

Albany Institute of History & Art
Library

MG 86

CORTELYOU PAPERS
On the works of Ezra Ames

1919-1987

5.5 lin. ft., 11 boxes

- Series I. Correspondence (1949-1987)
- Series II. Photographs (n.d.)
- Series III. Research Material (1919-1972)
- Series IV. Card Files (n.d.)

June 1999

Biographical Note

Irwin F. Cortelyou (1897-1997) was a writer and art historian who lived most of her life in Rumson, N.J. She was raised in Riverdale, N.Y., until she finished school around 1916. She then moved to New York City where she worked as a nurse at Presbyterian Hospital. In 1922 she married George Bruce Cortelyou Jr., son of the former U.S. Treasury Secretary from Theodore Roosevelt's administration. The couple moved to Rumson in the 1930s.

In 1949 she began to research the works of the painter Ezra Ames, at first as a favor for a friend, as she attempted to locate a companion portrait for two Ames portraits that he owned. As she was doing this, she was encouraged to research further and to undertake the task of compiling the first catalogue of Ames' works. Her research led her to Theodore Bolton, an art historian and writer for the New-York Historical Society. Bolton directed her to the Albany Institute of History and Art, which owned Ames' account book, a document that became one of her most valuable research tools in collecting and verifying information about Ames and his works. Later in 1949, Bolton joined her as a collaborator though Cortelyou still conducted the majority of the research. In 1951 to 1952, the two wrote three articles about Ames' life and works for the *New-York Historical Society Quarterly*. In 1956, these articles were revised and expanded and, along with the addition of a bibliography and a catalogue of over five hundred of Ames' paintings, were published by the New-York Historical Society in a single work titled *Ezra Ames of Albany*. In 1957, a supplement to the catalogue was published. Cortelyou continued to compile research on Ames through the 60s and 70s, possibly for another catalogue supplement that was never published. Well into the 1980s she was sought out by people who believed they owned portraits by Ames, and looked to her for verification.

Scope and Content Note

The Cortelyou Papers spans the period from 1919-1987, and primarily contains documents relating to the research Cortelyou compiled for the articles, catalogue, and book that she and Bolton wrote on the life and works of Ezra Ames. The papers were a gift to the Albany Institute of History and Art (AIHA) from Irwin F. Cortelyou in 1990. It is divided into four series: Correspondence; Photographs; Research Materials; and Card Files.

Series I. Correspondence (1949-1987): The series contains both the letters Cortelyou received and carbon copies of letters she sent in reply during the years she was compiling research for the articles, book, and catalogue, as well as the later supplement to the catalogue. The folders are arranged in alphabetical order. Correspondence within folders that are labeled with either a person's or an organization's name, are arranged chronologically. In the folders labeled (letter) general, the correspondence is arranged alphabetically, then chronologically if there are multiple letters. Also arranged alphabetically is the Dutchess County folder. In many of the letters there are references made to people in whose letters are in other folders. These references were the leads Cortelyou used to track down the true owners of paintings, as well as to

find the correct genealogical information and personal history of the sitters in Ames' portraits. Examples are the Edwards, Ladu, Sutliff, and Wade folders, which are all interconnected. Others are the Curran and the Schenectady Historical Society folders, the Winterthur and AIHA folders, and the Rankin and Strong folders.

Most of the permission slips mentioned in the correspondence are in the Series III. Research Materials (Box 7, folder 215). Many others were attached to their corresponding letters and are included in the folders that bear their name as well as in the Frick Art Reference Library folder. In the folder titled Miscellaneous, are newspaper clippings and some blank questionnaires, which Cortelyou would send to portrait owners, for them to mail back when completed. Other notable inclusions in this series are postcards, slides, genealogical and biographical information about the sitters of Ames' portraits, photographs, sketches, notecards, invitations, signed questionnaires about specific portraits, rough drafts of letters and telegrams that Cortelyou did not send, descriptions of specific portraits from their owners, and some personal correspondence between Cortelyou and Bolton, and Cortelyou and Livingston Houston.

Series II. Photographs (n.d.): This series is made up predominately of 8 x 10 black and white photographs of the portraits and miniatures by Ezra Ames as well as his other works, taken by various photographers. Some of these photographs have duplicates, but also contained in this series are color photographs, small snapshots, photostats, and magazine cutouts of Ames' works. The negatives to many of the photographs are included in their corresponding folders as well. Any other negatives are filed in the Other Negatives folder.

