

Edward W. Root's Art Library

Within a year of his death, approximately seven hundred art-related books and periodicals were transferred from Edward Root's home in Clinton, N.Y. to the Munson-Williams-Proctor Arts Institute's Art Reference Library. These volumes were part of a much larger collection Edward and Grace Root assembled during their lives. In 1919, the Institute's founding charter called for the establishment of an "auxiliary library" to complement its museum, art school, and music programs, but around 1956 when Root died the collection numbered fewer than two thousand volumes. Root's titles increased the size of the Institute's library by approximately one third. This gift was mentioned in the Institute's 1956-1957 year book and the Museum's 1961 exhibition catalog, the Edward Wales Root Bequest. While not the largest donation the Institute's library has ever received, Root's collection is certainly one of the most valuable because it reflects the art-historical interests of an individual who played a key role in shaping the scope and character of the Museum's permanent collection, as well as reinforcing the library's role as a scholarly resource for research on the permanent collection.

At the time of the bequest, no record was prepared of the titles Root gave the Institute. However, the following subject categories that were listed on a checklist of the thirty-eight packing cartons that were shipped from Clinton to the Institute provide an overview of Root's wide-ranging interests: European painting and architecture; American art and architecture; European and American sculpture; prints and printmaking; "minor" arts; photography and film; "exotic" art; mixed media; art history, theory and criticism; and periodicals. Some titles were returned to Mrs. Root because copies were already in the Institute's library. These duplicates may subsequently have become part of the collection of books she donated to Hamilton College's Daniel Burke Library in the late 1950s and early 1960s.

Because the notes that Root made in the margins of some of his books and periodicals provide potentially valuable insights about his taste and aesthetic points of view, an ambitious effort was begun in 2005 to identify each of the Root volumes now in the Institute's library collection. Using the database of the

library's current thirty-thousand-volume collection, a list of approximately three thousand titles was prepared of all the volumes published through 1957. Library staff, interns, and student assistants checked each of these volumes for Root's bookplate. The provenance of some books was determined by the presence of Root's signature or initials. In other cases a small label that had been placed in the volume when it was cataloged in 1957 identified it as being part of Root's collection. If no bookplate, inscription or label was found, each page of a prospective volume was examined for handwritten notations that matched samples of Root's handwriting. The following list includes all the books, exhibition catalogs, serials, brochures, and pamphlets in the library that have been identified as of January 2008 as having been owned by Root.

Kathryn L. Corcoran, Library Services Director

Kathleen Salsbury, Library Assistant

Ellen B. Damsky, Editor

Academy Gallery. Catalogue of the Principal Paintings and Other Works of Art. Florence: Officina Grafica Giannini, 1928.

Addison Gallery of American Art. Art Begins at Home: The Addison Gallery Gift Plan. Andover, Mass.: Addison Gallery of American Art, 1943.

———. Bulletin of the Addison Gallery of American Art. Andover, Mass.: Addison Gallery of American Art, 1936. [The five Addison Gallery bulletins are filed in the Edward Wales Root Papers, Munson-Williams-Proctor Arts Institute Archives, Record Group 13, Folder 85.]

———. Bulletin of the Addison Gallery of American Art. Andover, Mass.: Addison Gallery of American Art, 1941.

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———. Catalogue of Permanent Collections. Andover, Mass.: Addison Gallery of American Art, 1931.

- American Art Association. Illustrated Catalogue of a Very Important Collection of Rare and Valuable Japanese Color Prints Formed by . . . Frederic May of Washington, D.C. To Be Sold . . . May 6–10. New York: American Art Association, 1918. [Filed in the Edward Wales Root Papers, Munson-Williams-Proctor Arts Institute Archives, Record Group 13, Folder 271.]
- . The Important Private Collection of the Late Professor Arthur Wesley Dow. New York: American Art Association, 1923.
- . The John Quinn Collection: Paintings and Sculptures of the Moderns. New York: American Art Association, 1927.
- “American Art Collections.” Art in America 32, no. 4 (October 1944): 157-253.
- American Institute of Architects. The Significance of the Fine Arts. Boston: Marshall Jones, 1923.
- Armstrong, Sir Walter. Sir Joshua Reynolds: First President of the Royal Academy. New York: Charles Scribner’s Sons, 1905.
- Art Institute of Chicago. A Brief Guide to the Collections. Chicago: Art Institute of Chicago, 1935.
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- Barman, Christian. Sir John Vanbrugh. New York: Charles Scribner’s Sons, 1924.
- Barr Jr., Alfred H. Cubism and Abstract Art. New York: Museum of Modern Art, 1939.
- Baudelaire, Charles. The Mirror of Art: Critical Studies, translated and edited by Jonathan Mayne. London: Phaidon, 1955.
- Bayes, Walter. National Gallery, London: The Spanish, French and German Schools. London: George Newnes, 1916.
- Beechey, Henry W. The Literary Works of Sir Joshua Reynolds: Volume 1. London: T. Cadell, 1835.
- . The Literary Works of Sir Joshua Reynolds: Volume 2. London: T. Cadell, 1835.

