



Smithsonian
Archives of American Art

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

by Vanessa Catanzaro

Funding for the processing and digitization of this
collection was provided by the Princeton Art Museum.

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Collection Overview

Repository:	Archives of American Art
Creator:	Pearlman, Henry
Title:	Henry and Rose Pearlman papers
Dates:	1893-1995, bulk 1950-1980
Quantity:	4.3 linear feet
Abstract:	The records of the Henry and Rose Pearlman papers measure 4.3 linear feet and date from 1893 to 1995 (bulk 1950-1980). The collection documents the activities of Post-Impressionist and Modern art collectors Henry and Rose Pearlman through correspondence, research materials, exhibition catalogs, photographs, and clippings.

Administrative Information

Provenance

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

Alternative Forms Available

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

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

Processing Information

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

Preferred Citation

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

Restrictions on Access

Use of original papers requires an appointment. Glass plate negatives are housed separately and closed to researchers.

Ownership and Literary Rights

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

Biographical Note

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

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

Scope and Content Note

The Henry and Rose Pearlman papers measure 4.3 linear feet and document the activities of art collectors Henry and Rose Pearlman through correspondence, research materials, exhibition catalogs, photographs of artwork and exhibitions, and clippings ranging from 1909 to 1995 (bulk 1950-1980). Most of the materials relate to artists and pieces represented in the Pearlmans' collection, although a small amount of material concerns works considered or researched by Pearlman, but not purchased.

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

Arrangement

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

Series 1: General Collection Files, 1950-1995 (Box 1, 5; 8 folders)

Series 2: Artists' Files, 1909-1995 (Boxes 1-5, MGP 5; 3.2 linear feet)

Series 3: Museum Files, 1951-1994 (Box 4; 20 folders)

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

Names and Subject Terms

This collection is indexed in the online catalog of the Archives of American Art under the following terms:

Subjects:

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

Types of Materials:

Photographs

Names:

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

Series Descriptions/Container Listing

Series 1: General Collection Files, 1950-1995

(Box 1, 5; 8 folders)

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

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

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

Series 2: Artists' Files, 1893-1995

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

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

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

The bulk of this series has been scanned. Photographic reproductions of artwork have not been scanned and only the cover, title page, and individual relevant pages have been scanned from published materials. Glass plate negatives are housed separately and closed to researchers.

Box	Folder	
1	8	Cezanne, Correspondence, 1948-1961
1	9	Cezanne, Correspondence, 1962-1979
1	10	Cezanne, Correspondence, 1980-1993
1	11	Cezanne, Exhibition Catalogs, 1950-1974 <i>(Oversized item housed in Box 5, F2)</i>
1	12	Cezanne, Booklet, Color Test of <i>Mt. St. Victoire</i> , circa 1950-1974
1	13	Cezanne, Booklet, Understanding Cezanne, circa 1950-1960
1	14	Cezanne, Articles and Clippings, 1920-1956
1	15	Cezanne, Articles and Clippings, 1960-1989
1	16	Cezanne, Articles and Clippings, circa 1920-1989
1	17	Cezanne, Photographic Material, Artwork, Black and White Copy Prints, circa 1950-1974 <i>(Not scanned)</i>
1	18	Cezanne, Photographic Material, Artwork, Negatives and Transparencies, circa 1950-1974 <i>(Not scanned)</i>
1	19	Cezanne, Photographic Material, Original Prints, circa 1950-1974
1	20	Courbet, Correspondence, Printed and Photographic Material, 1960-1961
1	21	Daumier, Correspondence, Printed and Photographic Material, 1958-1971
1	22	Degas, Correspondence, 1958-1994
1	23	Degas, Books and Exhibition Catalogs, 1918
1	24	Degas, Books and Exhibition Catalogs, 1919

Box	Folder	
2	1	Degas, Books and Exhibition Catalogs, 1927-1959
2	2	Degas, Articles and Clippings, 1921-1963
2	3	Degas, Photographic Material, Artwork, circa 1950-1974 <i>(Not scanned)</i>
2	4	Gauguin, Correspondence, 1949-1992
2	5	Gauguin, Books and Exhibition Catalogs, 1893-1954
2	6	Gauguin, Books and Exhibition Catalogs, 1956-1960
2	7	Gauguin, Articles and Clippings, 1959-1966
2	8	Gauguin, Photographic Material, Artwork, circa 1930-1974 <i>(Not scanned)</i>
2	9	Hartley, Correspondence, 1953
2	10	Kokoschka, Correspondence, General, 1948-1994
2	11	Kokoschka, Correspondence, with Artist, 1948-1968
2	12	Kokoschka, Appraisal, 1954
2	13	Kokoschka, Exhibition Catalog, 1947
2	14	Kokoschka, Articles and Clippings, 1948-1979