Folders are arranged in alphabetical order, with most of the photographs having been put into groups by the sitter's first letter of their last name. However, there are also folders containing photographs of certain owners and organizations private collections. Examples are the Edwards collection and the Frelinghuysen collection, as well as works kept at the AIHA itself. Photographs of sitters from some families and individuals that were numerous enough to separate from the larger groups, are also contained in their own folders, such as the Ames family, the Clinton family, Alexander Hamilton, and Ames' own self portraits, among others. Other folders contain some of Cortelyou's early research into Ezra Ames and the Ames family, and some have photographs of portraits that are not attributed to Ames, and portraits that were as yet unidentified as to the name of the sitter. Photographs of Ames' other works, and various other pictures are in the Miscellaneous folder.

Within most of the folders, the photographs are arranged in alphabetical order first by last name and then by the sitter's first name, if more than one person from a family was painted. If more than one painting was made of the same person over time, those photographs are then arranged in chronological order. Photographs that have tabs attached correspond to the page and illustration number in the Cortelyou and Bolton book. However, every illustration in the book does not have a tabbed photograph in this series.

Series III. Research Material (1919-1972): Series III contains the materials that Cortelyou accumulated while researching Ames' work, as well as copies of the *New-York Historical Society Quarterly* in which the original articles were published. The series holds exhibition catalogues, brochures from events and historical sites, newsletters and other works published by organizations, biographical information on the sitters in portraits that appeared in other published works, newspaper and magazine articles (both original and photocopied) containing biographical information on the subjects of paintings, and lists of photographs of Ames' work that organizations possessed. There are also small sketchbooks containing drawings by Cortelyou of

portraits she had seen personally. These books were found within the card files, but were moved to Series III during processing. In addition, at the beginning of the series, is a folder of signed slips that Cortelyou and Bolton issued to owners of Ames works to obtain their permission to reproduce photographs in the book and catalogue. The slips are arranged in chronological order, with any undated slips filed after in alphabetical order. The rest of the folders in this series are arranged in alphabetical order.

Not every folder in this series has a span date for its contents. Dates have only been given to folders containing original material, and not photocopies. Moreover, some of these original materials do not have dates on them, thus not allowing for either a totally accurate or any span date at all to be given to every folder.

Series IV. Card Files (n.d.): This last series consists almost entirely of 5 x 8 index cards and pieces of paper cut to that size. It has four subseries within: Catalogue for Printer; Bibliography; Historical Information; and Miscellaneous. The information on the cards is Cortelyou's notes on Ames' paintings (including his miniatures and other works) and the reference materials that were used in the writing of the book, as well as historical and biographical information Cortelyou collected on Ames, his family, and the sitters in Ames' works. The cards are not separated into folders, but are housed together in boxes. They retain Cortelyou's original tabbed dividers and remain in the arrangement she created.

The Catalogue for Printer sub-series starts with the cards Cortelyou accumulated after the first supplement to the catalogue was printed, followed by the cards containing the information that went into the original catalogue. In this sub-series, there is only information about Ames' portraits, and not his miniatures and other works, but the cards contain information about unlocated portraits as well as the located ones. On each card there is the name of the sitter, the size of the portrait, the owner of the portrait, or if the portrait was unlocated, where a photo reproduction can be obtained, and as much descriptive and biographical information about each portrait that Cortelyou was able to accumulate. The cards are arranged in alphabetical order by the name of the sitter in each portrait.

The Bibliography subseries collects Cortelyou's notes on all the reference material she searched through including material for the book itself, the catalogue, and the works she chose not to use. There are two main sections to this subseries. The first, Hyphenated Words, is a short reference list of words that shows the correct way of writing words that could potentially be confused as whether to write them as one word, two words, or with a hyphen between them. The next one, Bibliography, is divided into three smaller sections called Essay, Catalogue, and References Not Cited, which are each separated into manuscripts, books, magazines, and newspapers, in that order. The only exception being within the Catalogue section, where books is called published sources, and is filed after newspapers. The final newspaper section is then followed by four smaller sections, called Personal and Miscellaneous, Manuscript Duplicates, Duplicate Cards, and To Be Read, which contains citations of works that if Cortelyou ever had read, it is unknown.