- Beggs, Thomas M. Catalog of American and European Paintings in the Gellatly Collection. Washington, D.C.: Smithsonian Institution, 1954.
- Bell, Clive. Since Cézanne. New York: Harcourt Brace, 1922.
- Bode, Wilhelm. Florentine Sculptors of the Renaissance. London: Methuen, 1908.
- Bony, Jean. French Cathedrals. Boston: Houghton Mifflin, 1951.
- Bréal, Auguste. Rembrandt: A Critical Essay. London: Duckworth, 1902.
- Brentano's. The Work of Donatello, Reproduced in Two Hundred and Seventy-Seven Illustrations, with a Biographical Introduction. New York: Brentano's, 1913.
- Brière, Gaston, ed. Catalogue des peintures: Peintures de l'École Française. Paris: Musée National du Louvre, 1924.
- British Museum. A Guide to the English Pottery and Porcelain in the Department of British and Mediaeval Antiquities. London, 1910.
- Brooke, Milton. Guide to Color Prints. Washington, D.C: Scarecrow Press, 1953.
- Brown, Frank C. Study of the Orders. Chicago: American Technical Society, 1919.
- Buermeyer, Laurence. The Aesthetic Experience. Merion, Pa.: Barnes Foundation, 1924.
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- Burchfield, Charles E. "Eugene Speicher," Exhibition of Paintings and Drawings, 1908–1951, by Eugene Speicher. New York: Century Association, December 5, 1951–January 6, 1952, unpaginated. [Filed in the Edward Wales Root Papers, Munson-Williams-Proctor Arts Institute Archives, Record Group 13, Folder 59.]
- Burroughs, Bryson. The Metropolitan Museum of Art: Catalogue of Paintings. New York: Gilliss, 1931.
- Cahill, Holger, and Alfred H. Barr, Jr. Art in America: A Complete Survey. New York: Reynal and Hitchcock, 1935.
- Calvert, Albert F. Spanish Arms and Armour. London: John Lane Company, 1907.
- Capart, Jean. L'Art Egyptien I: L'Architecture. Brussels: Vromant, 1922.

- Carnegie Institute. The 1955 Pittsburgh International Exhibition of Contemporary Painting, October Thirteenth–December Eighteenth. Pittsburgh: Carnegie Institute, 1955.
- Catalogue of Selected Color Reproductions. New York: Raymond and Raymond, 1936.
- Chancellor, E. Beresford. The Lives of the British Architects from William of Wykeham to Sir William Chambers. London: Duckworth and Company, 1909.
- Chase, George H., Arthur Pope, and Chandler R. Post, eds. University Prints: European Architecture. Series G. Boston: University Prints, 1921.
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- China and Pottery Marks. New York: Gilman, Collamore, and Company, 1920.
- Church, Sir Arthur H. Victoria and Albert Museum: English Earthenware Made During the 17th and 18th Centuries. London: His Majesty's Stationery Office, 1911.
- Clark, Kenneth. The Gothic Revival: An Essay in the History of Taste. New York: Charles Scribner's Sons, 1929.
- Corcoran Gallery of Art. Twenty-Third Biennial Exhibition of Contemporary American Oil Paintings: The Corcoran Gallery of Art, March 15–May 3, 1953. Washington, D.C.: Corcoran Gallery of Art, 1953.
- . Twenty-Fifth Biennial Exhibition of Contemporary American Oil Paintings: The Corcoran Gallery of Art, January 13–March 10, 1957. Washington, D.C.: Corcoran Gallery of Art, 1957.
- . Twenty-Sixth Biennial Exhibition of Contemporary American Painting: The Corcoran Gallery of Art, January 17–March 8, 1959. Washington, D.C.: Corcoran Gallery of Art, 1959.
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- Cousins, Frank, and Phil M. Riley. The Colonial Architecture of Salem. Boston: Little, Brown, 1919.
- Covarrubias, Miguel. Mezcala: Ancient Mexican Sculpture. New York: André Emmerich Gallery, 1956.
- Cox, Kenyon, Royal Cortisoz, and Edwin H. Blashfield. Three Papers on "Modern Art". New York: American Academy of Arts and Letters, 1924.
[Root's annotated copy of this pamphlet is filed in the Edward Wales Root

Papers, Munson-Williams-Proctor Arts Institute Archives, Record Group 13, Folder 134.]

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Dami, Luigi. La Galleria di Siena. Florence: Fratelli Alinari, 1924.

Danzel, Theodor-Wilhelm. Mexiko II Textteil: Kultur und Leben im alten Mexiko. Darmstadt: Folkwang, 1922.

Dean, Bashford. Metropolitan Museum of Art: Catalogue of a Loan Exhibition of Arms and Armor. New York: Gilliss, 1911.

