

I worked on the first Everybody's Mag. pirate picture.

Dolly went down to see Miss Light at the Little Club where she had tea. We had a vegetable dinner of lentils and beans and salad, very palatable.

D. G. Phillips,<sup>1611</sup> a writer, was shot by a man, Goldsboro who, because he was boarding at the Rand School and was identified by Algernon Lee,<sup>1612</sup> has been called by the Evening Sun in big 3 col[umn] headlines a "Socialist Crank." It is a fact that he is not a socialist and is a violinist and from Washington. The way the papers jump at the least chance to hang villany on the Socialists.

A letter from Lily Wells asking us to sign and get some signatures to an appeal to

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<sup>1610</sup> It is surprising that Sloan had not heard of this affair before the 22nd. According to Perlman, whose account of the sequence of events differs from Sloan's, Henri had been informed that two of Davies's paintings had been removed from the exhibition on January 17, just before he was to leave for Columbus to attend the opening. He informed the committee of censors that the works must be replaced or he would not give the lecture he was scheduled to give. See Perlman, *Robert Henri: His Life and Art*, 97.

<sup>1611</sup> David Graham Phillips (1867–1911), journalist and novelist known for his muckraking writings exposing political corruption, was murdered by Goldsboro in revenge for what he took to be a slander of his sister in one of Phillips's novels.

<sup>1612</sup> Algernon Lee (1873–1954) was a founding Board member of the Rand School and became its Secretary after W. J. Ghent was forced to resign in 1909 when he was attacked for using the school for factional purposes. Lee was a Centrist Socialist and had been Editor of the *New York Socialist*.

senators in re. Appalachian conservation.

**Jan. 24, 1911** I read a criticism of an ex. of “The Pastellists” at the Folsom gallery<sup>1613</sup> written by Comrade André Tridon, a Frenchman who writes silly stuff for the “Call.” He says that the “Anglo-Saxon” temper is not delicate enough for pastels; says that the Glackens’s are “brutal.” I went out and saw the pictures and met there Jerome Myers. The pictures are bad and good mixed. The ones Tridon likes are bad, of course. Glackens’s are very good, especially two of them. I met young Mr. Folsom<sup>1614</sup> and a middle-aged salesman who, in the one case, don’t know and the latter much worse off! Jerome and I went to the Madison Gallery and saw a collection of Bellows’s pictures:<sup>1615</sup> vigorous, brilliant, but not really great, but so much better than most work done that they must be admired.

I left Jerome at 42nd St. and walked back, stopping in at Macbeth’s where I saw a very pretty comedy: Mr. M. showing paintings to a prospective [“and” crossed out] buyer. I told Henry and Mac Intyre [sic] the clerks that I should perhaps make a picture of the scene.<sup>1616</sup>

Home, where after Mrs. Ullman had come and done much talking, which is hardly all to be credited, we had lunch.

Mr. Yeats came later and he and Dolly talked over her scheme to have a lecture by him at the W[omen’s] Trade Union hall.

After dinner — cold joint and hot potatoes — I worked again on the Pirate drawing a bit.

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<sup>1613</sup> This was the first exhibition of “The Pastellists” group. 67 works by 21 artists included four by Glackens, three by Bellows, three by Myers, and two Lawsons. For the most part, the other exhibitors were Impressionists. See *Art News*, January 14, 1911.

<sup>1614</sup> Arthur H. Folsom (1877–1944) began his career as a dealer by 1906, and Folsom Galleries was open in 1909.

<sup>1615</sup> This was Bellows’s first solo exhibition. He showed 24 paintings.

<sup>1616</sup> This was the inspiration for Sloan’s etching *The Picture Buyer* (Morse 153).

**Jan. 25, 1911** Davis had asked me to lunch with him yesterday, but I had forgotten it; so today I ‘phoned him and luckily he had also forgot yesterday. So I went down to the “Globe” office where I found him in charge of a section of the advertising dept. He saith unto one man go, and he goeth; and to another do this, and he doeth it. And he likes to talk of the old times when we were together, first on the Phila. Inquirer, then on the Press. He took me out to “Whyte’s” and we had a[n] over-substantial lunch which cost much money and I saw brokers and money-seekers and money-getters dining or lunching.

I walked back home along the West side. Dolly had a tasty and light dish of oysters à la pouillet for dinner because I, forsooth, was not very hungry!

Immediately after dinner Fernandez called and sat ‘till about 8:30. He is a dark-skinned young man of Harvard education. He has E. Indian blood, I believe. Makes statements in a positive way, tho’ not unpleasantly, so I don’t take him up tho’ I differ with him a good deal.

**Jan. 26, 1911** I started and finished a drawing for the Everybody’s pirate story today.

Dolly went out late in the morning and came home to feed me my lunch, then out again on S. P. business and in arranging for Mr. Yeats’s lecture, which she is very anxious to make a success as it is her project.

**Jan. 27, 1911** Another of a series of damp, gray days. I went out to take a walk. Went up Broadway to 42nd, back 6th Ave to 14th where I went into a bookstore and got Xmas Collier’s<sup>1617</sup> (price 25 c, prohibitive!) for 3 cts. I wasted a considerable part of the afternoon in

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<sup>1617</sup> Sloan made every effort to keep a complete set of tearsheets of his published illustrations, and purchased this copy of *Collier’s* for his page, “A Tale of Wickedness on Wings.” His tearsheets are now in the Library of the Delaware Art Museum.

this old book store.

Mr. Yeats called in the morning. He had a drawing of a lady authoress which he had just made after considerable work. I could not enthuse over it very much. He is going to Russell's in Scarsdale this afternoon to stay perhaps 'till Monday.

After dinner, a nice mixture of lentils and rice which is one of the things Dolly is expert in, I had a call from Guy Pène du Bois of the American. He is looking for pictures to illustrate a story on the Columbus Ex. which is now on. It has leaked through Bellows that certain of the pictures are not to be hung in the ex. on acc. of their immorality! As I heard from Henri Sunday, H. made a stand that he would not lecture in Columbus as agreed unless the Davies were replaced. (In a way this makes the vulgar judgement on the rest of us justifiable.) I loaned du Bois a proof of "Connoisseurs" as one of the set which was suppressed.

Dolly went to the S. P. Branch meeting. I worked.

**Jan. 28, 1911** Walked over 23rd St. to see the proofs of the notice and tickets for Dolly's Mr. Yeats lecture, which she has decided on for Feb. 13th. After, a short walk in the pleasant sunshine — a variety! we have had so much cloudy and wet weather lately. It is like a beautiful, breezy Spring day.

I made another drawing for the Pirate story during the afternoon and evening.

Dolly and I went to the German cellar restaurant, 13th and Broadway, for our dinner. Afterward we took a short walk on 14th St and Broadway, then home where she went to bed early. I worked 'till about 12 o'clock.

**Jan. 29, 1911** Another chill, gray day. I went out and walked (not to buy the Phila. Press as of old). I took a turn through some of the Greenwich "Village" streets along Bleeker St., etc.

We were quite alone all day. Henri is out in the west talking in Columbus and Toledo, O.

Kents are still below us, but I have not even seen him since the evening when I refused the care of the baby “in case of fire!”

We had dinner: roast lamb, very good, with its proper background of little green peas and some endive salad.

I finished another drawing for the Everybody’s pirate story today, also an initial letter. I guess I can deliver the work tomorrow.

**Jan. 30, 1911** I went to Everybody’s magazine in the Butterick Building. There saw Mr. Jacobson who is not apparently a Jew, as his name would suggest — a young, blonde man. Ray Brown is still head of all the art dept. of all the Butterick publications.

In the afternoon I had a visit from two gentlemen: one an artist, an elderly man, I forget the name; another younger, not an artist, named Arnold. They want a picture for an ex. at the City Club. They liked “Nursemaids, Madison Square.” I told them that I insisted on good hanging.

Dolly went uptown to Mrs. Dunbar’s to tea and S.P. business.

I took up again the “Man on Roof (looking at girl dressing) plate and worked on it ‘till quite late.

The “American” this morning has Du Bois’s story about the Immoral Pictures excluded from the Ex. in Columbus.

**Jan. 31, 1911** I made several proofs of the roof plate today and am now about thro’ with this plate, tho’ I don’t feel that it is a top notch [one]. I may tackle the subject again another time.

Dolly had business with Miss Forbes<sup>1618</sup> in her front room, S. P. Branch 1 affairs.

I walked down to Greenwich Village and beyond to Carmine and Bleeker Sts. It was very interesting in the evening just after sunset. I bought some olive oil and noticed a little restaurant that looked like a good place to get Italian food. We must try it sometime.

We bought a copy of Reg. Kauffman's novel, "The House of Bondage" yesterday. It seems to be a thing of a great deal of powerful, reserved strength. It deals with a bad subject, but he evidently knows his ground. It has an air of solid truth. I have not read it thoroughly yet, but Dolly read it with eagerness, and she says she could read it all over again.

**Feb. 1, 1911** H. W. Kent of the Metropolitan Museum (asst. sec.) writes that he will call to see me at a time for me to arrange. This is, I suppose, in relation to the book [for] which Mr. Chapin of Scribners has had me submit some specimens of my work. It is to be brought out by Grolier Club and Mr. Kent is to have charge of it.

I wrote a letter to Reg. Kauffman, said I liked his book and asked him to come to N. Y. and talk at one of our meetings of Branch 1.

I went out and took a walk as far as 42nd St. and back by 8th Ave. and through the new Penna. Terminal Building, which is certainly a marvel. I am not sure that I like the idea of maps as mural decoration, but I am sure that the blue of the maps is bad color. This is in the big main hall.

Mr. Yeats called in the afternoon. We had some talk over his lecture.

I started a new plate. Made a sketch during the evening. The Picture Buyer<sup>1619</sup> at Macbeth's — thing I saw last week.

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<sup>1618</sup> Miss Harriet Forbes was elected to a one-year term as Branch 1 treasurer on January 6, 1911. See *New York Call*, January 20, 1911.

<sup>1619</sup> *The Picture Buyer* (Morse 155).

Dolly went to the Branch Special Meeting and it was, she tells me, a grand row over the Press Committee's report on the N. Y. Call [in] which the Call was strongly criticised by W. J. Ghent<sup>1620</sup> and defended by Editor Sampson. Sampson says that all Branch 1 are Fabians.<sup>1621</sup>

**Feb. 2, 1911** In the neighborhood on 23rd St. ordering some letters printed for Dolly's Branch 1 business, I stopped in to see Harbison at the book store. Saw several books I'd like to have, but refrained as I can't feel so prosperous without the steady puzzle income. This will wear off in time, I suppose.

I amused myself by writing two letters in assumed handwriting to the Call, one favoring, one criticising the Editorial conduct at last night's meeting. I'm curious to see which is printed, if either. Perhaps I was hasty. It may not be a fair joke.

Mr. Yeats called and Dolly asked him to stay to dinner as we expected Arthur Young, the cartoonist of "Life" and "Puck" (a socialist). Mr. Yeats refused and then after leaving, returned and decided to stay to dinner. So, we had a very pleasant evening. Perhaps we talked a bit too much on the thing nearest our heart, Socialism, to amuse Mr. Yeats. Still he endured it very well. He is not very happy. His funds are so low, nil in fact.

**Feb. 3, 1911** W. Mailly sent his mss. story in to me again, but I wrote telling him that I did not want to do work except on order from the Coming Nation, as it would be thrusting my work on them.

After dinner Mr. Yeats came in a great hurry and excitement. Quinn wanted him and me

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<sup>1620</sup> William James Ghent (1866–1942), author and right-wing Socialist, was a contributor to *The Independent* between 1900 and 1913. He had been the Secretary of the Rand School from 1906 to 1909 and its President from 1909 to 1911. He was secretary to Victor Berger from 1911 to 1912.

<sup>1621</sup> i.e. a conservative, anti-revolutionary branch of Socialism comprised of middle or upper-class intellectuals which was considered old-fashioned and ineffective by early 20<sup>th</sup>-century Socialist activists.

to come to meet him at the Belmont, then go to see the sale of Felix Isman's pictures at Mendelsohn Hall. We off in a rush to get to [the] Belmont at 8:15, but Mr. Q. was 15 minutes late. We watched him eat some oysters, his first solid food [of] the day. He is on a diet. Then by taxi to M. Hall where we saw many poor pictures by famous names sold. Three decorative panels by Millet were curious — Spring (Daphnis and Chloe),<sup>1622</sup> Summer and Winter — but not very good. A Hobbema<sup>1623</sup> was also curious and good, too. The 25 paintings brought about 50,000, about 1/4 what Isman probably paid.<sup>1624</sup> By “taxi” to Mr. Quinn’s home after stopping at Shanley’s where he had chops and Mr. Yeats and I Irish whiskey. At Q’s we talked of the Japanese “anarchists” executed by the Govt. He called in “Sadi,” his Jap. valet, who told us in his broken English that he thought that Dr. Kotoku had been hounded and spied on by police until he did “plot,” altho’ it looks like a straight case of the police of Japan planting the evidence on them.

“I can’t paint to suit myself, how then can others paint to suit me?” [“Which” crossed out] Criticism of a picture by a French Impressionist which Q. bought lately for about \$1,200.00! Mr. Q. has a portrait by Augustus John which is a good, crude, strong thing, it seems to me.<sup>1625</sup> Perhaps it misses some of the nobleness of Q’s head. Mr. Yeats says so. Q. has also a Chas. Shannon, an actress in Spanish dress in part of Donna Anna in “Superman,” Shaw’s

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<sup>1622</sup> Felix Isman (1874–1943) was a real estate developer and theatrical promoter. “Daphnis and Chloe” is the subject of Jean Francois Millet’s *Spring*, 1865, one of a series of decorative canvases dedicated to the seasons. A version of *Spring (Daphnis and Chloe)*, is in the National Museum of Western Art, Tokyo, Matsukata Collection. The works at Mendelsohn Hall were sold to Durand-Ruel for \$8,500, according to *Art News*, Feb. 11, 1911.

<sup>1623</sup> *Le Chemin du Moulin*, attributed to Hobbema, was sold to Marie D. Sterner for \$1,100 although doubt was expressed as to its genuineness at the sale. See *Art News*, Feb. 11, 1911.

<sup>1624</sup> *Art News* (Feb. 11, 1911) gives the total price realized for the sale of 25 pictures as \$48,050 and said that one painting that brought \$5,500 cost Mr. Isman \$23,000. The reason for the poor result was stated to be that the pictures were too large and of poor quality.

<sup>1625</sup> This is probably John’s *The Man from New York* which Quinn purchased for \$785 in 1909 and is now owned by the New York Public Library

play.<sup>1626</sup> Interesting, but not great — \$2,000.00 — just got it. Mr. Yeats and I stepped out of this house of riches, or rather apartment, crowded with pictures and books, into a slushy wet night and home we rode in a street car, but there was a row of interesting faces opposite and a wife at home for me!<sup>1627</sup>

**Feb. 4, 1911** Started a picture! It makes me feel glad to be able to write the words. I got at it this afternoon while Dolly was at the theatre with Mr. Yeats seeing the “Scarecrow,” a play (which is to fail) by Percy MacKay [sic].<sup>1628</sup> I worked on a theme I have had in mind for a couple of years — children playing around Jefferson Market Police Court bldg.<sup>1629</sup>

At five o’clock Mr. W. H. [sic] Kent called and talked to me of the plans of the Grolier Society to make a book — Essay on old New York by H. W. Mabie<sup>1630</sup> to be illus. in style of T. Bewick.<sup>1631</sup> He wants my price on 6 drawings. I am to write him estimate.

When Dolly came home, she and I went down to a little Italian restaurant on Bleeker St.

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<sup>1626</sup> Probably Charles Haslewood Shannon (1863–1937), *Lillah McCarthy as “Donna Anna,”* 1908. The Wilson Art Gallery and Museum, Cheltenham, UK.

<sup>1627</sup> In a letter to his son, J. B. Yeats said that Quinn had commissioned him to paint a self-portrait on this occasion. The painting occupied Yeats for the next several years, during which time he occasionally used Sloan’s studio. Hone, *J. B. Yeats*, 132.

<sup>1628</sup> Percy Wallace MacKaye (1875–1956), American writer and critic. The performance of *The Scarecrow* Dolly saw opened at the Garrick Theatre on Jan. 17 and ran for 23 performances, starring Edmund Breese, Alice Fisher, and Frank Reicher. The play was an early example of a psychological drama, contrasting the ideal self-image of a character with the way he was seen by the world.

MacKaye and J. B. Yeats were friends. See Hone, *J. B. Yeats*, 117–19.

<sup>1629</sup> *Jefferson Market Jail, Night.* Tokyo Central Museum (Elzea 178).

<sup>1630</sup> Hamilton Wright Mabie (1845–1916), critic and editor of the *Christian Union*, later renamed the *Outlook*, from 1879 until his death.

<sup>1631</sup> Sloan’s illustrations for the Bergengren pirate stories were done in a style resembling wood engravings like those done by Thomas Bewick. This must have suggested him as a candidate to illustrate the Grolier Society book.

where we enjoyed “Raviolli” and, in addition, I had some tripe à Parmigiani, or some such title. Very good. We had two small bottles of wine and cheese afterward. The lot cost 75¢. We must go again (519 Bleeker St.)

The Henris came in the evening late, after dining at Petitpas'. H. seemed to have a chip on his shoulder about Columbus “Immoral” incident. He flew up at Dolly who, he said, made him definitely say that my prints were not restored to the show. Then he said that if she was as ready to fight for Sloan's work and was as faithful as he, she would be all right. This seemed [an] unreasonable remark as he was angry at her for doing just that, this fighting for my work with him.

**Feb. 5, 1911** I painted during the afternoon on the “Evening, Jefferson Market” picture. Mr. Yeats called about four o'clock and read a letter from Lily Yeats in which she described a remarkable dream, a white rose and [“of” crossed out] a flame.

The brown young East Indian Fernandez also dropped in to see us. He had Reg. Kauffman's book, “House of Bondage” with him to loan to us and was sorry we had read it.

I finished with the day's work and with Fernandez walked down to look at my subject the (Jeff Market prison), then home to dinner with Dolly. As we were finishing R. Kent came upstairs!! He has the promise of a room for an ex., 33rd St. near Fifth Ave., Architects Beaux Arts Society. He has friends in this soc.<sup>1632</sup> We are going to get a number of men to agree not to send to the N. A. D. during the year 1911 — signed agreement. We wrote a letter to Davies at once. He is in Italy. Kent saw Henri today who flew into a rage at the suggestion!! What the dickens does that mean?<sup>1633</sup> The names we intend to ask as so far thought of are: Kent, Sloan,

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<sup>1632</sup> George Chappell, a partner in the architectural firm in which Kent worked, was a director of the Society of Beaux Arts Architects. Perlman, *Robert Henri: His Life and Art*, 98.

<sup>1633</sup> Henri had consistently rejected proposals of this sort on the grounds that he supported the freedom

Henri, Davies, Luks, Boss, McPherson,<sup>1634</sup> Du Bois, Coleman, Prendergast, Shinn, Golz, Myers, Stafford, Mrs. Preston, J. Preston, Redfield!!, Glackens and Lawson.

**Feb. 6, 1911** [Pencilled notes on this page and the pages through Feb. 18 suggest that Sloan was not writing on a daily basis, but went back later and filled these dates in.]

Kent tells me that he did not send the letter to Davies as Macbeth told him that Davies is on his way home.

**Feb. 7, 1911** Went to lunch with R. Kent and his bosses, Ewing and Chappel [sic]. After which Ewing, Kent and I went to 33rd St. to look at the proposed ex. room. A fine, big room, looks as tho' it would need no additional lighting. A carpenter there said that a picture rail could be put up for \$13.00.

In the evening Dolly and I went to Henri's. Bellows was there. I talked to H. of the Kent scheme. Asked why he didn't favor it. H. was really angry about it. It appears that Kent saw H. and used the expression "force these men" Glackens, (Lawson, Bellows) "to come out and not show their pictures at the acad." H. says that Kent said that he and the rest of us (meaning the "8") had not got anywhere in our "fight." I felt, after a long argument with Henri, that he was most nearly right in his attitude, for personally R. Kent is a domineering demagogue in the bud, and H. is right in saying that we have never put the "screws on" anyone in our exhibitions. I came away quite undecided with a bias in favor of H.'s position.

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of artists to exhibit anywhere (See Feb. 7, 1911). The Kent exhibition opened March 24, 1911, with Davies's support.

<sup>1634</sup> John C. McPherson (1885–1971?), painter and teacher, and husband of Sarah Freedman McPherson (1894–1978), a Henri student. He became an instructor at the Art Students League in 1945.

**Feb. 8, 1911** No entry.

**Feb. 9, 1911** Had a nice friendly letter from Reginald Wright Kauffman.

Made some liquid ground and used it for the first time to protect a ground which before biting showed some symptoms of weakness — the “Picture Buyer” plate.

Henri came at noon and in a quiet talk, he showed me quite plainly R. Kent’s attitude in the no ex. at academy restriction in the proposed exhibition. He, Kent, said that Glack was practically “down on his knees to the academy” in sending his pictures there! Old Glack never had any such an idea! He wouldn’t take the trouble. I certainly know nothing bad of Henri and I may well say that I know nothing good of Kent, who came in before H. left. Kent admitted that he had tried to see H. twice in the matter of this proposed ex. before he saw him and had been turned down; and then he broke his silence with me and came up to see me — the first glimpses I had seen of him since we balked on taking care of his baby. He needed me!

Mrs. Russell called and later Katherine Schon and then Si, who took her out to dinner.

**Feb. 10, 1911** Mr. Yeats called in the afternoon with Patrick J. Quinlan.<sup>1635</sup> I was busy on some touches to the “Fifth Ave” picture which went to Newark with “Recruiting” and the “Chinese Restaurant.” Quinlan stayed after Yeats had gone. I think Y. should have taken Q. with him as I was busy. I think that Yeats was tired of him (Q). Q. is a very interesting man. Irish with a capital “we,” and a good deal of a scholar too — well up in Irish literature, general sociology, etc. A socialist and a hard working one too, but I was distracted by him.

Kent called noon and again in the evening.

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<sup>1635</sup> Arthur Patrick L. “Pat” Quinlan (1883–1948), Irish writer and nationalist, socialist, and labor agitator was involved in the Patterson, NJ, silk strike in 1913 and served several years in prison for that action. He was a founder of the Irish Socialist Federation. Sloan painted his portrait in 1913 (Elzea 238). See Hone, *J. B. Yeats*, 145–47, for a description of him.

Bellows came in late in afternoon and made some inquiries as to starting to do some etchings. I gave him necessary information and told him to come and get a lesson when he got his tools, etc.

We went to Shinn's party in the eve. A crowd, not too big. We, Glackens, Shinn, Preston and I, did an extempore charade and I enjoyed this part of the evening very much. The small talk with persons I hardly knew was unattractive to me, so I located in the "bar" and in due time had enough high balls to make me pretty well drunk. Wikefrund there. Shinn's Scandanavian servant girls had made a curious lantern of snowballs in the yard. A strange, spooky-looking thing. It burned all thro' the night. Home in a messy way at about 2 A. M.

**Feb. 11, 1911** [Part of the entry for Monday, 13 Feb. is written on this page]

This was Mr. Fox's first visit (he called before, but I was out). He is inclined to like "The Cot" for the Rome, Italy Ex., but I think one of my New York street pictures would be more interesting.

We dined at invitation of Glackenses at Mouquin's and afterward went to G's house, where later C. FitzGerald came also. We had a very nice evening. I always like the smaller gatherings. Last night was one of the most terrible nights in my life!

**Feb. 12, 1911** No entry.

[The following is written on the page for Feb. 11] Mr. Fox,<sup>1636</sup> with his principal "The Commissioner of the United States to the Exhib. of Arts and — at Rome, Italy 1911" — my old friend Harrison S. Morris called and they selected my own choice for the Rome Ex. viz. "6th

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<sup>1636</sup> William Henry Fox, secretary of Dept. of Fine Arts at the St. Louis Exposition, director of the Herron Art Institute, and later Curator-in-Chief of the Brooklyn Museum.

Ave. and 30th St.” painting.

**Feb. 13, 1911** Harrison S. Morris, with his secretary Mr. Fox, called to decide in person on what I should sent to Rome, Italy. He followed my own liking in deciding on the “6th Ave. and Thirtieth Street” painting, which is surely more interesting to a foreign public than a figure such as “The Cot” would be. He also invited six of my N. Y. etchings. Mr. Yeats came while Morris was here and I introduced them. He was well acquainted with Willy Yeats when the latter visited this country about 8 years ago and was, of course, pleased to meet W. B. Yeats’s father.

We had Mrs. Talmage, whom we met last year at the Whitman dinner, with Mr. King to dinner. The Davis’s also came with Stuart.

Mr. Yeats’s lecture went off very well indeed and at 50 cents per ticket Dolly has taken in more than \$105.00, of which Mr. Yeats gets \$85 or more. The rent and printing cost the difference.

**Feb. 14, 1911** A Mr. Rogers,<sup>1637</sup> who is an expert on typesetting and artistic printing for many years with the Riverside Press, Cambridge, Mass., called on me this morning. He said that Mr. H. W. Kent had sent him to talk to me about the book for Grolier Society. This would seem to indicate that there is a chance of my getting the work to do.

Mr. Yeats dropped in.

Miss Isadora Duncan sent tickets to her dance at Carnegie Hall tomorrow afternoon.<sup>1638</sup>

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<sup>1637</sup> Bruce Rogers (1870–1957), leading book designer and typographer, worked for the Riverside Press from 1896 until he became a freelance book designer in 1912.

<sup>1638</sup> Isadora Duncan gave a new exhibition of her dancing Wednesday, February 15, with the assistance of Walter Damrosek and the Symphony Society at Carnegie Hall. The program for the sold-out performance was made up of excerpts from the Wagner music dramas and Bach’s Suite in D. See “Miss Duncan Dances to Wagner Music,” *New York Times*, February 16, 1911, p. 11.

This will be a great treat for Dolly and me.

**Feb. 15, 1911** Mr. Yeats called with two tickets for Miss Duncan's dance this afternoon to take Dolly with him but, of course, we were provided so he went to the "Lit. Digest" and invited Mr. King.

The great thing of the day and the year was the afternoon. Dolly and I went to see Isadora Duncan. It's hard to set down how much I enjoyed this performance. Isadora, as she appears on the big, simple stage, seems like all womanhood. She looms big as the mother of the race. A heavy, solid figure, large columnar legs, a solid, high belly, breasts not too full, and her head seems to be no more important than it should to give the body the chief place. In one of the dances she was absolutely nude save for a thin gauze drapery hanging from the shoulders. In none was she much clothed — simple, filmy coverings, usually with a loin cloth.

Dolly went to Crane's in Bayonne for dinner and saw Roma in a little play.

I went from Carnegie Hall walking downtown on Fifth Ave. with Mr. Yeats and King. I went to Petitpas' for dinner. Met a Mr. Paul, an Englishman. Purser on a W. Indian vessel, brother of a liberal writer, Herbert Paul.<sup>1639</sup> Also met Mr. Chapman, who is a decorator and picture dealer.<sup>1640</sup> Came home early and worked on *Coming Nation* drawing.<sup>1641</sup>

**Feb. 16, 1911** Soon after breakfast I had a call from Mr. Weitenkampf, curator of the print collection of the N. Y. Pub. Library. He asked me if I'd agree to an article on my work in the

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<sup>1639</sup> Herbert Woodfield Paul (1853–1935), author and politician. His most significant work was *History of Modern England* (1904–1906).

<sup>1640</sup> Frederick Chapman was generally disliked by the Petitpas circle. Murphy, *Prodigal Father*, 619, n. 65.

<sup>1641</sup> This is probably one of two drawings for "All for the Cause" by Albert Edwards which appeared in the March 4 issue of *Coming Nation* (Hawkes 290–91).

“Studio.”<sup>1642</sup> I told him, go ahead if he made them pay him for his writing. I don’t like the Studio. It has no taste whatever. Too broad and bad to be called “Catholic.” He asked for a proof of my unfinished plate of the picture buyer, but I refused to give it to the N. Y. Library. Told them I’d wait ‘till they had to buy it.

I am making a new drawing of the first illus. for the Coming Nation story — pen and ink — and am having a great deal of difficulty. I have such long stops between illustrations that I get out of the swing of the thing. It makes me feel very poorly in my mind and that worries Dolly. She said tonight that she wished [~~“she’d”~~] I was a bricklayer. I said so too, then I could etch, paint and draw when I was out of bricklaying work (and not looking for a new job)!

**Feb. 17, 1911** I finished the second drawing for the Coming Nation story and mailed them registered. Miss Forbes, one of the Branch 1 members called to see Dolly today in the morning.

Miss Sehon came after noon and we had lunch. She treated to a lemon pie which I went out (it was raining) and purchased. She is a bright visitor and I think gives Dolly the needful cheering up which Mr. Yeats thinks that she requires, being inclined to melancholy in his opinion. He, by the way, did not call on us today, so it is probable he followed the hint of the rainy day and his own wish and stayed at Russell’s in Scarsdale.

Dolly made good spaghetti for dinner. Particularly fine, some scraps of sausage in it. She went to the Branch 1 S. P. meeting in the evening. I worked on the new story for C. N. called “Power.”<sup>1643</sup>

**Feb. 18, 1911** Dolly went in the afternoon to the Rand School to do a lot of circular letter

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<sup>1642</sup> This was not published.

<sup>1643</sup> “Power” by Berton Braley was published in the April 8 and 15 issues of *The Coming Nation* with a total of four drawings (Hawkes 292–95).

addressing. Shortly after she had gone, Mrs. Roberts ‘phoned and invited us to come as Miss Isadora Duncan’s guests to a box in the New Theatre to see “The Blue Bird” (Maeterlinck [sic]).<sup>1644</sup> I decided to let work go and take the chance. I dressed in a rush and had to walk Mr. Yeats away, he had just come as I started out. I arrived first of the invited ones. Miss Duncan sat alone in the great luxurious Managerial Box. Alone, because she has insisted on being an artist and has not kowtowed and done the social game to suit vulgar American tastes. I reintroduced myself to her and we were soon joined by Roberts and Mr. Anspacher<sup>1645</sup> (who Dolly tells me is Katharine Kidder’s<sup>1646</sup> husband). Then Miss Hildegard Hawthorne<sup>1647</sup> arrived and finally Mrs. Roberts. The Blue Bird is a piece of sentimentalism for the most part and is put on much too elaborately at the New Theatre. Miss Duncan said that she had seen it in London where there was not much money spent on it — better. After the show Miss D. invited us all to tea at her hotel, the very grand “Plaza,” but I came home to Dolly, avoiding the what I feared difficult piece of social “function,” tho’ I’m sure Mrs. Roberts would have put me at ease.

**Feb. 19, 1911** George “Brown Jones,” our janitor, told me this morning that a colored man, who pretended to come from the agent to measure windows, went into Kent’s yesterday; the child’s little nurse girl being alone at home, and stole Kent’s gold watch. I remembered the man as he had come up to my door, but went down without knocking. He was a regular sneak thief probably, his manner cool and easy — light colored.

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<sup>1644</sup> The New Theatre production of *The Blue Bird* (1909) by Maurice Maeterlinck (1862–1949) starred Gladys Hulette as Tytyl and Irene Brown as Mytyl.

<sup>1645</sup> Louis Kaufman Anspacher (1878–1947), dramatist and lecturer.

<sup>1646</sup> Kathryn Kidder (1868–1939), actress, made her debut in 1885. In 1911 she was playing in her husband’s drama *The Glass House*.

<sup>1647</sup> Hildegard Hawthorne (1871–1952), author of popular novels and biographies. Her *A Peep at New York* was published in 1911.

In the evening Kent came upstairs with Boss. He tells me that Davies is quite willing to go into the exhibition. Du Bois saw Davies in the matter. Henri's point of view was suggested to Davies (Kent says) and Davies did not notice it at all.<sup>1648</sup>

**Feb. 20, 1911** A short note from Rudy in York, Pa. with notice of a small exhibition of local work, "York Art Association."

Finished up the "Power" story pictures for the Coming Nation.

A detective, rosy-faced young man, came in to get my description of the nigger who stole Kent's gold watch on Saturday. He was interested in the drawing I was reworking, but I did not say it was for a Socialist paper lest he might put me on the suspicious character list!

Dolly went to finish her mailing work at the Rand School in the afternoon and came home and for dinner made the nicest mutton stew imaginable. It was delicious.

We addressed two hundred post card notices in the evening and then I went on reading again Kauffman's novel, "House of Bondage."

**Feb. 21, 1911** Back of us a slight fire with lots of smoke. A young, greasy, fat woman managed to squeeze herself thro' a very small, dangerously small, window onto a fire escape where she stood like a much frightened lump of dough. A brave Jew lad from a 7th Ave. delicatessen shop climbed the ladder to the railed iron platform where she stood. He tried to get her over the rail to a nearby fire escape, but she was too fat and inert with fear. Also, she was too big to go thro' the opening in the platform to the ladder. The smoke poured out of the windows and an older woman was pulled out of the same small window by the Jew lad, who was brave enough. The

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<sup>1648</sup> On Davies, Henri, and the leadership of the avant-garde, see Perlman, *Robert Henri : His Life and Art*, 106-07.

little window was very high from the floor so that these exits were most difficult. Neighbors passed a long fur coat which the young piggyish woman put on. A gray sweater did for the old woman. The selfish terror of the younger was comic. Three firemen came to the window, but evidently told the women to stay on the escape out of the smoke, the fire being under control. Great difficulty in getting themselves back thro' the window.

Kent came up at noon time and showed me a letter of invitation which he has got out for his independent show.

Dolly and I went to the Globe office and there met Davis and with him to Newark to dinner; then with Mrs. Davis to the Newark Library where we saw the small but interesting collection of pictures which Mr. White has got: my Fifth Ave. and "Recruiting" and Chinese Restaurant are shown. Stuart Davis has two very interesting things. This mere child is going ahead in great form and not too cleverly. Luks has a street scene — very fine — woman looking at chickens with a child in arms, a chicken under inspection laid up on the baby! As an incident, Glack's parade in Washington Square is good.<sup>1649</sup>

Mailed registered C. N. drawings.

**Feb. 22, 1911** Mr. Yeats, whom we had not seen since Saturday, came in today. He had had a dream: something of a bird killed by a cat, which he says will prove a bad omen! He has a portrait order from Mr. Quinn, but has not started on it yet.<sup>1650</sup>

I worked all day on the Picture Buyer plate 'till about 8 o'clock after dinner, when Dolly and I went out for a walk in a new-fallen layer of snow which fell very rapidly to the thickness of a half-inch in less than ten minutes.

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<sup>1649</sup> Possibly Glackens, *Parade, Washington Square*, 1912. Whitney Museum of American Art (31.215).

<sup>1650</sup> See note, Feb. 3, 1911.

Dolly, during the afternoon, had gone to the Rand School and then to tea at the Little Club where she met Mrs. Finch and Mr. O'Brien. Mrs. F. asked Dolly whether I'd care to teach. "She" passed the answer and I hope I don't have to answer it myself.

Mr. Dewey called about noon. We have not seen him for some time. He is very busy on his Standard Dictionary work.<sup>1651</sup>

**Feb. 23, 1911** After dinner we went to Brooklyn to see the McGready's. They have a flat of large, rambling rooms only \$20.00 per month! but depressing. Maggie, Dolly's sister, has about five boarders, all ["pattern" crossed out] moulders like John McGready. One man, Lettish, named Nather, is a Socialist. We had a lunch around the long table in the dining room. Barely furnished: one or two cheap lithographs hung near the ceiling as pictures always are hung in middle and lower class homes in this country.

**Feb. 24, 1911** I dropped in at Collier's to see about my check for last story. Casey told me that Joe Laub has not been there for nearly a month! Was home sick for a few days, then taken worse. Mrs. Laub thought it pneumonia but the Dr. found him to be badly fixed into Bright's Disease and hurried him to the hospital in Nyack where he was more than 2 weeks. Seems odd that Mrs. L. never let us know a word of this.

H. Reuterdaahl called late in the P. M. He had heard of Kent's exhibition.

Dolly cooked a shad, broiled. It was delicious. She went to the S. P. Branch meeting while I stayed home and worked on my plate.

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<sup>1651</sup> The preparation of a new dictionary employed a number of writers in the Petitpas circle. Van Wyck Brooks said, "There were possibly fifty others in this legion of hacks who drifted with the literary tides like a mass of seaweed, settling for a few weeks or months wherever there was work for them to do, then shuffling on their coats and moving on." Brooks, *Scenes and Portraits*, 164.

**Feb. 25, 1911** Worked on Picture Buyer plate and printed several proofs.

Kent Crane, big and with a new-changed voice — manhood coming on him — came in this afternoon. A friend of his, a nice clean looking lad who is going to Columbia College, came later. They are interested in etchings. Kent seems to feel a tendency toward painting. (George Luks is his father tho' he, Kent, don't know it). His friend is of German family with an odd name beginning with Z which I can't remember.<sup>1652</sup>

**Feb. 26, 1911** After dinner the Henri's came in with the Robertses and later Mr. Yeats arrived with Mr. Quinn and we had a very pleasant evening indeed. (Mr. Quinn had called on Mr. Yeats to bring him around to see us). He ordered one of each of my new etchings, in fact says that he wants each thing that I do in the way of etching.

**Feb. 27, 1911** Katherine Schon invited Dolly to dinner and we had a merry time on two glasses of wine each. Dolly and I are quite used to it, but Katherine it made quite lively and we caught it. After dinner Katherine took Dolly to see "Naughty Marietta,"<sup>1653</sup> a musical comedy at the New York Theatre. I stopped for them at 11 o'clock and Dolly and I saw K. on the car ["to home" crossed out] then home, walking on 6th Ave.

**Feb. 28, 1911** We went to Henri's in the evening. There was a small crowd there. We met a Miss Pomeroy whom Mr. Yeats had met thro' F. Jones at Petitpas. She is a very pretty, sweet Englishwoman, not young. A companion, perhaps, of some rich English-American woman.

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<sup>1652</sup> This may have been Carl Zigrosser (1891–1975) who took his B.A. at Columbia in 1911. He then worked at Keppel and Co., 1912–17, and served as Curator of Prints and Drawings at the Philadelphia Museum of Art, 1941–63.

<sup>1653</sup> Victor Herbert's musical had opened Nov. 7, 1910, and ran 136 performances. It starred Emma Trentini and Orville Harrold. See Bordman, 261.

Bellows was there, Sneddon, Yeats who had several highballs and took on my “failing” of argumentativeness. Balinson [sic]<sup>1654</sup> and a friend, also Semitic, and a pretty, young, bright Jewish schoolgirl also. Sneddon showed me a letter from England. My little “Goldfish” (Jews at the Aquarium) is to be used in some English magazine and I am to be paid 1 pound, 6 s. for the privilege of pub.<sup>1655</sup>

**March 1, 1911** Mr. Chapin of Scribner’s asks me by letter to call to talk of Gaboriau novels illustrations tomorrow.

**March 2, 1911** Called at Scribner’s. Chapin have me the order for 6 volumes of Gaboriau at \$120.00 a volume, 4 pictures each \$720, 24 drawings!! Oh Lord, what a job! But, ‘tis opportune and will keep off the old wolf.<sup>1656</sup>

Another delightful afternoon. Dolly and I went to Carnegie Hall to see Miss Isadora Duncan dance again. We are splendidly favored! A lower tier box seat and that real ecstatic enjoyment I get from her beautiful work. It’s tremendously fine.

After, we went to Petitpas’ for our dinner. I “rowed” with F. King on the matter of Miss Duncan’s dancing. I hold that she is great; he that she passes the “limitations of the art of dancing.” If she does, I still think she is great! Chapman the picture dealer and his wife were there. Sneddon too. Came home and late started to sketch in charcoal on canvas, an idea for

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<sup>1654</sup> Abraham S. Baylinson (1882–1950), Russian-born painter. Pupil of Henri and Boss, and began working in a Cubist manner after the Armory Show.

<sup>1655</sup> *Goldfish*, 1905 (Morse 133). The publication has not been identified.

<sup>1656</sup> These were translations of novels by the French detective story writer, Émile Gaboriau (1835–1873), published by Scribner’s in 1913. Sloan’s drawings were in ink wash (Hawkes 822–45).

painting of Isadora.<sup>1657</sup> As Dolly and I were leaving home to go to Petitpas' R. Kent was just coming up the stairs to our floor. He started to say something about the ex. I told him that I would not go into it if Henri decided to stay out of it. Told him that while I perhaps might give other reasons, that this would suffice. He seemed a bit taken aback.

After we had returned from dinner quite late, near eleven o'clock, Rockwell Kent came up again and told me that he had been to see Davies, (I had told him that H. told me that D. was going to see Kent about the no exhibition at the N. Acad. restriction) that Davies said he and Luks and Prendergast would be in the ex. But I think that he (Kent) had decided not to insist on the restriction and that he would ask Henri to come in with no restriction.<sup>1658</sup>

**March 3, 1911** Mr. Yeats worked on his portrait from a mirror, ordered by Mr. Quinn.<sup>1659</sup> I, on a small easel, worked all day on a start of the Isadora D. dance. Got it in good shape and feel that I may get a good thing out of it.

Dolly out with her sister Margaret shopping.

Dinner, a fine steak, at home. Dolly went to organizers meeting at 84th St. in eve. I read one of the Gaboriau novels and at 11 o'clock went to 3rd Ave. elevated station and met her. We stopped and had some Bock beer with the "compliments" of the Lenten season.

**March 4, 1911** Painted all day (several hours). Mr. Yeats did not turn up to go on with his picture of himself. He gave a lecture this afternoon at the Nat. Arts Club — an afternoon with

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<sup>1657</sup> *Isadora Duncan*. Milwaukee Art Museum (Elzea 179).

<sup>1658</sup> If Kent did indicate his willingness to drop his restriction on exhibiting at the Academy to Henri, it did not satisfy the latter (see March 5, 1911). Since Henri continued to refuse to exhibit, Kent maintained the restriction. See Perlman, *Robert Henri: His Life and Art*, 98.

<sup>1659</sup> The self-portrait was never finished. It is probably the one in the collection of Michael B. Yeats, reproduced as the frontispiece of Murphy, *Prodigal Father*.

the Gaelic Renaissance.

After dinner I read at my first Gaboreau novel, "Caught in the Net," preparatory to getting at the work of illus. for it.

The morning brought a flurry of short-lived snow and by mail arrived a box of beautiful violets from Miss Mary Perkins in S. C.

R. Kent, who stopped at my door for a few moments, told me that he had not heard from Henri in re. the invitation to go into the exhibition without any "restrictions." He said, "I wrote him a letter and told him to answer at once. Don't understand it, his not answering." ["I show" crossed out] He intimated that he had showed the letter or told Davies its contents "and Davies said the letter was just right." This makes me wonder if there was not something queer about the letter.

**March 5, 1911** I painted on the Isadora Duncan canvas and it is going pretty well, I think.

We had an unexpected visit from Reginald Kauffman and his (third!) wife.<sup>1660</sup> She is a well-opinioned, neat, blonde little woman who, it seems to me, takes too much credit for his work to herself; but then this is a first impression and she was very nice indeed. They are to stay in New York for a week or two and are then going to go to France for a long stay.

Mr. Yeats came in late in P. M. and Dolly and I went with the Henris to Petitpas' for dinner. We met there Harvey J. O'Higgins,<sup>1661</sup> the writer, and his wife. She is clever and I imagine can be keen edged, a good "head." Also met Arthur Stringer,<sup>1662</sup> also a writer [and]

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<sup>1660</sup> Kauffman's third wife was Ruth Hammett, a writer from Trenton, NJ.

<sup>1661</sup> Harvey Jerrold O'Higgins (1879–1929), novelist and short story writer. Sloan had illustrated one of his stories of New York Irish life, "The Steady" for *McClure's Magazine* in 1905 (Hawkes 68–72).

<sup>1662</sup> Arthur John Arbuthnott Stringer (1874–1950), writer, poet, and literary editor of *Success* magazine. He married Jobyna Howland in 1900.

poet. I made a “layout” for a poem of his years ago when Shinn was, for a short time, “Art Ed.” of Ainslee’s magazine. Mrs. Stringer is very large and was famous at one time as a model for the “Gibson Girl” (Jobina Howland).<sup>1663</sup> Also Mr. and Mrs. Arthur Brown,<sup>1664</sup> he is an artist.

Henri came home with us and we had a talk over this darned Kent Ex. The letter from K. to Henri is impudent and H. won’t go in the show. It looks much as though Kent had fixed Davies by some diplomatic lying or half facts. I got the letter and will see Davies. At one A. M. I wrote a note to R. Kent declining to go in the ex. Put it in his mail box as he has gone to bed and I won’t be up ‘till late in the A. M.

**March 6, 1911** Working over the Isadora Duncan canvas. It still stands a good chance.

Mr. Yeats came in later in the afternoon. He said that thro’ Mrs. Brophy he had made a pencil portrait of a child of Mrs. Lewisohn,<sup>1665</sup> rich Jews \$30.00, in less than two hours! This is good help for him.

After dinner a note came by messenger from Henri. He says that Davies called on him and said that he trusted Kent! and is going to go into the ex.<sup>1666</sup> He said that he saw a rough draft of the letter to Henri. Kent has Davies fooled just as he fooled me for so long but, as Dolly says “just give him rope and he will choke himself off with Davies and the rest” unless he is to be a successful art Dictator. Henri never was a dictator in the narrow way Kent would like to be. The nature of the man is so mean, with “big ideals.” Henri likes his own way, his own opinion, but

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<sup>1663</sup> Jobyna Howland (1880–1936), American actress.

<sup>1664</sup> This was probably the illustrator Arthur William Brown (1881–1966) who became a leader in his field in the 1920s and ‘30s.

<sup>1665</sup> “Mrs. Lewisohn” was probably Adele Guggenheimer Lewisohn (d. 1954), wife of New York importer and real estate operator Philip Lewisohn. Adele Lewisohn had two children who survived her: a daughter, Fay, and a son, Randolph.

<sup>1666</sup> On Davies, Henri, and Kent, see Perlman, *Henri*, 98.

he is too politic (to put the poorest construction) to force people. Kent and others with him of the younger bunch want to judge art, the great mistake.

Entries for Pittsburgh: Clown, Ch. Restaurant, Duncan.

**March 7, 1911** In answer to a note received last Saturday, I went to the Berlin Photographic Co. on Madison Ave and 41st St. to see Mr. Martin Birnbaum.<sup>1667</sup> He had written that he would like to see some of my etchings, etc. He proved to be a man of some taste. His manner is what is usually termed effeminante, tho' not extremely so. He has a bit of the petulance of some women. He liked the etchings, particularly the ones which I like the least! Said he would like to have the sale of them. I agreed. \$10.00 each, 50.00 set of 10 (New York), 25% commission. The "Memory" 15.00 each and the two lithos, "27th St." and "Ping Pong Photos" 15.00. He has: set 10 N. Y., Girl and Beggar, Memory, "Picture Buyer" (The triangle (on roofs), [*Night Windows*] and two lithos.

