M007


By Rebecca Pattillo

Collection Overview

Title: Kurt F. Pantzer Collecting Papers, 1832-1983, n.d.

Collection ID: M007

Primary Creator: Pantzer, Kurt F. (Kurt Friedrich) (1892-1979)

Extent: 17.54 linear feet

Arrangement: This collection has been divided into seven series and three subseries:

Series I: J.M.W. Turner Artwork
Series II: Other Artists
Series III: Book Collecting
Series IV: Exhibitions
Series V: Correspondence
Series VI: Research Material
  Subseries a: J.M.W. Turner
  Subseries b: Catalogs and Publications
  Subseries c: Places
Series VII: Cooper Notebooks

**Photographic prints and negatives that were originally filed with the manuscript material have been separated and moved from the document boxes to photo boxes. IMA Archives Separation Sheets have been placed where the photographic material was originally filed in Series V, VI, and VII. Due to the large amount of photographic material contained within Series I, II, and III, individual Separation Sheets were not created at the time of separation. Instead, the photo folders containing separated photographic material have been labeled with titles that match the document folders from which the material was removed. This same procedure was followed when separating oversized items from Series I and II.**

Date Acquired by the IMA Archives: October 24, 2014

Languages: English, German, French, Italian
Scope and Contents of the Materials

The Kurt F. Pantzer Collecting Papers document the fine art and book collecting of the Indianapolis businessman and civic leader who was known for having the largest collection in America of artworks by British artist Joseph William Mallard (J.M.W.) Turner (1775-1851). The archival collection was given to the Curatorial Department of the Indianapolis Museum of Art with Pantzer’s art collection in the 1970s and was transferred to the archives in October of 2014.

The collection has been divided into seven series and three subseries which are described below.

**Series 1: J.M.W. Turner Artwork, 1895-1983, n.d.** includes correspondence, catalogs, clippings, purchase and shipping documents, and other materials related to the acquisition and research of specific Turner works in Pantzer’s collection. Boxes 1 through 7 are arranged alphabetically by title of the artwork. The remaining boxes 8 and 9 are organized chronologically and contain documents pertaining to general collecting, acquisition, and research. Included are folders regarding Dr. Thomas Monro (1759-1833), an early patron of Turner and his fellow artistic contemporaries, known as the “Monro Circle.”

**Series 2: Other Artists, 1866-1980** contains correspondence, catalogs, clippings, purchase and shipping documents, and other materials related to the acquisition and research of non-Turner artists. Included amongst the artists are Turner contemporaries and copyists, as well as artists not related to Turner. The series is arranged alphabetically by artist.

**Series 3: Book Collecting, 1949-1975** includes correspondence, purchase documents, and auction catalogs relating to Pantzer’s acquisition of books for his extensive personal library. The series is arranged chronologically. Folder labels include the title of the book and author or the auction sale from which the book was obtained. Folder labels containing the auction title also include the auction’s lot numbers of interest to Pantzer on the physical folder but have been excluded from the finding aid content listing. This series does not include physical copies of books obtained, only the documentation and evidence of his purchases. Many of these books, especially those relating to J.M.W. Turner, were gifted to the IMA Stout Reference Library in 1979.

**Series 4: Exhibitions, 1946-1977** contains correspondence, exhibition ephemera, loan agreements, and shipping and insurance documents for Turner artworks owned by Pantzer that were loaned to museums for exhibition. It is arranged chronologically by exhibition date.

**Series 5: Correspondence, 1954-1979** consists of correspondence with various art historians, enthusiasts, curators, museums directors, art dealers, and fellow collectors. It is arranged alphabetically by last name, followed by four folders of general correspondence from 1955-1977.

Subseries a: J.M.W. Turner, 1832-1980, n.d. includes research material relating directly to J.M.W. Turner including estate court documents, 19th century letters between Turner contemporaries, documents about Turner collecting and pricing, ephemera and correspondence regarding the Turner Society in London, notebooks by A.J. Finberg with sketches of Turner works, and research on Turner’s first major patron, Dr. James Monro. Known as a leading expert on Turner, Pantzer was often asked to give opinions and editing comments for upcoming Turner scholarship. Within this series are publications by Gerald Wilkinson and George Hardy that Pantzer proofread and annotated for correction. This series is arranged chronologically. Photo Box 4, Folder 20 entitled “Unidentified photographs and negatives, n.d.” has been housed within Series VI, subseries a: J.M.W. Turner, though it likely includes works by other artists.