Delacroix, Eugène. On Art Criticism, Walter Pach, trans. New York: Marshbanks Press, 1946.

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- Fischel, Oskar. Die Meisterwerke des Kaiser Friedrich-Museums zu Berlin. Munich: Franz Hanfstaengl, 1951.
- Fogg Art Museum. Art in New England: New England Genre. Cambridge, Mass: Harvard University Press, 1939.
- Frans Hals Gallery of Art. Catalogue of the Pictures and Drawings. Haarlem: Frans Hals Gallery of Art, 1914. [With a small graphite drawing on the back cover, probably by Edward Root, after a work by “S. Ruisdael.”]
- Fry, Roger E. Cézanne: A Study of His Development. New York: Macmillan, 1927.
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- Gnoli, Umberto. La Pinacoteca di Perugia. Florence: Fratelli Alinari, 1927.
- Goldscheider, Ludwig, ed. Five Hundred Self-Portraits From Antique Times to the Present Day in Sculpture, Painting, Drawing and Engraving. Translated by J. Byam Shaw. Vienna: Phaidon, 1937.
- Goodrich, Lloyd. Edward Hopper Retrospective Exhibition. New York: Whitney Museum of American Art, February 11–March 26, 1950.
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- . The Growth of the English House: A Short History of Its Architectural Development from 1100 to 1800. London: B. T. Batsford, 1909.
- Granger, Alfred H. Charles Follen McKim: A Study of His Life and Work. Boston: Houghton Mifflin, 1913.
- Guggenheim, Peggy. Art of this Century: Objects, Drawings, Photographs, Paintings, Sculpture, Collages, 1910 to 1942. New York: Art Aid Corporation, 1942.
- Gutheim, Frederick A. One Hundred Years of Architecture in America, 1857–1957: Celebrating the Centennial of the American Institute of Architects. New York: Reinhold Publishing Corporation, 1957.
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- Hodgson, Fred T. Builders' Architectural Drawings Self-Taught. Chicago: Frederick J. Drake, 1917.
- Hürlimann, Martin. French Cathedrals. Boston: Houghton Mifflin, 1951.
- Index of American Architectural Drawings Before 1900. Charlottesville, Va.: American Association of Architectural Bibliographers, 1957.
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- La Farge, Henry A. Lost Treasures of Europe: 427 Photographs. New York: Pantheon, 1946.
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- M. Knoedler and Company. A Collector's Taste: Selections from the Collection of Mr. and Mrs. Stephen C. Clark. New York: M. Knoedler, 1954.
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- . French Painting and Sculpture of the Eighteenth Century: An Exhibition, November 6, 1935, through January 5, 1936. New York: Plantin, 1935.
- . A Guide to the Collections. New York: Plantin, 1936.
- . Handbook of the Benjamin Altman Collection. New York: Gilliss, 1914.
- . A Handbook of the Egyptian Rooms. New York: Gilliss, 1911.

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- Musée Royal de la Haye (Mauritshuis). Catalogue raisonné des tableaux et des sculptures. The Hague: Mouton, 1914.
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- _____. Italian Masters: Lent by the Royal Italian Government, January to March, 1940. New York: William E. Rudge's Sons, 1940.
- _____. Memorial Exhibition: The Collection of Miss Lizzie P. Bliss. New York: Plandome, 1931.
- _____. Modern Architecture: International Exhibition, February 10 to March 23, 1932. New York: Plandome, 1932.

- . Murals By American Painters and Photographers. New York: Kaplan and Lapan, 1932.
- . Painting and Sculpture by Living Americans: Ninth Loan Exhibition, December 2, 1930 to January 20, 1931. New York: Plandome, 1930.
[Root's extensively annotated copy of this exhibition catalog is filed in the Edward Wales Root Papers, Munson-Williams-Proctor Arts Institute Archives, Record Group 13, Folder 74.]
- . Painting and Sculpture from 16 American Cities. New York: Plandome, 1933.
- . Savremena Umetnost u SAD Iz zbirki Museum of Modern Art. Belgrade: Adolf Holzhausens, 1956.
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- Rich, Daniel C. Catalogue of a Century of Progress Exhibition of Paintings and Sculpture Lent from American Collections. Chicago: Art Institute of Chicago, 1933.
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- . Catalogue of the Eighth Annual Exhibition of the Society of Independent Artists. New York: Society of Independent Artists, 1924.
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- Valentiner, Wilhelm R. The Hudson-Fulton Celebration. New York: Metropolitan Museum of Art, 1909.
- Vanzype, Gustave. Vermeer de Delft. Brussels: G. Van Oest, 1908. [Root's two annotations in this book, facing page 34 and on p. 37, indicate he was reading it in the early 1920s. Inserted in the pages of this volume is a 1922 New York Tribune article about a picture, then believed to have been painted by Jan Vermeer, Young Girl with a Flute (National Gallery of Art, Washington, D.C.). Root quoted a passage from this clipping in the article he published later that year titled, "Pictures and the College."]
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