In the gallery he has some Alfred Stevenses — one or two good ones. I had lunch with him. I saw a collection of Meryon's etchings at Kepple's gallery.<sup>1668</sup>

In the evening after dinner at home, we went to Henri's There was a large attendance. A Mr. White and his sister, an art student at Henri's school. She [is an] interesting toothy Irish type. Bellows there and S. Potts, whom we have not seen for a long time.

**March 8, 1911** Scraped and repainted the "Isadora Duncan" picture and it's much better now. God Bless the Maratta Colors, I can think in these! When I paint a thing I know where I got the pigment I used. I know how I made it. I have some common sense idea of what I'm doing. I

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<sup>1667</sup> Martin Birnbaum (1878–1970) was manager of Berlin Photographic Co. from 1910 to 1916. Between 1910 and 1920 he arranged U.S. Art exhibitions for foreign artists and wrote catalogues in connection with these exhibitions.

<sup>1668</sup> Etchings of Paris by Meryon, at Frederick Keppel & Co., March 2–31, 1911.

resent the fact that I can't go on and paint all the time so as to get ahead with these splendidly organized "tools." Henri told me last night that Maratta is ill and not in good spirits. He says that it is the exception when he [Maratta] finds an artist who is polite enough to listen to his explanation.

We had a fine dinner party tonight. Mr. and Mrs. Reg. Kauffman with Mr. and Mrs. Henri and Sherman Potts. We had a fine dinner. Dolly was particularly successful with a leg of lamb.

The Kauffmans are going to Brittany next week.

**March 9, 1911** I lay about 'till 12:30 noon today. I am in bad condition with a bronchial cough. Dolly ministered to me. A benzoinol inhaler helped the soreness in my throat considerably.

In the afternoon I had intended to go for a "constitutional" walk, but got busy on my Isadora Duncan picture and put in all the P. M. on it. Mr. Yeats came in about 3:30 or so and painted in a way on his portrait of himself.

After dinner Dolly and I went out on amusement bent and bought at a ticket scalpers on 6th Ave. a pair of tickets for "Alma, where do you live?"<sup>1669</sup> at Webers, where we saw a show which has perhaps in the German original been witty, but has been emasculated, effeminated and neutered to a condition where it is just stupid. It may have been suggestive once, but it's been brought to the dead level. We went to Mouquin's afterward and had Scotch highballs. Myers,<sup>1670</sup> the Mouquineer came in and called at our table and remembered the evening long

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<sup>1669</sup> The originally French musical comedy was translated from German and adapted by George V. Hobart. It was one of the hits of the 1910–11 season, running 232 performances. Its German version was so risqué that it was banned in Germany, but the reviewer in *Everybody's Magazine* (Dec. 1910) found the American version full of humor. Kitty Gordon and Charles A. Bigelow starred.

<sup>1670</sup> Possibly Louis Guerineau Myers (1874–1932), a discriminating collector and a recognized authority on early American furniture, pewter, portraits, and glass.

since when he and I had the bellowing contest.

**March 10, 1911** Again feeling bad with my throat I stayed in bed 'till after 12 noon. I like the scheme. Breakfast Dolly served on a box with a drawing board across it, a cloth, and she sat by it so I felt perfectly happy, 'tho poorly.

I decided not to work today, tho' the Duncan picture needs my attention. I went out for a walk and, being in Greenwich Village, looked at places with an idea of moving perhaps. Saw a top floor for 24.00 (less than half what we pay here at 165 W. 23rd St.). Dolly and I talked it over at dinner and she seems to think favorably of it.

I'm putting off the Scribner's work in a shockingly reckless way. I must get at it but the Duncan picture is on my mind.

Dolly went to the Branch meeting S. P. tonight. I stayed at home. Dolly brought Taylor home and we had a pleasant hour with him.

The Kents went out, leaving the baby alone. We saw them go with another man and woman, and another K. baby is on the way. Murder!

Letter from Nan says she had a slight fire in the cellar and Bess smelled smoke.

**March 11, 1911** I'm still bad with my cold, but got up a little earlier today and worked on my "Duncan" picture.

Mr. Yeats came in about 3 o'clock and worked on his picture of himself for a couple of hours. He says that Harper's have taken a new article he has written and want him to illustrate it.

Kent Crane came in and hung about a while, but soon tired of my poor company. I was so exhausted with my cold and the difficulties of work that I didn't feel much like entertaining him.

**March 12, 1911** My cold somewhat on the mend today. I worked again on the Isadora Duncan canvas and it seems to be nearly what I want now.

About 2 P. M. a young man introduced by George Fox (now in Phila.) called to see me. Said Fox told him to look me up. He is on the Eve. Journal. His name (I think) Hanlon. I went on working while he was here and he left about 3 o'clock.

A good dinner, but my sense of taste is affected by cold, so that I had [only] the joy of eye and the appreciative touch of the tongue to depend on, but they were sufficient to prove the dish.

**March 13, 1911** Feeling better today. I hope that the cold has lifted and left.

I went up town for a walk and for a packet of bronze powder and, being in the neighborhood, I stopped in to see the N. A. D. ex. on 57th St. It is as usual, dull. Pictures painted with that great object in view to make them like some other painter's wares. The Academy therefore does serve a purpose. It shows the predominant mode. J. Myers has a couple of interesting little canvases and Ben Ali Haggin has a picture in the "morgue" under artificial light which is very good — a brazen blonde in a tight silk skirt of black.<sup>1671</sup> After I had come home, Bauer<sup>1672</sup> the artist whom we met a couple of summers or more ago in Ft. Washington and late summer a year ago at Pancoast's, came in. He is painting on the Palisades. He told of a scheme to buy a canal boat for \$200 and live in it, moving now and then from place to place and painting. His work is landscape and the plan sounds very attractive! No rent to pay! I wish I had more spirit of adventure. P. J. Quinlan also called and we invited him to stay to dinner. He talked

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<sup>1671</sup> Myers's pictures were *The Park Swing* and *Religious Fête*. Haggin's was *Stanice*.

<sup>1672</sup> Not identified.

interestingly of the Irish language and history. In the evening I gilded several frames, getting 3 ready for Pittsburgh jury.

**March 14, 1911** Made a last grand slam at the Duncan picture and now I like it! It has been a drag and a problem, but I think that I have pulled out a good thing. Of course, that's a first judgment. It may be qualified in a day or a month.

The Chinese Restaurant and Clown went by Budworth's today to the Pittsburgh jury. They said they'd call on Thursday for the "Isadora Duncan."

Mrs. Mailly, with a young girl whose name I forget, called to see Dolly but she was out shopping.

My cough still holds on to me and I'm about "tuckered out" at the end of a short day.

Collier's sent proofs of "Delilah" pictures to be colored.

**March 15, 1911** I colored the proofs for Collier's and in the afternoon took them down. Saw Joe Laub, who is back at work after his very serious illness. He is looking pale but says that he is feeling better than he has for a long time before he was taken down with his kidney trouble.

When I returned home, Dolly told me that a Mr. McGoodwin<sup>1673</sup> had called. He represents the Technical Institute of the Carnegie Institute, Pittsburgh. They want an instructor in illustration and "freehand" drawing at a salary "from \$1,800 to \$2,500 a year." This sounded as tho' it would be necessary to consider it! Shinn had suggested my name to him and Chapin of "Scribner's" had also said a good word.

We took dinner, Dolly and I, at Petitpas' where a noisy argument rose on the present

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<sup>1673</sup> Henry Kerr McGoodwin (1871–1927), architect, was Acting Dean of the Carnegie Technical School of Applied Arts. He was an instructor in architecture 1906–1919.

movement of U. S. troops toward the Mexican border, as I take it, to intervene if the Mexican Revolution does not suit the money kings.<sup>1674</sup> Vizzard took the conservative view, also Chapman.

I went to the Hotel Algonquin after and saw McGoodwin and talked the Pittsburgh affair over with him. He says he will write to me later; he merely is inquiring for the Director of the Institute.

**March 16, 1911** [Pencil notes for the comments on this page are under the writing] Varnished the Duncan picture and it seems still O. K. to me.

Mr. Yeats called. He is worried with his illustrations for Harper's article.

In the evening, near 10 o'clock, while Dolly was out at a lecture by W. J. Ghent at the S. P. Branch, the Henris called. He says that Watrous,<sup>1675</sup> who is in charge of ex. at Union League Clubhouse, wants us to get up an ex. to suit ourselves.<sup>1676</sup> We are to meet tomorrow. Henri also says that his scheme for an open gallery is to be put through probably by the MacDowell club, but not quite yet decided on. Mrs. Haggin<sup>1677</sup> is keen for it.

**March 17, 1911** "Isadora Duncan" picture was carted away by Budworth's this morning, taken from under my brush. I had done some work on a spot before breakfast.

As soon as breakfast and morning work was disposed of and her case packed, Dolly

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<sup>1674</sup> Murphy quotes a letter from Yeats to his daughter of March 16, 1911 commenting on Sloan's recurring unpleasantness at Petitpas' and expressing his fears that the Petitpas sisters would find a way of keeping him from returning. Murphy, *Prodigal Father*, 618, n. 44.

<sup>1675</sup> Harry Willson Watrous (1857–1940), painter, was elected to the National Academy in 1895 and was its secretary in 1911.

<sup>1676</sup> The Union League was a Democratic club with a tradition of mounting monthly art exhibitions that were open for only three or four days. Perlman, *Robert Henri: His Life and Art*, 98.

<sup>1677</sup> It is unclear if this is a reference to "Mrs. Haggin Senior" (see February 19, 1910), the stepmother of Ben Ali Haggin, or his wife.

went to Philadelphia to see Dr. Bower. She has had some symptoms of her old troubles. I took her to the Reading (N. Y. C.) ferry. The Penna. ferry houses are deserted and, as they got most of the Phila. traffic, it has made things very quiet comparatively.

Took out the Scrubwomen canvas and did a bit of work on it, then went to the Henri school. Met him and we together to Watrous's studio in the old Sherwood Bldg. Here came FitzGerald, Glack, Luks, Lawson and Preston. We decided to have about 15 men represented at this small show in the Union League Club. Henri, Fitz, Glack and Davies to be on a committee to select pictures in a few cases. The rest to go on judgement of painters themselves when invited. Henri and I came home to his studio, 10 Gramercy Park, and Mrs. H. cooked dinner. I ate too much — touch of indigestion. H. and I passed the evening with Maratta paint experiments. Henri has had another letter from R. Kent, "You may perhaps remember that some years ago I gave you a painting and on it a frame, etc." Most distant and formal. Poor Rockwell Kent! Little man with IDEALS, but he avoided me for a month after we refused to take responsibility of his baby left in the rooms below!!!

**March 18, 1911** Card of invitation to Private View of "An Independent Exhibition" arrived in mail box in morning. R. Kent, Davies, Prendergast, Maurer,<sup>1678</sup> Hartley, Coleman, Boss, DuBois, Marin,<sup>1679</sup> McPherson, Golz and Luks is the list of names, opens 24th.<sup>1680</sup>

Mr. Yeats came in, but stayed only a few minutes. He is working on his illustrations for

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<sup>1678</sup> Alfred H. Maurer (1868–1932), modernist painter, had exhibited with Marin at Alfred Stieglitz's gallery in 1909.

<sup>1679</sup> John Marin (1870–1953), modernist painter.

<sup>1680</sup> The review in *Art News* (April 1, 1911) said "It cannot be said that the 'Independents' of this season present as good a show as those of last...the majority of the works are so ultra impressionistic, and in most cases so impossible of comprehension ...as to make the display, as a whole, most disappointing." It did, however, praise the work of Kent, Boss, and Luks. The review in the July 1911 *Craftsman* (p. 434) was more favorable.

his Harper's article.

I painted on the "Scrubwomen" a couple of hours. Went out and took a walk and had my dinner at a Chinese Restaurant.

Dolly writes from Philadelphia that Dr. Bower says there is nothing serious the matter with her and that a few treatments will fix it up, so that she can come back to me right soon.

I seem to lack ambition to get at the drawings for Scribner's, but hope that tomorrow will find me in the "mood."

**March 19, 1911** During the morning while I lay abed, the sun shone bright and the day was beautiful, so the newsdealer at the corner told me. But the afternoon! Of all the dreadful chill rains this was the dampest. I just sat about feeling a perfectly harmonious blue.

Wrote a letter to my girl in Philadelphia and went to Petitpas' for dinner, where at the long table with Mr. Yeats, Sneddon, the Henris, her sister Vivian [sic], and young Davy [sic], things seemed brighter. Afterward Henris came to my place and we sat, H. and I, 'till 12 o'clock and he cheered me much. Got me to get out some pictures: "W. S. Walsh," "Mrs. R[euterdahl]," and others, and when he left, waking Mrs. H. up (who had dozed all along on the sofa) I felt much more myself, or is it me? Is the gloomy one me? I dunno. I'm not old, surely; not quite 40 years. I must get up more steam and do something.

**March 20, 1911** Another job from Coming Nation to be done by April 6th!,<sup>1681</sup> and a small check which settles their account with me for past work.

I painted some on the Public Library picture (with Scrubwomen).

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<sup>1681</sup> Two drawings for "The Battle of the Mulligan" by Allan Updegraff were published in the April 22, 1911 *Coming Nation*.

Stuart Davis called. Asked about where to find a studio, also about Anshutz's summer school at Fort Washington. Said also that he had quit at the Henri school day class. Life is getting too small (the men's class). He's going to take a studio. E. W. D[avis] and he are going to live in city and Mrs. D. goes to Atlantic City.

Took Nan's picture to Berlin's to be packed and shipped to her.

Dolly writes a note to tell me she will be back tomorrow. This is good news!

Van Wyck Brooks sent a pamphlet which he has published out in California on the Soul — an essay, etc.<sup>1682</sup> I read it. It is quite beautiful in places. I can't say that I'm able to digest this sort tho'.

Went to Chinese Restaurant for dinner. Decided on places to illus. in the first of the Gaboriau books for Scribner's.

**March 21, 1911** At five in the afternoon Dolly came home. She had a hard siege of it with the Doctor (Bower) in Phila. Several treatments mechanical and extremely painful, but he says she'll be all right now (for awhile).

Fussed with the Library picture to no good purpose, spoilt one of the heads.

After Dolly and I came home, we set out to Petitpas for dinner. There was quite a large crowd at "Mr. Yeats's table." Miss Goth [Goff?], who danced in the yard at Camalucci's a couple of years since, was there. She is a very talented girl and was splendidly dressed. She made, as Mr. Yeats said, a great difference. She met Anatole France in Paris. Spoke of his wit

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<sup>1682</sup> Brooks had gone to California to be married and teach at Stanford University. Brooks, *Scenes and Portraits*, 189–90. Soon after his arrival in San Francisco, he paid to have his short book manuscript entitled *The Soul* printed as a pamphlet. He dedicated the work to John Butler Yeats and sent copies to various friends in the East. See James Hoopes, *Van Wyck Brooks: In Search of American Culture* (Amherst: The University of Massachusetts Press, 1977), 73, 83.

and polite irony and satire, etc. Miss Pomeroy was also there. She is so sweet and kind to Dolly and me. Said if we come to England we must see her! Miss Elmendorf (“Texas”) was also there. She is a breezy sort and nice too. She is going west and, after spending the summer working at some clerical work, I think in Yellowstone Park, she will probably go home to Texas next winter. She hopes in two years to see N. Y. again. She is sad about leaving the city, but I guess it don’t furnish her a living, and she does good work too.

Yeats, Sneddon and Miss E. went to Henri’s Eve[ning at home], but Dolly was tired and I disinclined to company, so we came home.

**March 22, 1911** Taking medicine today; making myself feel worse in order to feel better later.

Mr. Yeats came in and said that last eve. he had told Henri that his work was getting too empty. I got “on my ear” and told him that it was not the thing to say at an evening at home to one’s host. I don’t think that some of Henri’s critics are able to see the whole of his work. He don’t mind taking a new step, burning bridges behind him as it were, and studying instead of fossilizing.

Dolly tired herself out cleaning the place today, but it looks much more “homey” and a place to live in. We had dinner at home.

**March 23, 1911** Mr. Yeats came with a note to him from Mr. Quinn asking Yeats and me to go to the Manet ex. at Durand-Ruel’s and give our opinion of a picture, “La Amazone,” which hangs with 10 others.<sup>1683</sup> We went, taking Dolly along, and I was glad that I had not missed the

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<sup>1683</sup> The Manet pictures had been in the Faure and Pellerin collections. According to *Art News* (March 11, 1911), the exhibition was the first chance Americans had had to see Manet’s development from 1864 to 1880. Quinn bought *L’Amazone* (Duret 259). The other pictures mentioned were probably *Au Café* (Duret 248) and *Femme au Soulier Rose* (Duret 99). Théodore Duret, *Histoire de d’Édouard Manet et de son œuvre* (Paris: Bernheim-Jeune, 1919).

show. A “Café” picture, larger than “Amazone” was better, I think; and a very small sketch of a full length woman is a little intimate gem. I wrote Mr. Q. that I thought it would be better to buy Manet in Paris where he’d probably find more to select from, but that Café, Amazone, small sketch, and Bullfight<sup>1684</sup> were all good.

I worked on my first Scribner’s drawing today and now feel that I have a start!

After dinner this eve. Dolly’s niece, Mary Wall with little Helen McGready, came to see us. She is a nice, blooming girl, but seems to be in a critical stage. Her home life is of no interest evidently. She has to go out to be amused and is not trusted either.

The Evening Sun tonight has a letter signed F. J. G. These are Gregg’s initials and I fancy it is intended to be the first shot in the Kent Independent Ex. “fight.” Gregg quite surely would not allow George Luks to show in our big Independent Show last year. This year Luks is in the Kent ex.!! Henri, Glack, Lawson, Shinn and myself are not showing. Gregg has a chip on his shoulder and an Evening Sun vitriolic pen. I hope no one notices the letter to answer it. I’ll put it in as seasoning.<sup>1685</sup> God knows this book needs some.

**March 24, 1911** Working on the first Gaboriau drawing for Scribner’s today. I have a start at last. In the afternoon Dolly and I took a walk and in conformity with my habit, we looked at an apartment on W. 20th St. opposite the Seminary<sup>1686</sup> bet. 9th and 10th Aves. Cheap enough and clean enough with steam heat, but dark. The clock in the chapel in the Theolog. Sem. opposite struck while we were there and we saw a funny sight: the students hurrying to chapel, putting

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<sup>1684</sup> Manet, *Bullfight*, 1855–56. Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection.

<sup>1685</sup> The letter, headed “The Boss in Art,” is laid into the diary. It says that the “best indication of the tendency of an art exhibition is to be discovered in the artists who are not represented,” and is a veiled, sarcastic attack on Henri’s position as leader of the Independent artists and his refusal to participate in the Kent exhibition because he was not in charge of it.

<sup>1686</sup> General Theological Seminary.

on their long black gowns as they ran along the paths. Very human students of divinity.

I had a letter from Mr. Mc [Goodwin] of the Carnegie Tech. School of Carnegie Institute. He says that the director won't make final decision for some weeks. Meanwhile I am to write, give my lowest terms and send sample of my illustration. I suppose it would be a good position if I take it, if I'm offered it! But...

We had a fine spaghetti dinner.

Dolly went to the Branch meeting, but there was no attendance (3) and she, with Mrs. Mailly, went to the Rand School Dance where she sold 15.00 worth of 5 cent refreshment tickets. I stayed home and worked.

My sister Nan writes that she is thinking of going to Europe this summer to look at decorative panels — Watteau, etc. Her friend Mrs. Vaux proposed the scheme.

**March 25, 1911** I finished the first Scrib. drawing today.

Dolly and I took another walk in the afternoon, not a long one but though the weather is still cold, it was not as windy as yesterday.

After dinner, a spaghetti vegetable "hash" and very good, Dolly went to Mrs. Jessica Finch's on 77th St. to attend a meeting to talk over the establishment of a first class Socialist magazine.<sup>1687</sup> She tells me that more than twenty well-known literary and publishing people were there.

Over 140 shirtwaist makers were burned to death in the Triangle Factory.<sup>1688</sup> These girls

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<sup>1687</sup> Sloan may be writing about *The Masses* here, although his use of the word "establishment" is confusing since the first issue of the magazine was Jan. 1911. Possibly he had not heard of it, although one of his drawings for *War—What For?* had been reprinted in the Feb. issue.

<sup>1688</sup> The Triangle Shirtwaist Manufacturing Co. disaster became a *cause célèbre* for Socialists. Not only did it epitomize the sweatshop working conditions and pay which had been the cause of the 1910 strike, but also employer's disregard for safety. Some of the 146 workers (mostly women, many immigrants) who died were killed by jumping from the building when they found that fire escape doors had been

made the successful strike of last year! This is sort of a holocaustic celebration in honor of the fact that the Supreme Court of N. Y. yesterday declared the employers liability act of last session unconstitutional. It wasn't much of an act, but it was a move in the right direction!<sup>1689</sup>

**March 26, 1911** After breakfast I got at a cartoon idea in re. the frightful fire of last evening in the Triangle shirtwaist factory: a black triangle, each side marked ("Rents," "Interest," "Profit"), death on one side, a fat capitalist on the other and the charred body of a girl in the center.<sup>1690</sup> Dolly took the drawing down and after waiting (meantime going to Brooklyn and seeing her sister), she saw Mr. Solomon<sup>1691</sup> and he was very much pleased to get it and seemed, she said, to really appreciate it.

I next went at a Scribner drawing and, working hard all afternoon and evening, got it pretty near finished by bedtime.

**March 27, 1911** Today by 1:30 train Dolly went to Philadelphia. This trip she is to help Mrs. Hamlin decide on a gown. She goes at Mrs. H.'s expense and will combine misery with pleasure by seeing the doctor again.

Miss Sehon called.

After I saw her [Dolly] off, I came home and Mr. Yeats came in with his two drawings (he had been in earlier in the day) and he and I worked over them for two or three hours. I got

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locked. The owners of the factory were indicted on manslaughter charges on April 11 for this act.

<sup>1689</sup> The New York Court of Appeals found the Workman's Compensation Act of June 25, 1910, unconstitutional on the basis that it took property from the employer "without due process of law."

<sup>1690</sup> Published in the *New York Call* on March 27, 1911, and reprinted in the April 15, 1911 *Coming Nation* (Hawkes 296) and other places.

<sup>1691</sup> This was probably Charles Solomon. See note July 21, 1911.

them into better shape for reproduction. I went to Petitpas' for dinner. At another table Mr. Jones (of The Strand magazine) had as guests Mrs. Brennen (the critic's wife) and two beautiful young girls, his daughters. With F. King I went walking up Fifth Ave. to 44th St. and saw in auction rooms the collection of antiques, furniture, painting, china snuff boxes, doors, gates, tapestries, and every sort of junk got together by the late successful playwright Clyde Fitch.<sup>1692</sup> One great blonde tapestry with large female figures was very interesting, an alleged Reynolds painting also. We left and walked to King's apartment on 17th St. where I much enjoyed looking at his lithographs, prints, etc. He has the gabardine worn by Booth as Shylock.

**March 28, 1911** Did not get at any work today as I was disturbed by the knowlege that I had to go out to dinner.

Mr. Yeats came in in good spirits. He took the drawings to Harper's and they liked them and are to pay him \$30.00 each! This is fine news!

Well, I went to dinner at Comrade Morris Hillquit's. He has a private house, 246 W. 139th St. Very comfortable he is with his family, whom we did not see. The evening was arranged to talk over the plans of the "Coming Nation." A. M. Simons, the editor, did most of the talking, tho' everyone put in an oar, and he said that he got lots of good ideas. He says that they have 30,000 circulation already. Eugene Wood<sup>1693</sup> was there and many others whose names I didn't catch. Ernest Poole was there, a reverend Eliot White,<sup>1694</sup> whom I liked very much.

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<sup>1692</sup> The remainder of Fitch's estate was sold March 29–April 1 at Clarke's Art Rooms for \$60,774. *Art News* (March 27, 1911) mentioned a 16<sup>th</sup>-century Flemish tapestry and two Brussels tapestry panels. It also said that the piano carved and painted by Shinn (mentioned in the diary Oct. 12, 1906) was sold for \$1,450.

<sup>1693</sup> Eugene Wood (1860–1923), humor writer, wrote for the *Coming Nation* and the *Call*, and was briefly acting editor of *The Masses*. Sloan illustrated one of his stories for *Century Magazine* in 1916.

<sup>1694</sup> The Christian Socialist Rev. Elliot White was an Episcopalian minister from Massachusetts. See Kipnis, *American Socialist Movement*, 271.

Hyman Strunsky, young Russell (Chas. Edward's son),<sup>1695</sup> Ryan Walker who is an old time socialist artist, tho' a young man (and a poor artist!). There were about 30 present. W. Mailly was not there.

Art Young and I rode downtown with Simons who was interested, as we all were, in some cartoons which Young had with him. Splendid things.

**March 29, 1911** Dolly writes from Philad'a that she has just heard (yesterday) that Mrs. Elizabeth Dawson is dying! Mrs. D. was a kind of mother, friend and councillor to Dolly during our three years "courtship" in '98, '99, 1900 in Philadelphia and I have a great love and respect for her. Her husband, Sam'l West Dawson, is a brute and a miserly beast. She has, by hard labor, kept herself — boarders; and I sincerely hope that he does not fall heir to any of her hard-earned money, if she has any. More than this, I hope that she is not dying. To think that she will have to go out of life without burying him!

Today I tried the experiment of eating nothing but a cup of cocoa 'till dinner at 6:30 P. M. in the café down stairs. I did very well and worked on a third Scribner's drawing. Worked during the evening and at 11:30 went out and had "Yock a maing" at the Chinese restaurant across 7th avenue.

The editorial from the Evening Sun attached seems to have been written by Chas. FitzGerald who rather inclines to Henri's view on the conditional "Kent exhibition."<sup>1696</sup> It may be that there is a row on over the ex. I have seen nothing but the snarl of F. J. G. (letter in Sun Mch. 23rd).

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<sup>1695</sup> John Edward Russell.

<sup>1696</sup> The editorial, titled "Independents" supported Henri's view, without naming him, that the requirement that exhibitors in the Independent exhibition must boycott the Academy was unjust.

**March 30, 1911** Telegram from Dolly says that Mrs. Dawson died this morning. Asks me to telegraph her whether she can stay over. I didn't do so as I had already written that she could stay as long as the Doctor advised. I hate to waste money on telegrams. Important ones are always delayed and unnecessary ones are an aggravation.

Mrs. Russell from Scarsdale came in and wants us to come out to stay over Sunday, but I told her I could not likely make it. Too much work to be done, but said I'd decide tomorrow. She wants Mr. Yeats to come also.

I went to Petitpas' for dinner to tell Mr. Yeats of this invitation. Met a Miss Grover with Mr. and Mrs. Chapman. She is a socialist. Sat with Mr. Yeats after all the rest had gone and came back to find a note from Henri under the door. Had called. "Send size of paintings to Glackens" (things for the Union League Club ex.)

Worked a little late at night on Scrib. drawing.

**March 31, 1911** Working on the fourth and last of the first volume of the Gaboriau novels and before dinner time I had it will under control. (Organizer Gerber<sup>1697</sup> with a request for a cartoon).

Mr. Yeats came in during the afternoon and said that he had decided to go out to Russell's tomorrow. He also told me that he had tickets to the Isadora Duncan dance this eve. and offered to take me, who rec'd no tickets. As I had my last drawing in right good shape, I agreed and went to Petitpas' for dinner. Harvey O'Higgins had a large party of friends at dinner. Mr. Yeats, being at their table, he told me he had decided not to go to the Duncan dance and so

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<sup>1697</sup> Julius Gerber (1871–1956) was not only a Socialist Party organizer but also, in 1910–11, Secretary of the Workingman's Cooperative Publishing Association, which published the *New York Call*. He was also the Executive Secretary of the New York Socialist Party until 1936.

Sneddon and I went. It was the Iphigenia in Aulis thing of Gluck and splendid she was. The house was enthusiastic! and I had the pleasure of hearing her give a simple, tender, brave little farewell speech. So honest, claiming only to have started something — an American expression in dance. She hoped that her work would start little girls of America to cultivate that means of human expression. It was fine to hear a real artist make a statement of simple principles!

Henris were there and after, we went to Pabst's and had some beer, then home. Met Power O'Malley<sup>1698</sup> at the Hall and, curiously enough, again on 23rd St. Went to Chinese restaurant and talked with him awhile. He's an interesting Irish type, born there, has high ideals, but is busy "making a living." His wife, an invalid and a little child, too. It does seem as though he had a reason to keep his nose grinding. Dolly writes that she will stay 'till Sunday to Mrs. Dawson's funeral.

Sent dimensions of "Library" and "Throb Fountain" to Glack.

**April 1, 1911** [Pencilled notes for 1 and 2 April are under the entries for those days]

A telegram from Dolly saying meet me at 6 P. M. at Penna R. R. I was glad to get it but feel that my letter of yesterday was too much of a whine for her return.

Sneddon, with Fernandez and some Xmas numbers of "The Bookman" for me in the morning;<sup>1699</sup> also a few minutes call ["from" scratched out] of Mrs. Russell (Phil) to see if we are coming out to Scarsdale. I had told Mr. Yeats to 'phone Phil Russell that he was coming, but we're not. He forgot all but his part.

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<sup>1698</sup> Michael Augustin Power-O'Malley (1878–1946), illustrator, cartoonist, and etcher, had studied with Henri. His illustrations appeared primarily in *Life* magazine.

<sup>1699</sup> It is unclear why Sloan wanted the December 1910 issue of *The Bookman*, but work by Sloan and those in his circle would be featured later in 1911 in articles about New York City life by Louis Baurly. Two of Sloan's illustrations were included in Baurly's earlier article, "The Message of Bohemia," which appeared in *The Bookman*, November 1911.

Well, I met Dolly at 6 o'clock at the new big terminal on Seventh Ave. Her old dear friend Mrs. Dawson died yesterday. She left her real and personal property, such as it was, to her family, but her beast of a husband gets her life insurance, \$2,000. From the station Dolly and I went to Petitpas for dinner. The Henris were there and we came home and later (after a visit to the School ex.) the Henris came in to see us. H. says that at R. Kent's Independent Exhibition a picture of Davies has been sold — \$2,000; that Davies is still completely charmed by the eager Kent (who shook my dust off his feet because we wouldn't mind the baby).

**April 2, 1911** Spent all the day finishing up the four drawings for Scribner.

In the morning, or rather at noon, Mrs. Laub called on her way from the church. She is looking much thinner, for she has had a hard winter of it with Joe sick for weeks very seriously. She asked us to come out at the end of the week and we agreed. She had with her the French madam, whose name I don't remember. A typical well-dressed French middle-class [lady] with great poise.

We had spaghetti for dinner and, as a novelty, we had a sauce of chop suey (from the Chinese restaurant). It was a splendid combination.

Dolly went to bed early as she has a right bad cold imported from Philadelphia. She brought me medicine for my liver from Dr. Bower.

**April 3, 1911** I took in the Gaboriau vol. drawings to Scribner's this morning and Mr. Chapin expressed himself as much pleased with them, which pleased me as I will be able to go on with the rest more easily with that assurance. I walked as far as 14th St. Dropped in bookstore and bought a translated Homer's Iliad.

Dolly went out and was pressed into service handing out circulars on the mass meeting

of Socialist[s] in Memorium the burned shirtwaist makers. She hurried home from the National Suit and Cloak Co's building and we had a fair dinner in the restaurant below us. Then she hurried out again to work at the mass meeting in Cooper Union, brave little woman. I stayed home and drew a cartoon for the S. P. leaflet on the murder of the Workman's Compensation law by the Court of Appeals.<sup>1700</sup>

**April 4, 1911** Finished up the anti-Court cartoon: a bloodhound (courts) who has killed a child (the compensation bill) looking up at his idol, a scarecrow marked Rights of Property.

It turned out a very rainy day, but I went out and took a walk in the afternoon. Stopped and bought a beautiful hatchet. My old one is missing.

After dinner, good chops, at home Dolly and I went to the (Proctor's theatre that was) moving picture show and passed the wet evening being cheaply amused. 15 cents each!

**April 5, 1911** The Memorial Funeral Procession for the victims of the Triangle Waist Co. Fire was held today. A steady pour of rain did not prevent a great turn-out: all in silence 200,000 in marching line (the Eve. Sun gives the number). Dolly was in the Socialist section. She left before noon and didn't return 'till nearly six o'clock. Started march at 1 o'clock. She said it was a big thing. It should make for working class solidarity.

I worked on Coming Nation drawing.

Glackens called in the afternoon. He wants prices and insurance value. He suggested that I send the "Jefferson Market" instead of "Throbbing Fountain" and I will take his suggestion, sending it with the "Public Library." \$650.00 each (insurance 300) these to the Union League

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<sup>1700</sup> "The Faithful Bloodhound" appeared in the April 1911 issue of *The Issue*, accompanying an article by W. J. Ghent, "Another Law 'Unconstitutional'" (Hawkes 320).

Ex. Glack. says he can't get in touch with Davies. He's written and called, but D. out and no answer to his note as yet.

We had a bully good dinner. Dolly broiled liver (calf's). In the evening I went on with my drawing. She, after writing letters, etc, lay down and slept, tired by her strenuous afternoon.

**April 6, 1911** Today I wrote in answer to Mr. H. McGoodwin's letter in re my terms, etc. to Carnegie Institute School of Design. I said that I would come out if they wanted me, salary first year to be \$2,500.00. I also sent by registered mail a tube of proofs, etchings, etc. as "samples," and now I rest in the hands of Fate. [A notation across the top of the pages for 6 and 7 April itemized the nine etchings and eleven illustration proofs Sloan sent] Don't know whether to hope for or against their acceptance. One thing I am sure of, I can't be disappointed by their unfavorable decision.

I worked on the head [piece] for Com. Nat. story.

Mrs. Ullman, who has been in Baltimore and elsewhere, came in. She looked quite well. Has not seen him, she says, since she left him some couple of months ago. She stayed to lunch. Out with Dolly shopping, left her, returned to dinner with us and at 8 o'clock left to visit her friend Mrs. Murray.

**April 7, 1911** [Pencilled notes underly the text on this page]

In the morning and thro' the afternoon I worked on the Jefferson Market picture, struggling with the foreground and having no success with it, and it already entered for the Union League ex.! Glackens's fault for suggesting that I send it! Dern him.

We took our dinner at Petitpas and had a pleasant evening. After dinner Mr. Yeats prevailed on Vizzard to tell the reading of Dolly's hand, which he did interestingly and with

many true indications. He also read mine and found either a curious displacement of “life line” and “fate line” or else a very short life line, so short indeed that I should be dead already! But he is going to look up his books on the subject. Dolly left a bit earlier than I did as she expected Margaret, her sister, and her niece Mary Wall. They were there on my return, and Horace Traubel was also a chance visitor. He is a gentle, kindly man and we had an interesting talk with him. I looked again on the face of Walt Whitman’s watch which he left to Traubel, his literary executor.

**April 8, 1911** Today we rose early and hastened to the West Shore R. R., crossed the ferry, and found that the 9:15 train which we counted on ran only on Sundays! So we waited an hour and a quarter, took the next and after a long ride, or rather a slow ride, arrived at West Nyack and walked over to Joe Laub’s farm “Gartenlaube.” We were joyfully received. Joe is busy making a rustic bridge across the stream and I helped. We went up into his woods on his hillside near his waterfall, once “Buttermilk Falls,” and cut saplings. Joe is not very strong and don’t look right in color. His severe sickness this winter has still left its effects. Norrie Laub’s brother, Bert Farrell, is with them acting as man of all work about the place. They have a cow who gives good milk from which they make butter, which leaves good buttermilk of which we drank quantities. Their house is very comfortable, tho’ it lacks some conveniences, hot water and inside toilet principally. It started to snow before we went to bed.

**April 9, 1911** Woke to a snow covered country-scape, about 3 inches! Mrs. Laub insisted that I make a sketch, so Joe got his pastels and a piece of board and I got busy making a “snowpiece.” Meanwhile, old Sol was busy on the landscape and by the time I had finished my work, my subject had become a muddy spring day! I gave Joe the drawing, my second pastel. He has my

first also, a sketch of Mrs. L. I made more than a year ago. It was muddy about in the afternoon with snow on the wooded hillside, but we took a climb up to the falls which the rapid thaw of snow had trebled in volume. It is really a romantic place to own. Joe Laub suffered with a fearful headache all day. He is not well by any means, I'm afraid.

**April 10, 1911** We drove with Joe Laub to the station and missed our train, then home where he 'phoned to Collier's and was told he need not come in. So, we were driven over by Bert Farrell and got the next train. Arrived home about 12 o'clock noon. I spent the afternoon working on "Jefferson Market," wishing that Glack had not preferred it, but finally got it into presentable [shape], I hope, I think.

The little brown man, Fernandez, came in for a few minutes late in the P. M.

We went to bed early as we were quite tired out.

Tuesday morning we found a note from Henri under our door, also W. F. Taylor's card.

Both called apparently after we went to bed and, strangely, we did not hear a ring on the bell.

We prob. went to sleep instanter!

Tuesday Mr. Yeats told us that Taylor [and] he had met on street and taken him to dine at Petitpas'.

**April 11, 1911** Union League ex. collected "Public Library" and "Jefferson Market." A note by messenger from March of the Sunday Times says he wants to talk of the puzzles (is it to be a resurrection of the dead?), so I went and had lunch with him at the City Club. On the wall of the ex. room, a collection of drawings by B. Robinson<sup>1701</sup> of the Tribune, a young man. Good stuff

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<sup>1701</sup> Boardman Robinson (1876–1952), cartoonist, printmaker, and painter, was a contributor to *The Masses* and other radical publications.

“out of Forain by Glackens,” a horseman would put it. March and I had an extended chat on general subject of the puzzles. Finally I told him I’d want 35.00 to make drawings for the Ledger. He then lit on the idea that I might place them with McClure syndicate on satisfactory basis. I am to call to Visknisky (once of the Phila Press, now with McClure Synd.)

Mr. Yeats worked all day at the studio. Dolly on a dress for Mrs. Hamlin and Mrs. Ullman was also on hand working on a dress. We suspect that she is “back to her vomit again” with Ullman, tho’ she don’t let on.

I took dinner with a mess of literary and artistic and newspaper socialists at Café Boulevard. Each guest paid for himself \$1.00. I thought it an invitation, but of course the Call is too hard pressed for funds to indulge in such an extravagance.

Kahn [sic],<sup>1702</sup> Editor of Forward (Jewish daily) was there and an extremely bright man he was. The Editor, new in office tho’ a year and half on Call, McDonald, is a narrow-faced man with a broad, smiling-faced wife. Mrs. Anita C. Block<sup>1703</sup> was pleasant. Mrs. Finch was there. Met “John D\_\_\_” whose name is Walsh.<sup>1704</sup> Courtenay Lemon also present. These spoke. W. Atkinson, President of Call Assoc., called on me for last speech. I suppose I got too frightened or funny or furious, but it was well enough received.

Dolly went over to Maggie’s in Brooklyn for dinner and, tho’ I got home after 12, she was later and did not come home. Spent the night with her sister in Brooklyn. Wikefrund.

**April 12, 1911** [A clipping from an unidentified source headed “The Katzenjammer Kids of

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<sup>1702</sup> Abraham Cahan (1860–1951), editor and novelist, had been editor of the Jewish daily newspaper, *Forward* since 1897.

<sup>1703</sup> Anita Cahn Block (1882–1967), writer and lecturer, wrote the women’s page for *The Call*, of which she was a founder. She later became the newspaper’s drama critic. In 1926 she became the reader of foreign plays for the Theatre Guild. See obituary in *New York Times*, December 13, 1967, p. 47.

<sup>1704</sup> Editorials by “John D.” on economics appeared in *The Call*. See Feb. 12, 1911, for an example.

Art” is laid in at this point. It reported that the “Ethical Culturists who met last night with the express purpose of denouncing the Sunday Comic Supplements” to the newspapers were dismayed when the prominent academic artists John White Alexander and George De Forest Brush both admitted to admiring and reading them. The writer then took the opportunity to criticize Brush for his appeal to the Union League to call off the “Paintings by American Artists” exhibition.]

‘Phoned March, but he told me that Visknisky was ill and couldn’t see me until tomorrow.

Mrs. Ullman spent the day with Dolly and told her that Ullman had been arrested and that a man with a subpoena for her had called at St. Nicholas avenue house and tried to find from her friend the janitoress, Mrs. Munsey, where Mrs. U. was living. Dolly invited her to spend the night and she did.

Mr. Yeats painted in the afternoon on his portrait of himself.

**April 13, 1911** I went to see Mr. Visknisky of McClure syndicate, but he was not yet back at his desk — still sick. I stopped in to see the Kent Independent Ex. It is interesting, but the Davies work is the chief interest to me.

I spent the afternoon reading the proofs of “The Clique of Gold,” Gaboriau.

Mr. Yeats working on his portrait. It is an almost aggravating thing to watch the struggles of another man. He teaches me that concentration on the work is most necessary.

Mrs. Ullman spent the day and the night with us.

About ten o’clock John Quinn and Mr. Yeats called on us. He [Quinn] again asked for my later etchings.

**April 14, 1911** Another story from the Coming Nation to illustrate.<sup>1705</sup>

Mrs. Ullman left about 3 P. M. Miss Sehon called, she has been sick with a cold.

I started on the C. N. drawings. John Quinn sent a note saying he wanted me and Yeats to go with him to see the Union League Ex. tomorrow. I went there at noon today. The collection of about 24 pictures looks very well. The Max Webers are not much. They are not new and not old. They seem to intend to be of the ultra Post Impressionist sort. Glack has two good ones.

We went to Petitpas' for dinner. Sneddon, W. F. Taylor there. Dolly went to the Branch meeting. I stayed. Seger [sic] came in looking somewhat less ratty than when I last saw him. I don't think he is properly fed and is probably sewing wild oats. Taylor walked home with me about 10 o'clock. I had not intended to waste the night in talk, but fail[ed.]

**April 15, 1911** Today, in response to a "command" from John Quinn, Mr. Yeats and I met Q at the Union League Club to look at the exhibition. Q liked the show and said that it was much better than the Independent Kent show — more art. Lawson has a little beauty: winter picture, a tree in foreground and ice on small stream [in the] back. From this ex. we went with him to Kuhn's show at the Madison Gallery, which is very interesting. Kuhn has gone ahead splendidly in the past year.<sup>1706</sup> The color of the obvious sort, as all the new things are. Even Glackens is in the obvious color class just now. Quinn priced a couple of Kuhn's and then, at my earnest plea, he is considering a drawing of Jerome Myers's of which a number are shown in the Madison

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<sup>1705</sup> This was probably "We are Brothers" by A. M. Simons and Fred D. Warren, published in the May 6 issue. One drawing (Hawkes 299) was reproduced, but Sloan may have been asked to produce more than one, hence his use of the plural.

<sup>1706</sup> The review in *Art News* (April 8, 1911) says Kuhn's landscapes were painted in the far North and "despite its crudity, it has a certain strength, which grips and holds." Myers's drawings were found to be "valuable, apart from their art merit, as records of the time."

Gallery.<sup>1707</sup> I insisted that many of them were better than any painting we had seen today.

Mrs. Ullman and Yeats at lunch after I, with Yeats, had gone to clothiers to pick out a suit of clothes for him to wear to T. F. Ryan's<sup>1708</sup> southern home in Virginia where he goes tonight with Mr. Quinn. Mr. Y. loves millionaires, he says. He painted in my studio in P. M. I worked on C. N. drawing also in evening. Dolly helped a poor little broken-hearted girl get a coat exchanged which she had bought for Easter and was "not returnable."

**April 16, 1911** Mrs. Ullman came in the morning and stayed thro' the day and night. She helps Dolly a good deal and is no trouble, but she is another man's wife and I can't help resenting the fact that he got into me for \$100.00 and now his cast-off poor wife looks to us for lodging and some meals. She says that Mrs. Murray puts her up when she is not here with us.

Worked on Coming Nation drawing. We went to bed early.

**April 17, 1911** "Isadora Duncan," my picture, has been rejected by the Carnegie Institute jury. I had hoped it would be shown. "The Chinese Restaurant" is also declined. I'm beginning to think that a picture must be "in fashion" to go, but then they accepted the "Clown Making Up."

A criticism of the Union League ex. calls my two pictures there "colorless but containing figures that live," but they compare Kent's "Burial of a Young Man" to Manet's Funeral Procession in the Metropolitan Museum!!<sup>1709</sup> They have swallowed the Impressionists and all

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<sup>1707</sup> This may well be Myers's *A Park Bench*, 1907, location unknown, listed by Zilczer (*Quinn*, 174), as having been in the Quinn collection.

<sup>1708</sup> Thomas Fortune Ryan (1851–1928), millionaire businessman made his initial fortune in the New York City trolley system, then founded the American Tobacco Co. and gained control of the Equitable Life Insurance Co. At his death his fortune was estimated at \$200,000,000.

<sup>1709</sup> Manet, *The Funeral*, c. 1867. Metropolitan Museum of Art, Catherine Lorillard Wolfe Collection, Wolfe Fund, 1909.

the imitators of imitators that paint with crudities lashed into shape by palette knife. Of course the Kent picture is done under the influence of Davies.

Dolly went to Phila. today. Mrs. Ullman, who spent yesterday and last night with us, saw her to the train. I was busy finishing my C. N. drawing and mailed it by Registered Mail. I walked about all the afternoon, not inclined to start on my Scribner drawings. I had for dinner a stew which Dolly made for me “with love and affection,” and from two chops last night. Stayed in during evening but do not feel like working. Read. Wrote to A. G. Dove and told him that I’d like to get rid of his litho press soon as we intend to move away.

**April 18, 1911** And now, by the Grace of God, I get a 50% dividend on my own money which was caught in the Northern Bank failure! There are hopeful rumors of a further dividend later. I put the \$155 in the Savings Bank (Greenwich) and then I took a walk and, on my return, “fussed” about the studio without doing anything.

P. Quinlan called in the afternoon. He is a little tiresome with his way of superior historical knowledge. He is accustomed to be with people who are so uneducated that he just habitually slides to a higher plane in talking, but he means well, of course, and except when this manner touches on art (which is seldom), I don’t mind.

I had dinner at Chinese restaurant. Again I have a notice to [“serve” crossed out] qualify or disqualify as a Juryman, and this time I’m afraid I can’t get out of it. I can’t see why my turn comes so often.

A book with reproductions of the engravings of Jacques Callot came from Brentano’s today.<sup>1710</sup> It is very interesting.

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<sup>1710</sup> Possibly Hermann Nasse, *Jacques Callot* (Leipzig: Klinkhardt & Biermann, c.1909), in Sloan collection of Delaware Art Museum library, or the catalogue raisonné of Callot’s prints: Pierre-Paul Plan, *Jacques Callot: maître graveur (1593–1635)* (Paris, 1911).