The third subseries, Historical Information, contains the biographical, genealogical, and historical notes Cortelyou collected on Ames, his estate and family, and the sitters in Ames' portraits, as well as historical information on Albany, the surrounding area, and other towns Ames lived and visited during his life. Also included, are notes about interviews Cortelyou held with people early in her research of Ames, including one with Theodore Bolton.

In addition, within this subseries, are sections containing Cortelyou's notes on Museum

and Private Collections of Ames' works, and the expenses she accrued in conducting her research, including money she paid for materials and receipts she received in paying for prints of photographs. Following this are two sections called Field Work and Photography. Field Work contains notes on trips Cortelyou planned to make to view portraits, and a file of addresses of people she corresponded with. The last section, Photographs, lists negatives given to the Frick Art Reference Library by Cortelyou.

The last subseries, Miscellaneous, begins with Cortelyou's notes on Ames' miniatures, landscapes, drawings and other works, and engravings made from Ames' portraits. Following after are her notes on works not by Ames, and works that are attributed to Ames but are questionable. After this is a large section called Addenda. This section contains note cards on miniatures and prints that were not meant to be catalogued, works where permission to reproduce was denied, and acknowledgements. This is followed by another large section called Not for Catalogue, which contains notes about portraits not by Ames, and are not to be put in the catalogue. This section is followed by cards about unexamined works, Ames Exhibitions, research work on Ames by William Sawitzky, Albany's Bicentennial, portraits that were previously anonymous but were subsequently attributed to Ames by Cortelyou, AIHA prints located at the Frick Art Reference Library, Costumes, and notes written to Cortelyou.

Next is another large section called Extracts Account Books, containing excerpts taken directly out of Ames' account books, and is separated into three smaller sections: Miscellaneous Totals; Signs; and Extracts Miscellaneous Work. This is followed by another large section called Patron File. This is a listing of the sitters and buyers of Ames' works and how much was paid or owed. This section is separated into identified, questionable, and unidentified sitters for first his portraits, and again for his miniatures. This section ends with a small section called Discard and Duplicate.

After this, there are sections of cards devoted to the works of Julius Ames, Ezra Ames' son, Cortelyou's notes for the first supplement to the catalogue, notes on miscellaneous paintings, the James family of Albany, and lastly, two sections of research into P.T. Barnum's American Museum, which do not seem to be related to the work on Ezra Ames, but might possibly have been meant for a separate work on Barnum. Also included with these cards is a road map from 1951, which must have been used by Cortelyou on her travels to see and evaluate portraits at the homes of the various owners, which were spread throughout New York. These visits are well documented throughout Cortelyou's correspondence with the portrait owners.

The Cortelyou Papers was processed by Jeffrey Chodikov, a student at the State University of New York's School of Information Science and Policy, during the 1999 spring semester.

Box Folder

Series I. Correspondence

Arranged alphabetically by correspondent. One file of miscellaneous items appears at the end of the series.

1	1	A general	1952-73
	2	Abeles	1955-58
	3-6	Albany Institute of History and Art	1949-63
	7	American Antiquarian Society	1949-51
	8	Andrews	1949-70, 1982
	9	Antiques Magazine	1951-70,1983
	10	B general	1950-57, 1982
	11	Bacon	1951
	12	Blanchard	1951
	13	Blum	1963-64
	14	Bolton, Theodore	1956, 1967
	15	Bradshaw-Burns	1970
	16	Brandeis, Grace	1956
	17	Buffalo and Erie County Public Library	1955-56
	18	Burnham, Alison	1975
	19	C general	1950-67
	20	Carrick, Elizabeth B.	1956, 1981
	21	Carroll, Elizabeth M.	1956
	22	Chambers, Eunice	1962

<u>Box</u>	<u>Folder</u>		
		Series I. Correspondence (con't.)	
[1]	23	Close, Minnetta	1952
	24	Colby	1951
	25	Columbia University/Columbiana	1950-54
	26	Cook, Maria	1952
	27	Cooper, Henry	1956
	28	Crosby, Henrietta	1951
	29	Curran, Ona	1965-66
	30	Curtis, Dora Lee	1952
	31	D general	1950-79
	32	Day, Robert	1975
	33	Del Sorbo, Joseph	1966-1967
	34	Dietrich, Florence	1972
	35	Donhauser	1950-51
	36	Donnelly	1980
	37	Doughty-Dwight	1951
		DuPont Winterthur Museum See: Winterthur Museum	
	38	Dutchess County Organizations	1950-56
	39	E general	1951-56
	40	Edwards, Elizabeth	1950-51, 1955
	41	Emerson, Haven	1952