2	15	Kokoschka, Photographic Material, Artwork, circa 1950-1974 <i>(Not scanned)</i>
2	16	Kokoschka, Photographic Material, Original Prints, circa 1948-1968
2	17	Lipchitz, Correspondence, 1957-1991
2	18	Lipchitz, Exhibition Catalogs, 1951-1972
2	19	Lipchitz, Articles and Clippings, 1954, 1973
2	20	Lipchitz, Photographic Material, Artwork, circa 1950-1974
2	21	Lipchitz, Photographic Material, Original Prints, circa 1950-1974
2	22	Manet, Correspondence and Printed Material, 1909-1988
2	23	Manet, Photographic Material, Artwork, circa 1950-1974 <i>(Not scanned)</i>
2	24	Marchutz, Printed Material, 1957-1969
2	25	Marchutz, Leo Marchutz School of Painting and Drawing, 1969-1978
2	26	Margules, Poem, "Passage to Parthenon," 1959
2	27	Matisse, Correspondence, 1952-1978
2	28	Matisse, Photographic Material, Artwork, circa 1950-1974 <i>(Not scanned)</i>
2	29	Matisse, Photographic Material, Original Prints, circa 1950-1974
2	30	Modigliani, Correspondence, 1951-1979
2	31	Modigliani, Correspondence, 1980-1993
2	32	Modigliani, Books and Exhibition Catalogs, 1931-1951
2	33	Modigliani, Books and Exhibition Catalogs, 1952-1955
2	34	Modigliani, Books and Exhibition Catalogs, 1957-1963
2	35	Modigliani, Articles and Clippings, 1951-1967
2	36	Modigliani, Photographic Material, Artwork, circa 1950-1974 <i>(Not scanned)</i>
2	37	Modigliani, Photographic Material, Original Prints, circa 1950-1974
2	38	Molenaer, Correspondence and Printed Material, 1947-1970
2	39	Pisarro, Printed and Photographic Material, 1904-1975
2	40	Prendergast, Correspondence and Printed Material, 1960, 1990-1992
2	41	Renoir, Correspondence, 1952, 1959
2	42	Renoir, Exhibition Catalogs, 1910-1958
2	43	Renoir, Articles, 1919, 1959
2	44	Renoir, Photographic Material, Artwork, circa 1950-1974 <i>(Not scanned)</i>
2	45	Robert, Correspondence, 1939-1975
2	46	Robert, Printed and Photographic Material, circa 1950-1974