**April 19, 1911** Mr. Yeats [~~“working on his portrait”~~] dropped in. Allan [sic] Lewis<sup>1711</sup> sent by A. G. Dove to look at the lithographic press which I have had for past two years. Dove wants him to buy it. I think he will take it off my hands. I'm glad to have it out of the way.

Dolly telegraphed that she'd be back at 10 tonight.

Mr. Yeats took me to lunch at Petitpas'. He has just returned from a short visit with Thos. F. Ryan in Virginia. He went with John Quinn who is a great friend and probably legal adviser of T. F. Ryan's. Wm. Ivins<sup>1712</sup> was also there over Sunday and Monday. Mr. Yeats liked Ryan. Said that the hospitality was easy, do as you please. Took a ride 20 miles — negro cabins, etc. Mr. Quinn not wishing Mr. Yeats to wear his old overcoat made him put on one of T. F. Ryan's from the hall rack.

Dolly home at 10:25 P. M. Glad!

**April 20, 1911** Dolly straightened up her house and soon had it looking shipshape and more pleasant to live in. Then she went out and attended to her S. P. affairs.

Mr. Yeats was painting on his portrait.

I, looking up [~~“material”~~] data for drawings for Gaboriau story. Wasting time I suppose it might be called.

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<sup>1711</sup> This is probably Arthur Allen Lewis (1873–1957), printmaker. In 1909 Stiegliz exhibited Lewis's wood engravings in his gallery “291,” where Dove also exhibited.

<sup>1712</sup> Probably either William Mills Ivins (1851–1915), lawyer, who was special counsel to the New York Public Services Commission 1906–07 and Chairman of the New York Charter Commission 1907–09, or William M. Ivins, Jr., (1881–1961), who was Curator of Prints at the Metropolitan Museum of Art from 1916 to 1946.

**April 21, 1911** Mrs. Ullman came in to see us. Mr. Yeats was painting on his portrait.

Dolly called E. W. Davis on the 'phone, asking him to act as reference for Mrs. Ullman in case she gets offer of job; then Dolly asked him to dinner.

We had a baked shad. Davis was interesting as usual. Told us of a frightful murder case which he knew of in Petersburg. Man with squeaky voice in bar room, another with same kind of voice spoke, mistaken for mockery, go out into lumber yard, watchman heard shot. Man who had been thought mocking was mortally wounded but managed to get out pocket knife, open it, and cut the throat of his murderer! Both dead!

W. F. Taylor came in later. He had been at Petitpas' for dinner.

**April 22, 1911** Post card from Henri and Mrs. in Washington where he has been for nearly two weeks painting a portrait, whose we don't know. H. is very uncommunicative.

Mr. Yeats working on his own portrait. He gets it in a very interesting state and then piffles along and (I think) forgets to intend [sic] to paint it and at the end of each day it is just a mess.

I worked on (Scribner's) Gaboriau drawing. Mrs. Ullman was here during the day and stayed to dinner, but tho' she had intended to spend the night, she went uptown in response to tel. call from Mrs. Murray "message was there for her." Mrs. Ullman has her own secrets, I think.

P. Quinlan called in afternoon. He told me that McDonald, Editor of Call, wants me to give them a drawing for the May Day edition.

**April 23, 1911** Finished up Scribner's drawing and then got an idea for an anti "Boy Scout"

picture for The Call and made it.<sup>1713</sup> I'd like to land a strong thing against this vile organization! This one today won't sink 'em, but seems good enough to be printed ("Train the B. S. in their Real Duties!" Boys raising a dummy of a workman as target for rifle practice).<sup>1714</sup>

We went to Petitpas' for dinner. Dolly has caught a cold (working around yesterday with too thin clothing, I think). Mr. Yeats was not there, but the dinner was particularly nice, we thought. Boiled ham with mashed potatoes, entree, then roast chicken. Mrs. Grover came over and spoke to us. We walked to 6th Ave. car with her, then took a walk on Broadway.

**April 24, 1911** An officer of the Labor Unions, McNamara, has been arrested, charged with the dynamiting of the Los Angeles Times Building in Oct. last.<sup>1715</sup> Detective Burns of San Francisco, in employ of Manufacturer's Association, claims to have case against him. Dynamite stored in barn, suitcases checked in his name with fuses, time exploding devices, etc. found in plenty. I think the whole thing is a put-up job, trying to "Bust the Union." I made a cartoon on this today and The Call sent a man up for it.<sup>1716</sup>

Mr. Yeats worked on his portrait again this afternoon.

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<sup>1713</sup> See note April 24, 1911.

<sup>1714</sup> Boy Scouts had been used as strike breakers.

<sup>1715</sup> The Los Angeles *Times* building was destroyed by a bomb on Oct. 1, 1910. H. G. Otis, the paper's owner, strongly anti-labor, hired private detectives to track down those responsible. They had James B. McNamara and Ortie McManigal arrested in Detroit and John McNamara, Secretary-treasurer of the Structural Iron Workers Union, arrested in Indianapolis and illegally extradited. Evidence suggested that the union was being framed and the Socialist Party came to Labor's support. Clarence Darrow was brought in to defend the McNamaras but, convinced he could not win, got the McNamaras to plead guilty. The Socialist Party and the A. F. L. promptly distanced themselves from the case which became a disaster for Labor with thirty-two leaders later convicted on various dynamiting charges and even Darrow was tried for jury-bribing and subornation. See Kipnis. *American Socialist Movement*, 348-357.

<sup>1716</sup> This was "While the Worker Dreams," published May 1. It showed a plutocrat with a knife labeled "False Accusations" reaching over a chasm about to stab the recumbent "Organized Labor" in the back. The latter was smoking a pipe labeled "non-political action pipe dream." The plutocrat knelt on a platform labeled "Public Credulity" which was held by a figure labeled "Capitalist Newspapers." The cartoon demonstrates Sloan's left-wing position by attacking Labor's refusal to engage in political action.

A Tenement Inspector in performance of his duties called in the morning. He said something which made me know him to be a Single Tax advocate. He said so, said he voted the Democratic ticket. A pretty poor means of expression of his opinion, I think. He said Socialists were numbskulls. I kept in perfect good temper!

Sent drawing on Boy Scouts<sup>1717</sup> (rotten little beasts in the making, not their fault of course) to the *Coming Nation* as the *Call* got the new drawing on the dynamite charges.

Fine roast of beef for dinner.

**April 25, 1911** Walked down town to qualify (or disqualify) as juror, being notified to that effect. I stopped in at Washington Square and saw Glackens who said he'd like the walk and went down with me. I was excused on my statement that I did work for "The Call" — Socialist newspaper!! Glack stopped to look in every sporting goods window, being interested in fishing. We talked of the proposition (Henri's scheme) just published by the MacDowell Club: a series of unorganized group exhibitions, 8 to 12 men each. They have announced it to start next Fall. Glackens said there are not enough men to make the groups. I suppose that is true, but the ex. scheme should produce the groups eventually.

Mr. Yeats worked at his portrait from 3 o'clock on. *Ars longa, vita...* He is 74 years old about!

I am between the beautiful spring day and a Scribner drawing.

Mrs. Ullman came to spend the day and stopped the night with us. Mrs. Murray uptown

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<sup>1717</sup> "Why not train the Boy Scouts in their real duties?" in *The Coming Nation*, May 27, 1911 (Hawkes 300). The Socialists saw the Boy Scouts, established in the U. S. in 1910, with their quasi-military organization and uniforms, as potential capitalist pawns in the battle against the working class. Sloan's cartoon showed Scouts shooting at a dummy of a working man, directed by an Army officer with the Church and Business looking on approvingly. The cartoon was reprinted in the Sept. 8, 1911 issue of the Auckland, New Zealand Socialist paper, *The Social Democrat* with the caption, "The Real Meaning of Militarism."

is very sick and Mrs. U. is very nervous from the strain of attending her and the children.

Congressman Berger (the first Socialist in National [House of] Representatives) demanded an investigation of the kidnapping extradition by which McNamara was taken out of Indianapolis.

**April 26, 1911** Mrs. Ullman left to go to Sheepshead Bay where she has a friend who has asked her to stop with her and assist at housework.

**April 27, 1911** In the morning Dolly and I walked out and stopped in and ordered a summer hat for Dolly at Miss Glanzer's shop, a nice, nervous little Russian girl — a Socialist. We met Mrs. Roberts on the street. She is in the horrors of moving to new apartments on 18th St. East.

Sent Mr. Quinn a number of etchings by messenger. The three new ones in finished and advance states of the plates, a proof of J. B. Moore portrait and a finished proof of Mother's portrait, also a trial proof of head of latter.<sup>1718</sup>

After dinner at the café downstairs, we went to Brooklyn to Dolly's sister's where I made pencil sketches of the little girls. They ask me to work and seem to like to pose.

Mr. Yeats worked in afternoon on portrait.

**April 28, 1911** I worked on the Gaboriau drawings for Scribner's. Mr. Yeats worked on his portrait morning and afternoon.

We decided to go to Petitpas's for dinner. Dolly left then at 8 o'clock to attend her

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<sup>1718</sup> The "three new ones" would have been *Turkey from Uncle* (Morse 151), *Night Windows* (Morse 152), and *The Picture Buyer* (Morse 153). Sloan inscribed Quinn's copy of the last, "An incident in the galleries of William Macbeth—he is shown purring in the ear of the victim." The *James B. Moore, Esq.* (Morse 126) is a plate of 1905. Proofs of the head of *Mother*, 1906 (Morse 139) are in the collection of the Delaware Art Museum.

Branch meeting where Bird Coles of Brooklyn made sufficient ass of himself in trying to show that all religions “including Socialism” should be kept out of the Public Schools.

Seger [sic] was at Petitpas’s. His brother, who is neat and prosperous-looking was also there, a musical Italian, Sneddon and King and the bore Chapman, the picture dealer who offends by trying not to do so.

Dolly brought W. F. Taylor home from the meeting with her and we all sat up at the studio ‘till 1:30 A. M.

**April 29, 1911** Dolly has Mary cleaning the place today, so out I sallied with a right good grace to take a walk in the warm (too warm for Spring) weather. I walked but little, only as far as Stuyvesant Square, where I sat and watched the mothers and children and young girls between the two states, and soaked myself in sunlight. The Jewish mothers are wonderful creatures, many of them I saw today whose breasts looked to weigh as much as a child of ten years!

I came home. Mr. Yeats was working on his portrait. Dolly put in a long, hard day’s work with the cleaning and the woman who helped got \$1.00. Dolly gets her 5.00 a week (our scheme for the last several months.)<sup>1719</sup>

I worked on the Gaboriau drawing.

We had a good macaroni dinner at home. Both pretty well tired, Dolly legitimately so; I sympathetically perhaps!

The Eve. Sun editorially chides Rev. John Haynes Holmes<sup>1720</sup> of Church of Messiah, who after being quoted as saying that “he is sorry for loss of life in Los Angeles, but not [an]

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<sup>1719</sup> This seems to be an allowance Sloan gave Dolly.

<sup>1720</sup> Rev. John Haynes Holmes (1879–1964) Unitarian minister and author. He was pastor of the Church of the Messiah (now the Community Church of New York) from 1907 to 1949. He was Vice President of the N.A.A.C.P. in 1909.

ounce of regret for Gen. H. G. Otis<sup>1721</sup> (owner of Times) he has reaped what he has sown.” Goes on to say that Canadians are thankful that they have no Constitution nor Supreme Court. Then the Sun makes the following clear statement of creed. (The Sun:) The Constitution is not a divine institution, but it represents the great weight of learning (sic) and the distillation of experience as framed for the greatest good of the nation. The Supreme Court stands next to divine authority as the rule of justice and right!!!!<sup>1722</sup>

**April 30, 1911** A quiet day at home. I worked some on drawings.

In the afternoon John McGready and little Rose came over to call on us. Rose and I amused ourselves by cutting out patterns in paper.

**May 1, 1911** [Pencilled notes underlie the text on this page]

Got underway on another drawing for Scribner’s. Mr. Yeats also worked on his portrait during the afternoon.

Dolly was out shopping. She is finishing a beautiful tunic overdress for Mrs. Hamlin to wear on her “musicale” in June. It is a great success. We had our dinner early as Dolly went uptown to join in the Socialist May Day parade starting at 84th St. About 7:30 I went out to join in the demonstration at Union Square. The parade was very late in arriving from uptown, but finally it turned up and little Dolly trudged along after the band. I had brought a bundle of Ghent’s pamphlets, “To Skeptics and Doubters” and we both turned in to sell these to the crowd. I was a little slow in warming up to this, but when I got started it went easily enough. I was

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<sup>1721</sup> Brig. Gen. Harrison Gray Otis (1837–1917), soldier and journalist, served in the Phillipines campaign. He was the violently anti-union Editor of the Los Angeles *Times* from 1886 until his death.

<sup>1722</sup> The editorial, headed “Yet it has been done, successfully,” stated that the Rev. Holmes had been speaking in a discussion of the attitude of the Church toward unions. Sloan was clearly still rankled by the Supreme Court decision against the workman’s compensation bill, see March 25, 1911.

surprised to find how interesting “hawking” was. (To be sure, no bread and butter depended on my results!) We came home about 11 o’clock. There was a good crowd and some good speeches, notably young Jack B. Gearity and Algernon Lee.

Found W. S. Potts’s card when we returned.

**May 2, 1911** Mr. Yeats and I both busily working in the studio and Dolly also in her front room, finishing up Mrs. Hamlin’s tunic which goes away tomorrow.

Dolly gave us our lunch. Mr. Yeats in good spirits today. He had a pleasant dream last night. “A happy dream lingers with me the whole day,” he said. A post card from Henris. They ask us to come around tonight.

A letter from J. Horace Rudy. Curious, years ago when we were youths at the P. A. F. A. he was a disciple of W[illiam] Morris and Walter Crane. Today his letter says that the S. P. is extreme in saying that the employer and employee are opposed, “my men would come to me with their troubles rather than trust a fellow workman which is as it should be!!!!”<sup>1723</sup> I got my socialism recently, but it will stick better than that, I hope.

After a good vegetable dinner, we went to Henri’s. His portrait, which he painted in Washington, was a success and she is happy (but looks fat).<sup>1724</sup> The two pretty Irish girls, Misses White,<sup>1725</sup> and the Booths were there, also a delegation of British. Moore-Parke,[sic]<sup>1726</sup> a friend of Sneddon’s, and a lady-voiced youth whom I have seen at Petitpas’s. Among Englishmen F.

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<sup>1723</sup> The rift between labor and capital was much more extreme at this time than it had been in the late 19th century when the English artists and socialists, William Morris and Walter Crane were writing. See note May 23, 1908, regarding Rudy’s socialism.

<sup>1724</sup> Possibly Marjorie, not the subject of the portrait.

<sup>1725</sup> One of these is probably Irish-born Carmel White (Snow) (1890–1961) a student who posed for Henri in 1911. She was later editor of *Harper’s Bazaar* from 1932 to 1957.

<sup>1726</sup> Carton Moore-Park (1877–1956), cartoonist. His work frequently appeared in *Life*.

King becomes more and more English every minute. Mr. Yeats was also at H's. We three left rather early.

**May 3, 1911** Working on Gaboriau drawings. Mr. Yeats working on his portrait.

After dinner at Petitpas's where we went to show Mr. Yeats Dolly's new hat (made by Miss Glanzer and very pretty indeed) we went up to 39th St. to the MacDowell Club to talk over with club members and other artists the new plan of exhibition (Henri's scheme) which is to be put in effect next winter. A few members of the Club, notably the empty-pated Mrs. A. N. Meyer, opposed the scheme as they felt it was discriminating against the other arts in favor of painting. The same old cry. After the members had commented and Henri had replied (J. W. Alexander, Chairman) visitors were asked to respond and [I] got to my feet and said that I thought it would be ridiculous to attempt to demonstrate an "open gallery to groups" scheme in one small gallery unless they confined themselves to one branch [of art], painting having been selected by the committee.<sup>1727</sup>

I met elderly Mrs. Dunlap Hopkins of the Women's School of Design.<sup>1728</sup> She politely chided me for turning down her offer to teach at the school (Shinn communicated it to me). Mrs. James Haggin, very splendid, [step]mother of Ben Ali Haggin, is the leading financial backer of the club, agreeable and kind. Mrs. MacDowell,<sup>1729</sup> relic of the musician, charming lady with crutches, spoke decidedly in favor of Henri's scheme. Dolly and I after walked down with the

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<sup>1727</sup> The MacDowell Club, in the Mendelssohn Hall Building, included meeting rooms and what *The Craftsman* (Dec. 1911, pp. 339–340) called "probably the finest single-room gallery in America." Every two weeks a group of eight to twelve artists who wished to exhibit together and who served as their own jury and hanging committee would exhibit at no cost beyond electricity and cartage.

<sup>1728</sup> Mrs. Dunlap Hopkins was founder of the New York School of Applied Design for Women on 23<sup>rd</sup> Street.

<sup>1729</sup> Marian Griswold Nevins MacDowell (1857–1956), musician and widow of Edward A. MacDowell.

bunch. Went to Shanley's together.

**May 4, 1911** Note from Chapin. Went to Scribner's and promised four drawings by Monday.

Mr. Yeats had met Dolly and let himself in with the key and was working when I got in. Gas cock accidentally turned on by him in front room — horrible smell. He might have, perhaps, asphyxiated himself.

We had dinner early at home, then Dolly hurried up to Carnegie Hall to the Berger meeting and a little later I followed. A great occasion. Victor Berger is the first Socialist in U. S. Congress. He is smiling, clear headed, practical and not ultra-revolutionary. He said that he had been in Congress now four weeks and has introduced four resolutions:

1. To withdraw the troops from Mexican border.
2. [blank]<sup>1730</sup>
3. To inquire as to the illegal extradition of McNamara.
4. To abolish the U. S. Senate and install Referendum.

He was cheered for nearly 15 minutes in his appearance. He was followed by Franklin Wentworth<sup>1731</sup> of Connecticut with a splendid speech, tho' he read it. Overflow meeting of about 500 outside. I clapped my hands until they were swollen and yelled myself hoarse, in a dress suit in a box at that!

Dolly was busy selling pamphlets. She is well-known in the party as a hustler. W. F. Taylor walked home with us and we had in some beer and sandwiches and went to bed at 2 A. M. Great night. Makes me feel the time is coming!

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<sup>1730</sup> His second proposal was to ask for a constitutional convention.

<sup>1731</sup> Franklin Harcourt Wentworth (1866–1954), writer and insurance executive. He was the Washington correspondent for the Socialist press 1904–05. He published numerous books, including *Forgings of the New* (1907) and *The Woman's Portion* (1910). A specialist in fire safety, he also wrote *Factories and Their Fire Protection* (1910) and other works on that subject.

**May 5, 1911 TAFT PLANS INVASION OF MEXICO IN NEXT FEW DAYS! CALL FOR 200,000 VOLUNTEERS READY TO BE ISSUED.** These are the startling headlines in The Call (Socialist Daily) today.<sup>1732</sup> States that Taft had on Tuesday called the slaves of Capitalism, the newspaper men representing the papers of the country in Washington and had to them outlined the policy for the next weeks. That he will be forced to invade Mexico in order to satisfy (foreign(!) capital invested there! The Call says that they and the Daily Socialist, Chicago are the only papers printing this story. If it be fact, I'm proud of our "scoop" on the servile capitalist sheets of the world.

Mr. Yeats and I both working today. I on Gaboriau drawings, he on the portrait of himself, which really seems as far from a start as ever it was.

A fine spaghetti dinner of Dolly manufacture at home.

Sneddon called after dinner. He had some copies of "The Open Window," a small monthly brochure pub. in London which used my "Women's Page" in 1/2tone reproduction.<sup>1733</sup> A letter from Sned's friend, Miss Gertrude Finney, thanks me for use of it. A friend of hers bought the proof and gave it to her and I am to get a fee from pub[lisher]s for its use.

Miss Glanzer, the milliner, came to get, at Dolly's suggestion, her assistance in balancing her books. Her "business" is in a sort of disorder and Dolly, as usual, wants to help someone.

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<sup>1732</sup> Ordinarily the Socialist Party did not involve itself in foreign policy but in April 1911 had taken a stand against government support of Porfirio Diaz's dictatorship in Mexico. See Kipnis, *American Socialist Movement*, 297-98. On May 11 a cartoon by Sloan not mentioned in the diary appeared in *The New York Call* apparently inspired by this occurrence. "No More the Bird of Freedom" showed an eagle with a chain and lock marked "\$" around its neck tearing at babies marked with the names of Central and South American countries.

<sup>1733</sup> The etching was reproduced in the March 1911 issue (Hawkes 322).

**May 6 and 7, 1911** [The entries for the two days run across the pages for May 6 and 7 without a break, but they cover the events of the two days.]

[An editorial of May 6, apparently from *The Call*, is laid in here. With heavy irony it reports Berger's speech of May 4, naming such notables as William Dean Howells, S. S. McClure, and Charles A. Beard, among others, as having been in attendance and showing by their applause that they "were in sympathy with the anarchistic principles set forth by the Milwaukee congressman."]

Mr. Yeats met a lady in Philad'a a few weeks ago who told him his "fortune." Among other things she spoke of a steady occupation in his future. He mentioned this today and was amused when I told him that it evidently pointed to the present portrait of himself. He put in a good day's effort of his sort. I'm convinced it's not concentrated effort.

In the evening Henris brought Schofield, who has been in the U. S. for some weeks on the Pittsburgh jury, etc. He is bigger than ever and looks in splendid health. His work sells and he is liked by everyone. We all went as H's guests to Pabst Restaurant and had a lot to eat and some "good old times" talk, which we all enjoyed. Then for old times sake, to H's studio where we played a fourhanded game of poker — Dolly, Scho. Hen. and I and it was an enjoyable game, having the difference from the games of old in that I was a winner, Dolly also. H. and old Scho. victims about equally — 2.50 each.

Schof. said that he said a good word for me as instructor in Pittsburgh. I hope I don't get it tho'. We came home quite early in the morning of Sunday, 3 A. M., when we went to bed. Scho. came with us as H.s have no accomodation for visitors. We got up about 9:30 A. M. and sat long over breakfast. Dolly is not very well — had a touch of fever with chill last night and, tho' better today, is not in very good form. Mr. Yeats came over to meet Schofield and they seemed to take to each other in good shape. After noon Scho. left. He is going back to Phila.

and, on Tuesday goes to Connecticut for the summer. Mrs. S. and the boys went back to England last week. She was not well in America. For the past year they have lived in France.

Dolly and I took a walk in the afternoon as far as 2nd Ave. and 4th St. Sat in Stuyvesant Square. The trees have burst forth in a blare of green.

Dolly had asked Henris to dinner. They came and we had a roast leg of lamb. Fine. After, a good evening of talk. Dolly seems better at bedtime.

**May 8, 1911** Finished drawings for “Clique of Gold” and took the four over to Chapin in the afternoon. He approved them and gave me a story to illustrate for the Scribner’s Magazine.<sup>1734</sup> This is quite good news altho’ I have so much work on hand now that I feel quite bothered. So hard for me to get it out of the way, and no chance to paint (at least I make none).

Dolly was out much of the day. We went to Petitpas’s for dinner. Mr. Yeats spent the afternoon at Russell’s in Scarsdale Saturday and the evening at Crane’s in Scarsdale and over night at Russell’s. Phil Russell and Mrs. R. left for Michigan to get their house out there in order.

At Petitpas’s we dined in the yard which has been rearranged. The company was not interesting excepting Eric Bell. Of course, Sneddon is always O. K., but he can’t talk much and we were far away from him.

Invitation to the opening of the American Pavilion in Rome Ex. (for April 22 last!).<sup>1735</sup>

**May 9, 1911** After a talk this morning Dolly and I went out house-hunting. We went to East 18th St. and stopped at Roberts’s new apartment house. No vacancies. We walked further out

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<sup>1734</sup> Five drawings for “Old Johnnie” by Barry Benefield were published in the December 1911 issue (Hawkes 323–327).

<sup>1735</sup> *Sixth Avenue and Thirtieth Street*, 1907 (Elzea 86), was shown in the Rome exhibition.

18th and saw a fine parlor floor and basement 335 E. for 50.00. We were charmed with the idea of taking it. [“After lunch” scratched out] (Mr. Yeats came to work on his portrait and was with us at lunch). After lunch I went to see the owner Dr. Eife, 175 W. 10th St. in Greenwich Village, but here my hopes were dashed. The place had been rented this morning at 9 A. M. I left fearfully disappointed, so bucked up and saw many places. Walked about all afternoon ‘till dinner time, coming home once to tell Dolly of our disappointment, then out again. Mr. Yeats worked in his idling fashion all P. M., stopping constantly to talk to Dolly in the front room. She said she scolded him for it.

Dinner at home. Good artichokes and chops. Walked out with Dolly. Met Sneddon and Blake on 23rd St. They came home with us and sat for awhile.

**May 10, 1911** Dolly and I went forth together to see if we could find a home. We took the direction of East and on 22nd St., 155 E., we found a top floor apartment. Owner lives in the first floor, name Weinstock, a butcher who runs a large shop on 3rd Ave. Mrs. Weinstock seems a nice and pretty German woman. We liked the place so well that we agreed to take a lease at 45.00 a month rent. I paid a (check) deposit of \$10.00 to bind the agreement and we feel pleased. Mrs. W. agreed to paint and paper and repair the place and said she’d have the lease ready tomorrow.

Went to Chapin and talked over pictures for magazine story — to cost 300.00.

We went [“the Henris” crossed out] to the Roberts’s new place on E. 18th St. for dinner. The [“Roberts’s” crossed out] Henris were there. The place is a very fine old apartment, spacious but painted to suit Mrs. R. black. Dull finished woodwork, rather gloomy.

Mr. Yeats worked on his portrait in P. M.

**May 11, 1911** At about eleven o'clock I went to see about the lease. Mrs. Weinstock said that they would prefer me to come in June with lease to Oct. 1st, then a new lease for a year from that date. I said that I'd prefer a lease from May or June. She agreed to my stand in the matter. I went over and got Henri to come back to 155 E. 22, which is only two minutes away from him (10 Gramercy S.) He seemed to like the place very well and helped me decide on the question of light. I had thought of adding fixtures, but he thought them unnecessary. Will have electric light, steam heat and hot water in this new place and Dolly will have a real kitchen "with a sink." She has had to cook under great disadvantage in our old 165 W. 23rd St. place. We will also be paying 5.00 a month less rent. Called on L. Heller in 23rd St. to find out about models. He has a curious junk shop of a studio — 2 cats and about 7 kittens!

Mr. Yeats worked on his portrait today, but I asked him to take a day off tomorrow.

**May 12, 1911** Over again to Weinstock and there found a letter from Mrs. W. who says that as lease begins Oct. 1., they want me to sign one to that date then to renew for a year. As this puts me rather in the pos[ition] of moving for a 4 months lease, I went around to Mr. W.'s butcher shop and saw him. He is a small, bright-faced German and I soon showed him that it would be better to have a lease from me to Oct. 1912. He said he'd send one by mail for me to sign in duplicate.

I made some rather poor drawings from Miss Converse for use in the Scribner's mag. story illustrations in the afternoon. After dinner at home Dolly went to S. P. Branch 1 meeting. I out to buy a pair of shoes and, after dressing, I met her at 9:30 at subway station and we went up to Haggin's studio where Shinn's are producing a "melodrama" and we enjoyed it very much. Well "put on" it was, and very funny.<sup>1736</sup> Mrs. Glackens was splendid in a character part as New

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<sup>1736</sup> This was a production by the amateur "Waverly Place Players" of Shinn's melodrama *Hazel*

England farmer's wife — flat-chested, humped back. As Dolly said, it's fine the way she sacrifices looks to doing the part well. Haggin's [step]mother most gracious to me. Wants me to come in to the MacDowell Club. Calders there, Bellowses and a raft of people I didn't know or remember. Home at 1 o'clock.

**May 13, 1911** No lease arrived from Weinstock as promised yesterday. This bothers me so, after breakfast (Mr. Yeats came in for a half hour and tho' I told him he could paint for 2 1/2 hours, he did not start) I went to 155 E. 22nd, asked for Mrs. Weinstock and was told I couldn't see her 'till 5 P. M. This provoked me. I felt that they were playing me fast and loose, so I spent more than two hours walking about, looking at apartments but with little satisfaction. Came home, Dolly out. Miss Converse came to pose. I made some more drawings from her. Then, per our agreement last night, [Stuart] Davis called. I showed paintings to him and he was apparently very much pleased and sincerely enthusiastic. Cheered me up to have this young and bright fellow speak so earnestly of his appreciation.

Dolly home before this and she made a good stew for dinner. These "stews" of hers are something better than what that name means. They are a special triumph of her culinary art. She went to a Central Committee S. P. meeting at 84th St.

**May 14, 1911** I spent much time today trying to get hold of a man model to pose for my Scrib. Mag. drawings. Finally called up W. S. Potts on 'phone and asked him to dinner. He brought some addresses for me.

We sat and talked thro' the evening. Potts has been turning to the "New Thought" or

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*Weston, or More Sinned Against than Usual.* Programs for and photographs of the play are in the Everett Shinn Papers at the Delaware Art Museum.

mental science cult.<sup>1737</sup> He certainly seems better in health, but he can't see Socialism, so it's hard for us to agree. I feel that if there be anything in his philosophy, that Socialism should be part of his means to the end — helping the whole race to reach that mental advance necessary to abolish most human ills.

**May 15, 1911** Dolly 'phoned to W. F. Taylor for me and proposed to him to pose for my Scribner's drawings. He consented gladly and came down about 1 o'clock. Stuart Davis called in P. M. late. Lease for new place arrived and I signed and returned one copy. This makes us feel more settled. I notified the agents of present studio 165 W. 23 that we were about to go. As I said to Miss Sehon the other day, "we have tried the place for 7 years and don't think we can stay."

I ordered the electric cluster in the new apartment from S. May on 6th Ave (\$6.50 and time).

Worked all afternoon from Taylor and he took dinner with us. After dinner a messenger from Dolly's sister asked her to come right over and stop the night. Dolly hurried right off and 'phoned me at 9 o'clock that her sister is quite sick — haemorrhages. Taylor and I walked out as it was rather warm in the house. At Fifth Ave. and 30th we took a 5 Ave. bus and rode atop up to 90th Street. Took a walk thro' the deserted Central Park after midnight. Many, many lights have been added so that it seems much safer than formerly. We met his roommate going home. I left them at Madison Ave. and rode home, arriving after 1 A. M.

**May 16, 1911** Dolly 'phoned me that she will not be [home] 'till three o'clock this P. M. Later

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<sup>1737</sup> This probably refers to the New Thought (or Higher Thought) philosophical movement, which originated in the late 19<sup>th</sup> century and promotes (among other ideas) the idea that sickness originates in the mind and "right thinking" heals the body.

she 'phoned again to tell me that as Mary Wall, who has been sent for to help in Brooklyn, would not arrive 'till 10 o'clock she, Dolly, would stay to make dinner.

I worked on the first Scribner's Mag. drawing during the afternoon and a struggle it is.

A man from the agents of this property called. Said they would do anything to keep me as a tenant: make any repairs or do the place over! And even reduce the rent to \$40.00 a month!! This is fearful. It don't tempt me to stay, but it does show that I have been paying too much rent (\$50.00) for at least two years past. In other words, I might have got a reduction by threatening to leave before.

I had dinner at Chinese restaurant and took a walk after. Dolly was waiting for me when I returned at about 7:15. Worked at night.

**May 17, 1911** Mr. Yeats came in during the afternoon and I persuaded him to put in a couple of hours on his portrait. It was in a good state when he started, but he put it on queer street again.

I worked on a new drawing of the same subject for the Scrib. Mag. drawing. Am making wash drawings and certainly I have trouble with this sort of "he and she" story.<sup>1738</sup> In spite of myself the regular style in illustration enters into my calculation so that I do not do what I can do best. Am distracted by ideas as to what it is they "want."

Dolly went to Brooklyn to see how her sister Margaret was doing. Found her some better and walked back across the Brooklyn Bridge for the first time.

We had dinner at home and I worked in the evening.

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<sup>1738</sup> The increasing popularity of fiction comprised primarily of conversation or psychological study, as opposed to tales in which action, comedy or situation predominated, offered little opportunity for illustrators whose role was to create drawings that would attract potential readers to the text. For example, of the five drawings for "Old Johnnie," one shows the hero looking into a mirror, another, looking into a shop window, in the third he is sitting on a park bench, and in the fourth the heroine is shown helping him on with his coat. Only in the fifth is there a chance to depict action and that portrays him storming out of the door while the heroine looks on, aghast.

S. May did the electric work in my new studio today.

**May 18, 1911** Walked up to new place. Told them to change door in kitchen and take away shelf.

Mr. Yeats came just about 12 o'clock and worked on his portrait during the afternoon 'till 6 o'clock. I finished up (not to my great satisfaction) one Scrib. magazine drawing and started on another. The pace I'm going in this work is exceedingly slow. I feel that I am puttering over the work. To think that I once dashed out big pen drawings for a daily newspaper! They were bad, I suppose, but they were out of the way in short order.

Dolly went to Brooklyn after working on her new brown dress (brown-gold India silk, very pretty). Found her sister much better. Mary Wall is there doing all the work of the family and very capable Dolly says she is.

We went to Petitpas's for dinner. Met there Miss McConnell and Miss Tracy,<sup>1739</sup> both on magazine work — Everybody's, I think — and both radicals and suffragists. They were with Fred King who is the other extreme. Dolly and I took a walk on Broadway after we left Petitpas's. Bought me bargain socks — silk!

**May 19, 1911** I put in many hours today on Scrib. drawing.

I went over to our new place in the afternoon. The painters and paper hangers are at work and it looks as tho' it would be a cheerful place when we get into it.

After dinner at home, a little Englishman, a member of Branch 1 S. P., named Sabine came to ask me to go with him to a "Dental Co." on 6th Ave. He wants his money back; a piece of work they had done for him being, as he thought, unsatisfactory. I had an amusing evening.

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<sup>1739</sup> Possibly Virginia Tracy, author for *Everybody's* and other popular magazines.

He is a “stiff proposition” as the dentist said. Such a fidgety, nervous sort of little man. We smoothed things over and the dentist is to make another try next week.

I met Dolly at the 3rd Ave. elevated station, she having been at a meeting of the City Executive Committee of which she has just been made a member, to my chagrin. I feel she’s taking on too much work. Still, I am proud of her too!

**May 20, 1911** Toiled another day on the Scribner’s Mag. drawings.

Mr. Yeats came in early and worked ‘till 6 P. M. He had the portrait in good shape again, but it slipped away. My drawing also seemed to be promising but this evening as I look at it, it don’t hold up.

In the morning Joe Laub and Norrie called. They want us to come out to stay a week as soon as we can.

After dinner (a new dish by Dolly, broiled calf’s liver, fine!) we went to Brooklyn to see how Dolly’s sister was getting on. She seems to be doing well. Mary Wall is there with her. She was in negligée. I made a little pencil drawing of her which she liked. I’d like to make some more of her. She is an interesting model - fine figure, beautiful hair. Dolly and I walked [“home” crossed out] over the Brooklyn Bridge then, by car, home.

**May 21, 1911** Another day on the second Scribner’s Mag. drawing. I’m having a time with it.

A pathetic little signboard is hanging out our front window. It reads FLOOR TO LET. It makes me sad. Nearly seven years since one like it was taken down and we moved in.

September 1904. Now we are going, I wish we were past the parting and the carting.

We had a Jew man in yesterday to put a price on some things we are going to get rid of. He said five dollars, but that don’t seem enough. The big stove should bring more than that.

I took quite a long walk for medicine this evening before dinner — up as far as 55th and 9th Ave. Dolly had a fine spaghetti dinner for us and then we addressed the Branch notices as usual.

**May 22, 1911** At last word came from the Carnegie Tech. Schools in re. the teaching position. Mr. Mc \_\_\_\_\_ [Goodwin] writes that they are still undecided, but that in justice to me he will tell me that their plans won't take my direction (or words to that effect). Curious human nature! If he had said I was the teacher selected, I would have replied that I had made other plans (I signed a lease on the new place for 16 months ahead), but now that he practically tells me I'm dropped, I feel a sense of chagrin!

Yeats worked in the afternoon. Dolly went up to 155 E. 22 and asked about picture rails for the walls. Mrs. W. told her that they were to be put up as ordered by me.

In the evening Henris called. Dolly had gone to see Mrs. Roberts in regard dress she is altering for her, but came home early.

I worked all day on the Scribner's drawings.

Mrs. Davis called in P. M. with the baby boy, five years old now and a bit of a nuisance as a visitor.

**May 23, 1911** Today we had in a second hand dealer and sold him the stove and refrigerator, ice chest, bed and springs and marble top washstand for \$6.00!!

I worked all day on Scribner's drawings. I'm working hard on these things, but I'm not very proud of them so far. Mr. Yeats worked on the portrait of himself all day.

We went to Petitpas's for dinner. Nothing of great interest. A little Mr. and Mrs. Howe who were new to us. She, a doll-faced pretty girl. He, small man, worked with the Doubleday

Page Co. on Long Island. Was telling Mr. Yeats of the benevolent feudalistic community scheme of living they have established near Mineola.

Dolly and I took a walk after we left Petitpas's. It is cold tonight after a warm day; quite chilly tho' the tables are set in Petitpas's yard.

I bought a new straw hat, a stiff straw, the first I have had for many years.

**May 24, 1911** Sister Marianna sent us a letter from a Mrs. Harte in Philadelphia for whom she has made two screen paintings six feet high or so. This woman would never condescend to talk price during the process of the work, but now they are completed (she is spending \$115.00 on a frame) Nan sent her a bill (for \$300.00, I think). Mrs. Harte says that she is surprised at the bill, but will do the right and generous thing. Will have advice on the price!!! and pay what is right!! ignoring the bill and ending the letter with the following artistic gem: "How beautiful the whole wide world is!"

Mr. Yeats painted all day on his portrait. I worked all day on Scribner's drawings. Miss Sehon called. Dolly is fitting a dress for her.

We had a good vegetable dinner at home. Dolly went to a city committee meeting at 84th St. in eve. I walked to the elevated station, 3rd Ave., with her, then took a walk as far as 14th St., back on 6th Ave.

W. F. Taylor called and after a while he and I walked over to the elevated and met Dolly. Had an ice cream soda and parted with him, then came home.

**May 25, 1911** Wrote Davies, Luks and Prendergast asking them to go in group ex. at MacDowell Club next winter as per offer of club. Sent stamped envelopes for reply.

Editor of the Call, Macdonald, called and asked me to make a cartoon for the special 3rd

anniversary number of "The Call." I told him I'd try and would let him know by tomorrow evening.

Mr. Yeats painted from noon to evening on his portrait. I worked steadily on the Scribner's drawings.

**May 26, 1911** Davies answered my note in re. group ex. that he ["said" crossed out] wished to be free from the "dreadful thought of an exhibition," so would not go in to the MacDowell scheme.

Worked all day on Scribners work. Mr. Yeats painted morning and afternoon.

Dolly went up to the Branch 1 meeting tonight. I took a good brisk walk, then came back and made a cartoon for the "Call"<sup>1740</sup> and after Dolly had come home [sic].

**May 27, 1911** Over to see about the new place. Was disappointed to find that the painting and papering is going so slowly. No paper on yet and the floors to paint. Went and saw Mr. Weinstock, as I could get no speech with Mrs. W. He 'phoned me at 2 o'clock that he had ordered more speed and that I could move in on Wednesday.

I 'phoned Morgan and Bros. and accepted their offer of moving us for 40.00. They said they would start Wednesday p. m. and finish Thursday A. M.

Mr. Yeats worked on his portrait all day. Left it in the evening in a very good shape which Henri, who called with Mrs. H. in the eve. after dinner, liked very much.

Dolly went to Central Committee S. P. meeting. I walked over with Henris, leaving them at Lexington Ave. Went to 3rd Ave elevated station and met Dolly on her return.

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<sup>1740</sup> "The Socialist Giant Killer" appeared on May 29. It showed a youthful David labelled "N. Y. Call" with sling and torch throwing light on an ogre-like figure trampling on a city.

**May 28, 1911** Worked all day on the last Scribner's drawing. Not very brave at heart over it, and Yeats worked on the portrait. I told him how Henri had liked it as it was last night. He seemed pleased and then, in spite of my warning to go easy and finish it, he got to work and beat it to death; so that at lunch time I let out at him and scolded wickedly and with my own trouble in my own work in the back of my mind, I talked cruelly and I'm sorry for it. For the thing was painted out and away and no scolding could bring it back. I was ashamed and he was disheartened for the first time. I in a glass house, threw cruel stones.

Mary Wall came over to dinner with us. She is a nice merry girl, rather frivolous but with good latent qualities. I hope she has luck in love.

**May 29, 1911** Mr. Yeats on his portrait and I on Scribner's drawings worked the whole day most industriously. With hope to spur us on. We really enjoy these days of work in the studio together. Dolly brought her sewing in today (she is making a coat of silk for Henri to wear in Summer weather, painting). Then our lunches of tea and bread and butter and jam. We all enjoy them and Mr. Yeats is always full of good conversation.

Mrs. Henri called twice in regard to the coat which H. is waiting for.

We had dinner at home, fine mess invented by Dolly — rice with tomato and mushroom sauce.

After dinner we took a walk, dropped in a moving picture show and saw, among other films, a villainous, scurvy thing against union labor. "Unreasonable demands" of miners led by a demagogue "agitator." Brutality of said agitator, etc. The good old miner tears up the paper of demands and they kick out the "demagogue" and go back to work!

**May 30, 1911** No entry

**May 31, 1911** Today I delivered the drawings for “Old Johnnie” to Chapin. He seemed to like them, at any rate I gave “money’s worth.” In the afternoon the packer came to put my books in boxes. Mr. Yeats worked all day at the portrait, which has become a sort of boogaboo to me.

**June 1, 1911** Oh dreadful day of moving! And Mr. Yeats worked at his portrait while the lares and penates and books and etching press and piano were being hauled away. Finally while movers were away with first two van loads he finished, and they came back and took away the easel and the mirror from which he worked!

Dolly was at the new place, 155 E. 22 and superintended the [~~“unloading”~~ crossed out] disposal of the things as they came. I arrived at about 6 o’clock and they worked ‘till after 7 P. M. It looks as tho’ we had more things than space! We went to a 3rd Ave. restaurant for dinner.

**June 2, 1911** After a hard day’s work we have put things into such shape as makes the place look possible now. But everything is still in disorder.

**June 3, 1911** All these days are so filled with hard work getting our chattels into some decent order that there is no time for details.

**June 4, 1911** Went with Henri’s, Roberts, Glackens, Mr. and Mrs. Dick Dwight<sup>1741</sup> (she is amusing) to Petitpas. Mrs. Glack’s sister (Miss Dimock) there — large, beautiful, quiet, self-controlled and full of modern sense.

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<sup>1741</sup> Richard Everett Dwight (?–1951), lawyer, married Gertrude Grace in 1899.

Roberts and Henris came home with us to look us over. We are still in the rough.

**June 5-6, 1911** No entry.

**June 7, 1911** I went down to see Mr. Mar of Publisher's Press. He had set time at 11 to 12, but he 'phoned in that he couldn't get there. Asked me to come at 4 P. M., but I said too busy, then he made it 4 P. M. tomorrow.

Am having book box shelves made by carpenter, a nice Jewish chap named Paul Sussman. He is quite aware of the struggle of the days, but is inclined to think that Socialism and political action won't do as well as Syndicalism, as is now much in practice in France.

**June 8, 1911** Downtown in the afternoon to see Mr. Mar, but he was not in, "called out of town," so I went up to the Times office. Told March that I had tried to see Mar ineffectually and was inclined to let the whole thing go. He said I'd better try again. I walked down from The Times building. Seems curious: the city looks different to me on account of my new location.

Called up Luks in re. the MacDowell Club group. He said he'd see Davies.

**June 9, 1911** Mr. Yeats called to see our new place for the first time. He liked it very much. Made a drawing for the 3rd Scribner Gaboriau book today. I've promised 4 drawings by Wednesday next.

Dolly to S. P. Branch 1 meeting in evening. I took a short walk after I had finished drawing, by electric light if you please!<sup>1742</sup> Not that it's new to others, but to us it's our first treat at home. We had it in Lansdowne, but that don't count.

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<sup>1742</sup> The studio on 23rd St. had been lit by gas.

**June 10, 1911** About 11 o'clock a message from Mr. Mar of Pub. Press asked me to come down to see him at noon. Went, met him at Astor House, my first sight of the interior of this old landmark. Reminded me of the old Continental Hotel in Philad'a. Mr. Mar, pleasant, about 48 yrs. I told him I didn't want to take up the puzzles unless they would pay me near \$50 per week. He said he'd see Mr. Ochs of the Phila. Ledger on Monday and would let me know during next week.

Worked on Gab. drawing and got into a mess over it — cross and hot. Heavy thunderstorm during the eve. and night.

**June 11, 1911** Working on Gaboriau drawing all day. Dolly cleaning up front room. Spaghetti dinner.

Henris came in the evening and I tried to work, but was too tired so went into a card game with Dolly and H. A new game to us called Cooncan.<sup>1743</sup> Thunderstorms again this night.

**June 12, 1911** Thunderstorm again tonight.

**June 13, 1911** 'Phoned to see if G. Luks had decided about coming in to the group. Mrs. L. said no, he had just written me a letter giving his reasons. I said O.K.

A reporter from the Sunday Times called in the afternoon. Said he wanted an opinion as to the most beautiful spot in New York City. I told him any spot when one felt that it was beautiful. Loaned him three panel sketches for purposes of illustrating article: Bridlepath,

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<sup>1743</sup> Cooncan was a form of rummy.

Lafayette fishers and Lake, Central Park.<sup>1744</sup> He said that Mr. March sent him; that he would also see Henri.

Henri and Mrs. came in late after Dolly had gone to bed tired out. He wrote note to Sprinchorn and Kuhn in re. filling the places in our group for the MacDowell Club ex.

Thunderstorm again tonight, the fourth day in succession.

A post card from Nan Sloan: sailing on the Haniford from Philadelphia on Saturday last.<sup>1745</sup>

**June 14, 1911** A letter from sister Bessie who, with Dad, is at Fort Washington and they are very lonely without Nan. The two are a strangely uncommunicative sort when alone together.

Dolly worked at the cleaning up, etc. in the morning and I on the Scribner's drawings (Gaboriau). In the afternoon she went shopping and I joined her at Greenhut's,<sup>1746</sup> having got an idea that we had decided on the wrong color for some hall carpet.

Letter from Luks says that "possible" sitters in the West will prevent his having anything new for ex. next winter, so decided not to go into group ex. scheme! What will we do without our "old master?" "The Sun" has made so much of G. B. L. that he is reaching the stage of dryness which any herring would under the constant beams of Sol.<sup>1747</sup>

**June 15, 1911** No entry

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<sup>1744</sup> All were small 9 x 11 oil sketches: *Bridle Path*, 1909, private collection (Elzea 161); *Fishing for Lafayettes*, 1908, private collection (Elzea 144); and *Lake, Central Park*, c.1909, private collection (Elzea 158).