<u>Box</u>	<u>Folder</u>		
		Series I. Correspondence (con't.)	
[1]	42	Entz, Harold	1980
	43	Erving, Alice	1951
	44	F general	1951-55, 1982
	45	Ferris-Ferguson	1950
	46	French and Company	1956
	47	Frick Art Reference Library	1949-60
	48	G general	1950-56, 1961
	49	Geng	1961-68
2	50	H general	1949-60
	51	Hammond, Susan	1974
	52	Hanes, James	1977, 1984
	53	Hawkes, John L.	1968
	54	Hawkes, Robert E.	1957
	55	Henry E. Huntington Library	1951
		Henry Francis Dupont Winterthur Museum See: Winterthur Museum	
	56	Hill, Frederick	1950
	57	Hillhouse, Constance Lee	1952
	58	Historical Society of Pennsylvania	1950
	59	Hook	1951-54
	60	Houston, Livingston	1950-53, 1972

Box Folder

Series I. Correspondence (con't.)

[2]	61	Hubert, Elizabeth B. Huntington Library See: Henry E. Huntington Library	1960
	62	I general	1951-53
	63	J general	1950-52
	64	Johnson, C. K.	1951
	65	Johnson, William Lee	1973
	66	K general	1950-56
	67	Kennedy Galleries, Inc.	1967-68
	68	Kernochan, Abby	1952
	69	Kirkendall	1961
	70	Klingbeil, Kurt	1974
	71	Krumbhaar, Douglas	1952
	72	L general	1950-67, 1981
	73	Ladu, Gladys	1949-50
	74	Lansing	1950-53
	75	LaPorte, George	1950
	76	Larkin, Helen C.	1980-83
	77	Larocque, Eleanor Theodora	1951-52
	78	Livingston	1951
	79	Livingston, Goodhue	1956

<u>Box</u>	<u>Folder</u>		
		Series I. Correspondence (con't.)	
[2]	80	Loring	1950-53
	81	Lovett, Eleanor	1951-53
	82	M general	1950-64, 1971
	83	Mack, Elizabeth	1961, 1973
	84	Mariners' Museum	1949
	85	Marlor, Clark	1970
	86	Massachusetts Supreme Judicial Court	1952
	87	Mathews, Catherine Van Cortlandt	1949-52, 1957
	88	Maynard, Paul	1977
	89	McAlpin, Irene	1963
	90	McCormick, Katherine	1950-51
	91	McCullough, Hall Park	1956
	92	McNeilly, Dorothy	1970, 1976
	93	Mechanics and Farmers Bank	1950-53
	94	Merriam, John	1951
	95	Metcalf, Eleanor	1950-51
	96	Metropolitan Museum of Art	1950-52
	97	Miller, Robert	1986-87
	98	Munson-Williams-Proctor Institute	1950
	99	Museum of the City of New York	
	100	N general	1949-56, 1972

Box Folder

Series I. Correspondence (con't.)

[2]	101	National Commercial Bank and Trust Company	1951-52
	102	Naughton, Harriet	1977
	103	Nelson-Rees, Walter	1978
	104	Newark Museum	1960-61
	105	Newman, Evelyn	1951-57
	106	New York. City. Department of Public Works	1949-50
		New York City Museum See: Museum of the City of New York	
	107	New-York Historical Society	1953-68, 1975
	108	New York State. Executive Chamber	1961
	109	New York State Historical Association	1949-52
	110	New York State Library	1950-56
		New York State University: Division of Archives and History See: University of the State of New York	
3	111	O general	1951
	112	Old Print Shop	1952
	113	O'Neill, Earl	1956-57
	114	Osborn, D. R.	1952
	115	P general	1949-52, 1957
	116	Paige, Alonzo	1950, 1966
		Pennsylvania Historical Society See: Historical Society of Pennsylvania	

Box Folder

Series I. Correspondence (con't.)