Subseries b: Catalogs and Publications, 1857-1975 consists of catalogs and publications relating to art sales and research. Included are very early auction catalogs used for provenance research. They are arranged chronologically.

Subseries c: Places, 1957-1960, n.d. contains Pantzer’s collection of travel ephemera from Europe, most commonly areas that were subjects of Turner’s paintings. Included in this series are postcards, maps, travel guides, and two folders of colored print engravings of views in Switzerland. The folders are arranged alphabetically by location.

Series 7: Cooper Notebooks, 1847-1977, n.d. includes the original Cooper Notebooks, correspondence regarding the notebooks, as well as related research. These notebooks, created by Hannah Cooper, were serendipitously discovered by Pantzer in 1968 at a Massachusetts antiquarian book store. Cooper was the niece of Londoner Charles Stokes (1785-1853), a collector and personal acquaintance of J.M.W. Turner. Upon Stokes’ death, he bequeathed his collection of 150 Turner drawings to Cooper. She subsequently exchanged these drawings for eighty-three other drawings done by Turner, transactions which she recorded in the first two volumes of the notebooks. The remaining four volumes are a detailed compilation by Cooper of Stokes’ authoritative catalogue of Turner’s engraved works.

Biographical Note

Born August 21, 1892, Kurt F. Pantzer was a prominent Indianapolis lawyer heavily involved in public affairs, politics, and cultural humanities. He attended Wabash College and received art and law degrees from Harvard University between 1909 and 1920. His first job as a lawyer was in New York with the firm Winthrop & Stimson from 1920 to 1922. Pantzer returned to Indianapolis where he made a living as a lawyer with the firm Barnes, Hickman, Pantzer and Boyd. In 1926 he married Katharine Ferriday, with whom he had three children: Katharine F. Pantzer, Kurt F. Pantzer, Jr., and Eric Pantzer.

His success as a lawyer gave him the financial means to become an authoritative collector of works by English artist Joseph Mallord William (J.M.W.) Turner (1775-1851) who produced some 20,000 paintings, drawings, and sketches during his lifetime. Of this vast body of work, Pantzer amassed a collection of 38 Turner watercolors, 3,000 Turner engravings, 7 Turner life portraits, a Turner library of 500 volumes, as well as correspondence of both Turner and his contemporaries.
Pantzer’s collection of supporting Turner items such as letters, manuscripts, and portraits made up what he affectionately called “Turnerabilia.” This included extending his collection beyond Turner; he sought Turner predecessors, contemporaries, and followers. Turner’s principal champion, art critic John Ruskin (1819-1900), was also a collecting interest of Pantzer’s. Included in the Pantzer Collecting Papers are Ruskin letters and research, as well as those of Ruskin’s students, who were instructed as copyists of Turner’s works (Ruskin felt the best way to learn from the then deceased master was to emulate his style). The copies they produced, as well as artworks in the style of Turner, were also of interest to Pantzer. He took particular notice of an especially skilled copyist and student of Ruskin, Isabella Jay (1842/3-1919), after he discovered that a painting he purchased listed as a genuine Turner was actually created by Isabella Jay. Pantzer bought Jay’s original records of her Turner copies that she painted and sold (included in Series II: Other Artists). Jay was not in the business of selling her copies as Turner forgeries, rather they were merely facsimiles of his work; not until later were her pieces sold under the guise of Turner originals.

Throughout his collecting, Pantzer corresponded regularly with art dealers, historians, curators, and enthusiasts. His secretary of twenty-three years, Grace Ritchie, compiled and preserved his correspondence now contained within this collection. All effort was made to maintain original order and hierarchy when possible. Among Pantzer’s most common correspondents is John Mitchell of Mitchell & Sons Fine Paintings. After discovering the early Turners that he acquired were copies, Pantzer was wary of buying Turner art stateside. Beginning in 1954, he enlisted the help of the London art dealer Mitchell to act as his liaison for purchasing, a relationship that continued for several decades.

Pantzer’s great love of the arts is evident in his personal collection of artwork and involvement with local artistic institutions. He co-founded and directed the Indiana State Symphony Society, was a life trustee of the Indianapolis Museum of Art, and member of the Governor’s Commission on the Arts. Pantzer was equally involved with other humanities organizations in the city and served on the Indiana State Museum board, Historic Landmarks Foundation board, and finance and building committees for Clowes Memorial Hall.