<sup>1745</sup> Marianna had gone to Europe to study art. She had requested advice from Henri as to what to see and do, and his reply is reproduced in St. John, *New York Scene*, 542-4.

<sup>1746</sup> Greenhut & Co., a dry goods store on Sixth Avenue between 18<sup>th</sup> and 19<sup>th</sup> Streets.

<sup>1747</sup> James Huneker, the art writer for the morning *Sun*, was a staunch supporter of Luks's work.

**June 16, 1911** [Pencilled notes underlie the text on this page]

Casey of Collier's I called on 'phone (as requested by letter). He has another pirate story!<sup>1748</sup> and I promised him the first one, which I now have had for several weeks and not touched, by two weeks from today.

Went down town in response to a request by note from Mr. Mar, Pub. Press. He, as usual, was not in at time appointed, so I, rather huffed, went away. A beautiful storm sky with wind seen over City Hall square with the new City Hall Building, which is under construction, towering high with broad spread back of the old building in the square.

Mr. Yeats came in late in afternoon, so was asked to dinner during which Henri came in to talk over group matters — ex[hibition]. Dolly suggested Schofield's name and we jumped at the idea.

Delivered drawings to Scribner's (for ["Within an] 'Inch of his Life'" Gaboriau). Mr. Chapin was not in, left them.

**June 17, 1911** I ["delivered" crossed out] made drawings for Branch 1 S. P. booklet cover and initial.

Relaxed today. Helped a bit in the fixing-up of the house. We put down floor cover in the hall — "crex" runner made of alfalfa.<sup>1749</sup> Very pretty and a pleasure to the feet.

**June 18, 1911** Wrote to Schofield. Asked him to go in MacDowell ex. group with us. Dolly

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<sup>1748</sup> "His Idol's Eye" by Ralph Bergengren. Published, with five drawings (Hawkes 273–77), in the August 5, 1911 issue of *Collier's*.

<sup>1749</sup> Crex rugs, produced by Crex Carpet Company from 1890s through early 1930s, were made from wire grass that grew wild in Minnesota and Wisconsin.

went to Socialist Party picnic before noon. I worked a bit on pirate story for Collier's then went up to Harlem River Park Casino and enjoyed the sight of the throng of nice, clean, dressed working people, men and maidens. The greater number were what the Irish call foreigners and there was a tremendous crowd, all having a good time: a roast ox, merry-go-round, and Dolly selling chances on books where she, with Miss Dexter and an energetic Hollander, Comrade De Yong, took in \$130.00 (gross). We had a snack dinner: roast beef sandwiches, frankfurter ditto and beer.

After she got thro' we went and watched the dancers for a while. Met Louis Kopelin again, once of Call now Corresp. Socialist Press at Washington. Ellis O. Jones<sup>1750</sup> and I had a talk.

**June 19, 1911** In response to his request I went down town to see Mr. Mar of the Pub. Press, but as he was not in I told his stenog. to tell him to let me alone unless he had something that he could put in writing, that he was wasting my time. Walked up town, stopped in Fussell's and had ice cream. This place is connected in my mind with my Uncle Alfred Ireland. My sister years ago came over to visit in N. Y. and this was the famous ice cream then. He lived with Aunt Annie at the Oriental, a boarding house in Lafayette Place.

After dinner Dolly and I went down town to Elizabeth Street and saw the illuminations and fire works in celebration of some Italian Saint's feast days — 17–18–19 June.<sup>1751</sup> I had seen the cards in my walk. We enjoyed it very much. The good natured Italian crowd, fire escapes

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<sup>1750</sup> Ellis O. Jones (1850–1947), humorous writer, wrote sketches for *Life* and also for *The Masses*. His series for *The Coming Nation*, "Letters of a Self-Made Outlaw" was a Socialist parody of George Horace Lorimer's famous *Saturday Evening Post* series of editorials begun in 1902, "Letters from a Self-Made Merchant to his Son" that preached the principles of capitalism. Jones was an editor of *Ladies' Home Journal* before World War I. He was active in pacifist work in both World Wars. See obituary in *New York Times*, Aug. 2, 1947.

<sup>1751</sup> This was probably the Feast of St. Antony of Padua.

filled to dangerous point with women and children. Stopped at Allaire's Scheffel Hall and had beer on way home.

**June 20, 1911** [A sketch of what appears to be a room with two windows in it, the sun shining through one of them, is on this page. It has been crossed out.]

Working on drawing for Collier's Pirate story. In ans. to note, I wrote Mar that he could come anytime between 2 and 6 P. M. if he wanted to see me in regard to puzzles, but he didn't come.

Mr. Yeats came about 11 and sketched at a pencil drawing of Dolly which was not a success, tho' she worked very hard. He forgets what he's doing (I think). I worked out in the library, or in front large room we call the library. We had dinner at home. We addressed post card notices for Branch S. P. meetings.

**June 21, 1911** Worked all day on Collier drawing and got one well finished. These are in the wood cut style, of course, like all the rest of the pirate story Drawings have been.

Dolly went to a ways and means committee meeting in the afternoon after "house cleaning" her kitchen in the morning.

We went to Still's on 3rd Ave. for dinner and I ate a big supply. Then she took car to go up to City Committee meeting and I took a walk. Stopped in to see for the first time the new Public Library, 5th Ave. and 42nd St. Very "marble"ous, with plafonds in the ceilings which give opportunity for paintings but are filled with poor colored clouds! Waiting for the day when the artist worthy to paint them shall arrive, I suppose. Walked over to 7th Ave. and back 23rd St. Looked in to old 165 West and looked [at] my mail box there. Seems strange to think that we lived there nearly seven years, 1/10 of a long life!

**June 22, 1911** Schofield writes yes, he will go in for the MacDowell club group with us. Dolly and I went to 23rd St. and picked out a chair for dining room. Ordered 8 like it. Paid deposit of 5.00.

F. W. [sic] Taylor called in the evening and I wasted much argument. He seems to have been talking to some one who has rather shaken his faith in the Socialist Party principles and practice. Says he still thinks the Socialist theory is right, but thinks some tactics are not advisable. Perhaps that's so, but I think he'd like to appeal to a nicer class of people. I think we are getting them too fast, myself.

**June 23, 1911** Man from furniture place came to tell us that he could not get any more chairs like the one we chose in New York. Said that tomorrow he'd have another style for us to look at. The folding bed, enamel one that Henri took out of storage for us, came today and it was a fearful thing to get upstairs. The men wanted to give up the job and hoist it up the front of the building, but I took it apart and it came up, but was fearfully hard to manage.

**June 24, 1911** As the Lennon Co. were unable to deliver the 8 chairs we ordered and as I did not like another style they showed me, I took the one from the window (2.15) and an umbrella rack (2.25) and paid five dollars, getting change 60 cts. This leaves my original deposit of 5.00 on the 7 chairs which are to be ordered from the West and reach me in about 6 weeks! But they are good chairs. Worked about the house and Dolly also worked on curtains and cover for bed, etc. After dinner she went to the McNamara defense fund meeting and said that it was not a great success. This was rather a triumph for Socialist[s] as the Trade Union ran this meeting with Socialist Party help (by request). Dolly again met Victor Berger, the first Socialist Congressman.

[“For” crossed out] He particularly asked for her and gave her a signed copy of his first speech on the floor of the House. I worked on pirate drawing in evening. Note from Mar today says he will call!

<b>June 25</b>	pint of cream		Made ice
	pint and a half milk		cream today
	9 oz. sugar		in our
	1 teaspoon vanilla		

new freezer. Very quick, less than 6 minutes not turning all the time. When I was a boy I had to twist the freezer handle 35 minutes down cellar at 1921 Camac St. Philadelphia with the jam shelf swinging overhead. I can bring the whole thing back: the old damp piece of red carpet, ingrain, that I used to cover over the finished job. The twist in the wooden stairs going down cellar. The heaving ruggedness of the earth floor, the joists overhead where, toward the front end opposite the round furnace, I had a trapeze. Out there the gas meter that I so longed to take apart. The hole of mystery under the marble steps [in] front.

We had Henris and Robertses at dinner and the roast of beef was a splendid success and my ice cream as well made a hit. I think I'll use (next time) less sugar and a trifle less vanilla. We played cards after dinner, Koon Kan a game H. learned from Prestons.

**June 26, 1911** Worked on Pirate drawing today. Made the third.

Mr. Yeats called after noon. He had been at the “Vagabond’s” lunch. Sat with us more than an hour. Dolly had intended going down town but put it aside. It was a showery day anyway. Miss Forbes of Branch 1, S. P., treasurer, leaves for Europe in a couple of days. She

came to say good bye to Dolly. Mrs. Dunbar also called about 5 o'clock.

**June 27, 1911** Dolly at a street meeting today. Miss Sehon called at about 1:30 P. M. and waited 'till after 4 o'clock for Dolly, who returned with a new hat.

**June 28, 1911** Sent check to Ada M. Quennell,<sup>1752</sup> Sec. of the Committee on Painting of the MacDowell club. Group ex. entry fee on deposit with club as guarantee of good faith. It's up to me to collect from the members of the group.

**June 29, 1911** No entry

**June 30, 1911** In the afternoon delivered my drawings to Collier's but Casey was out, not to be back 'till Wednesday next. I walked over and on my way back unfortunately, stopped to look at old gas meter on "165" (registered locked 23500). I say unfortunately for I met Frank Crane and old George Folsom (of the N. Y. Herald while I was there in '98). We had a highball scotch at Carlo's on 24th St. and another and then went by invitation of Zinzig [sic] the pianist, who was there with Gregg, to another table (Gregg left) and I there was reintroduced to Tom Powers<sup>1753</sup> the excellent fine caricaturist of the Journal whom I had met one night 13 or more years ago with Luks, Glackens and (I think) Shinn here in N. Y. on occasion of my doing football match for the Press, Phila. — a memorable night for me. Well, all this old times recollections etc., and especially the etc., made me forget my home and the Seidel<sup>1754</sup> (mayor of Milwaukee) dinner for

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<sup>1752</sup> Ada M. Quennell (?–1943) was associated with the MacDowell chorus which, in 1910, became the Schola Cantorum, the Director of which she became in 1916. See obituary in *New York Times*, March 14, 1943.

<sup>1753</sup> Thomas Powers (1870–1939), cartoonist.

<sup>1754</sup> Emil Seidel (1864–1947) was elected Socialist mayor of Milwaukee but lost reelection in 1912 to a

which I had paid 2.50 for Dolly and self. I got home about 8 P. M. very drunk indeed and Dolly cared for me like a mother, or a mother cat with a wet kitten (only this kitten was wet inside). I felt so rottenly ashamed of myself for forgetting our plans of the evening!

**July 1 and 2, 1911** No entry

**July 3, 1911** Put letter in Weinstock's box downstairs asking that the roof be repaired, shades supplied, basin in bathroom fastened, stoppers for tub and paint on floor made to dry (it is still sticky). I stated that I had pictures and frames stored in one of the rooms where the leaky roof put things in danger of damage.

In the evening we went over to Henri's. Dolly had a coat to try on him. She is making at his expense a silk painting jacket. He is deep with Maratta in the geometrical problem of rhythm in construction and design of pictures and form. There is a great deal in this he is sure and so am I. Maratta claims that it was well understood by the ancient Greeks and Egyptians, etc. Henri says that of course most of "them" would call him crazy to experiment in this line. He goes into the thing with his usual thoroughness. He has large, full length shape blackboard cloth on canvas stretcher, ruled with scratches in the geometric triangulations, dividers, compasses, T squares, etc. I am the one let in to the secret, he says as I am in belief with the ideas.<sup>1755</sup> Many would of course regard him as in his dotage. I don't believe it. He has my entire confidence.

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Democrat-Republican coalition. He was the Socialist candidate for Vice President in 1912.

<sup>1755</sup> While there is no documentary evidence that Sloan made use of Maratta's compositional theories, the geometrical element in his compositions of 1911 and later became increasingly clear, suggesting that the principles if not the methodology of Henri, Bellows, Davies, and other Maratta system users was shared by Sloan. In his instructional book of 1939, *Gist of Art*, he spoke at length of the geometrical bases of composition. See note Nov. 6, 1910.

**July 4, 1911** Home all day and a fierce hot one it is! These last three days are exceptionally hot.

Have made a drawing for cartoon to hit subway (city) question. Gerber, (organizer, Local N. Y. S. P.) sent it to the Call as it was too large for his pamphlet use.<sup>1756</sup>

**July 5, 1911** Reading proofs of Gaboriau story in the terrific heat of the day tho' I am lucky among the city folk. I work at home in extreme negligé and there was a good breeze thro' the place all day.

Dolly was out on errands and handed over to Henri the coat she has just made him; then (at Henri's) she met "Old Stein," Zenka S., and was joyfully greeted by Stein and brought her over to see me. I was glad to see her. Same Stein, but the skin on her face is a bit looser. She is making dolls and raffia straw work. Poses very little now.

A note from McGoodwin says that they have taken C. J. Taylor<sup>1757</sup> as instructor for Pittsburgh. This is a first rate choice. A good man, very good, but I suspect that a bad man suggested him. Bad personally — Redfield?

Dolly, after cooking dinner, went up to Cent. Com. meeting.

**July 6, 1911** Another stinging hot day, but I suppose it must be dryer for I have not felt it so much. Reading proof of Gaboriau story. I wouldn't pick it to read this weather — so long winded and with uninteresting mysteries.

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<sup>1756</sup> Published July 12, "The Great Subway Contractor" showed a skeleton handing a loaf of bread to workmen going underground with one hand while with the other giving a bag of money to a plutocrat hidden behind a tombstone inscribed "Sacred to the memory of the workmen who work to live and live to work and profits give to them that shirk."

<sup>1757</sup> Charles Jay Taylor (1855–1929), cartoonist and illustrator, taught at Pittsburgh until he died. He worked primarily in pen and ink for the humor magazines and the Harper's and Century publications.

In the evening we had Algernon Lee and his wife, Dr. Lee (dentist).<sup>1758</sup> She is a pleasant German woman who has lived in Russia in her youth. The Henris were also guests. He is foolish with the heat, letting it get the best of him. After dinner the Robertses came. On account of the extreme heat a man and woman in a small furnished room opposite the room in which we sat — front — were in extreme déshabillé. It was interesting to watch Mrs. H<sup>2nd</sup> as she looked at the man (finally naked) and tittered. Mrs. R., who should do better, merely imitated “Margery” [sic]. This all occurred with the full knowledge of the people observed. I am in the habit of watching every bit of human life I can see about my windows, but I do it so that I am not observed at it. I “peep” thro’ real interest, not being observed myself. I feel that it is no insult to the people you are watching to do so unseen, but that to do it openly and with great expression of amusement is an evidence of real vulgarity.

**July 7, 1911** A relief from the past five days’ terrible heat came this morning after a dreadful hot night. Dolly has started to make me a lot of china silk shirts which will be a great comfort. I was going to say luxury but I think that the thing usually called luxuries are necessities forbidden to the “lower classes.” There are really two sorts of things — necessities and absurdities.

A horse dropped on our street today. They worked over him for two hours. A veterinary doctor attended with hypodermic needle. Many with kind hearts helped, but finally the patient gave six or seven leaps (lying on his side) and hurdled into paradise. His body lies in the gutter all afternoon and evening and thro’ the whole night. Swarms of flies use him for meat diet and buzz over to the fruit stand and wash his juices down with lemonade and soft drinks — cherries, apples and such.

Dolly and I took a walk after dinner: Broadway — stopped and had ice cream. [“Short

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<sup>1758</sup> Dr. Matilda Sinai Lee, dentist.

letter" crossed out]

**July 8, 1911** The weather today is gray and cool. Short letter from Nan who is in London with our uncle Wm. Ward and family. She says one thing which amuses me. "Uncle Willie," to whom she brought a copy of T. A. Daly's "Canzoni," was much pleased. Said this "is a real poet" (also "liked the pictures"). This is a light on the caliber of the mind of Wm. H. Ward, who I rather fancy considers himself some judge of "Art." Tom Daly's poems are too full of sentimentality to be really more than "cute" and clever. As for his liking my drawings!, well, as Nan puts it, he don't seem to have thrown any fit over them, and they were all 17 done in 3 days and are certainly not very good or bad, so that I don't form any opinion at all on his picture judgement.

Nan wants Mr. J. B. Yeats, our friend, to send her a letter of introduction to W. B. Yeats the poet (his son).<sup>1759</sup> She wants to give it to a friend she made on the steamer going over.

**July 9, 1911** Made ice cream this afternoon. Hot work but it was very good. We had some after dinner and again later in the evening. We finished the can, had saved some expecting Henri, but as it has turned right warm again I suppose he's under the weather.

**July 10, 1911** Finished a drawing for the Gaboriau books. Mr. Yeats called. I gave him letter from my sister Nan.

John McGready called in the evening. He says that Mrs. McG., Dolly's sister Margaret, is in Phil'a. with the children. She is being examined by x-rays for symptoms of cancer. There may be an operation.

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<sup>1759</sup> J. B. Yeats's letter to his son is reproduced in Hone, *J. B. Yeats*, 137.

There is a careless couple across the street from us. They undress these hot nights. He is small and plump man; she small, stoggy [stocky?] woman with carrot-red hair. Tonight they were lying on their bed naked and playing with a kitten. She (the woman) would wiggle her toes and the cat would jump at them. The heat was fearful tonight. They had a stone jug of beer. Finally they put out the light.

**July 11, 1911** Terrific heat today. I worked with not great steadfastness on a drawing (Gaboriau). Dolly sewed [with] her usual indomitable energy on another silk shirt for me and, at the end of the day, we went out to Scheffle Hall (Allaire's) to dinner where we each drank 3 glasses of beer with our meal and I, for one, suffered for it. I had a poor night's rest.

We took a walk after dinner; stopped at Henri's. They out. We watched hundreds of men and some women sleeping out on the grass in Madison Square. The heat was terrible.

**July 12, 1911** Made second drawing for "Count's Millions"<sup>1760</sup> today. The weather has eased off slightly. Not so warm as yesterday (which we hear was the hottest day this year). My cartoon on the Subway workers appeared in the Call today and looked very well. A very good engraving.

Miss Sehon called and I used her to pose for figures in my drawing, an ["half" crossed out] hour pose. She stayed to lunch. Dolly is making a white dress for her.

Dolly went to City Executive meeting ["last" crossed out] tonight. I stayed at home and dozed, too tired to dress to take a walk.

Letter from sister Bess at Fort Wash. says that Nan is gone to Cornwall to sketch for a

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<sup>1760</sup> Émile Gaboriau, *The Count's Millions* (New York: Charles Scribner's Sons, 1913). Sloan produced four illustrations for this book (Hawkes 838–841).

few weeks. Cornwall!! of all the painted-to-death spots on earth. I hope she does well.

**July 13, 1911** A note from Walt Kuhn says that he can't decide on going into my group at MacDowell ex.!!

The weather today is much cooler, but I did not get down to my work. Dolly went to distribute papers and sell books at a street meeting at noon time.

We took a walk in the evening and stopped in to see Mrs. Lee at the Hotel Martha Washington. Mrs. L. is looking very well but Dolly seemed to think that she was failing a little in health. She has been back about 6 weeks from St. Louis, Mo. where she passed a year with relations. She referred to one of them as a physician. Her maiden name was Gatewood from Western Virginia (Henri's antecedents are all mysterious and therefore interesting).

**July 14, 1911** Worked on the Gaboriau drawings. Dolly went to Broad and Wall Sts. meeting where the speaker, J. C. Frost, was arrested, but released at once. Simply mistake on part of the policeman who had been told to take care of Socialist meeting, and probably thought that the proper way to "take care of Socialists."

Dolly went to Branch one meeting in the evening. I took a walk. Had my hair cut. Walked on 6th Avenue and back Broadway to Union Square then Third Avenue.

**July 15, 1911** Worked on the third "Count's Millions" drawing. Miss Sehon came in at noon. Dolly went to street meeting which she tells me had trouble with a policeman on account of the quarrelsomeness of a couple of the Party members present. She says, and I believe, that the police can be handled diplomatically.

A student of the Henri school called in the afternoon. She wants some suggestions on

etching. I told her to come next Wednesday afternoon, but that I had little practical sure information to give in a technical way. Her name, Miss Cowles [sic].<sup>1761</sup>

After dinner Dolly “put up” some rhubarb jam while I, at 10 o’clock, took a brisk walk to Washington Square. This seems to be the lovers retreat among the city squares hereabout. Then I went over to First Avenue, walked along the sidewalk market. Dolly wrote Bess and Dad “challenging” them to come and pay us a visit. Shut up the Ft. W. house and come over.

**July 16, 1911** Working on Gaboriau drawing and waxed the library floor to keep it from sticking as the paint has never quite dried. This proved a success. The wax [adhered?] after a scrubbing with strong soapwater by Dolly.

Mr. Yeats called in the afternoon. I told him of Simons’s request that I write some articles on artists and suggested that he do one and we submit it. He says he will start right away and write something about Millet.

**July 17, 1911** Miss Sehon came in. It was a rainy day, which means cool weather. We have had several very pleasant days lately. Worked on “Count’s Millions” drawing, last one of the four for the book.

Gramercy Park is private. Those who live about have keys. It is beautifully kept with a high iron fence about it. I, outside, saw pretty ladies in [~~“after”~~ morning dresses, cool and white with crossed knees — and very handsome, prettily filled stockings.

**July 18, 1911** Mr. Yeats came and read me his short article on Millet for the approval of the “Coming Nation.” I liked it very much and took a couple of hours off to go ‘round among the

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<sup>1761</sup> Cornelia Coles was a Henri student.

picture stores to find a cheap repro. of Millet's "Sower," but couldn't find one. Will have to send a brochure that I have. I hope that Simons will like Mr. Yeats's article and will want more.

Dolly went to a street meeting at noon.

Finished up drawing for Gaboriau story and, after a bit of going over by daylight, will take them around to Scribner's tomorrow, I hope.

Met a young Socialist reporter on the Call named (Emmanuel) Julius<sup>1762</sup> on the street today. He says he saw my triangle fire cartoon reproduced in a paper from Australia or some out-of-the-way place.<sup>1763</sup> It is certainly my most successful work, judging by publicity.

**July 19, 1911** A roofer (contractor) came to look at the leak in the roof. Reported that it came from the fact that the supports of the water tank on the roof are broken and leak comes thro' the casing of tin on the tank. This looks serious to me as there are a couple of tons of water in the tank.

I delivered my drawings to Mr. Chapin of Scribner's today. He seemed pleased with them. They are cheap enough, that's sure! \$30.00 each.

Miss Cowles [sic] came at 2 o'clock and I gave her all the afternoon at a lesson in etching!

Dolly had a street meeting at 14[th St.] and University Place. Vaughan<sup>1764</sup> speaker. I was at a book store in the neighborhood and stopped for her. She was busy trying to sell pamphlets to

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<sup>1762</sup> Emmanuel Haldeman-Julius (1889–1951), writer and publisher. He married Marcet Haldeman in 1916 and prefixed her family name to his own. He was founder and head of Haldeman-Julius Publishing Co., which published *The American Freeman*, and author of many books, including *The Color of Life* (1920), *An Agnostic Looks at Life* (1926), and *The Big American Parade* (1929).

<sup>1763</sup> This was probably *The Social Democrat* of Auckland. It had reproduced Sloan's *Coming Nation* drawing of May 27, 1911 (Hawkes 300), a copy of which is in DAM.

<sup>1764</sup> J.T. Vaughan is mentioned as Chairman (possibly of the Socialist Labor Party) and speaker at a May Day rally in the *New York Times*: "May Day Pessimism," *New York Times*, May 2, 1905.

the crowd and was glad to see me. I picked up a few etched illustrations by Leech.

We went to Allain's Sheffel Hall for dinner, then Dolly went up to Committee meeting and I sent off Mr. Yeats's article on Millet to Coming Nation with a copy of two pages (mine) of Millet's drawings. Walked after posting the parcel to the C. N. and finally stood at corner of 23rd and 3rd Ave. and watched 'till I saw Dolly coming on surface car.

Mr. Yeats called before noon.

**July 20, 1911** Miss Cowles [sic] came this morning and I gave her all my time 'till 4 o'clock P. M. and charged her \$10 for her lessons both days. Cheap enough, I hope, tho' I feel quite humble as to my ability to give help at etching. The technical matters are always getting the best of me. I'm so long between "etches."

Took a walk before dinner. Dolly had a street meeting at Park Row today. Brown<sup>1765</sup> of Maine, speaker. We talked of Socialism to Miss Cowles, who had lunch with us (tea) at 3:30. She seemed interested. Bought two pamphlets from Dolly. The plate made with Miss Cowles, her sketch, is hardly a success. Church interior, Spain.

**July 21, 1911** Dolly at noon meeting at Broad and Wall Sts. Speaker, Chas Solomon<sup>1766</sup> whom Dolly says is a great success. Held a crowd of 900 people all the time. She went up to see Gerber in P. M.

After dinner at home we went to Henri's in the evening. There came Potts, who said he

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<sup>1765</sup> Possibly John W. Brown, a Socialist writer and candidate for U.S. Representative from Maine's 3<sup>rd</sup> District in 1910.

<sup>1766</sup> Charles Solomon (1889–1963), journalist and magistrate, worked for the *New York Call* as a young man. He was elected to the New York State Assembly as a Socialist in 1919 but was not seated because of the Socialist Party's "unpatriotic activities." Elected twice more, he was finally seated in the Fall of 1920. He was later appointed a city magistrate and led a colorful career as such until he retired. See *New York Times*, Dec. 10, 1963.

had called at 155 E. 22 (our new place) and found us not in. George Bellows came over later and we had a right pleasant evening. Dolly and I went to Allaire's afterward and had a couple of glasses of beer.

The weather these days is making amends for the fierce treatment we had last week. It is beautifully coolish.

**July 22, 1911** Not feeling in good form today. In fact, my stomach has seemed a little out of gear for the past few days. I, therefore, pursuant of Mr. Yeats's practice and theory, took a long walk on the East side to Maiden Lane, where I found all shops closed. Then back by way of Bowery and Chinatown where, on Mott St., I bought Dolly a chinese coral necklace for her birthday gift (July 28th). This pleased her very much. She went to Central Committee meeting after dinner at home.

I finished reading the proofs of Gaboriau story "Champdoce Mystery,"<sup>1767</sup> and feeling tired from my long walk I was going to bed alone when Dolly came home.

**July 23, 1911** Waxed and polished my "studio" floor. Mr. Yeats came in the P. M. He took a cup of tea with us and we had quite a two hours talk.

The Call editorially today roasts Harvey J. O'Higgins for an article written by him [in] this month's McClure's which is calculated to hurt the case of McNamara brothers, now on trial in Los Angeles, Cal. on charge of dynamiting.<sup>1768</sup> O'H. is probably a black Catholic and fell for "big money" which is being spent like water to break the Unions of the Pacific Coast.

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<sup>1767</sup> Émile Gaboriau, *The Champdoce Mystery: A Sequel to "Caught in the Net"* (New York: Charles Scribner's Sons, 1913). Sloan produced four illustrations for this book (Hawkes 830–833).

<sup>1768</sup> Harvey J. O'Higgins' article was "The Dynamiters: A Great Case of Detective William J. Burns," *McClure's Magazine*, 37 (August 1911).

Henris called in the evening. We played “KoonKan” ‘till 1:15 A. M. and went to bed tired out. I to a poor night’s rest as my stomach seems a bit out of order.

**July 24, 1911** I took a [“long” crossed out] walk, intended to make it a “long” one but sat down for a moment’s rest in Ham. Fish park and got into a talk with a middle-aged out of work machinist, trying to show him Socialism! When I came home I found Mr. Yeats there with Dolly. She, sewing on another silk shirt for me.

Showers during the afternoon and a rather warmer day than those of late. We went to bed very early. Thought we needed the extra rest and a long, sound sleep was the reward.

**July 25, 1911** I walked on the East side of town, down to the Battery Park where Dolly was having a S. P. meeting, Algernon Lee, speaker. I enjoyed my walk a lot. Stopped in Fish Park and watched children on swings; also little ones trying to climb up to get their thirsty faces above the patented “watersaving” cocks on the free drinking fountains.

Stopped at “Call” office, but McDonald, editor, didn’t come tho’ I waited ‘till nearly 1:30 for him. Came home from Battery with Dolly.

In evening started and nearly finished a drawing for “Call.” Cartoon on Burns the detective as an artist with the magnificent defamatory “portrait” of McNamara beautifully “framed up.”<sup>1769</sup>

**July 26, 1911** [Pencilled notes underly the text on this page and 27 July]

In the morning I finished up the cartoon for the Call.

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<sup>1769</sup> “The McNamaras Painted by Wm. J. Burns” showed an artist with a palette decorated with dollar signs proudly presenting a painting of two bomb-throwing demons to a plutocrat, an old codger with a cannon at his belt labeled “Otis” and a reporter with a chain around his neck labelled “Captive Press.”

Miss Sehon called and Dolly delivered the dress she has been making for Katherine, who looked very well and frail in it.

Walked down to the Call office with my drawing, which was received with warm thanks by Editor MacDonald.

**July 27, 1911** Sent off drawing for Mrs. Kauffman's story to *Coming Nation* registered.<sup>1770</sup>

Stopped in at Harbison's bookstore and there saw a copy of the first book on etching I ever had, Chattock.<sup>1771</sup> Told him to write card to Miss Cowles who might buy it. Borrowed (50¢), rented rather (my proposal) a copy of Lalanne's "Treatise on Etching."<sup>1772</sup> Such a fine bound copy I can't afford to buy it.

Dolly attended to a street meeting today, selling pamphlets, etc. In honor of her birthday (tomorrow) we went this evening to Lüchow's on 14th St. to dinner. We had a very pleasant evening together. A very plump German girl and sweetheart at next table. She in black net, a red trim and hat. Had big, thick ankles; side view interesting. We had a bottle and a half of Laubenheimer Hock, very good.

**July 28, 1911** Am still worrying because I have no tendency toward work. A dizzy head a great deal of the time. Walked down to Bisland's, the butcher, with order; then thro' Greenwich Village and over Waverly Place to Washington Square and thence to Bowery and Bleeker. Near here, at Barth's, I bought a tray and goblet[s] tumblers for Dolly as a supplementary birthday

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<sup>1770</sup> One drawing for "Her Man" by Ruth Kauffman, published in the August 26, 1911 issue (*Hawkes* 302).

<sup>1771</sup> *Practical Notes on Etching* by Richard Samuel Chattock (1825–1906).

<sup>1772</sup> The copy in the Sloan Library at the Delaware Art Museum is Maxime Lalanne, *A Treatise on Etching*, authorized American edition, translated from the 2nd French edition by S. R. Koehler (Boston: Page, 1890).

gift. She is 35 years old today and seems as strong and spry and prettier than she ever was. May she live happy, twice as long again.

Mr. Yeats was paying her a party call when I returned. He read us a letter from Willie Yeats who says that his company of Irish Players is coming over in the Fall, he with them. Letter from S. Walter Norris in Philadelphia says that Mrs. N. has had serious operation but is doing well.

**July 29, 1911** Walked down town and exchanged a defective tumbler from the ones I bought yesterday then wandered as far as East Houston and Mott St. There is a splendid little blacksmith shop on E. Houst[on]. St. near Mott. I must look at it again for picture. How many smithy pictures in the world? Left punch to be ground at Klein's to be ready Monday. It will make a good etching needle.

Mr. Yeats was calling when I returned. Dolly cleaning house. Mr. Yeats at lunch. I had bought a couple of crabs of which Dolly is fond.

Stuart Davis called, still at Belmar, N. J.

Collier's have the audacity to sent me a check for \$150.00 for the five drawings and border I made for the "Idol's Eye" Pirate story. I am red hot about it, but will just have to sizzle 'till Monday.

The copy of pictures for Mr. Yeats's Millet article I sent Coming Nation came back, repros having been made. I suppose that the article is accepted. He was glad.

**July 30, 1911** Henris came at about 10 o'clock P. M. He looked like a French "Apache" without a collar or shirt, just silk jumper that Dolly made for him over underclothes (?). She, Mrs. H., was dressed I believe. We (H., Dolly and I) played cards 'till 12:30. Dolly won, which seems to

me eminently just and satisfactory.

**July 31, 1911** Went to Collier's and, after a rather brief argument with Lee, I succeeded in making him promise an additional check for \$75.00 on the pirate story, \$225 in all. The drawings are used smaller than usual and that is probably the reason for his low estimate. I had a talk with Joe Laub. He says he feels (and looks) better than on my last sight of him. That fall from the tree on his "country place" has been a turning point in his physical life.

Struggled with Gaboriau drawing which is giving me trouble. I don't draw enough to keep "limber."

At ten o'clock in the evening Dolly and I went out to Shaeffel Hall and had some beer. (We had had at home a delicious dish of spaghetti. Dolly surpassed herself.)

**Aug. 1, 1911** In spite of the fact that they have never deigned to answer my note of a month ago in which I asked for certain necessary matters for the apartment, the owners sent up for the rent this A. M. I went down and had a bit of spirited conversation with Mrs. W. in which we both became too cross for either to feel victorious. She refuses to put up shades. Says that they have notified the painters of the floors and that the roof and tank will be fixed at once.

I worked on Scribner's drawing, Gaboriau story. The weather is hot today! very hot! Miss Cowles called in P. M. and I helped her on plate and printed proof for her.

Mrs. J. C. Coulston of Phil'a called. She is in N. Y. for a couple of days. Dolly was at street meeting at the Battery — C. Solomon, speaker. Good crowd.

Mr. Yeats called late in afternoon. I walked over to 8th Ave. with him and went to butchers for a good juicy steak for dinner. We took Mrs. C. for a walk. She is a curious specimen, coarse I guess is the word; and so intensely interested in the subject of bawds and

street walkers. Seems almost jealous of them and yet despises! Went to Mouquins. Had a couple of "rickeys" then I told her what I thought of the Holy Church!

Wrote to Weinstock the owner, and sent check, repeating my requests. Wrote to Allie Simons of the Coming Nation. Said that I couldn't and wouldn't write an article such as I think he wants, showing how art is being democratized. I told him that when propaganda enters into my drawings, it's politics, not art. Art being merely an expression of what I think of what I see.

**Aug. 2, 1911** I turn forty today!! It don't seem to be aged to be forty now that I'm there. My sister Bess wrote me a nice birthday letter. She says Dad will be disappointed if we don't pay them a visit this summer.

Mrs. Coulston left after breakfast to go to Brooklyn. Dolly went to a noon street meeting at Park Row. I took a very good walk down town on East side. Passed public bath building at Rivington St. where I must go in sometime and look at the bathers. Walked back on edge of E. Riv. to E. Houston St. recreation pier where the air was full of the salt of the seaside. I there saw a big crowded barge of poor "excursionists" who had been out for the day returning to the pier tugged by a tug. Faces all happy and the band playing and dancing going on until the slow tie-up was made and all were ordered ashore. Interesting thing to paint.

After dinner at home Mrs. Sehon and Katherine called, but Dolly had to go to the executive comm. meeting, so I entertained mostly by setting forth the beauties of socialism, ad nauseum, perhaps!

**Aug. 3, 1911** Dolly had another street meeting today and I did not get at my work 'til near dark but, in the evening while she attended an auditing of the S. P. Local books, I turned out a drawing for the Gaboriau set which seems a pretty good one.

[At the bottom of the page is a drawing of a fig leaf inscribed “This seems to be the real qualification!! of a voter!” indicating Sloan’s position on the suffrage question]

**Aug. 4, 1911** Short note from L. C. W. (owner) says that he has notified painters of our floor’s condition and will let us have globes for lights.

Dolly has a meeting at Broad and Wall street, so after she had gone I decided to take a walk and, as Chas. Solomon is the speaker, I walked down to Wall St. and heard first a little of Kirkpatrick then Solomon, and he justifies all the praise that Dolly has given him: young, bright, good talker, solid basis of ideas and information. I was enthusiastic and he held a crowd of fully 2,000 alongside of Pierpont Morgan’s office! Came home with Dolly, who had disposed of 75 pamphlets. These make socialists. We stopped in at the Call office, saw MacDonald, then came home to have tea.

After dinner as I was puttering about — it was after 10 o’clock — Henris came with the Robertses. H.s are going to Monhegan next week. Wonder how she will like such a quiet place. Yet, she really don’t crave a crowd. We walked out. Robertses went home and Henri took us to Allaire’s where he ate ice cream, frankfurters, sauerkraut and sarsaparilla! Temperance?

**Aug. 5, 1911** This is another of our festivals. The anniversary of our wedding: 10 years [ago] at 11 o’clock the morning and I know neither Dolly nor I have a whole regret. We have had ruts to jolt us once in a while, but it’s all happiness.

We decided to take the day off, and in the afternoon we went by S. I. Ferry and trolley to South Beach. We were here once before, 1908 I think.<sup>1773</sup> The lower end of the beach has a long line of bungalows and tents. It is very pleasant and interesting during the day, but after we had

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<sup>1773</sup> See June 23, 1907.

had a good dinner with a bottle of Chianti we bowled at Box Ball and shot rifles at targets and then found it rather dull and came home. The bathing seems very good, not crowded and you can see people separately and in small groups. Makes [it] much easier and simpler to watch them.

**Aug. 6, 1911** At home all day. I worked on a Gaboriau drawing. Dolly cleaned the house.

We had a splendid roast chicken for dinner, “awfully” good and I had made ice cream — a great success too!

There is a big and, I suppose, hopeless strike of street car men in Brooklyn.<sup>1774</sup>

**Aug. 7, 1911** We got up rather late and shortly after our breakfast we had a call from Yolande Bugbee. She looks a little taller and has not so much natural color as a few months since. She says she has been working very hard in an office. That next week she is going away and thinks that when she comes back in the fall she will be married. Don’t think she is in love, but is tired of the work! At Dolly’s suggestion, I decided to paint from Yolande. She had on a pretty blue and white dress. I worked all afternoon.<sup>1775</sup>

Mary Wall, Dolly’s niece from Phila, called with a friend, Miss Brown. She says that her sister Edith, who has been for 3 years or so with Phila. stock Co., has a position as lead in “Chorus Lady” Co. (Rose Stahl’s success).<sup>1776</sup>

Mr. Yeats called, but merely said how do to me as I was at work. Dolly entertained him

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<sup>1774</sup> The strike of the men on the Smith Street, Franklin Avenue, and Hamilton Ferry lines of the Coney Island and Brooklyn Railroad Company began in the early morning, Saturday, August 5. See *New York Call*, August 7, 1911.

<sup>1775</sup> *Yolande in Blue*. Private collection (Elzea 180). Sloan finished this picture in 1946 when Yolande wished to purchase it.

<sup>1776</sup> See Sept. 11, 1908.

front [room].

**Aug. 8, 1911** Sent prem[ium] on policy to Wray, Phila. Check from “C. Nation” for Mr. Yeats came true. I took a walk over to hand it to him. Told him to answer Simons’s letter to me in re an article on Revolution in Art, or something of that sort. At his urgent request I stopped to lunch with him. Bell was there, with wide gray eyes, and something to tell of an “Alice” who came back.<sup>1777</sup>

Dolly had a street meeting to attend to at Battery Park. Said that old Frost was, as he usually is, a poor speaker and she was rather disgusted.

Worked a little on a Gab. drawing. Had stopped in and got proofs of the ones already engraved. Some of them are very unsatisfactory to me.

We went to Allaire’s Sheffel Hall to dinner. Met Fred. King on 3rd Ave. Old King said he thought we were vexed at him! We had not sent him our change of address.

**Aug. 9, 1911** Went out for a walk. Came home, Miss Sehon there. Dolly, who had a street S. P. meeting to attend to, left Miss [Sehon] to wait for her return later in the afternoon.

Miss Bugbee posed for me second time and I had no luck with the work. Any periods of painting are so far separated that I make no headway.

**Aug. 10, 1911** Painted again from Yolande Bugbee and a dismal result after these three days work! I felt dog tired and rather disheartened. I do so poorly for a man of forty years! But then, what’s the difference? Cheer up!

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<sup>1777</sup> Bell was quite a ladies’ man. He “cheerfully described his adventures to his companions, but his stories were so happy and unegotistical that nobody minded.” Murphy, *Prodigal Father*, 364.

Mr. Yeats called during the afternoon, but Dolly entertained him in the front. I went on ineffectually trying to paint.

Before 1 o'clock I "dropped over" to Madison Square to hear Chas. Solomon talk socialism. I'm sure my conservative artist friends would say that's what's the matter with Sloan. Too much socialism. I don't agree with this theory of my present poor efforts at painting.

Met a young man who works as salesman for Jefferson Glass Co., 32 Park Place, name W. Godfrey Boyd. Nice fellow, Washingtonian, never has voted. Told me to send him Socialist literature. Sent some pamphlets, etc.

**Aug. 11, 1911** On the Stump!!! Today I went down to hear Chas. Solomon talk at a Socialist street meeting with Dolly and made my "maiden" speech, being called on to introduce the speaker. A good meeting it was (at Broad and Wall streets). The heat was terrific, 94° in the shade. We were in the sun! Took Solomon and Rheinleib and Dolly to lunch afterward.

**Aug. 12, 1911** Letter from Mrs. Laub says that we won't be expected out there at W. Nyack as Joe has, for ten days, been very ill. Could not speak for many hours. Is coming around. She hopes he will be in good shape soon. Poor Joe. Nose to a very uninteresting grindstone for years, and by such saves a few thousand dollars. Then, to the country place; his great idea cherished all along, but still keeps his nose to the grind at Collier's Weekly. Long train ride each day save Fri. Sat. and Sunday. Then comes the fall from the ladder and his health breaks, perhaps for the rest of his days. A sacrifice to the superhuman task (under the present profit system) of making a living and something to boot.

**Aug. 13, 1911** No entry.

**Aug. 14, 1911** Sister Nan writes from Paris a letter which sets forth her dismal straits alone in that city, without much money and knowing no French. It seems as tho' she must be stupid. She mentions no reference to guide books, etc., as to fares on cabs, restaurant charges, etc. She is prob. doing better than her letter would indicate. Says that the Misses Yeats have asked her to visit Dublin. She hesitates [accepting] this because with my family hospitality is really unknown. She can't believe it in others.

Miss Sehon came before noon and stayed during the afternoon while Dolly fixed a dress for her.

**Aug. 15, 1911** Delivered the Gaboriau (Champdoce) drawings to Mr. Chapin at Scribner's and, with Mr. (Connelly)? his assistant, went over the proofs of the former 1/2 tone engravings with a view to having them better finished. Then walked down to 14th St. where, in the Reliance Bookstore, I bought some Collier's back numbers.

A heavy rain and thunderstorm came up. I got home after the first downpour. Dolly, who had been at meeting at Battery Park, had to stay in streetcar and ride out the shower.

**Aug. 16, 1911** Mr. Yeats climbed our stairs twice. They are no joke to my 40 year legs and his are near 76! The first time he came a bit dismal and I suggested that he go right down to Harper's and see the Editor. He did so and caught him on the moment of his leaving for 3 weeks vacation, so I feel that I had a lucky inspiration. The "article" is accepted (75.00).

Dolly left to go to street meeting S. P. at Park Row and Nassau Sts. I walked downtown and came up at the finish of the meeting. Horace Greeley's statue in front of the "Tribune" bldg. seems to be intently listening to the speaker of the S. P., who is under the friendly hand of

Franklin (or I suppose that's who it's intended for). Dolly and I went to Stitt's on 3rd Ave. for our dinner, then she went up town to Exec. Comm. meeting. I walked a bit, sat down in Madison Square, which was full of silent, tired people sitting under the electric lights — boys playing a curious kind of pile-on leap frog with little girls sitting on the grass watching.

**Aug. 17, 1911** Reading proofs of the last of the Gaboriau volumes. At noon I walked over to Madison Square where I found Chas. Solomon waiting for the platform to begin his speech. Finally it arrived and was put up following a Bible Society meeting at the Park side of the street. Solomon talked on patriotism and what it meant to the working class. Told the historical facts of the master class framing of the Constitution. Showed how all, or most of our country's fathers were inspired by business interests in their Revolutionary actions. How the Constitution was framed: secret sessions and class [sic] ruling class interests taken care of. Dolly invited Solomon and Rheinleib to lunch at our home and we had a good stirring Socialist afternoon. Solomon is young and attractive. Socialism looks good in him.

**Aug. 18, 1911** Great doing in the labor wor[l]d in England.<sup>1778</sup> Some 300,000 men on strike. The Sun says that England misses the means which (traitor) Briand of France had in the recent R. R. strikes; the ability to order the strikers into army service, making them liable as traitors and rebels if they did not respond to the "call to the colors."<sup>1779</sup>

I walked down town by 6th Ave. and Broadway. Took with me a cartoon on Labor

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<sup>1778</sup> A series of transportation strikes culminated in the first national railway strike on August 18, 1911. It was settled in two days with recognition of the unions' right to negotiate. See Henry Pelling, *A History of British Trade Unionism*, second ed. (Harmondsworth: Penguin Books, Ltd., 1971), 136–7.

<sup>1779</sup> The means by which Aristide Briand (1862–1932), Socialist (hence Sloan's opprobrious remark) French Premier and David Lloyd George (1863–1943) settled their respective strikes of 1910 and 1911 were not as different as Sloan supposed. Lloyd George had used the specter of a possible war with Germany over the Agadir question as a means of attaining a quick settlement. See Pelling, 136–7.

wages and the Profit system<sup>1780</sup> and stopped in The Call to give it to them. Talked to Joshua Wanhope,<sup>1781</sup> who is assistant ed., MacDonald away. I also showed him a Suffrage cartoon sketch<sup>1782</sup>

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[Sketch of male and female torsos wearing fig leaves] One of these may vote in N. Y. State today. Which is it? Mentally equal. Physical endurance equal. Straws show which way the wind blows. Leaves hide which way the Suffrage goes.

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Wanhope thought it a great thing, but feared it was too broad to publish. Said he'd speak to MacDonald who returns Tuesday next.

Dinner at home. Little Dolly is very tired after her noon meeting ('till 3 o'clock nearly) at Broad and Wall Sts. Phillips,<sup>1783</sup> speaker.

**Aug. 19, 1911** Letter from Bess, who reminds me that tomorrow is my father's birthday and that I should write to him, which is true enough. Dolly and I had been speaking of him a day or two ago. Thought his birthday had passed.

Dropped in at Harbison's on 23rd St. on my way back from The Call (where I had taken a cartoon on the English labor situation which he had me make general by removing the flag

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<sup>1780</sup> Possibly "He Capitulates," *New York Call*, September 16, 1911.

<sup>1781</sup> Joshua (or Joseph) Wanhope was active in the Bronx and had political aspirations. He would run for Bronx representative to Congress on the Socialist Party ticket.

<sup>1782</sup> The drawing is in the collection of the Delaware Art Museum (2000-281).