[3]	117	Powell, Eleanor	1966
	118	Princeton University	1970-71
	119	Procter, Beatrice	1951
	120	Punshon, Chandler	1958
	121	R general	1950-67
	122	Rankin, Emily	1950-51
	123	Rathburn, Frank	1960
	124	Reynolds, Kenneth	1950-52, 1955
	125	Romeyn	1951-53
	126	Roosevelt, Irene B.	1973
	127	Rose, Peter	1971
	128	Rose, Reginald P., Mrs.	1950-51, 1955
	129	Rutgers University	1950-53, 1959
	130	S general	1949-74, 1983
	131	Sawitzky, Susan	1951-56
	132	Schenectady Historical Society	1961
	133	Sellers, Charles	1949-51, 1954
	134	Sistrunk, Robert	1963
	135	Smith, Helen Burr	1950-51
	136	State Bank of Albany	1951
	137	Staten Island Institute of Arts and Sciences	1951

<u>Box</u>	<u>Folder</u>		
		Series I. Correspondence (con't.)	
[3]	138	Steel, John	1969
	139	Steinbach, Mildred	1976
	140	Steward, Mary B.	1952, 1955
	141	Stewart, Marjorie	1951
	142	Strong	1951
	143	Suczannet, Jean de	1951
		Supreme Court House, Massachusetts See: Massachusetts Supreme Judicial Court	
	144	Sutliff	1949-57
	145	Swiggett, Howard	1951-52
	146	T general	1950-51, 1957
	147	Thorpe, Russell	1952
	148	Tibbits, John Knox	1950
	149	Tolman, Ruel Pardee	1950
	150	Trevor	1950
	151	Turnure	1952
	152	Union College	1950-52
	153	University of Rochester	1956
	154	University of the State of New York. Division of Archives and History	1950-57
	155	Van Benthuyzen, Ethel	1956
	156	Van Schaick, George	1951

<u>Box</u>	<u>Folder</u>	
	Series I. Correspondence (con't.)	
157	Virginia Museum of Fine Arts	1961
158	W general	1950-51, 1955
159	Wade, Edith	1949-59
160	Wadlow, Harold	1961
161	Watkins, Helen deLancey	1950-51
162	Weir, Eleanor	1950
163	White, E.O.	1952
164	Whitehouse, William	1954
165	Winne	1950, 1954
166	Winslow	1960, 1962
167	Winterthur Museum	1952-53, 1979
168	Wood	1972
169	Worthington, Robert	1957-65, 1969
170	Yale University Art Gallery	1951
171	Miscellaneous	1952?

Box **Folder**

Series II. Photographs

Arranged alphabetically by sitter, or by the collection or institution owning the portrait.

4	172	A general
		Albany Institute of History and Art
	173	Ezra Ames account book
	174	Collection
	175	Exhibition
	176	Albany Medical College
	177	Ames, Ezra
		Ames family
	178	General information
	179	Albany Rural Cemetery
	180	Memorial to Thomas Eames
	181	Staatsburg tombstones
	182	B general
	183	C general
	184	Clinton family
5	185	D general
	186	Del Sorbo collection
	187	E and F general
	188	Edwards collection

<u>Box</u>	<u>Folder</u>	
		Series II. Photographs (con't.)
[5]	189	Edwards collection enlargements
	190	Frelinghuysen collection
	191	G general
	192	H general
	193	Hale collection
	194	Hamilton
	195	J general
	196	James family journals
	197	K general
	198	Kellogg Collection
	199	L general
	200	M general
	201	N general
	202	New-York Historical Society
	203	P general
	204	Portraits not by Ames
6	205	R general
	206	S general
	207	T general
	208	Tompkins family
	209	Unidentified sitters

Box Folder

Series II. Photographs (con't.)

[6]	210	V general
	211	W general
	212	Y general
	213	Miscellaneous
	214	Other negatives

Box Folder

Series III. Research Materials

Arranged in alphabetical order by topic, after Permission to reproduce slips.