Box	Folder	
3	1	Soutine, Correspondence, 1952-1987

3	2	Soutine, Research Information, circa 1950-1974
3	3	Soutine, Books and Exhibition Catalogs, 1928-1952
3	4	Soutine, Books and Exhibition Catalogs, 1953-1958
3	5	Soutine, Articles and Clippings, 1932-1983
3	6	Soutine, Photographic Material, Artwork, circa 1950-1974 (<i>Not scanned</i>)
3	7	Toulouse-Lautrec, Correspondence, 1953-1992
3	8	Toulouse-Lautrec, Exhibition Catalogs, 1938, 1956
3	9	Toulouse-Lautrec, <i>Le Bois Sacre aux Arts et Muses</i> , circa 1950-1974 (<i>Oversized item housed in Box 5, F3</i>)
3	10	Toulouse-Lautrec, Articles and Clippings, 1938-1985
3	11	Toulouse-Lautrec, Photographic Material, Artwork, circa 1950-1974 (<i>Not scanned</i>)
3	12	Toulouse-Lautrec, Photographic Material, Original Prints, circa 1950-1974
3	13	Van Gogh, Correspondence, 1949-1992
3	14	Van Gogh, Research Information, 1906-1946
3	15	Van Gogh, Exhibition Catalogs, 1901-1971
3	16	Van Gogh, Articles and Clippings, 1892-1971
3	17	Van Gogh, Photographic Material, Artwork, Glass Negatives, circa 1950-1974 (<i>Not scanned</i>) (4 glass plate negatives housed in MGP 5)
3	18	Van Gogh, Photographic Material, Artwork, Prints and Negatives, circa 1950-1974 (<i>Not scanned</i>)
3	19	Van Gogh, Photographic Material, Original Prints, circa 1950-1974
3	20	Various, Correspondence, A-C, circa 1944-1994
3	21	Various, Correspondence, D-M, circa 1944-1994
3	22	Various, Correspondence, N-R, circa 1944-1994
3	23	Various, Correspondence, S-Z, circa 1944-1994
3	24	Various, Correspondence, unidentified, circa 1944-1974
3	25	Various, Exhibition Catalogs, 1921-1936
3	26	Various, Exhibition Catalogs, 1938-1940
3	27	Various, Exhibition Catalogs, 1944-1967
3	28	Various, Exhibition Catalogs, 1969-1989
3	29	Various, Private Collection Tours, Individuals, 1958-1968
3	30	Various, Private Collection Tours, Institutions, 1957-1963
3	31	Various, Private Collection Tours, American Federation of Arts, 1956-1963
3	32	Various, Private Collection Tours, Museum of Modern Art, 1955-1967
3	33	Various, Articles and Clippings on Private Collections, circa 1916-1979

Box **Folder**

4	1	Various, Articles and Clippings, 1930-1952
4	2	Various, Articles and Clippings, 1955-1985
4	3	Various, Articles and Clippings, circa 1930-1985
4	4	Various, Photographic Material, Artwork, circa 1950-1974 <i>(Not scanned)</i>
4	5	Various, Photographic Material, Unidentified Artwork, Prints, circa 1950-1974 <i>(Not scanned)</i>
4	6	Various, Photographic Material, Unidentified Artwork, Negatives, circa 1950-1974 <i>(Not scanned)</i>
4	7	Various, Photographic Material, Unidentified Salons, Original Prints, circa 1950-1974

Box

MGP 5 Glass Plate Negatives
 4 glass negatives

Box

Folder		
5 (sol)	2	Oversize Cézanne Watercolor Prints, circa 1950s
5 (sol)	3	Oversize Toulouse-Lautrec Parody Comparison, circa 1950-1974

Series 3: Museum Files, 1951-1994

(Box 4; 20 folders)

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

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

Box

Folder		
4	8	Art Museum of Princeton, Correspondence, 1973-1979 <i>(Partially scanned)</i>
4	9	Art Museum of Princeton, Correspondence, 1980-1984 <i>(Partially scanned)</i>
4	10	Art Museum of Princeton, Correspondence, 1985-1989 <i>(Partially scanned)</i>
4	11	Art Museum of Princeton, Correspondence, 1990-1994 <i>(Partially scanned)</i>
4	12	Baltimore Museum of Art, Correspondence, 1952-1964
4	13	Baltimore Museum of Art, Printed Material, 1951
4	14	Baltimore Museum of Art, Photographs of Exhibition Installation, 1958
4	15	The Brooklyn Museum, Correspondence, 1955-1991

4	16	The Brooklyn Museum, Printed Material, 1964, 1991
4	17	Cleveland Museum of Art, Correspondence and Photographs of Exhibition Installation, 1951
4	18	Detroit Institute of Arts, Photographs of Exhibition Installation, 1967
4	19	Knoedler Gallery, Correspondence and Photographs of Exhibition Installation, 1959
4	20	Metropolitan Museum of Art, Correspondence, 1952-1989
4	21	Metropolitan Museum of Art, Printed Material, 1973
4	22	Museum of Modern Art, Correspondence, 1950-1983
4	23	Munson-Williams-Proctor Institute, Correspondence, 1964-1977
4	24	National Gallery of Art, Correspondence, 1972-1988
4	25	Wadsworth Atheneum, Correspondence and Photographs of Exhibition Installation, 1970-1973
4	26	Various, Two Japanese Museums, Booklets, circa 1980s
4	27	Various, Photographs of Unidentified Exhibition Installations, circa 1958-1962

Series 4: Personal Files, 1966-1993

(Box 4; 5 folders)

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

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

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