<sup>1783</sup> I. Phillips, "an old time jewelry worker," according to the *Call*.

from J. Bull's vest).<sup>1784</sup> At Harbison's I found a lot of interesting art stuff, spent 3.00. Fred King came in while I was there. He's on the scent of lithos, etc. I found an interesting book on Degas and another on Constantin Guys, this last a revelation — personal expression.<sup>1785</sup> I had only seen one or two examples.

**Aug. 20, 1911** Dolly and I in the afternoon took a street car ride to Classon's Point on the Sound, a treat to the eyes. Not too many bathers so that one could get a fine understanding of the life about the blue waters of the Sound. [In] Back of all, rocks on the shore. Prendergast would like it. A fine girl diving, coming out of the water with her wet skirt gleaming like a water snake skin. I enjoyed so much thro' my eyes. Dolly not feeling very well. She has a cold. We came back by 7 o'clock and had dinner at Singer's on 4th Ave. German restaurant. Very good dinner.

**Aug. 21, 1911** Gerber, organizer Local N. Y., a young, curly, soft necktied German Socialist (American citizen of course), came to attend a meeting of Ways and Means Committee called for this morning, but as Miss Dexter didn't show up we just talked.

Mr. Yeats came in in the afternoon. At his suggestion we drank a great deal of claret for our dinner to cure the cold. I had preliminary symptoms. We went to bed quite "jazzed" but quite happy.

**Aug. 22, 1911** Dolly's cold is no better and she has, and I too have, a headache from "Old Doc Yeats's Cold Cure Claret." Miss Sehon called about noon and sat with Dolly awhile.

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<sup>1784</sup> This is probably the cartoon, *He Capitulates*, published in the Sept. 16 *Call* which showed a Chaplin-esque Labor slapping the wrist of Capital, whose feet rest on "Lickspittling Press," which promises to raise wages but to get it back in increased rent and cost of living.

<sup>1785</sup> Possibly these two books in the Sloan collection of Delaware Art Museum library: Georges Grappe, *Constantin Guys* (Paris: Libr. Artistique Internationale, 1908); and Georges Grappe, *Edgar Degas* (Paris: Librairie artistique et littéraire, 1908).

George Shoaf, who is reporter and investigator in Los Angeles for “Appeal to Reason” has disappeared. Foul play is suspected. He was working on the McNamara case (of accused dynamiting of L. A. “Times” bldg.). He is said to have had important evidence in re. that explosion derogatory to “Gen.” Otis’s part in the matter.<sup>1786</sup>

**Aug. 23, 1911** Worked on Gaboriau drawing in the morning and painted from “old Stein” in the afternoon, and I enjoyed it with that sort of wan enjoyment that comes from an attempt to paint. It seems to be a promising start.<sup>1787</sup>

Mr. Yeats called late in the afternoon.

Dolly went to noon meeting and again in the evening to a Central Exec. Comm.

Meeting.

**Aug. 24, 1911** Worked again at illustration in the morning and Stein posed in the afternoon. I went on with the picture started yesterday (she sitting on edge of posing stand which is covered with a large turkish towel, one stocking off, one on). I don’t feel very much elated over the work.

E. W. Davis and Mrs. D. came to dinner and, as usual, Davis was very interesting. He has the socialist idea, but is busy making money and stands staunchly back of his boy Stuart, who is doing good work in paint. Mrs. D. and the boys are living at Belmar, N. J. this summer. We are invited to come to stay for a few days Monday, Sep. 4. A hard rain came up before they

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<sup>1786</sup> According to some sources, Shoaf had in his possession evidence that General Otis had hired someone to destroy the Times Building in Los Angeles in order to discredit organized labor. On October 14, 1911, the *Call* reported that Shoaf was indeed alive and that his disappearance “had nothing whatever to do with his duties toward the *Appeal*, being merely a matter personal with himself.”

<sup>1787</sup> This painting may have been destroyed.

left. Had to put bucket to catch leak from roof.

**Aug. 25, 1911** Mrs. Hamlin came to visit us a few days. Worked from Stein in the afternoon.

Started a new canvas.

**Aug. 26, 1911** Started a picture of Bowery rainy night, memory of a walk I took last night.<sup>1788</sup>

Saw a poor wretch drunk, decrepit and drivelling mouth dropping strings of saliva, hat off; in a cracked cackle cheering the “stars and stripes” hung out over a cheap “eating” house!<sup>1789</sup>

Went with the Robertses to Mouquin’s where we had a nice dinner and pleasant time, after which came to our place and spent rest of evening.

**Aug. 27, 1911** No entry

**Aug. 28, 1911** Pancoast from F. Wash. called. He is stopping at Staten Island with Mrs. M. Baer at Great Kills. Wants us to come down one day this week.

Mr. Yeats called in afternoon. Worked from Stein.

After dinner, took a walk with Mrs. H. and Dolly out Broadway, back 5 Ave.

**Aug. 29, 1911** Painted on the old canvas of Yolande singing.

It rained quite a good deal during the day so that Stein did not come to pose. I was just as well satisfied.

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<sup>1788</sup> *Wet Night on the Bowery*, 1911. Delaware Art Museum (Elzea 181). The figure Sloan described did not appear in the painting.

<sup>1789</sup> Sloan used this subject for a drawing, *His Country’s Flag*, published in the Dec. 1912 issue of *The Masses* (Hawkes 384).

Dolly took Elizabeth down to the meeting at the Battery where Solomon spoke, but rain interfered.

Mr. Yeats came in afternoon. After dinner, up to Miss Sehon's where we had a nice evening playing cards. I met Mr. Leicester Sehon, Katherine's father, for the first time. He is a very nice man, Kentuckian. Knows all about the quality of whiskey and thinks that socialism is a good thing, but will "hurt individuality"! I just fancy our present system as an encourager of that quality. Of course, persons are warped, maimed, coarsened, contaminated, defiled to various degrees by the fight with starvation.

**Aug. 30, 1911** Dolly and Mrs. H. went shopping.

Mary Wall called to say goodbye. She is going "on the road" with the "Chorus Lady." Her sister and she go tomorrow. They open in Middletown, N. Y. tomorrow eve. I wish them luck. Girls, still children!

In the evening after dinner Dolly went to Ex. Comm. S. P. meeting and I took Elizabeth Hamlin to the Acad. of Music, 14th St. to see Resurrection by Tolstoi dramatized. It is cheap to go there, but we were surprised to find how much we enjoyed the play. It has socialism in it! and I clapped loudly and was not by any means [alone?] in my pro-revolutionary applause.

**Aug. 31, 1911** Still it rains, and had done so for about eight days past. Today, a steady downpour without cessation. Mrs. Hamlin left to go home to Phila. today. I took her to the P. R. R. station. All in the rain, most dismal.

Zenka Stein called on us and Dolly had a long talk with her. She is a philosopher, is Stein! Really great good sense, in broken English. Being from Prague in Bohemia, she is more Pragmatical than Grammatical in English.

At last the painters came and varnished our floors. If they dry! all right!

**Sept. 1, 1911** I arranged with the painter to give him a note to Weinstock, the owner, expressing my satisfaction with the work on floors, so that he can get his check for bill due. He agrees, and in writing contracts to fix the floors so that they will be in good condition, I had him sign an agreement, 25 cents consideration.

Dolly went to meeting at Wall and Broad Sts. Mr. Maupin called to ask where to have the Br. 1 booklets delivered. I sent him down town to see Dolly in St. meeting.

Painted, tinkering on the Fifth Ave. picture of some time ago.

We had dinner early and Dolly then went up to 84th St. to work on the Debs meeting tickets and attend an organization meeting. I moped about while she was away.

The day is a beautiful one — first clear day for more than a week.

Dolly spoke about my “indecent” suffrage cartoon<sup>1790</sup> to Miss Jessie Ashly [sic],<sup>1791</sup> a lawyer, and she approved of it as described.

**Sept. 2, 1911** Working on paintings, touching here and there.

Wrote to Henri who is at Monhegan Island, Maine. Have had two letters in “her” handwriting, purporting to be from “him.” H. spent many happy weeks on Monhegan with Linda in 1903 (I think that’s the year). It must be reminiscent, but I suppose having had three years of second wife, he is inured to all such echoes of the past.

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<sup>1790</sup> See Aug. 18, 1911.

<sup>1791</sup> Jessie Ashley (died 1919), lawyer, writer, speaker, and suffrage worker, graduated from New York University law school in 1902, the first woman lawyer in New York, and later taught the women’s law course there. She was the legal advisor for labor in the Lawrence, Patterson, and waist maker’s strikes. In Oct. 1910 she was fined for preaching birth control at a Union Square meeting. See obituary in *New York Times*, Jan. 22, 1919.

Dolly went to tea at the Women's Union Club. She brought Dr. Gertrude Light home with her to dinner. We sat at table a long time, until 10:15 o'clock. The talk was of interest to us socialists.

**Sept. 3, 1911** Working on a new Scribner's drawing during the day.

Mrs. Maupin,<sup>1792</sup> socialist and magazine writer full of talk talk, came with a sister from Phila. and invited themselves to take tea. What they prob. wanted was to be asked to dinner! This is what is called at this time, "nerve." It is unnecessary for me to say I dislike Mrs. M.

After dinner the Sehons called and, while they are unaware of the class struggle, they are very nice and we had a pleasant evening. Mr. Sehon is interested in books and we, after a while, played "Coon Can," the card game which Henri showed us.

**Sept. 4, 1911** The Call Labor Day issue is out. They use one of my cartoons, Otis and Californian admiring the work of artist detective Burns — a defamatory portrait of McNamara; but I'm disappointed as they used not one line of caption, just chucked the cut onto the page over a bunch of advertisements.

We leave for a visit to Davis's at Belmar, N. J. today.

**Sept. 5, 1911** These next days all spent at Davis's at Belmar. A splendid time. So pleasant to be entertained at a friend's private house rather than to live in hotel at seaside. I did a very little sketching. Made one rather large one of the sea, gray day, which seems right interesting for a first attempt at such [a] subject.<sup>1793</sup>

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<sup>1792</sup> Mrs. B.F. Maupin, a member of the Branch 1 literary committee.

<sup>1793</sup> Because of its size, 22 x 26 inches, Sloan would seem to be describing *Gray Day, Jersey Coast*,

**Sept. 6-7, 1911** No entry

**Sept. 8, 1911** Today and Saturday Stuart Davis and I had great fun. An old hulk, ribs and keel, or rather worm eaten remains of them, is ashore. Many copper bolts have been taken from her in her history along the coast. They say that people got 300 pounds of copper from her while she (or rather, as there is so little of her, we should call her “it”) lay on shore at Avon.

Stuart and I worked like heroes and got two or three long keel bolts, solid copper, also some smaller copper spikes. Bruised and banged up my tender feet and hands, but I enjoyed this salvage very much.

**Sept. 9–10, 1911** No entry

**Sept. 11, 1911** [Pencilled notes underly the text from Sept. 11 through Sept. 14]

Back from Belmar with Davis and Mrs. D. in the morning. End of a fine outing. Feel much “set up” and so does Dolly.

A Mr. Beoury or Beaury for the “Bookman” took a copy of my night roofs “Peeping Tom and Wife” for repro in article “Painters of N. Y. ‘Bohemia!’” is the article.<sup>1794</sup> He is to send a photographer to take a picture of Tenderloin “3 A. M.” also.

**Sept. 12, 1911** Miss E. Lawrence on her way to Englewood stopped to see us. She will visit us a couple of days later on. Looks just the same age as always, full of vitality.

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private collection (Elzea 183), rather than the 9 x 11 inch picture, *Belmar, New Jersey, XIII*, private collection (Elzea 182) also painted at this time. It seems likely that Sloan wrote these entries in retrospect.

<sup>1794</sup> Louis Baury, “The Message of Bohemia,” *The Bookman* (Nov. 1911), 262–65.

**Sept. 13, 1911** Simons, Ed. *Coming Nation*, sent me the proofs of the new serial story to illustrate.

Dolly at noon meeting S. P. street and, in the evening, she went to the City Exec. Com. meeting.

**Sept. 14, 1911** Walked over the Williamsburg bridge to W'msb'g Brooklyn — for the first time over this. Fine air and bigness of feeling to be had. Strange so few people there to seek it, but the need of the search for work and work itself and foolish search for pleasure keeps them away I suppose.

Dolly had noon meeting as usual.

**Sept. 15, 1911** [A receipt of 14 Sept. from Julius Gerber for a loan of \$100 to the Ways and Means Committee for the Debs meeting, noted by Sloan as repaid, is inserted here.]

Letter from Simons, "Coming Nation," in relation to illus. for serial story (with a list of suggestions for pictures by the author!)<sup>1795</sup> Worked on Scribner Gaboriau drawing during the day.

Dolly went down to Broad and Wall Sts., but as it rained there was no street meeting.

I went in response to a postcard from Ellis O. Jones to Sheffel Hall for dinner with a small group of Socialists. The proposition is to meet at dinner every Friday. I enjoyed it much as one enjoys squeezing a painful boil, and yet I think it was a good thing and will be good

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<sup>1795</sup> This was "The Shadow Under the Roof" by Peyton Boswell, which appeared in *The Coming Nation* between Oct. 14, 1911, and Jan. 6, 1912, for which Sloan made twelve drawings (Hawkes 303–06, 308–15, 361).

repeated. Those present were Jones, Art. Young, Gollomb,<sup>1796</sup> a cartoonist named Rockwell,<sup>1797</sup> Larry (?) and myself. After the dinner we went to Arthur Young's studio at 9 E. 17th St. and stayed 'till very late, nearly one o'clock. More talk, argument. One subject, Art, I got wild at their views. (Jones and Rockwell had left before). Dolly went up to 84th St. and did work on the Debs meeting.

**Sept. 16, 1911** Started the last drawing of the Gaboriau series today.

Miss Irene Nitzky came in and, tho' she's well intentioned, she wasted more than an hour of Dolly's time talking of very nice people, best people, refined people and almost aristocratic people ad nauseam. Dolly was busy cleaning the front room.

I walked out toward evening. Everything fine in the city. The light has that sad tinge that comes with early Autumn — all beautiful, but with poignancy; the time of year to die. I must feel this final touch of life some day, hope it is a day in Autumn.

Dolly went up to 146th St. to help Branch 10 at a meeting. Solomon was there speaker.

I wrote a letter yesterday to the Call,<sup>1798</sup> attempting to score Morris Hillquit who wrote a nasty open letter to Chas. Edw. Russell and deliberately misconstruing a paragraph in Soc. Review in which Russell says that a proletarian movement must have nothing to do with "the game of politics." (Not political action, but the dirty game).

**Sept. 17, 1911** Finished up the last Gaboriau drawing. Dolly cleaning house all day. She has it

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<sup>1796</sup> Probably Joseph Gollomb (1881–1950), a teacher and newspaper reporter. He lectured in New York public schools from 1902–1912 and worked as a reporter for the *Evening World*, the *Evening Mail*, *New York Call*, and *The Nation*.

<sup>1797</sup> Probably the cartoonist Maxwell Warren Rockwell (1876–1911). His work appeared in *Life* and other humorous periodicals.

<sup>1798</sup> Apparently never published.

looking spic and span. She was tired, so we went to Swiger's for our dinner where I, as usual, had too much to eat and three glasses of beer which proved too much for me to digest properly. We took a walk. Our old place, 165 W. 23, has been renovated, or rather is being renovated. The high outside iron stoop is gone and they are cementing the front brownstone.

**Sept. 18, 1911** Went for a walk. Delivered Scribner's the final drawings for Gaboriau novel which were rec'd O. K. Chapin gives them very little attention, no criticism, perhaps because they were done at a bargain price. Hugh Kelly, once long ago a "cub" reporter on "Press" called today.<sup>1799</sup>

Met Aunt Mary Sloan at the Penna. Station. She is to pay us a visit for about a week. After dinner time Kitty Ullman called. She says she is working for the Carbona Co. at 148 W. 23, addressing envelopes, etc. She looked as pretty and as well as a young girl. Dolly thought her a bit nervous.

I made a drawing for Debs Meeting poster today, a gift of course to Local New York Socialist Party.

Aunt Mary says that my sister Nan is expected back from her trip abroad today in Philadelphia.

**Sept. 19, 1911** No entry

**Sept. 20, 1911** Dolly at street meeting. Mrs. Davis called in afternoon. Miss Pope (who is here in N. Y. on visit to the Brewers uptown) called with Miss Grandin. Miss Louise P. is looking very well indeed and is quite fond of her life in Paris.

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<sup>1799</sup> Kelly also worked at the *Philadelphia Times*, the *Philadelphia North American*, and for the Standard News Association in New York.

After dinner I worked at my attempts at pen drawing for "C. N." story. Aunt Mary read and Dolly went out to a City Executive Com. meeting.

**Sept. 21, 1911** Gerber, organizer Local N. Y. C., called with my Debs meeting drawing for my suggestion as to engraving. I told him I'd have it engraved and he left it with me. We had a hot argument about Hillquit's letter to Chas. Edw. Russell, a lot of exhausting unnecessary rubbish we talked. I was tired and ashamed when it was over.

Dolly and Aunt Mary went out shopping in the afternoon. I took the drawing to Walker Eng. Co. and they are to make [a] cut [of] it for less than \$10.00.

Dropped in moving picture show on 3rd Ave.

Stuart Davis called, followed by Mr. Yeats. He was disappointed to find that Nan had not gone to Ireland to see the Misses Yeats. We had letter from Nan today. She's home in F. Washington. Thinking of taking a studio in Phila. this winter.

**Sept. 22, 1911** Dolly came from Wall Street meeting all enthusiasm. Said that Solomon (Chas.) had made a wonderful speech.

In the evening I made a drawing for the Mrs. Kauffman C. N. story.<sup>1800</sup> Dolly attended branch meeting.

**Sept. 23, 1911** Got the cuts from Walker Eng. Co. and sent them to Coming Nation, also sent drawing for "Blood Will Tell" and bid for the 2 serial and engraving, 7.50 - 3.50 - 7.50 and engraving \$2.68.<sup>1801</sup>

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<sup>1800</sup> One drawing for "Blood Will Tell" by Ruth Kauffman was published in the Oct. 28, 1911 *Coming Nation* (Hawkes 307).

<sup>1801</sup> This is unclear. Sloan was working on only one serial for *The Coming Nation*. Perhaps he meant the

Dolly and Aunt Mary went out to see the town this afternoon. I took a walk and went in to the new Public Library. Saw Mr. Weitenkampf and had a chat with him.

We all went (Aunt Mary, Dolly and I) went to Sheffel Hall for dinner and afterward I saw Aunt M. to 9 o'clock Phila. train. She's the typical "good soul" of conversation. A life so narrow it would be in a draft in a lemonade straw. May God forgive me for being thankful that something prevented me from living such a life; and Dolly! she, on the streets in argument and friendly chat with policemen and selling her pamphlets, attending committee meetings, and busy as organizer of Branch 1, then making dinners and beds and love. She's living some! She went to Central Committee tonight.

**Sept. 24, 1911** Dolly busy for four hours cleaning the house. I walked to the Rand School with her to carry package of Debs meeting notices, etc. She is folding and addressing them.

I bought a copy of Oscar Wilde's "Soul of Man under Socialism." I had read it long ago, but want to read it again.

I watched a suffering woman — a girl in front room opposite who has been there for about three weeks. Young man who comes in in the evening, not there this afternoon. She went out and got a big tin of dark beer or stout and drank six large tumblers of it! Jabbering and weeping with a rage she nursed. Maybe he has left her. Finally about 7:30 she shut the window which seemed strange. She was in her petticoat when I saw her a few moments before, saw her take off skirt. I wondered if she turned on the gas to die! None of my business?

Dolly came, cooked spaghetti for dinner.

**Sept. 25, 1911** Across the street the room seemed deserted 'till toward evening when I saw the

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second installment of "The Shadow Under the Roof."

young fellow, narrow-faced, slim nose, raw umber hair which tufts forward in the proper tough, pretty manner. The girl was out of my vision, but he was talking, raging. Packed two suitcases with his clothes. I saw him ransack the place, sorting his from hers. Then he disappeared. She came to the window dishevelled and drunk (the cause of his anger, I suppose) then threw herself on the bed, on the mattress — he had stripped it of sheets. Light left burning. I went to Rand School where Dolly had worked all afternoon on the Debs meeting addresses. We had dinner at Singer's and took walk. Went over to look at the renovated 165 W. 23 (our old home). All changed, furbished, ready for the seven other devils. When we came back, a huddled mass on the bed opposite showed things the same. Then he came back. Sat at window, looked at girl on bed — disordered — her thighs bared as she restlessly turned in her sleep. Then he took off his coat and turned out the light.

**Sept. 26, 1911** Sent check for E. Lansdowne taxes: 1.20 school, 2.20 twp. and state to W. H. Garrett, Twp. Treas. Upper Darby, Pa.

Dolly out before noon on S. P. business. Street meeting didn't pan out as speaker didn't turn up (Dan White of Milwaukee). She spent the afternoon working on the Debs meeting tickets and mailing at 84th St. 'Phoned me and stayed uptown. I went out to dinner at Martin's, a small chophouse on 3rd Ave., then took a walk along the Bowery and across Rivington St. to the E. River, then by zigzag route through the E. side, home. Dolly arrived shortly after I did.

The ["cop" crossed out] couple opposite seem to have patched up differences and are happy over a can of dark brew of some sort.

**Sept. 27, 1911** I walked as far as 59th St., then rode up to S. P. headquarters and took Dolly out

to dinner. Came back there and met Dr. Berlin<sup>1802</sup> and a couple of other S. P. Exec. Comm. [members]. Got into argument, or loud discussion, on the Hillquit letter subject. I hate to let myself slip into this kind of thing.

While Dolly was still out, John McGready called to ask her to come over to Brooklyn as Margaret, her sister, seems to be threatened with pleurisy. He left, Dolly came home about 11:30, too late to go over.

**Sept. 28, 1911** Dolly left as soon as possible to go to Brooklyn. She called me up later in the day and told me that she had telegraphed Miss Pope not to come to dinner as engaged, but [illeg. word crossed out] should Miss P. come, I was to take her to dinner.

I went to noon meeting, Madison Ave and 23rd St. Intended to just deliver books to Mullin, but got into the thick of trying to sell booklets and stayed 'till meeting ended at 3:30. Horatio Winslow, whom I had met on Vlag's East River launch trip, came by. He is now editing "The Masses," Vlag's paper.

["Walked" crossed out] Miss Pope, of course, came and would not go out to dinner. She said Mrs. Brewer was alone and she'd be glad to go back to her. I walked down to 11th St. and 1st Ave. and had Italian dinner in a real Italian dining room.

**Sept. 29, 1911** Working in rather desultory fashion. I have a bad headache today. It may be from the wet weather or just perversity and peevishness. After making myself a dinner of rice, I went over to Brooklyn to Dolly's sister's and there found Margaret some better and Dolly looking very tired, so I persuaded her to come home. Wikefrund called.

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<sup>1802</sup> Dr. Simon Berlin (1869–1963), dentist, was a member of the New York State Socialist Party executive committee for many years. He was Sloan's dentist, and Sloan gave him his painting *Purple Wharf*, c.1918, private collection (Elzea 565), in 1926.

**Sept. 30, 1911** Henris are back. H. came in afternoon (late) to ask me and Dolly over to look at his sketches made in Monhegan Island, Maine. After dinner we went over. 260 panels 12 x 15 inches!! in less than 6 weeks!! and such wonderful things: beautiful sunsets and woods interiors.

‘Phoned in response to note from Collier’s. Promised pirate story drawings for the 14th Oct. — (“Friend of Man”)<sup>1803</sup>

**Oct. 1, 1911** Working on Coming Nation drawings.

**Oct. 2, 1911** C. N. drawings to engravers. Promises them for Wednesday A. M.

**Oct. 3, 1911** Went to Scribner’s and had my last \$120 check stopped. I have mislaid or lost it somehow. Took a walk, stopping at book store and got a copy of Meredith’s “Diana of the Crossways.”<sup>1804</sup>

Dolly went to street meeting at the Battery. I went to the Bronx Zoo and made some sketches of an Indian Elephant, getting ready for a story (Pirates) for Collier’s.<sup>1805</sup>

After getting our dinner, Dolly went up town to a Women’s Committee meeting. While she was gone, W. S. Potts called and he and I had a pleasant evening chatting and playing a game of Coon Can, or “Rum” as he calls it. Dolly home at 12 o’clock. We then had tea and sat up ‘till nearly 2 A. M. when Potts left.

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<sup>1803</sup> Sloan designed the *Collier’s* cover and nine illustrations for Ralph Bergengren, “The Friend of Man,” *Collier’s* 48 (December 2, 1911) (Hawkes 278–287).

<sup>1804</sup> George Meredith’s *Diana of the Crossways* (1885) was the story of intelligent and lively Irish woman whose ambitions in life were frustrated by the social constraints put on women. Sloan was probably interested in it from the women’s rights point of view.

<sup>1805</sup> i. e. “The Friend of Man.”

**Oct. 4, 1911** Mr. Yeats called. Said he had had a cold, not bad but enough to keep him in the house. He is enthusiastically reading in preparation for some art articles. Son William B. Yeats is in Boston and doing fine. Great audiences flock to see his Irish plays in Synge, Yeats and Lady Gregory plays. He (W. B.) will be in N. Y. on the 10th prox.

Dolly went to street meeting. I walked out. Engravers have not finished my cuts for C. N. yet.

Young Juley, photographer called and I delivered him painting "3 A. M." for repro. in article by arrangement with Mrs. Beaury who called here some time since.

**Oct. 5, 1911** Sent off 5 cuts and bill (for drawing!) \$37.50 to C. N. today by express. Edward Epstein of the Walker Engraving Co. asked me into his office to talk about socialism. Said he was a Socialist! and proved conclusively that he was not. He has some conservative radical ideas, but does not vote.

Miss Lawrence came in from Englewood and brought some quinces and Jap. pears, which she and Dolly put up into jam for me! Miss L. will probably stay with us next Monday night.

Dolly had been given tickets to see "Rebellion," a play by the late [sic] Jos. Medill Patterson<sup>1806</sup> and though I was starting on a bad throat, we went and I am thankful that we did ["good" crossed out] for it was a fine thing. I have not enjoyed anything so well for a long time,

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<sup>1806</sup> Joseph Medill Patterson (1879–1946) millionaire journalist and author, resigned in 1906 as Chicago's Commissioner of Public Works because he felt that municipal ownership of public utilities was not satisfactory; that ownership should be public, thus aligning himself with Socialism. He then became managing editor of the *Chicago Daily Socialist*. See *The Coming Nation*, Dec. 10, 1911, and Kipnis, *American Socialist Movement*, 174. He founded the *New York Daily News* in 1919 and was President of the News Syndicate which published it until his death. See also obituary in *New York Times*, May 27, 1946.

a great play. Young Irish girl married to a drunkard. The priest insists on reconciliation. A good man appears, she loves him. The husband slips back, of course. Baby dies. Finally comes the rebellion of the girl against the church. She declares her intention of getting a divorce.

Came home to feel very badly. My throat seems to be under its usual bronchial siege.

**Oct. 6, 1911** Still feeling badly with cold in my throat. Did not get up 'till noon. Dolly went to Wall St. street meeting. She said that Geo. Kirkpatrick was very good in his talk today. Solomon also answered questions.

I tried to work on Collier's drawing, Pirates, but couldn't get up any steam. Dolly came back at 3 o'clock or thereabouts and Miss Sehon called. We had lunch, then Dolly went up to 84th St. headquarters and worked on Debs meeting tickets, etc. Dinner when she came home at 8 o'clock.

"Steam heat" today in our apartment. The first experience we have had in N. Y. with this mode of heating. In fact, I have never before had it in all my years of studio life. I've always run a coal stove with ashes, etc. Its advantages are few but important. We have been chilly for a week and, had I had a coal stove, that would not have been.

**Oct. 7, 1911** [Pencilled notes underly the text for 7 through 9 Oct.]

Worked on Pirate story for Colliers. As the weather is milder today the "steam heat" is recalled and our pipes are cold. My cold is still bad — low fever and aches. I took a long walk according to Mr. Yeats's principle, and finally came as near as buildings, etc. would permit, along the East River where the air was fine. On 16th St. I saw that the street ran right down to the river edge, so followed along some Hospital Buildings, saw the sick thro' open doors. Thought "how salubrious the situation." Stood at the end of the street, looking off toward

Brooklyn, enjoying the fresh air and the sight of tugs and a schooner scudding before the wind. Then my eye caught a huge sign to my left in letters 20 inches high: Receiving Hospital for Contageous Diseases. Keep Off. Not a soul in sight, but yet I did not hurry away. I went away with a pretended saunter. I strolled away.

Henri (back from Monhegan Thursday) came in and asked us to come over and see his Monhegan sketches. We did and they were fine to see. Woods interiors, many, many of them, and quantities of sunsets. He made in about six weeks upward of 250 panels about 12 x 14 inches. He and young Davie [sic], who was up there with him, practically demonstrate the fact that the Maratta pigments are the best tool that has been put in the hands of artists for years.

**Oct. 8, 1911** Worked on Pirate drawing.

Henris called in the evening. I had met Mrs. H. on 4th Ave. in the afternoon (I was taking a walk). She informed me that they'd come over. We played cards 'till twelve o'clock.

**Oct. 9, 1911** Took a walk still trying to shake off my cold. Walked over 23rd St. East. The old ship (Stamler) which used to be anchored at 22nd St. Hudson R. is now berthed at 23rd St. East R. It is a "Marine Hotel" run as a sort of benevolent boarding house by J. Arbuckle,<sup>1807</sup> the coffee man. Took ferry to Greenpoint and walked on the L. I. side as far as the L. I. city ferry to 34th St, then home.

Miss Lawrence came in the afternoon and spent the night with us.

**Oct. 10, 1911** Miss L. and I took a walk over the new Blackwell's Island bridge (59th St.). It

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<sup>1807</sup> John Arbuckle (1839–1912), businessman and inventor. He invented a machine for weighing and packaging food such as coffee and sugar, commodities in which he dealt. He was also a major ship owner.

was full of interest, especially looking down on the “Island” where we saw squads of striped coated prisoners going under guard to the southern end of the island. I suppose to get their dinner. One squad of about one hundred with a cripple in stripes hobbling on crutches some yards in the rear — his privilage of infirmity. We saw the remains of a little woods with a stream and fine rock outcroppings gradually being blasted, trees and rocks too, by the oncoming city factories. A man down below us there walked thro’ the woods and underbrush with a sling shot shooting at birds and we, in the position of the Almighty God of tradition, looked down on him and [k]new his works and also we saw the sparrows fall and an old horse drink and ducks and geese in sunshine. Dolly at Battery saw a man jump off into the river. Miss L. left late in afternoon.

**Oct. 11, 1911** In the afternoon Mrs. Davis called. While she was here Mr. Yeats came with Sneddon who had just returned from his trip to England and Scotland. He said he was glad to get back to America, and that he had surprised himself by vigorously defending these States whenever attacked by his countrymen: Scotch or the English.

The great news is that Wm. B. Yeats<sup>1808</sup> is to be at Petitpas’ tonight and Mr. J. B. wants us to be there to meet him, so we went to dinner there and about 8:45 “Willie” arrived. Looks just like his photographs and, as he father had told us, he talks a great deal and interestingly. Mrs. Roberts and Billy R. and another young man of the same name, but no relative, who said he was a Socialist. Sneddon, Schenck<sup>1809</sup> (the “Buccaneer” as old Mr. Yeats calls him), Fred.

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<sup>1808</sup> Yeats had been in the U. S. since Sept. 23 with the Abbey Players.

<sup>1809</sup> Possibly Lewis Richard Schenck (1880–1923), an engineer and coal merchant. From 1907 to 1913 he was associated with J.G. White and Co., Inc., engineers and contractors, New York City, as assistant secretary and later as advertising manager. However, on October 11, Sloan refers to Schenck as “the jeweler.”

King and a Miss Squires<sup>1810</sup> who “just wanted to see young Yeats because old Mr. Yeats would like it.” The Chapmans had an attack of fear that they would seem anxious to lionize W. B. Yeats if they waited too long, so they left when he did not come fifteen minutes after the time he was expected.

**Oct. 12, 1911** To Henri’s in the evening where he tells me that I have been elected to membership in the MacDowell Club. I am not enthusiastic, but I suppose it’s my duty to pay my dues. We played cards ‘till nearly 12:30 then talked Maratta colors ‘till after one A. M.

**Oct. 13, 1911** We are wishing that our one day of steam heat had not been so unique. We have had none since. Perhaps we did not show sufficient gratitude for the landlord’s mercy.

**Oct. 14, 1911** In the evening went to the Ratification meeting of the S. P. Chas. Edw. Russell made a splendid speech and Mrs. Jessica Finch<sup>1811</sup> also spoke for more Feminine Suffrage spirit in the Socialist party, and it is a fact that while the S. P. platform declares for suffrage, the men of the party are as much blind to the evil conditions of woman as any others.<sup>1812</sup>

**Oct. 15, 1911** Henris came late in evening. They had been first to hear a lecture by Emma Goldman,<sup>1813</sup> H. is a great admirer of her. I think that some political action with its educational

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<sup>1810</sup> Anne Squires (or Ann Squire), interior decorator.

<sup>1811</sup> The *Call* describes Mrs. Finch as a “lecturer and educator.”

<sup>1812</sup> While paying lip service to the Suffrage movement and joining with it when expedient, the Socialist Party and its spokesmen discouraged it in practice, citing “biological” and “evolutionary” differences between men and women as justification. See Mark Pittenger, *American Socialists and Evolutionary Thought, 1870–1920* (Madison: The University of Wisconsin Press, 1993), 186–189.

<sup>1813</sup> Emma Goldman (1869–1940), Anarchist writer and lecturer, met Henri in January when he had

result on the workers will be better than pure quiet education. All helps tho! We played cards a while.

**Oct. 16, 1911** In the afternoon I delivered my “pirate” drawings to Collier’s. Lee liked them. Price \$225.00, plenty on their own merits but comparatively cheap. They pay Max. Parrish 500.00 for a cover so Joe Laub says. Old Joe has just got back working again. It appears quite likely that he has had a stroke of paralysis! Could not talk, lost use of his hands. He seemed a little dazed.

**Oct. 17–18, 1911** No entry

**Oct. 19, 1911** Went down to The Call twice today, once to take my mss. for the cartoon<sup>1814</sup> and again with a graver to cut out some botched spots in the cut. I had to “blow up” on the subject of the G. Nye<sup>1815</sup> cartoons which they have admired so much and which are vile but strong, like ordure.

We went to Petitpas’ as Henri’s guests this evening and stayed quite late. Mr. Yeats, grouchy, impatient at Henri’s talk on sociological and painter’s science. A Mrs. Hanum or such,

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gone to Ohio in connection with the Independents’ exhibition. He admired the lecture he heard her give and made a point of seeing her in New York. It was Goldman who asked Henri to teach the art classes at the Ferrer School with which she was connected. Goldman delivered a series of six Sunday night lectures at 43 East 22<sup>nd</sup> Street beginning October 15. In her first lecture she spoke on, “Anarchism, the Moving Spirit in the Labor Movement.” See Perlman, *Robert Henri: His Life and Art*, 100–101.

<sup>1814</sup> Published Oct. 22, *Loyal to the Leeches* showed a half-naked family struggling through a swamp, covered with leeches labeled “False Teaching, Wages System, Private Ownership of Industries, Church, Class Courts, Profit, Rent, Lying Press,” etc.

<sup>1815</sup> Gordon Nye (c. 1881–?), cartoonist and writer, was fired from the *New York Evening Journal* because his cartoons were thought seditious. He became a Socialist and worked for the *New York Call* and *The Coming Nation*. In 1911 he became managing editor of the Socialist Milwaukee *Leader*.

writer for the “Sun” brought on the talk. Miss Squires also.

**Oct. 20, 1911** Collier’s sent one of the pirate drawings to be fixed so that they can use it for a cover page.<sup>1816</sup>

After dinner Horace Traubel and Dr. Wechsel (?)<sup>1817</sup> called and spent the evening with us. T. is anxious to see Eugene Debs tomorrow night. He is a friend of old “Gene’s.” We had a very interesting, quiet socialist talk without boring anyone. We talked of what we wished.

**Oct. 21, 1911** Today’s Dolly’s busiest day! tho’ she has had many lately. The Debs meeting tonight.<sup>1818</sup> She is in charge of all the 99 girls who are to take collections and sell pamphlets, etc. J. McGready and one of his men called to pay for box seats tonight. In the evening to the Debs meeting. I had a box and my guests were Mr. and Mrs. Davis. Henris and Robertses all came. The house was crowded! People were turned away, some had been sold tickets!! Debs is a remarkable figure: tall, gaunt, stooped, large hands and feet. Some parts of his speech run off too glibly. He talks hundreds of evenings in a year, consequently some of his phrases are to[o] often on his tongue, but when he let loose on Burns, the private detective, and [the] McNamara case, he showed where his power lay. [Two sketches of Debs speaking are included here]

**Oct. 22, 1911** My cartoon, “Loyal to the Leeches” in the Call today. They announce it for a campaign broadside as well. The writing below it is also my work and I’m more eager for praise

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<sup>1816</sup> This included preparing it for color tint blocks to be made. The cover design is Hawkes 278.

<sup>1817</sup> Dr. John Weichsel, founder of the People’s Art Guild in 1915, believed that art should be brought into the lives of the working class and that artists should not lose touch with the people. Sloan exhibited at the People’s Art Guild in 1916 and later.

<sup>1818</sup> The meeting took place at Carnegie Hall.

about it than the drawing.

Tonight a very interesting thing. Henri took Mrs. Roberts and we Sloans to hear Miss Emma Goldman speak on Maternity.<sup>1819</sup> I was greatly impressed by her bravery and clear thought and untrammelled point of view. She seems, as an anarchist, to have few differences with the Socialists, but I suppose those few differences are of great importance. A henchman, Breitner[sic],<sup>1820</sup> was strongly anti-socialist. There seemed to be particular stress on anti-religion and atheism. I wonder if in order to wake up the great working class to a sense of its wrongs and its “rights,” it is necessary to destroy its faith in a God? Miss Goldman is small, stocky, strong and earnest; almost, in fact, is handsome. A wonderful character, hounded by police for years. All our party came home to us where we had a couple of hours talk principally directed toward proving that Mrs. Roberts, in her good position, was yet to an extent a slave — had a master.<sup>1821</sup>

**Oct. 23, 1911** Worked on Collier’s drawing during the day. Dolly went up town to S. P. headquarters. A policeman came who wanted her as a witness in the matter of a row caused by a S. Labor Party man a few days ago.

In the evening Dolly had a “hen party” at home while I attended a little dinner at Ferad’s Turkish restaurant where Chas. Edw. Russell was the guest and where there was talk of what to do to help build up the Socialist Press and magazines. Russell, Gollomb, Hertz who runs the “International,”<sup>1822</sup> Hyman Strunsky, Larrick [sic]<sup>1823</sup> on the Herald, Art Young, Michaels

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<sup>1819</sup> The topic of the second lecture in Goldman’s six-lecture series was “Maternity, A Drama by Brieux (Why the Poor Should Not Have Children).”

<sup>1820</sup> Possibly Dr. Ben L. Reitman with whom Goldman had an affair between 1908 and 1917.

<sup>1821</sup> i.e. Gustav Stickley, publisher of *The Craftsman*.

<sup>1822</sup> The scholarly *International Socialist Review*.

<sup>1823</sup> J. B. Larric also wrote for the *Coming Nation*.

McMahon of Liberal Club.

Dolly's guests at home were Mrs. Chas. Edw. Russell,<sup>1824</sup> Miss Thompson, Miss Light, Mrs. Bruere. I brought Chas. Edw. Russell home to Mrs. R. at our place, but everyone left so that only Dolly, Art Young and I remained. We talked things over with Young. Young don't care for women. I have heard that he was married but no mention is ever made by him to me of the fact, if such it is.<sup>1825</sup>

**Oct. 24, 1911** No entry

**Oct. 25, 1911** Today's "Call" announces that owing to an "unfortunate accident in the press room" the cartoon (mine on the leeches) intended for use in the broadside sheet,<sup>1826</sup> had been injured and a G. Nye must be used instead. I got a bit warm under the collar, went down and saw Epstein, the bookkeeper of the "Call." He knew very little of what had happened to the cut. U. Solomon had told of its being necessary to substitute another. I openly intimated that I did not feel satisfied that the account, or rather the absence of all detail as to the accident, made it fishy to me. I felt so hurt (altho' I had not asked and, in fact, at first told Solomon I did not make it for a broadside circular) that I went back to the Call and saw Macdonald, the ed., who also was hazy as to just what happened to the cut. I am pretty well satisfied that Solomon (who shakes hands like a thief, so cold and like a piece of liver off ice he hands you his handle) has side-tracked it, regarding it as not suitable. Why not tell the truth!

I worked on C. N. drawings.

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<sup>1824</sup> Theresa Hirschl of Chicago was Russell's second wife. They married in 1909.

<sup>1825</sup> Young had married but was divorced in 1905. His autobiography suggests that it was a very unhappy marriage.

<sup>1826</sup> See Oct. 22.

Dolly had good street meeting at Spruce and Nassau Sts. Chas. Solomon got up. Dolly (Anna M. Sloan) attended special meeting of City Committee S. P. where they decided (about evenly divided) to print a lot of bill boards "Vote the Socialist Ticket!!" Such bosh. Dolly voted and spoke against it, but the adv. agents who perhaps see a "bit" of graft from the printer were eager for it.<sup>1827</sup>

**Oct. 26, 1911** F. Dewey came. Asked me to make some pen drawings as a music cover for him, so put in couple of hours on it in morning.

Dolly had street meeting at 24th and Madison Ave. Speaker from Oklahoma Callery<sup>1828</sup> she said he made splendid talk. Walked down to Lindenmeyer's and got drawing paper toward evening. Dolly had good spaghetti for dinner. Dolly went to City Exec. meeting tonight. I worked on "C. N." drawing.

**Oct. 27, 1911** [The following are pencilled notes which were not elaborated. Notes underly the text for Oct. 28]

Henri in morning about printing. To Petitpas' for dinner. Henris came later. Dolly at 84th St. Came home 11 o'clock. Played cards.

**Oct. 28, 1911** Worked on C. N. drawings.

In the evening I went to Henri's where came the Glackenses. Glack looks a little less stout. Mrs. G. beautiful in a beautiful black gown. Mr. and Mrs. E. Shinn also were there. Shinn the same as ever. Young in mind, but he is very nervous. Everett still fond of me, I think. Mr.

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<sup>1827</sup> It is difficult to see whether Sloan objected to the weak slogan or the use of funds for billboards.

<sup>1828</sup> Philip Callery (1880–1954) and his wife Ida Hayman Callery were lawyers for the United Mine Workers of America and Socialist lecturers and organizers.

and Mrs. Roberts also there. Henri showed some of the last Monhegan sketches. Mrs. R. said some of them were “too beautiful,” picking out the worst ones. Dolly went to a [“Central Comm” scratched out] S. P. Central Committee meeting 84th St.

**Oct. 29, 1911** In the afternoon Dolly attended a meeting of the Woman’s Committee S. P. I walked part way up with her. She got on car at 55th St. (to 84th). She said they had a rousing meeting. Gerber (Organizer, Local N. Y.) antagonized the Suffrage side of the affair, but his talk made them unite and Mrs. Block told of donation of \$500 for Socialist Suffrage Women’s Organization.

In the evening to hear Emma Goldman on “Government by Spies,” private detective systems. The frightful application of these scoundrels, blacklegs, informers, in the McNamara case in Los Angeles — which is now under way — at least the jury is being slowly secured. The prosecution trying desperately to keep jurors who declare a prejudice against the prisoners. The lecture itself was not very interesting, but the discussion afterward was. She expressed her sympathy for Czolgosz, who killed McKinley. Not sympathy for his act, but for him; a lone human creature without one friend in the whole world.<sup>1829</sup>

**Oct. 30, 1911** Finished the C. N. drawings including the 11th installment and took them to the engravers. Promised for Wednesday noon. Stopped and told Chapin at Scribner’s that check, \$120, lost, had not turned up. Met Lawson on the street and while talking to him, Jim Preston came along. Walked up as far as 28th and B’dway with Jim.

In the evening on a sudden impulse Dolly and I went to see “D’Israeli” [sic] with George

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<sup>1829</sup> Czolgosz had heard and been influenced by Goldman’s anarchist lectures. He quoted her statement that “all rulers should be exterminated” to reporters. See Barbara Tuchman, *The Proud Tower* (New York: Bantam Books, 1967), 123.

Arliss in the role of the English Premier.<sup>1830</sup> A very interesting play and Arliss was most splendid in character. The costumes (about 1870) were very fine indeed. DuMaurier and Keene period.

**Oct. 31, 1911** A great fleet of battleships is in the river. Tomorrow and Thursday there are to be great naval reviews.<sup>1831</sup> I had an idea for a cartoon this morning so got at it and made it. Took it down to The Call and saw MacDonald and Wanhope. They say they will use it on Thursday morning. I walked back as far as the Williamsburg bridge, beautiful in the early evening (gray day). Under the bridge were booths lit by torches.

Dolly made a good vegetable dinner at home, then she went up town to a Womans' Com. meeting.

Henri and Mrs. came around. He said he needed to play cards, but as Dolly was out and Mrs. H. don't play, we talked social questions and then the Maratta pigments and the various color themes which they make possible. I wish, so does H., that we had studied music harmony. The colors and musical scale are perfectly parallel. A color can be made "dominant" and chords can be determined as in music.<sup>1832</sup> Dolly was offered Organizership of Womans' Suffrage Socialist Com. A salary goes with it. She declined the job, but felt more than gratified that her

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<sup>1830</sup> *Disraeli* by Louis N. Parker (1852–1944) was first presented in 1911. Arliss played the role for four years.

<sup>1831</sup> On Tuesday, November 1, 1911, George Von L. Meyer, Secretary of the Navy, made a three-hour inspection of the American fleet, which was then anchored along the Hudson River. On Thursday, November 3, President Taft was to arrive for ceremonies on board the *Mayflower*, the inspecting and reviewing vessel. Finally, the President was to review the fleet as it sailed again out to sea.

<sup>1832</sup> The connection between the Maratta colors and musical scales had been made by the painter and illustrator Charles Allan Winter (1869–1942). By equating the numbers of the twelve Maratta colors and their derivatives with the notes of the scale, it was possible to paint "in C Major," etc. Sloan wrote about this in *Gist of Art* pp. 128–130. Some of Winter's papers and diagrams are in the Sloan Library, Delaware Art Museum.

work during the past year should have been appreciated.

**Nov. 1, 1911** As Dolly and I had sat up late — had several cups of tea after Henris left last night — we rose late this morning. Dolly went to street meeting at Spruce and Nassau Sts. This is the last week of the street speaking for this campaign.