7	215	Permission to reproduce slips	1949-54
	216	A - B general	1957, 1970
	217	<i>Albany Gazette</i>	n.d.
		Albany Institute of History and Art	
	218	List of photos of Ames portraits	1949
	219	Research material	1926-48
	220	Exhibition catalogue	1936
	221	Ezra Ames exhibit	1955-56
	222	Clinton family research	1930
	223	D general	n.d.
	224	F general	1950
	225	G general	1919
	226	H general	n.d.
	227	J general	1949
	228	<i>Kennedy Quarterly</i>	1967
	229	L general	n.d.
	230	M general	1950
	231	N general	n.d.
	232-238	<i>New-York Historical Society Quarterly</i>	1951-57, 1972

<u>Box</u>	<u>Folder</u>		
		Series III. Research Materials (con't.)	
8	239	New York State Historical Association	1942-49
	240	New York Times	1958, 1970
	241	O general	1952
	242	P general	1947, 1971
	243	R general	1937, 1947
	244	S general	n.d.
	245	Sketch Books	1950
	246	T - V general	1937, 1947
	247	W general	n.d.
	248	Yale University Art Gallery	n.d.
	249	Miscellaneous Research	1954, 1958

Box Folder

Series IV. Card Files

Arranged in four subseries: Catalogue for Printer; Bibliography; Historical Information; and Miscellaneous.

- 9 Catalogue for Printer
 Ames since first supplement
 Categories
 Catalogue cards
 Portraits in oil located and unlocated, part I - for T.B.
 A general
 B general
 C general
 D general
 E general
 F general
 G general
 H general
 I general
 J general
 K general
 L general
 M general
 N general
 O general
 P general
 R general
 S general
 T general
 U - unknown
 V general
 W general
 X - Z general
 Index of note cards - no tab
- 10 Bibliography
 Hyphenated words
 Bibliography
 Essay
 Manuscript
 Books
 Magazines used in bibliography
 Essay newspapers

Box Folder

Series IV. Card Files (con't.)

Bibliography (con't.)

[10]

Catalogue

Manuscript

Newspapers

Published sources

References not cited

Manuscripts

Books

Magazines

Newspapers

Personal and miscellaneous

Manuscripts duplicates

Duplicates

To be read

Historical information

Ezra Ames

Ames patrons

Ames estate

Ames works

Ames family

Governors [no cards behind divider]

Erie Canal

Albany

Ames' life

Staatsburg, Hyde Park, Pawling, Clinton

Colonial Lords of the Manor

Summaries

Framingham, Sudbury

James and DeWitt Clinton

Interviews

Genealogy

Steamboats

Stuart, Gilbert

Biography miscellaneous

Museums and private collections

Expenses

Field work

Future visits

Tyron Palace

Addresses

Box Folder

Series IV. Card Files (con't.)

- [10] Historical information (con't.)
 Photography
 Negatives presented to Frick Art Reference Library
 Superseded [no cards behind divider]
- 11 Miscellaneous
 Miniatures
 Paintings, drawings, landscapes
 Engravings after portraits by Ames
 Not by Ezra Ames - to be catalogued
 Problems - to be catalogued
 Addenda
 Not for catalogue - rogue miniatures
 Not for catalogue - prints
 Permission refused - not for catalogue
 Acknowledgements
 Not for catalogue
 Oils
 Unexamined
 Ames exhibitions
 Sawitzky by Ames
 Albany Bicentennial
 Portraits from anonymous
 Copies of Ames by others
 Albany Institute of History and Art prints
 at Frick Art Reference Library
 Costumes
 Iselin genealogy and collection
 Notes to IFC
 Extracts - account books
 Miscellaneous totals - account books
 Signs
 Extracts - miscellaneous work, N-YHS and Albany
 Patron file identified
 Patrons cards - identified sitters
 Pictures bought
 Prints and pictures not by Ames
 Doubtful paintings
 Patrons cards - miniatures - identified sitters
 Patrons cards - miscellaneous - identified
 Patrons cards - unnamed sitters - miniatures

Box Folder

Series IV. Card Files (con't.)

Patrons cards - unidentified sitters

Discard duplicate

Ames, Julius

 Ames, Julius

 Possibly by Julius Ames

 Miniatures by Julius Ames

Portraits in oils - first supplement

 Bibliography for first supplement

 Questionable - not included in first

 Prints

 Landscapes, etc.

 Prints

 Miscellaneous paintings - not by Ezra Ames or questionable

James family

Barnum's Museum

Bibliography – Barnum