I called twice at Walker Co.'s and finally got my cuts (5) for C. N. drawings, which I sent out to Girard, Kansas by Adams Ex. Bought a copy of "Brand" by Ibsen, which I want to read.

After a good Hamburg steak dinner at home, Dolly went to an Exec. Com. S. P. at 84th St. and I took a walk. Stopped in pub. library and looked at the magazines. They seem to be doing poorly.<sup>1833</sup> Took a look at 14th St. opposite Tammany Hall. All sorts of shows: moving picture and vaudeville, diseases of man museums. Social ills walk the streets and old Tam. Hall, red brick, glares at it all.<sup>1834</sup>

**Nov. 2, 1911** My cartoon on naval review in Call today.<sup>1835</sup>

Dolly at street meeting.

Started a picture of Night, Fourteenth St., Tammany Hall lit by glare from moving picture theatres.

Mrs. Maupin called. Going to Alabama Single Tax colony.<sup>1836</sup>

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<sup>1833</sup> Sloan doubtless referred to the illustrations which, in general, were declining in originality by 1911.

<sup>1834</sup> This gave Sloan the idea for *Tammany Hall, New York*, accidentally destroyed in 1930 (Elzea 184). In 1940 he painted an oil replica of the subject (Elzea 1170).

<sup>1835</sup> "They Are Fishing for Recruits" showed a group of people on a river bank watching a naval review. On the other bank, War, a plutocrat and a skeleton held fishing lines attached to the warships in the review which have hooks on their sides like fishing plugs. An article, not by Sloan, titled "Fishing for men and money" accompanied the cartoon.

In the evening Dolly stayed at home and I went aboard a taxicab with Henris and Robertses to the new MacDowell club gallery. Fine rooms. It is splendid. Artificially lit walls. The exhibition, the first of the series of groups to be shown there this winter.<sup>1837</sup> Henri's full length of Mrs. Becker (Miss Dix) is splendid — black velvet and furs.<sup>1838</sup> Met Mrs. Louis Anspacher, who was Katherine [sic] Kidder, actress. She is getting up Shakesp. tableaux for December. Asked Henri and me to go in it. Met Jonas Lie,<sup>1839</sup> painter, and a good one. His wife is a charming French woman (I think French). She is the kind I can talk to. Most of the women I meet at these affairs I find freeze me up.

**Nov. 3, 1911** Mr. Yeats, who has been rather less attentive to us than usual, called today. He has been quite busy. Had some pencil portraits to do, one of J. P. Morgan's niece. He went with Bell to see the "Scotch" players in "Bunty pulls the strings."<sup>1840</sup> He left with Dolly at quarter before noon. She had a good Wall St. meeting. Chas. Edw. Russell spoke, followed by the young wonder Chas. Solomon. Big sale of booklets. I painted again on my Fourteenth St. picture. I think it's coming through.

Dolly went to a tea given by Mrs. C. E. Russell at the Liberal Club, 19th St. She met Mrs. Fremont Older<sup>1841</sup> of San Francisco, a leading Socialist woman, wealthy, and Dolly liked

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<sup>1836</sup> Fairhope is an Alabama single-tax community founded on the ideals of Henry George.

<sup>1837</sup> The first exhibition included some of the members of the MacDowell Club art committee: Henri, Bellows, Haggin, Paul Dougherty, and John Christian Johanssen (Danish-American portrait painter, 1876–1964); as well as Lie, M. Jean McLane (American portrait painter, 1878–1964), D. Putnam Brinley, and Irving R. Wiles. See *Art News*, Nov. 4, 1911, 2.

<sup>1838</sup> Henri, *Lady in Black Velvet*. High Museum of Art.

<sup>1839</sup> Jonas Lie (1880–1940), painter of industrial subjects, harbors, and coastal towns.

<sup>1840</sup> The comedy by Graham Moffat was the author's first success with one company playing at the Haymarket in London and another in New York. See *Everybody's Magazine*, Jan. 1912.

<sup>1841</sup> Sloan had illustrated Mrs. Older's story "The Humbling of Sarah Ann" earlier in 1911 for *The*

her.

J. B. Larric [sic] came to get points from me for a write up in *Coming Nation*.<sup>1842</sup> He is a Socialist and a great bore. College education, but still a gamin of N. Y. C. Every phrase he uses is trite. He may have ideas, but they could never be recognized they are so dressed in tattered, cast off garments.

A Mr. Marsh,<sup>1843</sup> nice, good-looking, gentle Republican called to get me to vote for R. candidate for Assembly. I talked Socialism to him. These two callers coming at 6:30 and 8 o'clock soon used up our evening so that we did not have our dinner 'till 10 o'clock. The Rep. gentleman I liked. He was reasonable, but I couldn't bring myself to my vomit again. The Socialist I don't like, but the idea is bigger than the men.

**Nov. 4, 1911** Dolly had womens' Socialist Suffrage street meeting.

Art, Literature, and the pursuit of happiness.<sup>1844</sup>

**Nov. 5, 1911** Went to hear Emma Goldman on the "Failure of Christianity" in the eve.<sup>1845</sup> I was already quite convinced of the fact and was not much impressed by her talk. I was, however, interested in the questions afterward, and her replies were in many ways better than her main

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*Coming Nation* (Hawkes 289). Cora Miranda Baggerly Older (1875–1968) was a novelist and horticulturalist who married Fremont Older, a newspaperman in San Francisco.

<sup>1842</sup> J. B. Larric's article, "John Sloan — Etcher" appeared in the Jan. 6, 1912 *Coming Nation*. It viewed Sloan's etchings and illustrations from the point of view of their sociological content.

<sup>1843</sup> Robert McCurdy Marsh (1878–1958), lawyer. Marsh worked for Sullivan and Cromwell from 1909 to 1915, served as a member of the New York Legislature from 1916 to 1917, and was appointed Justice of the Supreme Court of the State of New York in 1922.

<sup>1844</sup> This is written several lines down on the page from the previous comment and seems apropos of nothing in particular.

<sup>1845</sup> This was the third lecture in Goldman's six-lecture series given at 43 East 22<sup>nd</sup> Street.

address. She has splendid strength and courage; a really great woman she is. I can't criticize her. Her admirers however, like many socialists and other followers, are horridly appreciative of the points in their creed as they are trotted forth. They shrill the "ah! isn't that a crushing truth?" Smile at platitudes of the propaganda. Just like socialists, I say. H. G. Maratta was with Henri and after the meeting we stopped for Dolly, who had been at a party at the Rand School of Social Science and then all to Henris' where we talked sociology. Maratta is all immersed in his theorys of art and form and color. He is a great innovator in these ways. The pigments I'll swear by and their possibilities are boundless, unguessable.

**Nov. 6, 1911** Went to Collier's and they want me to draw the color plates for pirate story. To Walker's where I got blue proofs. Dolly had meeting at Broad and Wall and two others in her district, but rain shortened them.

With Mr. Yeats Dolly went to a dinner at the Press Club bldg. given by the Dickens Fellowship, which she reported as very, very dreary. She met the Rev. Dr. Slicer,<sup>1846</sup> Unitarian clergyman and real ass — sort of cad, boasting vulgarly. Made Mr. Yeats quite ill and bored Dolly terribly. Mr. Yeats had intended to talk but decided to pass it up as too late when his turn came. By this means, as he had said he could not take up their time, he cut Slicer short who could hardly follow and extend his address over [a] long time.

I worked 'till 2 A. M. on Collier's color plates.

**Nov. 7, 1911** My courage mounted to the sticking point today and I took on a "Watcher" certificate and did duty in this election district, 20th (25 Assembly). I found it very exciting in

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<sup>1846</sup> Thomas Roberts Slicer (1847–1916) became affiliated with the Unitarians in 1881 and assumed leadership of All Souls Church in New York in 1897. The author of several books, he was in great demand as a speaker.

contemplation but quite tame in practice. I met the “Captain” of the dist., Republican Mr. Marsh who had called on me in his house-to-house work last week. He turns out to be a friend, roommate, of an acquaintance of mine, Arthur Ruhl of “Collier’s” staff who came to the polls in the P. M.

Dolly, as organizer for S. P. 1st, 25th, 27th assembly dists. was at Rand school. She only secured about a dozen watchers. Needed over 70 for these districts. Apathetic voters who have not very much faith in political action probably the real reason. At Rand School I met Gustavus Myers<sup>1847</sup> and W. D. Haywood.<sup>1848</sup> Haywood is a big one-eyed, kind faced man who says that his life belongs to the S. P. They saved him and Moyer from being railroaded to the gallows in Colorado some years ago (alleged dynamiting).<sup>1849</sup> I saw a blind voter who marked his ballot privately without assistance by cutting a hole in the sample ballot and putting it as a frisket over the registered one in the booth. Then put his mark in the hole in the “frisket.” I wonder why he did not ask for assistance? Could it be possible that he votes to suit himself! and pretends to vote for the bosses? Impossibly romantic. My day’s work at the polls resulted in a report of 8 votes for Socialism which would have been counted. Anyway, there was no inclination to cheat. Some few came in from reports in other districts (to Dolly). Some split Socialist tickets — like splitting hairs, I said.

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<sup>1847</sup> Gustavus Myers (1872–1942), Socialist historian, wrote extensively on economic and social matters.

<sup>1848</sup> William Dudley (“Big Bill”) Haywood (1869–1928), labor leader, with Eugene Debs and Daniel De Leon founded the International Workers of the World in 1905. The I. W. W. represented the extreme left of the Socialist Party, eschewing political action in favor of such direct action as general strikes, propaganda and sabotage.

<sup>1849</sup> Charles Moyer, President of the Western Federation of Miners, Haywood, its Secretary-treasurer, and George Pettibone were kidnapped by Denver authorities on Feb. 17, 1906, and falsely accused of the murder of the ex-governor of Idaho, Frank Steunenberg on Dec. 31, 1905, in order to frame the I. W. W., the Socialists, and organized labor — all of which the accused were associated. Although the national Socialist Party distanced itself from the case, the Colorado branch was very active in their defense. The men were acquitted in 1907. See Kipnis, *American Socialist Movement*, 323–331.

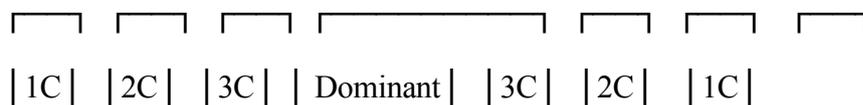
Chops at home.

**Nov. 8, 1911** Election returns seem encouraging — not in N. Y. City, but in Schenectady, N. Y. Socialist (? he’s a clergyman!!) mayor<sup>1850</sup> and board of aldermen, etc. This means “reform,” but is good advertising perhaps.<sup>1851</sup> The “Call” (Soc.) says that Reading, Pa. is also Socialist.<sup>1852</sup> This is not confirmed by Morning “Sun,” but may be true.

I delivered the color plate drawings to Walker Co. for Collier’s cover today. They were quite a lot of work. I hope that the effect will be good, tho’ I am a little uncertain thro’ inexperience. Epstean of the W. Co. spoke of the Socialists carrying Schenectady and gains in the West. Quizzically said that the West was prob. [due to] a foreign element votes [sic]. I said, yes if he would include the Irish in the foreign element.

Dolly went to City Exec. meeting.

Henris called. We had a good talk over Maratta colors. The latest scheme is this

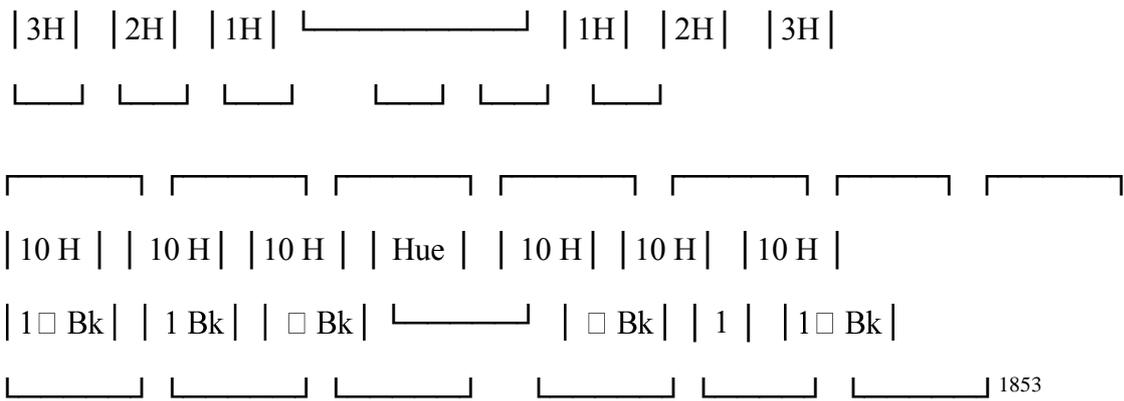


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<sup>1850</sup> Rev. George Richard Lunn (1873–1948), minister, was elected as a Socialist to a two-year term and again in 1916–17. He was expelled from the party as “too conservative” in 1916, but ran as a Democrat in 1920 and was reelected. In 1923 he won election as Lieutenant Governor of New York state. He was pastor of the First Dutch Reformed Church from 1904 to 1909 and the United People’s Church from 1909 to 1915.

<sup>1851</sup> The right wing of Socialism, which included some 300 Christian Socialist clergymen, blended into the larger Progressive movement with its emphasis on political and administrative reform. Sloan, as a more radical Socialist, was expressing his disdain for what he saw as a compromise. See John Buenker, “The New Politics,” in *1915, the Cultural Moment* (New Brunswick: Rutgers University Press, 1991), 22.

<sup>1852</sup> According to the *Call*, the Socialists swept the city of Reading, Pennsylvania, in the November 7, 1911, election, electing Socialist candidates to every major office of city government, from mayor on down. See *New York Call*, November 8, 1911. For later analysis, see Richard William Judd, *Socialist Cities: Municipal Politics and the Grass Roots of American Socialism* (SUNY Press, 1989), 20, 23, 62.



**Nov. 9, 1911** No entry

**Nov. 10, 1911** Went to the Savings Bank and put away the new 120.00 check of Scribner's, which they sent to replace the one lost by my carelessness in September. Good thing to paint, the Savings Bank. I've had the idea before.

Dolly out in the evening at a Branch 1 meeting. Chas. Edw. Russell there. Said more members should attend the branch meetings. He's right. I started on Savings Bank interior. Drew with charcoal the figures and planned the composition. Looks good to me.<sup>1854</sup>

**Nov. 11, 1911** Dolly, as a treat, gave me breakfast in Bed! Then, as it was late, she hurried me off to see the Saving Fund interior, as they close at twelve o'clock. So, off I hied me and put away \$5.00 as an excuse to enter the sacred fone [sic] where the poor thrifty could stand and sit in awe of the columns and gold and glass which their own money builded. Back then, and after setting the palette (which is no quick job with the present scheme of color arrangement — Oh

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<sup>1853</sup> This would appear to be a system of laying out the palette with the full-strength dominant and hue colors in the middle and the increasingly modulated intermixes of dominant color (C) and hue (H) or hue and black extending away from them, e.g. three parts color and one part hue or ten parts color and 1/2 part black.

<sup>1854</sup> *The Savings Bank*. Private collection (Elzea 185).

great Maratta!) got to work on the picture.

Dolly at a Woman's Committee meeting (street).

**Nov. 12, 1911** Heard Emma Goldman on "Art and Revolution" this evening.<sup>1855</sup> She was good, but here and there demanded too much social consciousness from the artist. For inst., she said that if the great painter (therefore revolutionist) should paint a wealthy lady, he would show the parasite covered with diamonds. This is too far. Takes it out of art, which is simple truth as felt by painter.

**Nov. 13, 1911** Strange news. A letter from Mrs. Jessica Finch says she has the selection of an artist to paint the portrait of a millionaire Omaha, Neb. brewer and thinks I'm the man to do it!<sup>1856</sup> I'm stage struck about it. Feel as if I'd been told to stand up and walk. Tho' I have painted good heads — W. S. Walsh, for instance — the idea of a commission is staggering.

Bauer, who has been living on the Palisades and painting all summer, dropped in. Asked us to come to dinner next Monday eve. He seems genuine. I grow in liking for him.

Stopped in to see Henri after Dolly had gone to mass meeting of Socialist Party for garbage driver Strike.<sup>1857</sup> H. was out, so I went to Cooper Union and enjoyed the meeting, which was a rousing success. I felt for the first time I think, the awe and fear which the power of a large crowd of workmen thus gathered can inspire, and that's what leads to the massacres by police

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<sup>1855</sup> This was the fourth lecture in Goldman's six-lecture series given at 43 East 22<sup>nd</sup> Street.

<sup>1856</sup> *Mr. Gottlieb Storz*. Joslyn Art Museum (Elzea 187). Mr. Storz was the brewer of Triumph Beer.

<sup>1857</sup> In early November 1911, 2,000 garbage drivers went on strike to protest having to make night collections. Sweepers and day workers went on strike in sympathy. Garbage went uncollected until mid-November, threatening the health of the city. See "Street Cleaners Complain," *New York Times*, November 7, 1911; "Strikers Prevent Refuse Collection," November 10, 1911; and "Strike Menaces City's Health," November 12, 1911.

and soldiers — fear of this force, unarmed but terrible even without demonstration.

**Nov. 14, 1911** Working again on the “Savings Bank” picture.

Dolly went to Woman’s Socialist Suffrage Comm. meeting in the evening. I, at home, had a visitor, Miss Mary Perkins of Phil’a. She was on a runaway trip to N. Y. on her way (?) south to say goodbye to Converse College, where she has been teaching but has quit on ac.[count of] her eyes. As I had intended to go to Henri’s she went with me. A drizzly snow with slush on the ground. Henri not home, so I took her to the Martha Washington Hotel and chatted there a while, then home.

**Nov. 15, 1911** Working today on the “Savings Bank” picture and at the conclusion of the day’s work I feel that it is a good one.

Dolly at home ‘till evening when she went up to Exec. Com. S.P. meeting. I took a violent walk at 5:30, four times ‘round Madison Square. I did it in 5 minutes each round.

Wrote to Mrs. Finch and told her that I’d do the portrait of the Omaha, Neb. millionaire for \$1,000.00 and expenses, and now the die is cast and I’ll wait developments. I almost feel timid enough to say that I hope it falls through.

While I was out in the late afternoon, Larric came with his mss. of the account and interview with me for the Coming Nation. I don’t care for it.

**Nov. 16, 1911** Painted from Max Sherover,<sup>1858</sup> a young Socialist enthusiast. An Austrian Jew without the religion, quite young. A friend of ours and has been a great help to Dolly all summer

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<sup>1858</sup> Max Sherover (1899?–1959). Present location not known (Elzea 186). Sherover later was associated with the Linguaphone Institute in New York.

at her meetings in the streets. Asked him if he'd pose, as I feel that in case I get the millionaire Brewer's portrait, I should be, as it were, in "practice."

We went out to dinner to Singer's on 4th Ave. where Dolly and I had a bully time together. Then we went to Henri's. There we found the Henris and young Bayard Boyesen visiting. He has been forced out of Columbia University (Eng. Lit.) and is now "teaching" in the Modern School of the Ferrer Society, 12th St. He is, of course, a professed Anarchist and it itches him a good deal, but he is a nice young chap with great learning, who is a great advocate of the Ferrer method of freedom in education — drawing out from the child mind, not cramming its head with authority.<sup>1859</sup> H. was glad to hear of my portrait possibility. Letter from Schofield.  
Asked to be excused from taking part in our MacDowell ex. group!

**Nov. 17, 1911** Had Sherover again today. He is not over 20 years old, but born in Austria, has travelled all over the Western states and been a socialist for 6 years. I'm painting poorly but will perhaps get the rust off in a few days more.

I have been reading "The Bomb" by Frank Harris<sup>1860</sup> and think it is a good piece of historical fiction. Makes a good story which takes all the known facts of the legal murder of the Chicago anarchists in '86 and makes a probable life story. Very simple language and true "convincing," as they call it.

**Nov. 18, 1911** Painted from Sherover again.

In the evening we went to what seemed to me to be a riot at Mrs. Roberts's. About 150

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<sup>1859</sup> At the Ferrer School creativity and freethinking were valued above all else.

<sup>1860</sup> Frank Harris (1856–1931), Irish-born novelist and editor. *The Bomb*, published in 1909, told the story of the Chicago Haymarket Riot of 1886 from the point of view of the man who, Harris claimed, threw the bomb that killed eight policemen and wounded sixty. As Sloan said, it is a well-written piece of fictionalized history.

guests. I was most miserable and don't like myself for being so either.

**Nov. 19, 1911** Dolly had arranged meeting at the Rand School. Mr. Yeats read one of Synge's plays, "Playboy of Western World." She took him around. He dropped in here to have a cup of tea. I had intended to go to hear Emma Goldman, but too late when I decided to stay home. Henris came around shortly. The E. Goldman lecture had been postponed. She was ill. He and I talked. Mrs. H. dozed on the couch.

**Nov. 20, 1911** Walked out and bought tickets for the Yeats Irish Players who arrived in City after some three weeks in Boston and on tour. They play three short plays this week each evening. Stopped into see Davies, but he was not in.

Nice letter from Pach in Paris (3 bis, R. des Beaux Arts), who has been busy preparing some of the art publications there for articles on my work,<sup>1861</sup> also Glack and Jerome Myers. We went over to Jersey, 427 31st St. on the Palisades to see Alex Bauer. His mother is a fine example of the German-Am. mother. He is really an anarchist in thought and a fine fellow.

**Nov. 21, 1911** Wrote to Pach in Paris. Went up to see G. B. Luks, returned a small panel picture of his. Asked him to take place in our group for MacDowell club ex. He said no. Stopped again to see Davies but he was out.

In the evening Dolly and I to the Irish Players at Maxine Elliott's theatre, and a great evening it was. First, and I think probably best, was Lady Gregory's "The Rising of the Moon," a thing which was played simply, staged very simply, left me with a gulp in my throat. It should

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<sup>1861</sup> This resulted in Pach's article, "L'Art de John Sloan" in the Feb. 1914 issue of *L'Art et les Artistes*, pp. 222-226.

make for Irish freedom if any play can. Next was “Birthright,” a tragedy. Splendid in the truth and simplicity of the Irish home religion and the other great beast that sucks the blood out of all of us — property. Brother finally slays brother. Those who came to see these plays to be entertained are likely disappointed. The third was also by Lady Gregory, a comedy. Sinclair, who played the leading male part was splendid. One of the women had such a rich Irish voice, full-throated, deep.<sup>1862</sup> After, we went to Mouquin’s where we met Mr. and Mrs. G. B. Luks! Curious to see him again in one day. FitzGerald and a young man — looked like Shinn — named Hartpense; then the regular habitu  of the place, Louis Myers came over, also an old artist friend of G. B. Luks, Harry Lee,<sup>1863</sup> “last of Hudson R.[iver] School,” he said.

**Nov. 22, 1911** Letter from Mrs. Finch says that the millionaire has not replied to her letter telling of her choice (myself) as portrait painter. Maybe he is getting more special and academic advice, in the which case it will all be off! I’m sure I can’t bring myself to care a great deal. I feel still quite bashful at the idea of making my debut as portrait painter.

**Nov. 23, 1911** I today started to paint a portrait of Dolly,<sup>1864</sup> and I had all the trouble that I too much anticipated. She is difficult, but I don’t cut loose enough — have so fixed an idea that she is a [“sticking proposition” crossed out] hard proposition that it stands in my way.

Another Pirate story from Everybody’s mag. to be done by Dec. 6th!<sup>1865</sup>

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<sup>1862</sup> In addition to “The Rising of the Moon” (1907), Thomas Cornelius Murray’s 1910 play, “Birthright,” and Lady Gregory’s 1904 comedy “Spreading the News” were performed at the recently opened Elliott Theatre. The “Sinclair” referred to was Arthur Sinclair (1885–1951), actor.

<sup>1863</sup> Possibly Henry Charles Lee (1864–1930), landscape painter, resident of Cornwall, N.Y. Also member of the Lotos Club, the Salmagundi Club, and the Society of Illustrators.

<sup>1864</sup> Destroyed.

<sup>1865</sup> Six drawings for Ralph Bergengren’s “The Refining Influence of Captain Kidd,” published in

In the evening around to Henri's where we found them evidently not prepared for company, but for us an exception. Mrs. H. was comically frowzy. Really strange how badly she can look when she's mussed up. Henri and I talked Maratta colors.

**Nov. 24, 1911** No entry.

**Nov. 25, 1911** Another attempt to paint my girl, but the five hour's work of the two of us ended in dismal defeat, or let me hope, repulse. Scribner's is out with the story I illustrated for them last summer, "Old Johnnie." The pictures are no better than they should be. American illustration is at a very low ebb just now. Maybe the lull before the throb of advancement.

**Nov. 26, 1911** Dolly and I, both delegates to the S. P. City Convention, attended the sessions today. It was interesting but tiring too. Much of the work seems hardly useful, but the penalty of self-government is that you have to govern [to] be part of the government. I will insist tho' that the majority in its action always squashed foolish things (according to my view, of course). We came home at adjournment for the day and Dolly bravely cooked dinner — a nice mess of rice with the spaghetti as a sauce from last night's dinner.

After dinner, altho' tired, we went around to hear Emma Goldman. Her subject was Mary Wollstonecraft,<sup>1866</sup> and it was splendid to hear her show the brave spirit and original genius of this pioneer of woman's freedom. Her living of her life especially was her most

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*Everybody's Magazine*, Feb. 1912 (Hawkes 371–376).

<sup>1866</sup> Mary Wollstonecraft Godwin (1759–1797), pioneer feminist. The topic of the fifth lecture in Goldman's six-lecture series at 43 East 22<sup>nd</sup> Street was "Mary Wollstonecraft Godwin, the Champion American Fighter for Women's Freedom (Her Brilliant Mind, Tragic Life)."

important contribution to posterity. Her intense love passion for Imlay,<sup>1867</sup> her despair at his desertion and then the crowning love of Goodwin [sic]<sup>1868</sup> and her death at the summit, when a clear road lay before her, died giving birth to the future wife (second) of Shelley and author of “Frankenstein.”

Henris came home with us. He proposed that I ask the rest of the group about taking in Ernest Fuhr [to the MacDowell group] who is just back from a year & 1/2 in France and Africa.

Bought “Love’s Coming of Age” (Carpenter)<sup>1869</sup> for Dolly at the Goldman meeting.

**Nov. 27, 1911** Painted a bit on the Tammany Hall picture in morning.

Dolly gave a dinner party to Shinns and Glackenses and Miss Dimmock [sic] (Mrs. Glack’s sister). Owing to a sprained ankle Mrs. Shinn and Shinn couldn’t come so we put Henris on the list instead. We had a great dinner. Dolly cooked 2 chickens with ham! Fine it was. After dinner Miss Dimmock, who had been delayed in her trip from Hartford, Conn. by a railroad accident (none hurt) came and had a warmed over dish. She is a very beautiful, big, healthy girl, very modern. A free woman in her ideas, studying medicine. She don’t smoke her pipe in public anymore, but she seems just as emancipated without it. We had a violent talk on race prejudice. Mrs. H. showed her narrow Irish point of view, especially against the Jews. Lively time which I enjoyed, and I think all the rest had enough sense to like it as well. Of course, this is not good form. One should never speak of anything of importance in company.

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<sup>1867</sup> Capt. Gilbert Imlay, the father of Mary Wollstonecraft’s daughter Fanny.

<sup>1868</sup> William Godwin (1756–1836), political writer and novelist, was Mary Wollstonecraft’s husband and father of Mary Wollstonecraft Godwin (Shelley) (1797–1851), the author of *Frankenstein*.

<sup>1869</sup> Edward Carpenter’s (1844–1929) book, *Love’s Coming of Age* (pub. 1911) was one of those read by intellectuals of the time in search of sexual equality.

**Nov. 28, 1911** Wrote to Fuhr inviting him into MacDowell Gallery group. Also wrote to Prendergast, Shinn, Glack, Lawson, Preston giving dates Jan. 2nd to Feb. 6th., also asking each for share of estimated expenses \$20.00 on or before Jan. 1st. Read in paper that the “Playboy of Western World” was hissed and hooted at Irish Players performance last night. They went on with the play and disturbers, many in the orchestra chairs, were ejected. Poor misbegotten “Irish-Americans”!

In the evening Dolly and I, with the tickets I bought two weeks ago, went to see the “Playboy.” Positively, this is a wonderful work of art! J. M. Singe [sic] has died, but this is near immortality for him. The theatre contained hundreds who enjoyed. Also, there were about 50 persons who came to disapprove but, being dirty brainless cowards and Irish (as I am Irish I’m not biased, I hope).<sup>1870</sup> The fact that the street outside the theatre had a squad of police ready made them, for the most part, hold their peace. Occasional hisses in the first part of the play were drowned by clapping applause, but near the end of the last act hisses increased. More applause to counteract it, but as the dramatic ending of the comedy is reached those who enjoyed were much hindered by the hisses. Snakes hiss. St. Pat drove ‘em out of Ireland they say. There are lots in N. Y. and yet the hisses were quite few. One hiss has such fearful power to disturb. I say again, this play is great, great art. I enjoyed it, Dolly also. Poor creatures who think it makes the Irish love a murderer! By the way, great murder[er]s are always the recipients of bouquets in jail in America.

**Nov. 29, 1911** Working on first of new Pirate drawings for “Everybody’s.” Dolly out in

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<sup>1870</sup> Sloan’s claim to being Irish, although often repeated, was not great. His maternal grandparents, William Ireland and Elizabeth Priestly were originally from Belfast. Their daughter, Emma, Sloan’s aunt, married the Belfast printer and publisher William Hardcastle Ward. It is possible that the Sloan family was of Irish descent but Sloan was a fifth-generation American. See Betty Elzea, *The Wards and the Sloans*, 8–9, 42–47.

afternoon. She went to Brooklyn to see her sister who wanted us to come over to Thanksgiving dinner tomorrow. Declined.

At 5:30 I met Brinley<sup>1871</sup> and Henri at tea at Mrs. L. Anspacher's (Katherine Kidder she was, actress). We talked over the tableaux for the MacDowell Xmas festivities. I am to be "Wall" in the yokel's "Pyramus and Thisbe" from Midsummer's Nt. Dream. It seems as tho' there might be some fun in the doing of it.

Dolly, after dinner, went to S. P. Exec Com. meeting 84th St. I stayed home and worked on drawings. She said a man, Johansen, from Los Angeles Tr. Union, Socialist combination, was there to ask for the floor at Carnegie Hall next week.<sup>1872</sup> Wants funds for MacNamara trial out there. His accounts of the \$9,000,000.00 which the Man'frs [Manufacturers] Association of coast has raised to break unions; private detectives sneaking, lying, persecuting; a criminally inclined Grand Jury; and all the fearful venom that had been in evidence made it, she said, very interesting to hear his personal account of affairs. The women of California having just been enfranchised, there is great interest in the coming election. They are supposed to be inclined to be rather reformistic, not Socialistic, but the event will show.

**Nov. 30, 1911** Letter from Mrs. Finch enclosing note from Miss Olga Storz<sup>1873</sup> of Omaha, Neb., the daughter of the rich brewer whose portrait I am estimating on. Asks me to write to her father stating what "expenses" in my terms would cover. Wrote, told him that I could possibly finish work in 2 weeks tho', of course, painting is an uncertain "trade;" that expenses would comprise

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<sup>1871</sup> Daniel Putnam Brinley (1879–1963), landscape and mural painter, illustrator, and stained glass designer. He was a founder of the Grand Central Art Galleries in New York.

<sup>1872</sup> Possibly Anton Johannsen (b.1872), a German-born carpenter, Anarchist, and labor activist implicated in the Los Angeles Times bombing in 1910.

<sup>1873</sup> Olga Storz was a student at the Finch School.

hotel ex. and, if his house had no proper room to paint in, hire of temporary studio.

**Dec. 1, 1911** E. Fuhr called and says he will be glad to go in to our group ex. Stuart Davis called in p. m. His group exhib. is now open at MacDowell Club.<sup>1874</sup>

In the evening took dinner with the Laubs, who are stopping at Petitpas (in from their country home for the winter). There we passed what should be called a merry evening. Dolly had a fine time dancing after dinner when they pushed back all the tables. Mr. Yeats with a full outfit of new teeth presented by the son Willy the poet, who noted with shock the loss of the originals from his father's mouth. Joe Laub silent and not fully himself — changed after what was evidently a stroke of paralysis. Ellis O. Jones was there — very merry. He is the ideal “cut up.” Miss Henry, one of the old regulars at Petitpas, introduced for the first time. Dolly made a great hit with her. Art Young there. Mr. Yeats has a letter from Van Wyck Brooks in which [the] latter speaks very flatteringly, or perhaps that's not a fine enough designation; at any rate, very well of me and my work. I can hardly feel that I am able to live up to the imagined standard. Or perhaps greatness isn't much from the inside point of view!

**Dec. 2, 1911** A bolt from a clear sky comes the news that the McNamara brothers have confessed to dynamiting as accused in Los Angeles. Curious the fact the election there takes place Tuesday 5th. It makes me feel dazed. Treachery smells all around. “Guilty” plea accepted. Court to sentence them on election day.<sup>1875</sup>

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<sup>1874</sup> The exhibition, the third of the year, was made up of work by young and relatively unknown artists chosen by Stuart Davis: Glenn O. Coleman, Davis, Henri De Mance, Rudolph Dirks, Henry Glintenkamp, Kathleen McEnery, Gus Mager and Sigurd Schow. See *Art News*, Dec. 9, 1911.

<sup>1875</sup> See note April 24, 1911. Job Harriman, the Socialist lawyer defending the McNamaras before Darrow was brought in, was leading in the campaign for Mayor of Los Angeles until the news of their guilty pleas was known. As Sloan predicted on Dec. 3, disillusionment with the Socialists and Labor caused him to lose by 27,000 votes. Kipnis, *American Socialist Movement*,. 355–56.

Pat. J. Quinlan called to talk about the Irish Players. Proud as a mother hen. I was able to go as far as he in my praise of them.

**Dec. 3, 1911** I stayed home and worked on Pirate drawing. Dolly went to hear Emma Goldman on "Socialism in the political net."<sup>1876</sup> I suppose that's what's the matter out in Los Angeles. There had been hope of electing Job Harriman Mayor (Socialist), but no doubt as the socialists quite rightly have been loud in denouncing the kidnapping of McNamaras (in Indianapolis) the confession of the Mac N. brothers will turn the election.

Dolly came home accompanied by Henris and a "terrible woman," Mrs. Andrews, once a student at H. school when on 57th St. She is wife of millionaire banker of Seattle. Oh! she is a fool if ever that name applied to one of us humans. Agression with nothing in her head. A sort of antagonistic admiration for H., but not the slightest idea of understanding him. Surely her banker husband must be a happy man these days with "herself" on the East edge of the continent.

**Dec. 4, 1911** This afternoon I had a telegram from Mr. Storz, the Omaha man. He accepts my terms and asks whether I can come at once! There, it's come! I must put on double speed and get these Pirate drawings for Everybody's out of the way.

I went around by appointment to Henri's, as the bunch who are to take part in the tableaux of MacDowell club met there this evening. I went early so that I might tell H. the great news. He was very glad. Says I'll do a good thing. Later Brinley, Bellows and Davie (?) came and we had a sort of rehearsal of the clown's Pyramus and Thisbe from "Midsummer Night's Dream" tho', of course, I have to give up my idea of taking part in it. Something was said that

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<sup>1876</sup> The topic of the last lecture in Goldman's six-lecture series given at 43 East 22<sup>nd</sup> Street was "Socialism Caught in the Political Trap."

led us to speak of our old studio “806” plays, so H. got out the mss. of “Widow Cloonan’s Curse” and I read it to them, enjoying it much myself and I know H. did also. Tho’ when the lines of the part come back to me, I feel the shortness of life. Thus at the age of 90 years some events of youth will return vivid, looping the short cord of life.

**Dec. 5, 1911** Dolly sent for me telegram to G. Storz saying I would start for Omaha Saturday. She also went and did lots of shopping in the way of shirts and collars and socks, for I must look prosperous. I worked on the Pirate drawings all day and during the evening. Dolly had a meeting of Woman’s Com. to attend at 84th St.

Dolly lunched at Petipas’ to meet Miss Moira Walker (ni [sic] Shublaigh) of the Irish Players company.<sup>1877</sup> She [~~“said”~~] (Dolly) says Miss W. is quite simple. She had a good place in the company at the start, some three or four years ago? but got cross about something and left them. Thereby lost some of her gained ground.

**Dec. 6, 1911** A note from Miss O. Storz dated Dec. 4th repeating her father’s telegram of acceptance. Dolly spoke of my job to Mrs. Mailly at the Rand School. Mrs. M. says that Storz is prob. the wealthiest man in Omaha. She said too that the people out there are nice, kindly sort.

I went down with Everybody’s drawings and delivered them to Ray Brown, who liked them very much. Price 250.00 which I am to get in extra rush on acc. of my leaving for the West.

Dolly and I met at Grand Cent. Depot where she had made all inquiries as to trains, etc. for me. It can be done with only one night on the train which is good news to me for I don’t rest

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<sup>1877</sup> Máire Nic Shiubhlaigh, born Mary Elizabeth Walker (1883–1958), was an Irish actor and republican activist. She was part of the Abbey Theatre when it launched. She left, with several other actors in 1905 and founded the Theatre of Ireland. She rejoined Abbey in 1910.

well in sleeping cars. After I met her there, we went shopping for my “trousseau à tableau,” as it might be called, at Stratford atte Bowe French.<sup>1878</sup> I have never spent so much on clothes for myself (or anyone else) at one time. Soft hat of velour, all fuzzy as is the swellest style now; two pairs of fine shoes and a splendid pair of high galoshes and also garters. A fine new black suit of clothes and very English travelling bag. \$78.00 all told, with what Dolly bought for me yesterday. This is my stake on the wager that I can paint Gottlieb Storz’s portrait!!

We had dinner at Singers and then home to a quiet evening together. We have not been separated for nearly a year now.

**Dec. 7, 1911** No entry

**Dec. 8, 1911** Henris to dinner in the evening, then Dolly went to Branch 1 meeting. H. and I were not very mutually entertaining. We seem to be waiting for me to go West tomorrow.

Miss Sehon called in the afternoon. She has been out in Ohio for several weeks past.

Dolly and I up late packing my trunk. She does the thinking, I just bungle around.

**Dec. 9, 1911** Waiting the time of departure today. The last hours before going are the worst. One should be etherized ‘till they pass. Z. Stein called just before I left. Dolly and I went to Grand Central and finally 4 o’clock came and with a good bye kiss I was off. Brave little wife this one of “mine.” What a word for the purpose — tangled up with the messy mesh of “property.”

**Dec. 10, 1911** Breakfast on the Chicago train. Set my watch back one hour. A gray day, raining a little. Flattish country. Dingy factories surrounded by the kennels in which the “workers” live.

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<sup>1878</sup> A reference to a quotation from the Prioress’s Tale in Chaucer’s *Canterbury Tales*.

We all spend our time misbuilding the world — and die. One in a thousand has made it worth while to live; the rest waste their days paying rent and toiling for the “owners” of things. There is little difference to the eye in the scrub towns and suburban towns from towns between N. Y. and Phila. on the Penna. R. R. The farmlands are much more extensive. A beautiful day after we left Chicago. Fine clouds, sunlight breaking through, not cold. Sunday quiet over everyplace. Few people to be seen. Horses and cows enjoying their “day off.” West Illinois: fine rolling hills, wooded, no snow. Winter starts late here too, as well as N. Y.

Crossed Mississippi at Davenport, Iowa. Big murky river under a gray sky. The crossing seemed to make the river exist to me; heretofore a thing on the map only.

Actress traveling, “loved art.” Told her to come pose in costume when in N. Y. Dancer. Mrs. Bert Fisher,<sup>1879</sup> the mother of 2 boys. Constant talk. Arrived in Omaha 10:35 P. M. on time.

**Dec. 11, 1911** Young Mr. Storz — fine, red-cheeked, bright-eyed boy of about 17 years called at the Rome Hotel for me and took me to the Storz home. Fine house, splendid design; the finest in the city. Probably comfortable inside, but rather poor pictures on the walls. Miss Olga is an ash blonde. She has a rather long nose and a short chin. Looks as tho’ she was a little shy but probably well read. A cousin “Lou” is a very attractive and pretty girl. I think that Olga would be more attractive if she just let herself feel so. I think she thinks she’s too plain. But the mother is splendid: ruddy cheeks, kindly clear eyes and, in the midst of servants (not many tho’) she longs to do some of the housework herself. Well, we searched the house for a place to paint in. Even went to the trouble of about two hours work in the big ball room on the top floor, but the

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<sup>1879</sup> The dancer and actress Sallie Fisher appeared in a number of Chicago-based productions in 1911–12 and may have been the woman Sloan met. See Bordman, *American Musical Theatre*, 266–67, 279.

windows are too small, so finally gave that up. Decided to use their south room which is the girls' bedroom I think, as it has college flags and such on the walls.

Mr. G. Storz, the victim of all this, is quiet, solid man with a fine head to paint. He looks like E. Lawson, if E. L. were 60 years and German instead of Scotch. He is just suffering this job to be done; not very enthusiastic and very full of his business.

Dinner late in the eve. at the Hotel Rome in the Uineyard; like N. Y. cafés but larger. Little latticed booths and imitation grape vines on the ceiling.

**Dec. 12, 1911** I'm home at the Hotel Rome after my first day's work at the portrait — awfully blue and tired to death. Feel abjectly defeated. Mr. Storz gave me two hours of his time this afternoon but I couldn't get hold of the thing at all. Looking back at it now I don't believe I really tried, only nervously tried to do it! The whole family, rather the boy and Cousin Lou and Mrs. S. all looked at "it" scraped out. And the room was full of reflections from the sun streaming in. I'm done up but I guess tomorrow will start it O. K. 13th is my lucky number.

**Dec. 13, 1911** Today's battle with the canvas resulted in a draw. I feel better about it — have something started at any rate. Mr. Storz gave me two hours, one to three in the afternoon, and he really posed quite well. There is not one speck of snobbery about him; I admire him very much. We had a talk about woman and her "rights" today. He is extremely conservative on the point, tho' he admires Mrs. Finch very much. Says she is broader than most radical women. The younger boy, Arthur I think his name, came in late in the afternoon. He is a really nice boy and seems to have a little interest in the idea of drawing and painting. I'm going to suggest that he cultivate the notion. In fact, I hinted at it to his father. I had a fine brave letter from my Dolly dear this morning. I take it to be one of the reasons I worked better today. Kept quiet at the hotel

all evening. Don't feel inclined to see the town 'till I have the brunt of the work passed by. I did take a short walk. The city has more electric display than Phila. and in proportion much more than N. Y. Plenty of amusements, but bars are closed at eight o'clock.

**Dec. 14–16, 1911** No entries.

**Dec. 17, 1911** An interesting day. My work went quite well. Mr. Storz sat for about four hours and like a Trojan. He's a brick! Deserves a better portrait than this one will (probably) be. Oh well! things may turn any moment. I was asked to stay to midday dinner today and it was a fine dinner — not lavish, just right. All the family there: Father and Mother, young man of 23 about (Albert), Louis about 17, Olga 20 (?), Cousin Lou 18 (?) and "the children," boy Robert 7 and girl Elsie 8 (?). The latter is very pretty.

Supper at the hotel. Had a cocktail served in a demitasse cup!<sup>1880</sup> and people about were drinking pale looking tea from tea pots and tea cups. It had a slight foam to it!

Made acquaintance with a young Iowa business man named A. S. Howett. Thought I knew him, but it was only a very striking resemblance to some one, I don't know who? At any rate it led to a very entertaining evening spent chatting in the corridor of the Rome.

Snow today for couple of hours, but while I supposed it might at last be the Winter of the Western Plains, it wasn't. I started out with high golashes but they were entirely unnecessary.

**Dec. 18, 1911** Seems strange to my ideals of the great West to be sitting in a hotel room with the steam turned off and a window open two feet and still warm! Today I got well along on the portrait. Two hours pose in the afternoon. I have the hands pretty well done and the figure looks

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<sup>1880</sup> Because of restrictions on drinking after eight o'clock. See Dec.13, 1911.

like his. Everybody in the family seems to like it and I have suggested gently that they have the mother's portrait done.

Last night I wrote a long letter to Dolly and lost it! Left it in the reading room of the hotel. Gone — now somebody knows we love each other! for the finder read it I'm sure, for it had my name outside under the Hotel Rome address and any decent body would have turned it over to the clerk.

Made a second drawing for the Coming Nation tonight and will send it tomorrow.<sup>1881</sup>

“One thing I don't like about the artist business — if you will pardon me — is that they don't leave anything. They die and it all dies with them!” so said Mr. Storz.

**Dec. 19, 1911** Everything went well and as all are pleased, I am to do Mrs. Storz. This is another great chance. She is fine, some 46 years she claims, but she is fresh as a daisy! God give me ability to do her as I see her — maybe that won't suit her, but it will me and if I'm paid for one, I don't care much if I'm paid for the other or not. My time's paid for, “paid while learning.”

**Dec. 20-21, 1911** No entries

**Dec. 22, 1911** Worked from Mrs. S.<sup>1882</sup> as usual, starting in the morning. I get along with her very nicely and she poses splendidly, but the work is not up to the scratch. To think of being paid money for stumbling about the way I have done on these two pictures! Mrs. Storz is quite plain with a desire to get into company of “nice people.” After her lunch (I don't lunch) she came up rosy as could be and, looking at the painting, she chucked me under the chin! “Don't

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<sup>1881</sup> These may have been drawings for “The Shadow Under the Roof” by Peyton Boswell (Hawkes 303–306).

<sup>1882</sup> *Mrs. Gottlieb Storz*. Joslyn Art Museum (Elzea 188).

gif me too much dere in the dupple chin,” she said. Their German accent, Mr. and Mrs. Storz’s, is of the regular “Wepper and Vield’s” sort.<sup>1883</sup> “I always like a glass of goot wine after my dinner.”

**Dec. 23, 1911** During last night I was quite sick wih a diarrhoea. I was up about ten times and had quite terrific pains. I don’t know what it was unless caused by the roast duck wich I had for dinner. Got up and painted all day as usual, eating no breakfast as that seemed best.

**Dec. 24, 1911** While I passed last night all right, I was up before dawn with bad stomach upset. Hot water I drank and cleaned out the stomach but was no sooner back in bed and asleep when I woke with terrible itching all over my body and found that I had numberless red lumps all itching like fury. I took a bath, first hot then cold and this seemed to relieve me. Very light breakfast of coffee and hot milk and then went to work. Mrs. S. posed and I went along some. She has asked me to come to Xmas dinner with all the family tomorrow noon. She gave me three pairs of silk socks and a box of chocolates as a Christmas present. I had two etchings framed and presented them.

Walked across the Missouri River bridge this afternoon — a fine sight. Blocks of ice floating in a winding muddy stream, flats coverd with snow, factory chimneys belching forth black soft coal smoke, an orange and blue sky, the air brisk and very cold on face and ears. Enjoyed the experience immensely. Lunch at about 4 at the Hotel: poached eggs and consomme.

Nan sent me a pocket book for Xmas.

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<sup>1883</sup> Morris “Joe” Weber and Lewis Schanfield, “Lew Fields,” acted in and produced musical and variety shows that frequently included dialect humor.

**Dec. 25, 1911** There will be some crowing cocks even in a freight car full of crated fowls on the way to market. This bit of philosophy I noted in a short walk over the bridge, 16th St., overlooking freight sidings and South Omaha.

A 10 cent store manager killed in a fight Saturday night by a young man, McGrath,<sup>1884</sup> “of one of the nicest families” who strolled into the store and knocked over a box of alleged candies. The coronor’s jury brings in verdict of death from natural causes! Had it been the rich man’s son who died the verdict would have been impossible.

Dinner at Storz’s. Block Braümeister. Weirmuller. Cashew.

**Dec. 26, 1911** Letter from Henri and one from Dolly.

**Dec. 27-31, 1911** No entries.

## 1912

**Jan 1-18, 1912** No entries<sup>1885</sup>

**Jan. 19, 1912** Train an hour late, but there waiting at Grand Central Station is a bouncing little red-faced girl who welcomes me back to love and N. Y. City.

G. O. Hamlin has been rooming in the front room and Dolly has had Miss Mary Perkins as her company for more than a week.

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<sup>1884</sup> M.T. McGrath, the alleged murderer of store manager George Walker, was apparently a police officer. A police captain and a lieutenant were eventually tried by the Police Department for falsifying records in connection with the case.

<sup>1885</sup> Letters between Sloan and Dolly in Delaware Art Museum indicate that by Jan. 9 Sloan felt that he was making progress on the portrait of Mrs. Storz. The actual completion of the painting is not recorded, although a letter from Dolly of Jan. 13 suggested that work was still in progress at that time.

Henris to dinner.

**Jan. 20-23, 1912** No entries

**Jan. 24, 1912** With Miss Perkins we went to see “Sumurun,” German pantomime play.<sup>1886</sup> Very fine parts with enough of the musical comedy element to make it a success. The good scenes are good, free from the garish “Broadway” touches which spoil the thing as a whole. It is however a move in a good direction.

We went to dinner at Petitpas’. Dolly and Mary Perkins, F. Taylor and I. Afterward T. and Miss P. went to theatre. Dolly and I spent evening at Petitpas’. Dolly danced when the tables were pushed back as seems to be the frequent custom at Petitpas’ these days. Dull for me. Afterward we went up to the Laubs’ room and my statement that the present system made women parasites got Mrs. L. up in a red rage.

Group ex. at MacDowell club opens today. Henri, Glackens, Lawson, Preston, Fuhr, Reuterdaahl, Boss and Sloan. Show looks well. I have Isadora Duncan, Girl Singing, Tammany Hall, Wet Bowery, Hudson Sky, Hudson, Scrubwomen in Library.<sup>1887</sup>

**Jan. 25, 1912** Out for a walk down to Bleeker and Carmine Sts. where I think I have soaked in something to paint.

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<sup>1886</sup> “Sumurun” by F. Freska was a nine-scene pantomime produced by Max Reinhardt. It premiered at the Casino Theatre in New York in mid-January 1912.

<sup>1887</sup> Sloan’s first appearance in a MacDowell Club show, the seventh of the 1911–12 season, was met with little enthusiasm by the conservative critic of *American Art News* (Jan. 27, 1912) who found his work lacking in color, although “truthfully illustrative of his subjects.” See “Exhibitions Now On,” *American Art News*, Jan. 27, 1912.

**Jan. 26, 1912** Started “Carmine Theatre,” memory of yesterday.<sup>1888</sup>

**Jan. 27, 1912** Mr. Chester of Buffalo called (from Mrs. Roberts). Looked at Clown \$750, Cot \$850, 6th Ave. \$850. Said he would take Mrs. C. to the MacDowell Club ex.

In the evening for dinner Henris and Laubs and Miss Perkins. G. Hamlin went back to Phila. We had a fine old fashioned high jink time “cutting up.” Very enjoyable for a change. Sort of reminiscent of our youth!

**Jan. 28-29, 1912** No entries.

**Jan. 30, 1912** Worked some on “Carmine Street” picture.

In the morning mail a letter from Yeowell of the “Press” (Philad’a) asking me to do puzzles for them! More than a year since I had my fall-out with them!

In the evening, we went to have dinner at Petitpas’ with the Laubs. Joe seems quite himself again. Mr. Yeats and I got into a hot argument with Mr. Griffin: Catholic Irish, twenty years in this country or more, widower, well off. He, of course, ran down the “Playboy of the Western World,” Singe’s [sic] play. Mr. Yeats and I defended and finally the discussion became a religious argument. The damned Catholic Church against art that leads to thought.

**Jan. 31, 1912** Worked on Carmine Street picture.

Dolly and Mary Perkins, who is still with us (and a nice cheerful visitor she is) went out together, had lunch at Shanley’s and Mary went to the Henri school and Dolly over to Brooklyn to see her sister. I took a walk. A dismal, chilly, gray day; the streets full of slush. That is, the

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<sup>1888</sup> *The Carmine Street Theatre*. Hirshhorn Museum and Sculpture Garden (Elzea 189).

workers' home streets, the business thoroughfares are right well cleaned.

I wrote to Mrs. Storz — letter of good will, etc. Wrote to the Press. Quoted them 40.00 each for puzzles [for] one year. No less time or money.

Dolly went to Ex. Com. meeting in evening after dinner at home. She is reelected for another year. Mary went uptown to visit a friend, Mrs. Montgomery.

Mrs. Maily called on me in afternoon after D. and M. P. had gone out. She is arranging tableaux for the Rand School benefit, wants my help. Loaned her two books of W. Crane's pictures.

**Feb. 1, 1912** No entry

**Feb. 2, 1912** In evening at Carnegie Hall debate between Emma Goldman and Sol Fieldman. Goldman for direct action and anarchism, Fieldman for "Political Action" Socialism. S. F. got too noisy and ranted too much.<sup>1889</sup>

Henri and Mrs. H., Dolly and I and George Bellows and wife went to Pabst's afterward. The place swarmed with radicals. Emma Goldman, Fieldman and henchmen of both. Jack London and wife were pointed out to me by P. Quinlan.

**Feb. 3, 1912** No entry

**Feb. 4, 1912** In the evening went to Republic Theatre and heard a second debate between Emma Goldman and Sol Fieldman.<sup>1890</sup> This time Fieldman easily had the best of the argument. Miss G.

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<sup>1889</sup> The debates on Socialist vs. Anarchistic theory on Feb. 2 and 4 are discussed in Goldman, *Living My Life*, vol I, 490–1.

<sup>1890</sup> "Revolutionary Socialism vs. Anarchist Communism."

fell quite flat after the statement of the broad theory of anarchism. She was unable to meet his arguments. She attempted distortions of his statements, but he effectively nailed all of these.

Met Henris afterward with Mr. and Mrs. E. Fuhr first I had met Mrs. F. She's pretty, dark, small, nervous looking. Bellows also with them. They went into a café afterward, but Dolly and I walked home up Madison Ave. Nice walk back — cold night. Big pot of tea and then to bed.

In the morning gave Miss Grandin her second lesson in etching.<sup>1891</sup>

**Feb. 5-6, 1912** No entries

**Feb. 7, 1912** Mrs. Bernstein had her second lesson in etching today.<sup>1892</sup> She's a nice girl: mother of two children and two adopted ones. Studies art. "Makes her a better mother and a better artist," she says quite truly.

Letter from Yeoell of "Press" says my price is beyond their reach. I'm glad that this puzzle-making cup is to pass from me again.

In evening to Petitpas' for dinner. Sat at Laub's table. Griffin there. We had quite amiable talk, keeping off religion. Saw F. King, Yeats, Vizzard. After eight o'clock Dolly and I left. She went up 3rd Ave. el. to a meeting of Exec. Committee S. P. I home and worked on drawings for Collier's.<sup>1893</sup>

Pictures back from MacDowell Club ex. There was not a very large attendance I'm

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<sup>1891</sup> Elizabeth Grandin (1889–1970), also a student of Robert Henri.

<sup>1892</sup> Mrs. Bernstein was apparently the subject of Sloan's etching, *Woman with Etching Tray* (Morse 154), made while she was studying with him.

<sup>1893</sup> This was probably one of the five drawings for "Promoters and Their Spending Money" by Arthur Huntington Gleason (Hawkes 328–332) published in the March 2, 1912 *Collier's*.

afraid, but the scheme is being displayed and if only four or five public galleries were opened on the same plan, the result would be great for the artists and public.

**Feb. 8, 1912** G. R. Kirkpatrick (War, What For?) came and I put in half hour's work altering drawing for him. He thanked me, thus saving me the embarrassment of refusing compensation for my time!

**Feb. 9, 1912** Dolly went to Branch One meeting (she is reelected organizer for this year). Henris called and I entertained them to the best of my ability. Much of our talk is on economic subjects these days.

**Feb. 10, 1912** Dolly out early to help with the little striker's children from Lawrence, Mass Wollen [sic. woolen] mills where 22,000 are out.<sup>1894</sup> The fathers and mothers speak 16 languages! The strike is now in charge of Bill Haywood and the Industrial Workers of the World. Mrs. Malkiel<sup>1895</sup> and Dolly are on a committee of Socialist Party who have been asked to help with the children.

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<sup>1894</sup> In January the Lawrence, Mass. textile workers had struck, protesting a cut in wages caused by a state law restricting the hours women and children could work to 54 per week. The strikes, led by the I.W.W., became violent and a striker was killed. On Feb.5 the Italian Socialist Federation suggested that the children of the strikers be removed from the danger area. *The New York Call* published an appeal for volunteers to look after the children and 400 families came forward. Committees of Socialist women approved the prospective homes. On Feb. 10 the first 119 children arrived in New York City, followed by 150 more the next week. On Feb. 24, 40 more children were to be sent to Philadelphia but the police forcibly prevented the move. The picture of women and children being attacked enraged the country and public opinion forced the employers to capitulate. The Lawrence strike was the only occasion when the Left and Right wings of the Socialist Party cooperated. Kipnis, *American Socialist Movement*, 331-34.

<sup>1895</sup> Theresa Malkiel, garment worker and Socialist organizer. Editorials by her appeared in *The New York Call* and Sloan illustrated a text for *The Coming Nation* by her and her husband, Leon, later in 1912.

I went out after starting a picture (3rd Ave., 6 o'clock).<sup>1896</sup> Went to Grand Central Station where I found a huge mob of about 1,000 people — train with children not to come 'till 6:52 o'clock. They had missed their train in Boston. Some of the "wild Indians" (Anarchists, I.W.W.s and Italian Socialist Fed.s) made the statement that the train had been held by a capitalist plot on the N. Y. Central R. R.! I told one of them he flattered himself. At any rate, the parade of the children down Fifth Ave. as planned was called off. After a long wait, Dolly and I, Mrs. Malkiel, Miss Macdonald and Mrs. Boughton had lunch in a 42nd St. "Beanery," then more waiting. I was really sorry I had come except that I felt that I must see Dolly through the event. Train came — mob wild with excitement — only about 6 police. Station porters lined up to take care of children (Dolly's idea). Dolly met them inside the gates. Marched in a surging mass around the wan, poorly clad little ones to 3rd Ave. Elevated up town. I came later as I was only part of the unauthorized mob. Up to the Labor Temple with Miss Light and Miss Nagle. Met them in the street. Another fearful jam of people as the Labor Temple had no room for them. Children were fed and then distributed to persons who had volunteered to house them 'till after the strike is over (all had been investigated). The wild Italian element in the crowd made things exciting. Anarchists were there in force, sneering at Socialists. They would have been in a fine fix without the Socialist women. As it was, it was fearful — children crying, crowd struggling to get in the rooms, photographers with flash lights glaring and banging. Little tots and big — oldest about 14 years.

**Feb. 11, 1912** Making a cartoon for the Lawrence Strike edition of "The Call."

In the evening went to dinner at Mrs. Malkiel's 141 W. 111th St. Enjoyed the experience. They are Russians (I think Jews, but I'm not certain of this). F. MacDonald, Ed. of

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<sup>1896</sup> *Six O'Clock, Winter*. Phillips Collection (Elzea 190).

Call and his wife, also Miss (Doctor) Greil [?], Mrs. Marion Lang and others; a large table full and a very good dinner — a suffragette dinner Mrs. M. called it, for it was all arranged so that she could attend a party discussion in the afternoon. (Dolly also attended). After dinner Dr. Ingermann and Mrs., also Dr. Ingermann, and several others came in. A man among the dinner guests whose name I missed (\_\_\_\_\_) [left blank] was very interesting. I liked the things he had to say about literature, etc.

**Feb. 12, 1912** Painted on the (“6 o’clock 3rd Ave.”) picture and feel that I have a good one. First I finished the Call cartoon and in the evening, about 6 o’clock, took it down to the Call office. Saw MacDonald. He liked it.

Dolly out all day working on the Striker’s Children committee. She says that the I.W.W. people are very hard to deal with. They seem to intend to use the children to get money for the strikers in Lawrence and are most interested in exploiting them in this way. Five children who had been taken by a Dr. in Brooklyn and put in his private sanitorium were withdrawn by the I.W.W. man who went to see them! Too much routine to amuse the kids, they kicked.

Dolly came home about 10:30 P.M. and had had no dinner. I had made myself a snack about 8:30.

**Feb. 13, 1912** Go to Glackens’s for dinner. Prestons there. Glack is on a short trip to England or France, back in a few weeks. A pleasant evening.

The waste cans on Fifth Ave. are marked IT IS AGAINST THE LAW TO THROW LITTER INTO THE STREET. USE THIS CAN. Think of the Anarchist’s joy in plunging into the can and scattering the waste over the avenue! Also, think the thoughts of the poor slut, stout with pups, who might read the inscription.

**Feb. 14, 1912** As Dolly was full of the business of the Striker's Children, I went alone to Orange to a birthday dinner for John Wyatt Davis. Davis I met at the Globe office. We carried between us the big cake in a box.

**Feb. 15, 1912** Burnt blood that clings to the Hills of Hell!

**Feb. 16, 1912** No entry

**Feb. 17, 1912** In the afternoon late I went to Arlington Hall on 8th St. where the new batch of Lawrence Striker's children were received and distributed. Dolly was up to her ears in work. She had parade with them down Fifth Avenue (she got the Parade Permit from the Police after it had been refused the Italian Federation). They were set eating at three long tables. Some were hungry, but many hardly took of this orderly repast. A great mob of people eager to "get a child" were waiting in a big room in the basement and the giving out of the children was slow. Little boys were the last remainders and some started to weep, feeling that they were not wanted. One batch of 3 or 4 girls about 10 to 13 years were taken to Hoboken among others, but not liking the homes prepared for them insisted on returning to N. Y. By this time all applicants for children had gone, so these girls had to be temporarily lodged.

**Feb. 18, 1912** Painted from myself, a thing I have not done for many years. [This is written on the page for 17 Feb. and inserted on this page by an asterisk.]<sup>1897</sup>

Dolly out a while in the afternoon but came home and prepared a fine spaghetti dinner

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<sup>1897</sup> *Self-Portrait, Gray Shirt*. Delaware Art Museum (Elzea 191).

for us, and she stayed home with me in the evening which we spent together reading.

**Feb. 19, 1912** Went to Collier's and saw Mr. Stuart Benson<sup>1898</sup>, the new art manager, about the new "Promoters"<sup>1899</sup> article which I am to illus. for them. Walked about for a couple of hours as I was feeling sort of "grippy." Went in to Macbeth's gallery — dull lot of boiled art there<sup>1900</sup> — then to Madison Ave. near 40th St. where I saw a collection of pictures in the Neo Impressionist style by Max Weber.<sup>1901</sup> These things are strange, some "passing strange," but there is fine color in them and they don't leave one with the deadly dull impression that the average lot of paintings does. Something of the beginnings of art in them, with more knowing color. A strain from this frenzied blood will get into art of today and make an advance.

**Feb. 20, 1912** Mr. Yeats called on us this morning, the first time we had had a visit from some time.<sup>1902</sup>

**Feb. 21-23, 1912** No entries

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<sup>1898</sup> Stuart Benson (1877–1949), editor and writer, began his career as an illustrator in 1900 and was art editor of *Collier's* from 1910 to 1913. He was again *Collier's* art editor in 1924 and served for a number of years.

<sup>1899</sup> This was probably "The Modern Fairyland" by Arthur Huntington Gleason for which Sloan did five drawings published in the March 16, 1912 *Collier's* (Hawkes 333–337).

<sup>1900</sup> This was a group exhibition (Feb. 14–March 2) which included work by Paul Dougherty, C. H. Davis, Ben Foster, William Sartain, Gardner Symons and F. Ballard Williams. See "Exhibitions Now On" section: "American Group at Macbeth's," *American Art News*, Feb. 17, 1912, 2.

<sup>1901</sup> Max Weber (1881–1961), modernist painter, had exhibited at Alfred Stieglitz's "291" gallery in 1911 and had a one-man show at the Murray Hill Gallery on view from February 12–24, 1912.

<sup>1902</sup> It seems likely that the relationship between the Sloans and Yeats had cooled because of Sloan's political contentiousness. On Dec. 28, 1917, Yeats wrote to his daughter Lily, "His pictures are the finest in America, but he offends so many people and so constantly that he will never have any reputation 'till he is dead." Quoted in Murphy, *Prodigal Father*, 476.

**Feb. 24, 1912** With Henris and Robertses to Mouquin's where we were guests of the two houses. We had a nice dinner with discussion. Gregg stopped to speak to us. Fangel, ex-art editor of G[ood] H[ousekeeping] mag. now illustrating on his own hook. Saw also Von Gottschalck and Mrs. After dinner we walked home to our place and had some beer.

**Feb. 25, 1912** Miss Sehon posed today, but I scraped out and made a quick sketch of her whistling which is not at all important but might better stay than the poor attempt I cut out.<sup>1903</sup>

In the evening I took quite a long walk while Dolly went to the Woman's Day meeting at the Republic Theatre where she took charge of the collections and sale of booklets.

Young girls of 15 yrs and 16 and a little younger stand on the corners with the boys Sunday evening — a sort of rough and ready love-making goes on, sort of like the play of animals. A smack in the face expresses the warmest regard. The girls are in their best togs and for the most part have solid looking legs. If there be one thin, she must be extra fresh and tease cleverly to get on, otherwise she is but a hanger on to the "bunch."<sup>1904</sup>

In the eve. a reporter from the "American" (Herald) called to find out what we knew about the children of Lawrence Strikers in N. Y. C. Dolly and I had no information for him. Said that the children had all been taken into good homes.

**Feb. 26, 1912** [Pencil notes underlay the text on this page]

In Lawrence, Mass. strike police and militia prevented by force the sending away to Phila. of the children of strikers. Mothers came there to see the children off by train. The police

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<sup>1903</sup> This painting was evidently destroyed.

<sup>1904</sup> Sloan used this subject twice in his work: the first time was in a drawing for *Harper's Weekly*, "Down at the Corner" (Hawkes 426) published Aug. 16, 1913, and the second in an etching of 1916, *Calif Love* (Morse 182).

charged, took children away, clubbed mothers and men who protested. This is a most important move and should have great results as a storm of protest against this lawlessness has come from all over the country.

Dolly out seeing to the children in the afternoon. I worked on plate<sup>1905</sup> (sketch of it): Tom Anshutz delivering his clay muscle talk on anatomy at the N. Y. School of Art about seven years ago or so. After dinner Dolly out again to a meeting of the Strike Committee. Miss Light called to see her and followed by [going] to the office of *Il Proletario*<sup>1906</sup> where the meetings are held.

**Feb. 27, 1912** We had a nice dinner party this evening. FitzGerald of the Sun (Gregg sent his regrets!), Mr Yeats and the Henris. The Robertses came after dinner and we had a right [illegible word crossed out] decent sort of an evening.

**Feb. 28-29, 1912** No entries

**March 1, 1912** Pittsburgh before Mch 11.<sup>1907</sup>

**March 2, 1912** Printing plate, first proofs not very cheerful. I forget so much between etching periods that I have great trouble with over and under biting.

Miss Katharine Anthony<sup>1908</sup> called as per arrangement by letter to look at some of my

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<sup>1905</sup> *Anshutz on Anatomy* (Morse 155).

<sup>1906</sup> The Italian Socialist Federation paper.

<sup>1907</sup> This was a memorandum to mail entry cards to the Carnegie annual exhibition.

<sup>1908</sup> This may have been Katharine Susan Anthony (1877–1965), writer, who was doing research for the Russell Sage Foundation between 1909 and 1913. She later wrote biographies of Dolly Madison, Susan B. Anthony and other leading women.

work. She was a small reddish-haired woman, very self-possessed and well spoken. I don't know anything of her. She may be a writer. She liked my paintings. Dolly busy all day on the Children of Lawrence which are now much noticed by the newspapers. There was to be a lot sent down to Philad'a today, but the scheme was postponed for some reason. Congressman Berger in Washington has some young striker boys and girls before an investigating committee of Congress. The socialists are using the strike now that it has become famous. It is an Industrial Workers of the World strike, however, and Ettor<sup>1909</sup> is still in jail.

**March 3, 1912** Worked on the Anshutz Lecture plate in the morning. Then we went to dinner at 1:30 at Algernon Lee's uptown, 87th St., where we met a college friend of his from Minnesota named Prof. Galloway. His wife was pretty woman, also from college in Minnesota, a "co-ed." She had little blue eyes and a large smiling mouth. After dinner Charles Edw. Russell and Mrs. R. called. He was nice and kind in his grumpy way. The prof. is not a socialist (they got rid of such at Columbia where he is lecturing). Much of our talk was of the Lawrence strike. C. E. R. don't think it will succeed on the move of the Company offering 5% increase in wages (based on the cut rate!) [which] has been refused and they will lose the public sympathy so easily lost.

Worked on my plate again in the evening.

**March 4, 1912** Worked on plate. What trouble I'm having with it, but I've got a right good portrait (memory) of Tommy Anshutz, so I'll stick at the job.

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<sup>1909</sup> Joseph James Ettor (1885–1948), Organizer-General of the I.W.W., and Arturo Giovannitti (1884–1959), editor of the Italian Socialist Federation paper *Il Proletario*, were the I.W.W. members in charge of the Lawrence strike until they were arrested Jan. 31, 1912, and charged with inciting someone to kill a woman spectator at a parade in Lawrence. Haywood took charge of the strike after their arrest. (See note Feb. 10, 1912.) Questioning at the trial made it clear that a political, anti-I.W.W. motive was behind the accusation, but Ettor and Giovanitti served a year in jail until they were found innocent by a jury and freed. See Kipnis, *American Socialist Movement*, 332–33.

Stuart Davis and Glintenkamp called and asked for a picture for a Minnesota State Art Assoc. Exhibition.<sup>1910</sup> I promised “Recruiting in Public Square”

Dolly out on Strike Committee business during the afternoon.

Mrs. Henri called to remind me to send money for MacDowell club dinner, but as I can find in the list of members no “Mrs Ramsay,” the name she told me to send the check to, I’ll have to let it go for today at least.

After dinner worked again on the plate.

**March 6, 1912** Scraping, polishing, hammering up, printing, struggling with the plate of Anshutz today.

Dolly brought in three of the Lawrence children strikers [sic] who are on their way back from Washington where there has been for the last three days an investigation of the strike conditions. All three of the girls look rosy and bright eyed. Good peasant stock is hard to down.

In the evening I went to Henri’s and thence with Bellows, Henri and Boardman Robinson, who I met for the first, I went up to Ben Ali Haggin’s studio where we talked over a long strip of sketches on the occasion of the MacDowell club dinner Sunday. Bellows had a long rough sketch worked out which, for some unknown reason, is on the subject of the “Durbar” in India.<sup>1911</sup> Why they want the subject is beyond my guessing. Snobbish? Met Mont. Flagg,<sup>1912</sup> the illustrator, Dan Smith,<sup>1913</sup> H. B. Eddy.<sup>1914</sup> Miss Brinkley<sup>1915</sup> also there.

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<sup>1910</sup> This was probably the 9th Annual Exhibition of the Minnesota State Art Society in St. Paul.

<sup>1911</sup> George V held his coronation durbar on Dec. 12, 1911 on the outskirts of Delhi. The event was widely reported in newspapers and magazines.

<sup>1912</sup> James Montgomery Flagg (1877–1960), illustrator, magazine cover artist, and writer.

<sup>1913</sup> Dan Smith (1865–1934), illustrator, was a staff artist for the Hearst newspapers.

<sup>1914</sup> Henry B. Eddy (1872–1935), newspaper and book illustrator.

**March 7, 1912** “6 O’Clock,” [and] Pigeons. Entered for Carnegie Inst. Ex. sent in blanks today. Sent titles and prices to Miss Esther M. Groome,<sup>1916</sup> State Normal School, West Chester, Pa.<sup>1917</sup> “Coburn players at Columbia Col.” \$750.00. “Roofs Night” 8.00, “Night Windows” 8.00, “Connoisseurs” 8.00, “Fifth Ave” 8.00, Woman’s Page 8.00, Fun one cent 8.00, “Memory” 15.00. After sending of the entry of “Six O’Clock” for Pittsburgh, I got at it and have been painting all over the thing today.

**March 8, 1912** In the evening with G. O. Hamlin (who is still our roomer for three nights a week) I went to the Branch One meeting to hear Mack [sic] Eastman<sup>1918</sup> talk on Syndicalism. He has a nervous manner, but a fund of entertaining knowledge of the subject. He started early in the 19th Century and showed the history of French Industrial Unionism. He showed that not for years have the French workers had any faith in narrow industrial trade unionism, an important point to make just at the present time when the Socialist party is, in the U. S., so divided on this question.<sup>1919</sup> Bill Haywood was there and, as he was called on to speak, rose opening with a rather sarcastic attack on Branch One which I interrupted to resent with great and, I suppose,

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<sup>1915</sup> Nell Brinkley (c. 1888–1944), illustrator and cartoonist affiliated with the Hearst newspapers.

<sup>1916</sup> Esther M. Groome (1857–1929) had studied at the Pennsylvania Academy of Fine Arts and also with Chase, Henri, and Beaux. She later became a teacher at the State Normal School, West Chester, Pennsylvania.

<sup>1917</sup> The exhibitions of the West Chester (Pennsylvania) Art Association were held at the College in West Chester.

<sup>1918</sup> Max Forrester Eastman (1883–1969), literary and social critic, editor, poet, and essayist was the editor of *The Masses* from 1913 to 1917. He founded *The Liberator* in 1918 and edited it until 1922.

<sup>1919</sup> The Socialist Left rejected unions organized along craft lines as representing only skilled, middle-class workers and worked for the formation of industrial unions that would include unskilled as well as skilled labor. The Right wing, while holding itself aloof from unions of either sort, drew much of its support from the middle class. Haywood doubtless expressed the Left’s resentment of the take-over of the Socialist Party by middle-class intellectuals, of which Branch One was primarily composed.

unnecessary heat. Order was finally restored by Bruere's gavel and now I feel rather ashamed of my outbreak. Haywood and I had a friendly understanding afterward. George Hamlin and I went to Singer's afterward but Dolly went off by herself to the Rand School Ball where she stayed 'till 3:30 in the morning. I was sound asleep when she returned.

**March 9, 1912** A big policeman called after Dolly had gone out this morning. Told me her permit to parade was ready at the Central Station for her. Then came a German orchestra leader to see if she'd give him a job in the coming Children's Ball (Lawrence Children). Miss Lou Rogers<sup>1920</sup> came to see me. Wanted me to take some suffrage poems by a Miss Bannister to illustrate. Miss Rogers said she was afraid to attempt the work herself. I passed up the job. Told her I had not time to attempt it. She is small, positive, energetic and I think a Southerner.

Dolly's parade of Red flag bearers came off in good shape. A collection in cigar boxes was taken from bystanders along the route. A wildly excited man came to Dolly at Union Square and said he had by mistake contributed a five dollar gold piece. He wanted the box opened there, was told to come to the Striker headquarters where he'd be given his money if it was found. He had to go back to work. His story being proved by the finding of a gold piece in the boxes, so after dinner Dolly and I went to the address he gave: "A. Goldstein, 304 E. 9th St" where the man, foreign accent, middle aged, who answered the bell said there was no one by that name in the house. So we came away with the poor man's five dollar piece still in our charge.

**March 10, 1912** Sent a letter to the address given by A. Goldstein telling of our effort to find him last eve. and asking him to call for his money.

During the afternoon I made an attempt at drill on the big drawing scheme for tonight at

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<sup>1920</sup> Louise De Gignilliet Rogers, portrait painter, had been one of Henri's students.

the MacDowell Club dinner.

Finally the dreaded evening arrived. We went to the Fine Arts Bldg. on 57th St. where we dined amidst the, for the most part vile, pictures of the Nat. Acad. Ex. (An awfully fine small canvas portrait by Thos. Eakins<sup>1921</sup> and about three other good things are hung — the T. E. above the line!) Many well dressed women, also many who looked like prosperous prostitutes, ‘tho I don’t think that there were any of the actual demimonde there. Henri backed out of the sketching stunt, ‘phoned Bellows last evening so B. was quite rattled. He had Irving Wiles and J. W. Alexander as substitutes for Shinn and Henri. Seems to me strange that H. should show the white feather. We sat at Mrs. Roberts’s table with Mr. and Mrs. Coburn, Bellows (Mrs.B. not well) and Henris. The dinner was very poor indeed at 3.00 for members and 4.00 for guests per plate. Then came a young violinist child whom the MacD. club hopes to send abroad to study. After which a blow from a whistle and we, the condemned ones, dashed to the long strip of paper on a frame against the N. wall of the gallery about 65 feet long and, in 16 minutes it was filled with a heterogeneous lot of drawings purporting to be a rep[resentation] of the “Durbar.”<sup>1922</sup> Of course, many merely made funny sketches. Art. Young did a good one. I think R. H. must have felt a little sorry he didn’t go into it, it was so easy. I did not succeed nearly so well in my sketch as I had in rehearsing myself in the afternoon. I made the famine sufferers being hidden from view of the King and Queen by an officer’s broad cloak. M. Flagg did the central King and Queen drawing. Louis [sic] Mora worked quickly and skillfully and afterward

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<sup>1921</sup> Between 1900 and 1910 Eakins produced about 85 small portraits, mostly 24 x 20 inches in size. The majority of these were portraits of friends, relatives, and acquaintances, and very few were commissioned works. See Lloyd Goodrich, *Thomas Eakins, Vol. 2* (Cambridge, Mass: Harvard University Press, 1982), 215.

<sup>1922</sup> The Oxford English Dictionary defines *darbar* as “the court kept by an Indian ruler” or “a public audience or levee held by a native prince, or by a British governor or viceroy in India.”

he gave an imitation of a Jap. juggler which was wonderful. He danced too. Ruth St. Denis<sup>1923</sup> also did a poor sort of comic dance.

**March 11, 1912** Painted a woman hanging out wash on fire escape<sup>1924</sup> — a thing I saw back of us. Rather interesting color, I think. Felt good getting at it, at any rate.

A. Goldstein called for his 5.00.

In the evening Dolly and I met at Petitpas' for dinner. She told me how horribly she had fared at the Hospital for Skin Diseases, 2nd Ave. and 15th St., where a young woman Superintendent had said that they did not approve of bringing the children from Lawrence (Dolly has two little ones to get in hosp. who have developed exzema [sic] in bad form). Mr. Yeats was entertaining until after his second small bottle of poor wine. He then becomes a bit querulous. Schenck the jeweler there, came to our table, bought vermouth after dinner. Nice, plain, patriotic American; says what we need is a big war!

**March 12, 1912** Two stories today by mail: a pirate story from Everybody's and a special article from Collier's, both in a rush! But I painted on my "Wash Day" picture anyhow. It is a rainy day. Dolly out 'till evening when she came home and cooked a beautiful steak and rice.

I walked out in the afternoon and put in a couple of hours in 14th St. old bookstore. Got a copy of Synge's "Riders to the Sea," which I have heard Mr. Yeats read and have wanted to own. A great, wonderful work of art.

Union Square, rainy evening, is a beautiful subject. I'll try to paint it some day

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<sup>1923</sup> Ruth St. Denis (1879–1968) began her career as a professional dancer in Europe in 1906. She toured the U.S. in 1910 and later settled in Los Angeles, where she founded with Ted Shawn, whom she married in 1914, the Denishawn School of Dance.

<sup>1924</sup> *A Woman's Work*. Cleveland Museum of Art (Elzea 192).

maybe.<sup>1925</sup>

**March 13, 1912** Dolly came home with the glad news that the Lawrence Strike is won — all terms as asked. This is a great victory for non-trade unionism as the Industrial Workers of the World have run the strike. Increase of wages from 25% to 5% will affect near 300,000 workers in the woolen industry!

In the evening Henris came. Geo. Hamlin is here the later days of the week so he and I entertained the Henris.

**March 14, 1912** “Six O’Clock” and “Pigeons” called for by agents of Pittsburgh Inst. Ex. today.

Working all day on the drawings for Collier’s.<sup>1926</sup> Having my usual trouble cutting loose in pen work.

Dolly out all afternoon. She is working on a Ball and Fair for the Lawrence Strikers which is to be given Monday next.

**March 15-17, 1912** No entries.

**March 18, 1912** Picture and etchings went to West Chester Ex. today.

In the evening I went to the Fair and Ball for the Lawrence Strikers fund. Dolly, of course, was there. She is taking a great deal of the work of the committee. Met Mrs. Watson, wife of Wm. S. Watson, one of the members of the branch. She seems interesting sort. Miss Light was there and Miss Thompson of Branch one, but Socialist Party members were not very

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<sup>1925</sup> This was probably the inspiration for *Spring Rain*, 1912. Delaware Art Museum (Elzea 194).

<sup>1926</sup> These were two drawings and a headpiece for Arthur Huntington Gleason’s “Scientific Sleuths,” published in the April 27, 1912 *Collier’s* (Hawkes 338-40).

plentiful. They look askance on the I.W.W. affairs.

I felt sorry that I could not dance. This accomplishment I despised (perhaps thought I did) in my youth and now, in my age, or is it prime, I wish that I had acquired it.

**March 19, 1912** No entry.

**March 20, 1912** Dolly went to the City Exec. meeting tonight. I stayed home. Tried to work on Pirate drawing but balked.<sup>1927</sup> Dizzy in my head. G. Hamlin went to hear Roosevelt speak in his own interest at Carnegie Hall.

**March 21, 1912** Worked on start of drawings for Everybody's Pirate story. Dolly out in the afternoon on the strike committee work.

I took a walk, which I enjoyed, along the streets nearest East River. It is cold today, snow and sleet entering with gentle spring! Walked as far as 3rd St. and Ave. A. Stopped in and bought some dried mushrooms from an importer's place.

F. Dewey stopped in about as we were to have supper. He took a dish with us. Is in the printing business now. Spent the evening at home. G. O. Hamlin is with us still.

A delicatessen shop window, 3rd Ave. and about 10th St. fine at evening with bright lights and the Jewess proprietress leaning on the inner edge with all the hams and sausage and her arms.

**March 22, 1912** Out looking for studio today.<sup>1928</sup> I found finally a loft with fine North by West

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<sup>1927</sup> This was one of five drawings, a tailpiece and initial letter for "The Queen of Girls" by Ralph Bergengren which appeared in the July 1912 *Everybody's Magazine* (Hawkes 377-383).

<sup>1928</sup> Sloan's ability to rent a separate studio and to hire models for figure painting, as he does later in

light. 11th floor of new triangular building at 4th St. and 6th Ave. Saw one of the owners, a very nice young Italian: profoundly religious, Catholic; romantic, poetic religious ideas. Talked socialism to him! We talked for nearly three hours. He is to see if he can come down to my price for part of the loft, 40.00. His brothers and sisters have to be consulted. If I get the place, it will be the most magnificent light I have ever had. Not a thing big enough in the neighborhood to reflect light. A view across Greenwich Village section of N. Y. I can see the Hudson. Dolly is all for my taking it; then, if Hamlins want to come to N. Y. and share our place (apartment where we are), we can afford the rental. If not, we can give the apartment up in the fall as Dolly is quite willing to go into a smaller place.

Director of the Worcester Museum<sup>1929</sup> ex. called while I was out today. Sorry I missed him.

**March 23, 1912** As my Italian friend had not come by 11 o'clock, I walked down to 4th St. and 6 Ave. looking at a studio in the old 10th St. Studio Bldg. where Davy [sic] is, but I didn't think it large enough nor light enough compared to the 6 Ave. place, so took Randall Davy with me and he thought the light in the 6 Ave. place fine. I took in two more windows, making the north west front (8 windows) about 43 feet long. It is to be partitioned off with fireproof brick and the wall painted and pipes (with elec. wires in) covered. I paid a deposit of \$25.00. Am to pay two months rent, 65.00 more C 45.00 a month when I sign the lease. [A diagram here shows the space as a truncated right triangle, 32 feet at its base and 42 feet along the left side which has eight windows. There are two windows in the right wall. The apex of the triangle, perhaps 10 feet on a side, has been partitioned off.] I feel quite as tho' I was taking an important step,

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1912, is due to the \$2,000 he earned from the Storz portraits.

<sup>1929</sup> Philip T. Gentner was the first director of the Worcester Art Museum, in Massachusetts, serving from 1908 to 1917.

uprooting myself for a new sort of life — working away from home. I do hope that Dolly will not feel too lonely during the days, but she has so much Socialist and Industrial Workers work to do that I guess she'll keep in good spirits.

Worked on pirate drawing during latter part of the day.

Dolly went to Central Committee meeting tonight. O'Brien called before dinner. They have a motion to propose from Branch one — to withdraw the Local's motion to take Haywood off the National Exec. Com.<sup>1930</sup>

**March 24, 1912** Working on the Pirate story illustrations today. In the evening about 9:30 Mr. Yeats came, routed out of his roost by Mr. Quinn who brought him around to see us. We were glad to see Mr. John Quinn who takes a very material interest in my work. He told me he had just bought two of my lithographs from the Berlin Photo Co. (Mr. Birnbaum).<sup>1931</sup> I was glad to hear that but surprised that Q. had not known that I [~~“made or”~~ crossed out] had made some few lithographs. Quinn wanted to buy from me the drawing illus to de Kock, “Madame Dubotte and [~~“Caldy”~~ crossed out] [M.] Callé” which I have on the wall in the hall but I, with regret, told him I did not want to sell it.<sup>1932</sup> The truth of the matter, which I told him, is that it is one of the best drawings I ever made and I couldn't ask enough for it to compensate me for its absence as a sort of pace setter. I have so few really fine drawings, have made so many inferior things. I said all this except the fact that I couldn't ask enough for it.

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<sup>1930</sup> As the May 1912 Socialist convention approached, the personal attacks on Haywood and the revolutionary Socialists reached new heights. See Kipnis, “The Recall of Bill Haywood,” in *The American Socialist Movement, 1897–1912* (New York: Monthly Review Press, 1952).

<sup>1931</sup> One of these was probably *Amateur Lithographers* which Zilczer indicates was probably in Quinn's collection. See Zilczer, *Quinn*, 188.

<sup>1932</sup> Quinn later managed to acquire the picture, now in the collection of the Addison Gallery of American Art. It is included in Zilczer's list. It was published in *Adhémair* by Charles Paul de Kock (1904) with the caption, “Eléonore placed herself in the front of the box.” (Hawkes 694).

He very much liked my "Recruiting in a Public Square" picture. It seems strange, as Dolly said to me afterward, I would sell any painting I have made but wouldn't part with the drawing. One of the reasons is that a good drawing is really worth as much and is as dear to me as a painting, but one can't ask nearly so much for it.

**March 25, 1912** Worked again on the Pirate picture. In the afternoon I went to see the new place again. Had a talk with the young John C. with whom I have had all dealings. He said he would paint and kalsomine doors and window frames and walls for me. Put up electric fixtures and put small irons to hold screens out of the windows. Two of these in slight bays get a little sun late in the afternoon. My scheme is to have a shade upright, strip of canvas about 15 inches wide the height of the window to cut off sun light. [A sketch of the screen holding device is added at this point.] My possible landlord walked with me all the way to 23rd St. subway. We talked socialism vs. Catholicism, of course.

Dolly went to a meeting of the I. W. W. in the evening after making me a good dinner of rice and mushrooms.

Afterward put screens inside to catch light.<sup>1933</sup>

**March 26, 1912** Recruiting (marked \$500.00 bargain price) went to Minnesota Art Assoc. Ex. today.

Worked on second Pirate picture.

Miss Sehon called and told us as a great secret that she and her "Si" Felder are to be married in September. She is all eager for wedding presents! and quite frank about it. I could not

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<sup>1933</sup> This is clearly a memorandum from Sloan to himself.

detect much maidenly hesitancy on the brink of connubial bliss, but she's a nice little girl anyway. I hope she is happy.

Dolly went to Woman's Committee meeting in the evening. A vote of 3 to 2 decided that they would not accept the invitation of the Women's suffrage party to parade with them. Idiots!

**March 27, 1912** Walter Pach writes a post card from Paris. He says that the art periodical "L'art et les Artistes" have ordered an article from him on my work.<sup>1934</sup> They will use 5 or 6 photos of paintings and etchings! This is very pleasant to hear.

Went and signed lease for 2 yrs. on the studio at 4th St. and 6th Ave. They agree to pay half for my electric fixtures and say I can get in in about a week.

In the evening I worked on pirate illus. Dolly went to City Exec. Com. meeting. She is busy making arrangements and getting money to send the Lawrence children home Saturday.

**March 28, 1912** Geo. Hamlin back from Phila. today. Dolly asked what Mrs. H. had thought of our proposition that they come live with us. He only said it came as a surprise, so I guess it's rejected which is as well.

Worked on Pirate picture during the day.

[“Dolly went” crossed out]

An interesting man called in the afternoon. John Weichsel<sup>1935</sup> came to inquire about the proposed sale of pictures for Benefit of Lawrence Strikers. Not a socialist, not an anarchist, but a

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<sup>1934</sup> The article, “L'Art de John Sloan” appeared in the February 1914 issue, pp. 222–26.

<sup>1935</sup> Dr. John Weichsel founded the People's Art Guild in 1915 for the purpose of mounting exhibitions in restaurants and neighborhood centers. He believed that having access to original art was good for workers and a proletarian audience could be beneficial for artists. Sloan participated in several People's Art Guild exhibitions before it closed in 1919. See Rebecca Zurier, *Art for The Masses* (Philadelphia: Temple University Press, 1988), 106–07.

radical thinker who thinks that none of the movements concern themselves enough with the immediate present. He seems like an opportunist Socialist in some ways. Liked pictures of mine, which I showed him, very much and he was a man whose appreciation is clearly worth having.

After making spaghetti for dinner Dolly went to a Committee (striker) meeting. I took a walk as far as McSorley's "old house at home" tavern on 7th St. Had a glass of ale and walked home. Dolly got home ahead of me, about 10:30.

**March 29, 1912** Wakened early this morning by three delegates from Lawrence who came to see Dolly. She talked to them nearly half an hour. Told them that all arrangements were in good shape. After breakfast I finished a sketch portrait of her requested by the New York Call and then walked down to the Call office with it where I had a talk with MacDonald and U. Solomon.

Henris called about 10 o'clock en dishabille, he in his working breeches, she in a kimono or something like it with a long coat over it.

**March 30, 1912** [Pencilled notes are under the text for 30–31 March]

Dolly got up at 5:30 this morning (and left me in bed). She goes with her 200 or more Lawrence Strikers children back to Lawrence today. It is a big thing but it's quite clear that she is equal to it. During the day small contributions still coming in to pay the expenses of the children. They have been a strong element in this fight — they and the solid stand of the workers: men, women and children workers.

I took a walk and sat for a while in Stuyvesant Square where there is a touch of spring in air and scene. The mothers and babies and sunlight and waking green grass.<sup>1936</sup>

Chas. Solomon called. He is the young speaker who did such good work at Broad and

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<sup>1936</sup> A similar scene is portrayed in the painting *Spring, Gramercy Park*, 1912 (Elzea 193).

Wall Sts. meetings last summer. Branch One is thinking of getting him as campaign manager this year.

Geo. Hamlin dressed after he came home and went to a class dinner — Maine University. He came home about 12 with a classmate whom he shared his bed with. I went to 84th St. to County meeting, but they had finished up with the perfunctory meeting just to comply with N. Y. election laws. Went down to Art Young's studio (met him at 84th St.) and sat a while, then home.

**March 31, 1912** Dolly away all day today, but I was kept busy by an unfortunate incident. A Miss Lint from Brooklyn who had one of the Lawrence Strikers girls, about 15 years old and her brother seven yrs ["find that" crossed out] called, with her mother (who waited downstairs). She says that the girl has stolen several articles of jewelry from them and one from a neighbor in apartment above them! I took details to Nieri, Italian Soc. Fed. and he sent a special delivery letter to L'Erossi, who is in Lawrence. Dolly had telegraphed that she would be home at 11 P.M., so thought I could not let her know in time to stay over and investigate.

Dolly came home at 11 P.M. I met her at the Grand Central station. Her account of the fearful poverty of the mill workers in Lawrence is very sad. She feels rather disheartened. Says that rents have gone up and the wage increase is so tiny, 30 cents to about 1.00 per week. Still they have perhaps learned a little of their real power.

The children on the train going up kept her busy tending them, but I know that she enjoyed mothering the 200 of them.

**April 1, 1912** Worked on pirate story.

Mrs. Davis called in afternoon. Dolly, who had been out winding up her work on

children strike comm., then came home in time to give us tea.

After dinner Dolly's sister Margaret came in. I went to a 25 assembly and 26 Aldermanic district committee meeting in the evening at the Rand School. I was chairman. Bruere, Wheat, and a new applicant for party membership were present — name, J. A. Kapp, nice young man. While these meetings are merely held to observe the letter of the state election laws, they had the result of getting a new member for Branch One.

**April 2, 1912** Worked all day on Pirate pictures. Stuart Davis called. He showed me several remarkable water color drawings of his: street life and characters. Very interesting and good in color. Not at all ordinary. I'd like to own some of them, that's how well they suit my fancy.

Another District Committee meeting at 112 E. 19, Rand School, this evening. I attended and conducted it. Lee, Wheat and a nice German, Jewish I think, named Wm. Lavine. Got through in an hour and came home and finished up the Pirate drawings.

**April 3, 1912** Yolande's mother, Mrs. Bugbee, called today. Yolande comes by her attractions direct, that's plain. Her mother has of course made use of more of the artifices of the toilette than Yolande found necessary, but still she's fine and dandy to paint. I sent her to Henri with reluctance. I'd rather paint her myself first but I have no decent place to work. And Yolande has married, and Dolly was told by Mrs. B. that Yolande is to have a baby, poor girl. Mrs. Bugbee fully agrees with the idea that this wonderful mother love is, much of it, pure sentimental romance. She has four children but she says she only loves one of them, Yolande.

I walked down and delivered to Ray Brown the Pirate Story drawings. He liked them (\$275.00). Came home, then out again and walked up to Berlin Photo gallery to see Hokusai Jap. drawings. Some of them very interesting. Stopped in 35 6th Ave. Nothing has been done on

my studio there. Went to Public Library to see more Japanese work — prints. Very interesting lot. One, a mother suckling her child under a netting shield very beautiful and unusual. Fifth Ave. all alive this afternoon with brisk, well-dressed crowd.

**April 4, 1912** In the afternoon I walked out. Stopped in and had a [“gl” crossed out] mug of ale at McSorley’s. Heard two men, seemed to be Union delegates, talking of the emigration problem. “If these foreigners would only go to the farms where they are needed, we wouldn’t have any need of Socialism.” Seemed to me to be a hopeful remark. Scouted around my new building to see how early old Sol strikes the N. W. side of the building where my new place is located.

**April 5, 1912** Dolly with Miss Light went to Passaic. Two men of the City Exec. with Dolly were appointed to see if they could help by taking children to New York C. Dolly with Miss Light came home about 7 P.M. They say that the strike does not seem to be a good one; too much interior factional fighting. They are more against Haywood and the Chicago I.W.W. than against the mill owners. The Socialist Labor Party is on the field antagonizing the Socialist Party.

I painted “McSorley’s Back Room”<sup>1937</sup> today and think I have nearly finished a good thing of it. R. Bruere came in. Asked us to come to a box party at the opera this evening, but we decided after dinner (Miss Light stayed) that we couldn’t make [it] up in time.

Mrs. Sumner Boyd<sup>1938</sup> came to see Dolly with proposition from Branch 5 that Br. 1 and 5 have protest meeting for benefit of Massachusetts strikers.

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<sup>1937</sup> *McSorley’s Back Room*. Hood Museum of Art, Dartmouth College (Elzea 196).

<sup>1938</sup> The wife of the English-born labor agitator, Frederick Sumner Boyd.

**April 6–10, 1912** No entries

**April 11, 1912** Dr. Beale named the day and hour for my teeth to have their filling, so Dolly and I are off to Philad'a on 2 o'clock train. There arrived I went at once to Dr. Bower who looked me in the tongue and heard my statement of conditions and rather thinks my liver is out of condition. I hoped it was to be more interesting than that.

Dolly and I had dinner at Boothby's oysters. They are so good here in Philad'a.

We went to Fort Washington by the 7:32 train. Dad looks well, so does Bessie. Nan looks thin, tho' that's not unusual with her. We talked together *en famille* 'till pretty late for country folk.

**April 12–14, 1912** No entries

**April 15, 1912** The steamship Titanic, largest vessel afloat, is wrecked on her maiden voyage. Hundreds of lives are probably lost.

**April 16, 1912** In to the dentist, both Dolly and I, and we were finished up. Then we had lunch at a German restaurant, Ostendorf's on Market St. We dropped in to see J. C. Fincken the engraver and had a chat with him. His son has had a nervous breakdown and Fincken is, of course, very much worried.

We went in to the Rathskeller and sat a while then took 6 o'clock train for N. Y.

The Titanic disaster is the only thing in the news today. Nearly 1,300 lives are probably lost. The Campania has some 800 survivors on board. Everyone is horrified. There have been

more killed in mine disasters in the last 3 months, but the news has not been so dramatic.

We went to bed early.

Geo. Hamlin and Elizabeth arrived later.

**April 17, 1912** Dolly went house, or rather, flat hunting with Elizabeth today. Tiresome job. I suffered with dizzy head all day. Am taking medicine Dr. Bower gave me in Phila.

“Six o’clock,” a very good picture, and “Pigeons,” also good, are rejected by the Carnegie Institute, Pittsburgh. Sad news. Is the exhibition game lost for me? Oh well, I paint them for myself.

New Issue of “Black Mirror”<sup>1939</sup> received today. Many good things said and many I don’t agree with. I wonder what connection L. Dabo has with this mysterious publication. I’m sure the MacDowell club list of artists is used. My sister’s mail [addressed to] Miss Stone Fort Washington, Pa. on club circular and on “B. M.” proves this.

**April 18, 1912** No entry

**April 19, 1912** Made a drawing of two miners talking in a “gallery” of mine over lunch, reading news of “Titanic Horror 1490 lives lost” in a newspaper. One says, “The dry land for me, Bill. I allosys [sic] said so and I stick to it!” Seems too good for the Call. I might sell it for money, but on second thought I’ll give it and get something in the way of an ad for the Branch One Ball from the Call in exchange.<sup>1940</sup>

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<sup>1939</sup> *The Black Mirror*, a small pamphlet published in Chicago, appeared sporadically between 1903 and 1912. Sloan must be referring to the seventh and last number, which was subtitled “An Occasional Animus for Whoever Cares.” Sloan’s copies of *The Black Mirror* are in the John Sloan Manuscript Collection at Delaware Art Museum.

<sup>1940</sup> The drawing Sloan describes appears in the *Call*, May 1, 1912.

Dolly 'phoned to meet her at Petitpas'. I did so with Geo. Hamlin. Mr. Yeats there. Is getting deafer which is sad. Such a fine intellect groping for connections in a conversation.

**April 20, 1912** From Art Young I got a drawing, and with my two, took them to the Eng.[raving] Co. Promised Monday A.M. Cut 3 1/2 inch. Work for the Branch One "Propaganda-gramme" for the Branch dance.

After lunch when Mrs. Hamlin said "good bye," I went down to the Call office and, after a foolish wordy encounter with U. Solomon, the Business Manager, I got in exchange for 2 cartoons the branch Dance ad. for 6 days. Coming back I meditated over my anger with Solomon based on his underhand proceedings in re. the "Leeches" cartoon and I felt rather frightened at my mental attitude. I have no right toward myself to damage myself by such rages.

I stopped in the Old House at Home ("McSorley's") and there I heard some English men of the sea talking of the Thames and "Chipside" and still more of syphilis, which seems to be in the iceberg class with the salts.<sup>1941</sup>

In the evening Dolly and I went to see Henri. He has sprained his knee and has lost a week lying about with bandaged knee. Playing at Bellows last Saturday he did it.

**April 21, 1912** I saw a girl looking out of window in rooming house opposite and tried to paint her from memory.<sup>1942</sup> Don't think I have it yet, but will probably go on with it tomorrow.

Miss Light and Miss Thompson called on Dolly in the P.M. to talk over the Branch Dance affairs.

We had spaghetti for dinner. I got an order of chop suey from the Chinese restaurant

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<sup>1941</sup> i. e. as dangerous as the iceberg which sank the Titanic.

<sup>1942</sup> *A Window on the Street*. Bowdoin College Museum of Art (Elzea 197). A drawing of a similar subject, "In her place" was used as a cover design for *Harper's Weekly*, Oct. 4, 1913 (Hawkes 433).

across the street and Dolly cooked the macaroni. It was quite a success.

A fine article on the Titanic disaster by Joshua Wanhope in today's Call. Scarcity of life boats. Real cause is that each boat means four "seamen." They only had 60 seamen in the crew of 800 men. More seamen would mean less dividends.

**April 22, 1912** No entry

**April 23, 1912** Walked down to Call office with cartoons.<sup>1943</sup> Stopped in to see Glackens on way back. He with me to see my new studio. Not painted yet.

Dolly out to I.W.W. meeting in the evening.

**April 24, 1912** John Weichsel called in the afternoon and stopped an hour with me. He is a good acquisition to my small acquaintance list. A man of clean life and good mind. I like his interest in my paintings. I drew a cartoon for Il Proletario today which Dolly took to them and which they were very much pleased with. It is on the recent indictment of Haywood, Yeats, Thompson and others for their Lawrence strike activities.

Dolly made a good dish of rice with mushrooms for dinner then she went to the Ex. Com. meeting.

**April 25, 1912** No entry

**April 26, 1912** Dropped in to see Henri. Had a pleasant afternoon with him. His mother is there,

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<sup>1943</sup> One of these may have been "One Worker's Wife — One Worker's Son" published in the May 1, 1912 issue. It showed an arrogant young tough wearing a special constable's badge and carrying a pistol and a club, standing over two beaten women lying in the street.

looks well. He wants me to go to Monhegan to get my health in better shape. He goes to Spain.

Branch One ball in costume. Dolly pretty in German peasant dress. I in false eyes and nose, not so pretty. Spoke to John Block<sup>1944</sup> in re lease.

**April 27, 1912** Up late. 'Phoned Block, app. Monday. Mrs. Montgomery<sup>1945</sup> and Miss Clara Boltz of [illeg.] Phila. came and she [Boltz] joined Henri's Spain class. This is a result brought about by Dolly while she was in Phila. Randall Davie [sic] came to make arrangements with her (at our place). He liked pictures which I showed him. He has just had the misfortune of having a full length which he sent to Pittsburgh jury rejected. Cost him \$18.00 to send! The picture, a woman in black with a scarf, is a good one. To Singer's for dinner and then Dolly went up to the Central Committee meeting.

**April 28-29, 1912** No entries

**April 30, 1912** Jim Preston and May, Billy Roberts and Mary our guests at dinner tonight. A nice evening. Henris came later, he hobbling painfully up our stairs on his still troublesome knee.

**May 1, 1912** Beautiful May Day weather. Afternoon I walked over to Union Square and watched the thousands of Socialists come in from their parade. Saw H. Traubel in the crowd. Got in talk with S[ocialist] L[abor] P[arty] member. In the eve. to Mrs. Fred'k C. Howis's for dinner. Nice apartment in Chelsea Hotel. Miss Light and Barry also guests. Very much

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<sup>1944</sup> Not identified.

<sup>1945</sup> This may be Mrs. Robert Montgomery (see Aug. 11, 1908).

interested by Mr. Howis's talk. His experience in municipal politics in Cleveland, O. with Mayor Johnson.<sup>1946</sup>

**May 2, 1912** The "World" and, I suppose, all the rest of the capitalist papers have exaggerated [as] to the size of a "riot." The incident which Dolly told me [of] occurred at the Union Square meeting yesterday. Some few, about 5, silly Italian anarchists protested against the American flag on the platform and it brought about a wordy dispute. Finally the flag was removed. The "Call" lies for the Political Socialists and said that it remained. This all happened within 30 feet or so of me and I never knew it. Think of being within "a rioting mass of anarchists tearing down the American emblem" and not knowing it!!

**May 3-9, 1912** No entries

**May 10, 1912** Moved into my new studio, 35 Sixth Ave. The light is fine, eight windows to the N. W. I get a little sun late in the afternoon, but this is not any trouble; and in winter, it will be so late that it won't figure at all.

**May 11-18, 1912** No entries

**May 19, 1912** 'Phoned Miss Griscom, City Club, in re. pictures for Ex, but she did not call.

**May 20-June 2, 1912** No entries

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<sup>1946</sup> Tom Loftin Johnson (1854–1911), a Democrat and a proponent of the "single-tax" served four terms as mayor of Cleveland from 1901–1910.

**June 3, 1912** Worked from “Charlie’s” sister. Bright, snappy, brave little Italian miss. She has posed quite some, a couple of years since. I have her engaged for the whole week.<sup>1947</sup>

**June 4, 1912** Henri sailed for Spain today. Dolly saw them off. Miss Boltz of Phila., through Dolly’s suggestion, joined the class which numbers 12. R. Davie [sic] and his bride go also. I went up to the roof of the bldg. and watched the Carpathia sail down the Hudson. Waved a big sheet hoping that H. might look my way. I enjoy the great expanse of sky from my windows on the 11th floor. Very few big buildings between me and the river.

**June 5, 1912** An interesting and provoking incident: I discovered that some of the Italian helpers about the building where my studio is located have, to gratify a salacious appetite, bored several holes in my studio “walls,” wooden partitions covered with sheet iron, to see the artist and his model! Oh, thrilling. Fortunately, I’m not given over to giving way to the carnal appetite promiscuously. Also, I’ve had no nude pose; and this afternoon I have put arras about the walls. Had intended to do so anyway. This cheats the prying eyes and improves the background of my walls.

**June 6-16, 1912** No entries

**June 17, 1912** A letter from Nan Sloan announced the death of Thomas P. Anshutz, the teacher of all of us: Henri, Glackens, Shinn and all the rest — Schofield, Redfield — about thirty years of service, splendid manly service as instructor at the Penna. Acad. of Fine Arts. We have heard recently that his highest wages was \$25.00 a week. This is less than an organized bricklayer

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<sup>1947</sup> Sloan’s purpose in renting the larger studio was to have space to work from the figure. “Charlie” was another model, presumably.

gets! He leaves a widow and son who has just lost four toes in a railway accident.

Had [“little” crossed out] (in years 14) Miss Wenzel to pose today. She is a splendid figure, not little in size.<sup>1948</sup>

**June 18, 1912** Dolly went to Philadelphia and Fort Washington this afternoon to attend Anshutz’s funeral [“the in the” crossed out] tomorrow. I worked again from the nice little maid again. She is beautiful to draw and so clean in her mind, so natural. In the afternoon Dolly dropped in before leaving for F. Wash. I worked on my Collier’s Pirate drawings.<sup>1949</sup> Dinner at Chinese restaurant.

**June 19, 1912** I worked again from Miss K. Wenzel. Afternoon at the Collier’s drawings again. Dinner at Chinese restaurant. Dolly came home soon after I got back. She had looked for me at the Italian restaurant on Bleeker St. and had her dinner there. She said the funeral in Ft. Was. was well attended. Fred. Pitz, much older than Anshutz I think, and still hale and hearty; Thouron (Henry D.) and many more.

**June 20, 1912** No entry

**June 21, 1912** Worked from model in morning and on Pirate drawings in the afternoon. In the evening we went to Mrs. Hamlin’s for dinner. Mr. Yeats the other guest. We had a fine steak and some wine which George got in Reading, Penna. This was very good and had a

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<sup>1948</sup> Miss Wenzel was the model for at least two paintings: *Prone Nude*, Katharine W., Weatherspoon Art Museum, University of North Carolina at Greensboro (Elzea 198), and *Young Girl Undressing*, private collection (Elzea 199), as well as a number of drawings.

<sup>1949</sup> A headpiece and four drawings for “Dead Man’s Inn,” by Ralph Bergengren, published in *Collier’s*, Dec. 14, 1912 (Hawkes 355–59).

“personality.” I smoked a cigar after dinner! out of compliment to the wine and the occasion, I suppose. In another month it will be two years since I ceased the smoking habit. I would have to relearn the habit now.

**June 22, 1912** Dolly saw Mrs. Lee, Henri’s mother, and she has finally accepted our offer to take her as a boarder to help pay our rent and to save her money as well. She is now under large expense at the Martha Washington Hotel. She is nice to get along with as we know by experience and, as Dolly is willing to help out by taking on the extra work, everything should be much relieved in the expense way, so we will be able to keep our present flat which is quite comfortable.

**June 23, 1912** In the afternoon I went to the studio and worked on Pirate drawings for Collier’s.

George Hamlin and Elizabeth called. I took them to the roof whence a fine view of the city can be had. “Skyscrapers” piling up toward the southern end of N. Y. and scattered skyscraping buildings, not quite so much massed, toward the North. Down below us we noticed on tenement roofs (Carmine St.) clever little roof summer houses built by the Italians, some quite quaintly ornamental with tiny spire and flags and lattice.

**June 24, 1912** To the studio where I worked from Miss Wenzel in the morning and in the afternoon about finished the Pirate pictures.

Sent change of address to Budworth and A. P. S. Co., Nat Acad, Penna. Acad. and Carnegie Inst.

**June 25, 1912** Put in the morning painting from Miss Wenzel. Nice little girl, bad attempt to

paint. Afternoon finished up the Pirate Story drawings and took them to Collier's. Casey liked them, Benson was away. Asked \$250.00 for them.

Dolly came down and tho' she had already done hard work canvassing a vote of German Branches at Local H'dquarters, she wiped up with mop the whole studio floor and then we oiled it and it looked fine. We went to the Restaurante Bologna and had Tortellini and Ravioli for dinner. Walked home, stopping a few minutes to listen to the poor but earnest efforts of a speaker talking Industrial Workers of the World to a crowd at ["Lafayette" crossed out] University place and Union Sq. Made me wish that I could be inspired [to] mount the soap box and really state the proposition.

The diary for 1912 ends at this point.

## 1913

**Jan. 1, 1913** "Thirteen," my own lucky number, but the New Years Day seems to be awry. Up late, for Dolly had been to a Ragged Party at Dr. Halton's<sup>1950</sup> (we met her at a tea at Miss [left blank]'s a few weeks since.) I spent N. Year's eve at the night court in Jefferson Market — the women's court where the women are, on the basis of their being separate cattle, treated "special."<sup>1951</sup> One habitual drunkardess pleaded "For the honor of God, Judge, let me go this once!" She repeated this a bit too often, passing the point of effective art. The Judge said, "In the cause of Justice, I give you ten days on the island." Thus was justice served!

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<sup>1950</sup> Dr. Mary Halton (1879–1948), pathologist, was an ardent suffragette and supporter of unwed mothers. See "Dr. Mary Halton, Pathologist, Dies," *New York Times*, Jan. 27, 1948, p. 25. She was Sloan's doctor by the 1930s.

<sup>1951</sup> Sloan drew this subject for *The Masses* Aug. 1913 issue, "The Women's Night Court; Before her maker and her judge" (Hawkes 466).

W. Watson, Secretary of our “Masses” Pub. Co. called.<sup>1952</sup> I was painting the floor. We talked over a couple of whiskies. Dolly, who had been up town to Dr. Halston’s for some part of her Irish peasant costume forgotten there last night, returned. We finished the whiskey. I had dinner at Chinese restaurant as last night also. Then took a rambling walk and home to bed. A bad day, a black day.

**Jan. 2, 1913** The second number of “The Masses” since my connection with it. (It ran at the expense of Rufus W. Weeks, actuary of the N. Y. Life Ins. Co., Socialist, for eighteen months up to August) is out, and we have turned in the material for the third (February) number. Dolly is business manager and Treasurer of the Co. I’m a stockholder tho’ I have no shares (we are trying to take over the concern legally).

From the “Coming Nation” a serial story (Mexican by J. K. Turner) to make 8 pictures for.<sup>1953</sup>

**Jan. 3, 1913** Mrs. Felder (Miss Katherine Sehon ‘till Sept. last) was to pose but bad, rainy weather prevented her coming down.

Magraw (W. M. F.) [“who” crossed out] has been with me in the studio since Nov. 14th and [“who” crossed out] is sporadically painting with a view of coming back to Art, having put

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<sup>1952</sup> The magazine, *The Masses*, began publication in January 1911 under the direction of Piet Vlag with the financial support of Rufus W. Weeks, Socialist Vice-President of the New York Life Insurance Co. as a Socialist journal supporting the organization of worker-organized consumer cooperatives. Weeks had guaranteed the publication for a year by which time it was supposed to be self-supporting. By August 1912 it was clear that this was not to be the case and publication ceased. However, Art Young and others who had contributed to the magazine decided to continue publication themselves and Sloan and Dolly, among others were enlisted to help. Sloan became the unpaid art editor and designed the first issue, Dec. 1912, under the new management. Dolly served as business manager and treasurer. See Zurier, *Art for the Masses*, 29–35.

<sup>1953</sup> Eight drawings for “A Daughter of Montezuma” by John Kenneth Turner, which was serialized in *The Coming Nation* from Feb. 1 through March 22, 1913 (Hawkes 404–411).

in the last six years or so in various business schemes. Says he has made money, at any rate rumor gives his wife money. Stopped in to see Glackens after lunch at the Italian Ravioli restaurant on Bleeker St. Brought Glack to look at loft next to me in 35 Sixth Ave. Large room, but perhaps not enough light for him.

**Jan. 4, 1913** Mailed "C. N." the first 19 pages of Mexican story mss. registered. Stopped at Siegele's, 96 Broadway, and ordered 4 frames, deposit \$5.00, about 5.00 each. Emil Grebbs, who moved out to California<sup>1954</sup> in November, gave me the address. Said the frames were good as well as cheap.

Still living at 61 Perry Street.<sup>1955</sup> Small, old fashioned house, second floor, no modern conveniences. Bought a water tank to keep water heating on the stove. We think we never should have tried to live here; yet I think I like the place, but the discomforts are quite certainly there.

Notices from Association of American Painters and Sculptors of which I am, no thanks to me, a member, continue to come but I can't feel interested enough to attend the meetings lately. They are going to show what they think "good in art"<sup>1956</sup>

Paid rent at studio (J. Cavinato owes change \$2.00)

**Jan. 5, 1913** Went to the studio and set my glass palette (Maratta colors, of course!) and placed it in my new water pan to prevent drying out of the paint. Henri has been doing this and he says

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<sup>1954</sup> Emil Grebs (1877–1964), painter, settled in Berkeley, California.

<sup>1955</sup> The Sloans had moved in October 1912.

<sup>1956</sup> Sloan had been elected a member of the Association of American Painters and Sculptors on Jan. 3, 1912. Walt Kuhn's letter announcing this is reproduced in St. John, *John Sloan's New York Scene*, 629. This was the group which was organizing the Armory Show. Although Sloan exhibited two paintings and five etchings, he was not deeply involved in its organization.

it is working splendidly. As there is no steam in the studio on Sunday, I felt the cold considerably. Magraw dropped in a few minutes.

George and Eliz Hamlin called in the afternoon and stayed to tea with our dinner. We have, or rather Dolly has, a colored maid, Irene her name, pretty light hued girl. As Dolly is making \$20.00 a week at the “Masses,” she pays for the “servant.”

Dolly at Hippodrome meeting in afternoon. Big Garment Maker’s Strike Meeting.<sup>1957</sup>  
Girl shirt waist makers waiting to get in — break a door! Hurrah for the girls. In the evening Dolly up to the Spargo<sup>1958</sup> lecture at Carnegie Lyceum.

**Jan. 6, 1913** Magraw and I worked from a pretty little model, Miss Polack.<sup>1959</sup>

**Jan. 7, 1913** Frames from Siegele, 196 Bowery, came today and I think they will be quite satisfactory, and cheap they surely are, an average of about \$4.00 each.

**Jan. 8, 1913** Clifford Addams called on me in the afternoon. He is reputed to be “odd” but I have seen no particular evidence of his oddity. He has been now three times to see me. I think he likes a studio where constant concentrated work is not the religion of the artist. Addams is

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<sup>1957</sup> A mass meeting of ladies’ shirtwaist and dress makers was held at the Hippodrome at 6<sup>th</sup> Avenue and 43<sup>rd</sup> Street on the afternoon of Sunday, January 5, 1913. The purpose of this meeting, which was organized by the Ladies’ Waist and Dress Makers’ Union, Local 25, and the Cutters’ Union, Local 10, was to decide upon the date of a proposed general strike. A dozen speakers were scheduled to appear, with Eugene V. Debs at the head of the list. See *New York Call*, January 5, 1913, p.3.

<sup>1958</sup> John Spargo (1876–1966), English-born writer and curator, came to the U. S. in 1901. He served several years on the national executive committee of the Socialist party and was a delegate to many conventions. A right wing Socialist writer, he was editor of the *Comrade* magazine and author of a number of general expositions of Socialism. He resigned from the party in 1917 and later became Curator of the Bennington (Vt.) Historical Museum.

<sup>1959</sup> There are four 1913 paintings of the same model which may have been Miss Polack (Elzea 211–14). He spelled her name in several ways in subsequent diary entries.

making a number of plates of American cities. A London publisher has arranged with him to sell them. He is quite an enthusiast about etching. Has been doing it about a year or so recently, tho' he made some plates during his great master's (J. M. W. Whistler) lifetime. He does not speak much of Whistler to me. It seems strange to hear how much London takes to etchings at this time, when here in America they go begging tho' some foreigners' work does sell to a considerable extent.

Stuart Davis and Glen [sic] O. Coleman dropped in. Coleman is not drawing or painting much, too bad! He has a great talent but the bread and butter problem takes all his time, working at night. Has a coat room in one of the theatres! and runs a small card press in the 5 and ten cent store during the day.

**Jan. 9, 1913** Painted from Miss Polack today. Not altogether bad result, hopeful. Finished up two drawings for C. N. Mexican story and sent them to the engraver's.

Dolly up early, 5:30 A.M. , to help the W[omens] Trade Union League organize the new strike of the Waist makers girls. She told me when she came home (from a suffrage meeting in Brooklyn where she went to try to sell "The Masses") that about 15,000 girls went out. There are already nearly 75,000 garment workers out in N. Y. now and they say that there will be 150,000 strikers in town in a week or so!

Magraw is still with me at the studio and I am trying French lessons from Mrs. Besson, the model and teacher. I don't get on much.

**Jan 10, 1913** Miss Schon, now Mrs. Felder, posed for self and Magraw in the morning. I took her to lunch at the Tortellini place on Bleeker St. A model engaged by Magraw came for the afternoon session. Miss Wilcomb her name — large girl, good figure. I got a rather good sketch

from her. My palette, which I keep on glass and under water when I'm not using it, is beginning to serve me better than it did.

Death ["it" crossed out] cometh to all, but when it doth call

["When" crossed out]

["We've all got to die

Death cometh to all w" crossed out]

There is one simple favor I'd ask it

"Just bide me away from light of the day

in a Boyertown Burial Casket."<sup>1960</sup>

**Jan. 11, 1913** Went to see Dr. Gattman, St. Nicholas Place, about my nose. He said it was getting on all right, that there was very little ulceration now (on the day before Xmas Dr. Koenig in Phila. examined it. There is a quarter inch hole in the "septum." He told me that if not stopped it would cause my nose to break down — no cartilage to hold it. It's not much of a nose now.) The small hole, if fitted with a neat brass ring, would offer a fine means for my small wife to lead me about by. This hole I now have and, of course, it can probably never be closed.

Called in at McSorley's on 7th St. About 2 o'clock the sun streams in the front door and windows lighting the sawdust of the floor and bar and then the soft and gentle faces of Irish patrons.

Thence to Glackens's. He had been working on a lot of rough sketches of his drawing for "The Masses." Old chap looking at an undressed show window figure, to be called "The

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<sup>1960</sup> Possibly a trial advertising limerick.

Show Girl.”<sup>1961</sup> He makes a lot of charcoal sketches preliminary.

French lesson in the P.M. 5 o'clock.

Sent 2 cuts 1 x 2 for Mex story to C. N. by our new institution, the “Parcels Post.”

**Jan. 12, 1913** In the afternoon in answer to the bell, I hastily wiped the shaving lather off my face and went down to find Max Eastman (Editor of the “Masses”) and Ida Rauh Eastman,<sup>1962</sup> his wife. He had rough page proofs of our forthcoming Feb. no. of “The Masses.” These we went over together. They invited Dolly and me to dinner with them and there we went. He showed me a story by young James Hopper, well-known short story writer.<sup>1963</sup> A good thing of two men in Paris eating live rats! for a franc a day!

Dolly went after dinner to Spargo lecture on “Syndicalism” at Carnegie Lyceum. The Eastmans went to see a production of Julius Hopp’s theatrical for the “peepul.” I took a walk then came home and worked on a drawing for C. N.

**Jan. 13, 1913** Finished third inst. drawing for C. N. story. Magraw dropped in for a short while and he and I went to lunch at Ravioli Restaurant. Dolly did not come home to dinner, so our Irene made a good stew to which I did full justice, devoured in other words.

A dear, friendly letter from old Norris (S. W.) who is, as usual, at Tarpon Springs, Florida for the winter. He writes to me at intervals so much shorter than those between my letters that I feel “nodes” of compunction.

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<sup>1961</sup> This was Glackens’s only illustration for *The Masses*. It was published with the title “On Broadway, Near Eighth” in the March 1913 issue. See Nancy E. Allyn and Elizabeth H. Hawkes, *William Glackens. A Catalogue of his Book and Magazine Illustrations* (Wilmington: Delaware Art Museum, 1987), No. 302, pp. 20, 62.

<sup>1962</sup> Ida Rauh Eastman (1877–1970) trained as a lawyer.

<sup>1963</sup> James Marie Hopper (1876–1956) published numerous stories and articles in *Collier’s*, *Ladies’ Home Journal*, and other popular magazines.

**Jan. 14, 1913** Drawing in the morning, and an Irishman, short, honest-looking, came in and sold me three dozen “pure” linen handkerchiefs for 4.00!! I don’t know linen handkerchiefs from tin ones, at least I didn’t when I bought these and, more than that, in order to buy, having only a \$20.00 bill, I took the clever rascal out and bought him a drink and also myself to get change and, over and above that, tho’ I had suggested that buying a beer would give the necessary chance to get change, he orders whiskey. He couldn’t drink beer ‘till after his dinner and now, at the end of the day, Dolly having passed on the handkerchiefs and found them to be barely worth just what I paid for them, I think I have a faint sprout of knowledge of linen in handkerchiefs.

Miss Pollok [sic] posed this afternoon. Magraw for some reason did not come down. Had an interesting talk with her. She’s 18 years. Her mother is nervous and has a bad temper — at times beats her! Yet she says “sometimes home is very happy and, at any rate, any home at all no matter how bad, is better for a girl than no home.” Told me of her unrequited love for some one, an artist. She writes, has wish to accomplish something in this art someday. Wants to be married. Knows the world pretty well, but is ingenuous at same time. A very interesting young girl, but I didn’t get much of a sketch. The talk may have been too interesting, but the afternoon was well spent at any rate.

Dolly stayed home with me this evening sewing and darning my socks. She is so often out that I feel overjoyed when she’s home an evening.

**Jan. 15, 1913** Painted again from Miss Pollack [sic]. Don’t seem to get the right hold.

In the evening after dinner, I went to a meeting of “the Masses” staff at Art Young’s studio, 9 E. 17th St. The usual bunch were there except Becker<sup>1964</sup> who did not come. Wm. Eng.

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<sup>1964</sup> Maurice Becker (1889–1975), Russian-born painter and cartoonist. Studied with Henri and, later,

Walling,<sup>1965</sup> Max Eastman, Chas. Winter<sup>1966</sup> and Alice Beach Winter,<sup>1967</sup> Mrs. Walling,<sup>1968</sup> Turner,<sup>1969</sup> Max Endicoff and “our lawyer,” Wm. Karlin.<sup>1970</sup> Art Young seemed to be much perturbed as host, not used to it I suppose. Funny old preacher and actor and splendid strong draughtsman he is. Eugene Wood was also there. He adds gayety. Our new (Feb.) number is out and we all felt very good over it. It’s coming on in splendid style. Artistically I, of course, don’t thoroughly like some things in it, but they add variety and are the very thing that some people like.<sup>1971</sup> Editorially it is a splendid success with me. I think Max Eastman, besides a poet, is a brilliant, untrammelled thinker.

No steam heat in my studio from 2 - 5 o’clock in the P.M. No coal they tell me!!

**Jan. 16, 1913** Drawing in the morning.

In the afternoon Miss W., the large figure, came to pose. I was entertained by her open attack [“at” crossed out] on the easily taken fortress of Magraw’s heart. Perhaps this was not flattering to me but I nevertheless seemed to enjoy it. But I failed to take a hint that I might be so

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with Sloan. He was active as a left-wing cartoonist long after most of his colleagues had given up the cause, working for the *New Masses*, *The Liberator* and *The Daily Worker* until the early 1940s.

<sup>1965</sup> William English Walling (1877–1936), Socialist intellectual. Was instrumental in founding the N.A.A.C.P. in 1909.

<sup>1966</sup> Charles Allen Winter (1869–1942), painter, illustrator and muralist had illustrated for *The Masses* since its founding. He was an advocate of the Maratta color system and he and his wife became close friends of the Sloans in the ‘teens.

<sup>1967</sup> Alice Beach Winter (1877–1970), painter and illustrator. Wife of Charles Winter.

<sup>1968</sup> Anna Strunsky Walling (1879–1964), Russian-born writer.

<sup>1969</sup> Henry J. Turner, book and magazine illustrator.

<sup>1970</sup> William Karlin (1882–1944), Russian-born labor lawyer began his practice in 1908 and represented labor unions in many cases. He was a Socialist Party member from 1900 to 1936. See “William Karlin, 62, A Labor Attorney,” *New York Times*, Dec. 7, 1944, p. 25.

<sup>1971</sup> *The Masses* was edited by consensus. All major contributors were “editors,” so the majority could accept a drawing that Sloan did not approve of wholeheartedly.

kind as to go out and get her a Dill Pickle — persisted as chaperone unasked. After the pose a Miss Merrick representing “American Art News”<sup>1972</sup> called and I showed her a few pictures. We had an interesting talk on the subject of the new movement, Matisse and the “Neo-Impressionists” and Cubists, etc. I think these a splendid symptom, a bomb under conventions. Some of the painters are nothing but flying splinters, imagining themselves highly powerful explosive forces but the explosive force is there — revolution it is. Miss Merrick was much surprised when I told her that I had never yet sold a painting!<sup>1973</sup> I suppose I should not have told that fact.

Dolly not home at dinner. Out all evening at various meetings.

**Jan. 17, 1913** No entry

**Jan. 18, 1913** (Yesterday) Miss Merrick of the American Art News called to look at some of my work. It was after sunset and I unwillingly brought out some things.<sup>1974</sup>

Meeting of the “Masses” Co. at Art Young’s studio, 9 E. 17th St. Walling, Eastman, Winters, Turner, W. Karlin, H. Brubaker,<sup>1975</sup> Eugene Wood, Young and others there. I am to do the next cover.<sup>1976</sup> The [“March” crossed out] February number just out seems fine to us. Hope we can go on improving.

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<sup>1972</sup> Possibly Lulu Merrick (1878–1931), an art critic who held positions with the *Morning Telegraph* and *The Spur*. She was one of the first to advocate and direct traveling art exhibitions.

<sup>1973</sup> In a sense this was true, but Sloan had donated paintings to auctions in 1902 and 1906 which had sold, and had been paid for the commissioned portraits of Mr. and Mrs. Storz.

<sup>1974</sup> This seems to be a repetition of the report of the incident of Jan. 16.

<sup>1975</sup> Howard Brubaker (1882–1957) wrote satiric commentary on national news for *The Masses*. He was Associate editor of *Success* from 1907 to 1911 and Assistant editor of *Collier's* from 1914 to 1919.

<sup>1976</sup> *The Unemployed*, for *The Masses*, March 1913 (Hawkes 450).

**Jan. 19, 1913** No entry

**Jan. 20, 1913** In the evening I went to the Ettore, Giovanitti [sic] meeting of the Intercollegiate Socialist Society at Carnegie Hall. Behold! on the stage seated, to exhibit them the better, forty Sheriff's Deputies and Julius Harburger, the sheriff of the City and County of New York.<sup>1977</sup>

They had come to see that Ettore nor Giovanitti neither spoke disparagingly of “our” country’s flag! Caused by a clear bit of press work during the last few days which brought the meeting to the front. In the newspapers, rumors were spread that Ettore would talk violence and “down with the flag,” etc. The sight was disturbing even tho’ it was amusing. It showed that free speech in Free America has shackles forging. Frank Bohn<sup>1978</sup> opened his speech by a scathing address to the Sheriffs. Giovanitti talked on “Sabotage,” the great boogaboo at present. Said that it amounted to the one weapon of the wage slave which could not be legislated against; altho’, to the shame of the Socialist Party, they had passed a party law against it.

Joseph Ettore is a tremendously impressive, forceful man. His talk was straight, real “Industrial Unionism.”

**Jan. 21, 1913** Magraw and I painted from Miss Pollock [sic] in the afternoon.

Budworth called for “Renganeschi’s picture.”<sup>1979</sup> I sent them to Folsom for it.<sup>1980</sup> It goes to the Charcoal Club, Baltimore.

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<sup>1977</sup> Julius Harburger (1850–1914), politician, was sheriff of New York 1911–13. He was strongly opposed to the I.W.W. See “Julius Harburger Dies Suddenly,” *New York Times*, Nov. 10, 1914, p. 11.

<sup>1978</sup> Frank Bohn (1878–1975) was editor of the left-wing *International Socialist Review*. He was on the editorial board of *The Masses* after May 1915 and he also wrote for *The New York Call*.

<sup>1979</sup> *Renganeschi’s*, *Saturday Night*, 1912. Art Institute of Chicago (Elzea 202).

<sup>1980</sup> The picture had been shown at the Folsom Gallery exhibition “Interpretations of New York” in October 1912 and was evidently still there.

**Jan. 22, 1913** Painted from Miss Pollock alone today as Magraw did not come down.

**Jan. 23, 1913** A friend of Magraw's, a playwright, Porter Emerson Browne,<sup>1981</sup> called to see him today at the studio. As Mac was not there, I entertained him and got a sub. for "The Masses" from him. He is bright and interested in pictures. Knows Ed. Ashe and other artists of my acquaintance.

Bad, rainy day, depressing, and I dozed all afternoon — couldn't work.

Dolly didn't come home to dinner on account of strike committee meeting, etc.

Wrote John Quinn thanking him for his third contribution of 20.00 to the "Masses." Sent him this sketch of his name to show that he comes of a seafaring race. [The "Q" of Quinn was transformed into a man rowing a boat, the tail of the "Q" being an oar. The dot of the "i" became a bird. "uinn" became waves.]

**Jan. 24–25, 1913** No entries

**Jan. 26, 1913** To see Henri in the evening with Dolly. Looked thro' some of his play drawings to pick out a couple for "the Masses." He has just painted a big, full-length nude (girl on her toes in a dancing pose),<sup>1982</sup> a fine, interesting thing tho' as he says, the life student sort will say it is "tight," as it has no obvious brush facility.

**Jan. 27, 1913** No entry

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<sup>1981</sup> Porter Emerson Browne (1879–1934) was a journalist and novelist before becoming a playwright. He was noted for such plays as *A Fool There Was* (1909) and *Rich Man, Poor Man* (1915).

<sup>1982</sup> *Figure in Motion*. Terra Foundation for American Art (1999.69). Exhibited in the Armory Show.

**Jan. 28, 1913** In afternoon at studio, Henri came to see pictures and invited as Juryman for the Penna. Academy F. A. two pictures: Sunday in Union Square,<sup>1983</sup> Carmine Theatre.

**Jan. 29, 1913** Painted with MacG. from Mrs. Harrison. I got a rather good thing in a color sense, brilliant rather.<sup>1984</sup> To lunch at the Ravioli joint in Bleeker St. Then, at about 5 o'clock, went downtown to the "Masses" office to hand in drawings. (Glackens made a fine thing: dummy show figure at window on Broadway).

**Jan 30–Feb. 1, 1913** No entries

**Feb. 2, 1913** Dolly and I spent the day at Cedarhurst, L. I. with the Wm. English Wallings, a very pleasant time, kind loving people. Mrs. Walling (Anna) is a splendid type of the Russian Revolutionary blood, full of life and human kindness. Her little sister, Rose Strunsky,<sup>1985</sup> is of a sort of elfin beauty. Anna is and has been a literary worker of some importance — the whole family charged with intelligence. The Walling children are fine little ones. Rosamond, about 3 years old, is a perfect little beauty and she liked me, I think; which I regard in this case as a kind of reward or prize. She liked pictures I drew for her. An appreciative public of one.

We walked to the beach about 1 1/2 miles away. Cold brisk day with some wind. Color at the beach fine, gray, orange and blue. Courtenay Lemon was also a guest.

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<sup>1983</sup> *Sunday Afternoon in Union Square*, 1912. Bowdoin College Museum of Art (Elzea 201).

<sup>1984</sup> This was probably *Rosette*, Bowdoin College Museum of Art (Elzea 215). Mrs. Harrison also posed for *White Lace Cap*, Bowdoin College Museum of Art (Elzea 216).

<sup>1985</sup> Rose Strunsky was a member of Heterodoxy and the Liberal Club.

**Feb. 3–10, 1913** No entries

**Feb. 11, 1913** Mrs. Harrison posed. Magraw did not come down. We went to Ravioli [restaurant] afternoon for lunch. Coming away, I went to see her to the Newark train then got into a ruction at 10th St. and 6th Ave. in front of a garment factory where strikers were picketing. Thugs employed by manufacturers, a cheap lawyer, myself. I insisted on going into the building, asking for fictitious firm name. Threatened with fisty destruction. Dolly went to theatre with Miss [illeg. Breitman?], her stenographer at the Masses office.<sup>1986</sup>

**Feb. 12, 1913** No heat at the studio and I go over there to fuss about it and got a little bit too much of John Cavinato, who is the supt. and one of the involved owners, a Catholic and liar I fear. Magraw came in and he and I went out and we drank 3 whiskies, which befits the holiday — Lincoln’s birthday. Magraw gave me a discourse on my possibilities as an etcher — worldly wise and true too, I trow. But I can’t follow, can I?

We are going to move to 240 W. 4th St. That’s on my mind. And then, one number of “The Masses” follows the other so rapidly. I’m busy and doing nothing. I lack energy and with reason.

In the evening after I had taken a nap, Dolly and I went to the Ravioli Restaurant and then, tho’ nearly 9:15 o’clock, we went to Glackens’s and Dolly talked to Mrs. Glack, who had gone to bed early, while I passed a pleasant three hours with her wonderful sister, Irene Dimock, with the basilisk eyes. This finished up the day splendidly. We did not leave ‘till after one o’clock A.M.!! Glackens was out at a dinner or some play affair of the Illustrators Society. The time passed so well with fine Jamison high balls fixed by Miss Dimock that neither Dolly nor I

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<sup>1986</sup> Dolly had been made business manager and treasurer of *The Masses*.

had an idea how late we were keeping them.

**Feb. 13, 1913** Today I painted without Magraw from Mrs. Harrison, the blonde “lady from Philadelphia.” I have made a head from her which is neither bad nor good. Magraw probably sick. He had been rather ill with a cold for the last three days.

Dinner alone with our maid as Dolly ‘phoned that she would not be able to get up to dinner.

**Feb. 14–March 25, 1913** No entries

**March 26, 1913** John Cavinato showed me check for 2 hundred and, I think, 40 odd dollars which he said he had taken on acc. from the Davis Co. Hat mfg. for rent on 3 floors in building 35 Sixth Ave. I said that I could not move and vacate my lease unless he built studio on roof for me. He proposed a place on 5th floor. I said it had not enough light. He also proposes to give me an agreement to build me a studio on roof of new building when he has it finished. (It is not even started now.)

**March 27, 1913** J. Cavinato again took up an hour of my time talking, talking and he threatening to, by some “underhand” means (he called it so himself) put me out on my lease, it having a “subordinate” clause, “fake sale or mortgage.” (Mrs. Harrison, who was posing for me, heard him say that he could use this method.) He tells me that the Bdg. Dept. “practically refused to allow a studio on the roof.”

**March 28, 1913** No entry

**March 29, 1913** Stopped in to see the rooms over the bicycle store on Wash. Sq. and they agreed to let me have the front two rooms as far back and including the large side windows to the West for \$37.50 per month rent to start April 15th. I made a deposit of \$5.00.<sup>1987</sup>

**March 30, 1913** Saw John B. Cavinato on the roof of 35 Sixth Ave. repairing the water tanks with a couple of men helping him (Italians) and there told him that my mind was made upon the terms under which I would give up my lease held on the 11th floor, namely \$500.00 bonus to be paid to me before two o'clock tomorrow afternoon.

**March 31, 1913** Miss Niles called. I asked her to go into the MacDowell Club ex. group.

**April 1, 1913** J. Cavinato up for the rent. Postponed payment 'till tomorrow. Proposed to him that I would quit my lease for 350.00 cash immediately, with a week to move in. Also proposed that I would take the 8th floor place, same size and position as mine, at a rental of \$30.00 per month for one year with renewal privilege of one year at 35.00 per month. He said he'd see his principals. Mrs. Harrison posed this P.M. ["Dolly" crossed out] (Mrs. Roberts (Miss Wallace) called in re. [illeg.] to MacDowell group).

Dolly and I out to dinner in evening then to moving picture variety show on 14th St. Stopped afterward at Pabst's Rathskeller, 14th St., and had beer. Cabaret show. All the rage in N. Y. now — pathetic, rather.

Mrs. Preston agreed to go into group at MacDowell Club.

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<sup>1987</sup> Sloan must have been considering this studio in case his negotiations with Cavinato fell through, but he eventually settled for the 8th floor at 35 6th Ave.

**April 2, 1913** John Cavinato in, proposed 8th floor studio at \$35 for first year, renewal privilege at 40.00 second year. I stuck to my offer of 30.00 first year, \$35.00 second and there we left it. He said he would let me know definitely by Friday morning.

Mrs. Roberts called in P.M. Out walking with her downtown. Stopped in at 6:30 and got Dolly at the Masses office, then to the World Bdg. and looked at her painting: night City Hall square and the Woolworth Bdg. just completed — right good picture. With Dolly and Mrs. R. to the Ravioli restaurant on Bleeker St, then home. Left Dolly, and with Mrs. R. to her home in Brooklyn where we found Nat Roberts and a Pittsburg friend, Ridge his name, I think.

**April 3–May 18, 1913** No entries

**May 19, 1913** Dolly is going to retire from the Business M'grship of the Masses, giving place to a dizzy blond girl friend of John Reed's, who says she has experience.<sup>1988</sup> Dolly retains the Treasurership of the Masses Pub. Co. She wants to “come back home.”

**May 20, 1913** Mrs. Schindel,<sup>1989</sup> wife of Capt. S., U. S. Army, has been working with me at the studio for about a week. I'm showing her “etching.” She is a cousin of J. Mc N. Whistler and was in his famous class in Paris some years ago.<sup>1990</sup> A good companion she is.

Went to Leroy Scott<sup>1991</sup> for dinner and there met English mezzotint artist named Fred

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<sup>1988</sup> This must have been Louise Bryant who later married Reed.

<sup>1989</sup> Mrs. Bayard Schindel worked under the name of Isa Urquhart Glenn as an artist and a writer. A drawing by her was reproduced in *The Masses*. See Morse, pp. 14, 187.

<sup>1990</sup> Isa Glenn was not really a cousin of Whistler's. To Whistler's delight, she audaciously claimed that relationship when she studied at Whistler's Académie Carmen. The story is set out in “Cousin Butterfly” by Annulet Andrews, *Lippincott's Magazine*, March 1904, 318–327.

<sup>1991</sup> Possibly Leroy Scott (1875–1929) who had lived in Hull House in Chicago and was later

Millar.<sup>1992</sup> Nice man, but his wife is a domineering sort of black haired Eng. woman. He subscribed to The Masses and 1.00 to the sustaining fund.

**May 21, 1913** The Masses is going to move to 91 Greenwich Ave. from 150 Nassau St. I don't think it very good business, but it will be more convenient. Mrs. Harrison, pretty blonde whom I have had a great deal lately (some months) posed for Mrs. Sch. and me today. We made drawings.

**The diaries end at this point.**

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assistant headworker at the University Settlement in New York (1902–1903) and a novelist.

<sup>1992</sup> Fred Millar was a mezzotint artist. He reproduced paintings by well known artists in full color.