Pantzer moved his Turner collection to the Indianapolis Museum of Art in 1972 and following his death on July 8, 1979, the collection was bequeathed to the museum. Martin Krause, curator of Prints and Drawings at the Indianapolis Museum of Art, writes that Pantzer “gave more lengthy thoughts to documenting his collection than acquiring it.” This passion for collecting and documentation, along with the diligent work of his secretary Ritchie, has made this archival collection an invaluable resource for researchers.

Sources


Material in the collection.
Subject/Index Terms

Art--Collectors and collecting,
Art Association of Indianapolis, Indiana,
Brabazon, Hercules Brabazon, 1821-1906,
Brangwyn, Frank, 1867-1956,
Callow, William, 1812-1908,
Cozens, Alexander, approximately 1717-1786,
Cozens, John Robert, 1752-1797,
Daubigny, Charles François, 1817-1878,
Dayes, Edward, 1763-1804,
Dupré, Jules, 1811-1889,
Fielding, Copley, 1787-1855,
Foster, Myles Birket, 1825-1899,
Gauguin, Paul, 1848-1903,
Girtin, Thomas, 1775-1802,
Goodwin, Albert, 1845-1932,
Greaves, Henry, 1844-1904,
Greaves, Walter, 1846-1930,
Harding, James Duffield, 1798-1863,
Hélion, Jean, 1904-1987,
Hodgson and Co.,
Indianapolis Museum of Art,
Inness, George, 1825-1894,
Jacque, Charles Emile, 1813-1894,
John Herron Art Institute,
John Mitchell Fine Paintings (Gallery),
Keith, William, 1838-1911,
Luce, Maximilien, 1858-1941,
Marlborough Rare Books,
Mongan, Agnes,
Moran, Thomas, 1837-1926,
Otto Gerson Gallery (New York, N.Y.),
Pantzer, Kurt F. (Kurt Friedrich), 1892-1979,
Peat, Wilbur David, 1898-1966,
Roberts, David, 1796-1864,
Ruskin, John, 1819-1900,
Sarto, Andrea del, 1486-1530,
Severn, Arthur, 1842-1931,
Stanfield, Clarkson, 1793-1867,
Stevens, Alfred, 1823-1906,
Thomas Agnew & Sons,
Tiepolo, Giovanni Battista, 1696-1770,
Turner, J. M. W. (Joseph Mallord William), 1775-1851,
Varley, John, 1778-1842,
Whistler, James McNeill, 1834-1903

Forms of Material:
Auction catalogs,
Brochures,
Clippings (information artifacts),
Correspondence,
Ephemera,
Exhibition catalogs,
Invoices,
Negatives (photographic),
Notebooks,
Photographic prints,
Publications,
Slides (photographs)

Administrative Information

Repository: Indianapolis Museum of Art Archives

Alternate Extent Statement: 30 boxes, 1 OVA box, 4 photo boxes, 1 OVB folder

Access Restrictions: Collection is open for research.

Use Restrictions: Unpublished manuscripts are protected by copyright. Permission to publish, quote, or reproduce must be secured from the repository and the copyright holder. Please contact the Archivist for more information.

Acquisition Source: Martin Krause

Acquisition Method: Transfer

Preferred Citation: [Item title], [Date], [Container information], M007, Kurt F. Pantzer Collecting Papers, Indianapolis Museum of Art Archives, Indianapolis, IN.

Box and Folder Listing

Series 1: J.M.W. Turner Artwork, 1895-1983, n.d. includes correspondence, catalogs, clippings, purchase and shipping documents, and other materials related to the acquisition and research of specific Turner works in Pantzer’s collection. Boxes 1 through 7 are arranged alphabetically by title of the artwork. The remaining boxes 8 and 9 are organized chronologically and contain documents pertaining to general collecting, acquisition, and research. Included are folders regarding Dr. Thomas
Monro (1759-1833), an early patron of Turner and his fellow artistic contemporaries, known as the “Monro Circle.”

**Box 1**
- Folder 1: *Abottsford*, 1895-1975
- Folder 3: *Abottsford, Worcester Cathedral, Fifth Plague of Egypt* used in *Turner in America* [1 of 2], 1951-1955
- Folder 4: *Abottsford, Worcester Cathedral, Fifth Plague of Egypt* used in *Turner in America* [2 of 2], 1951-1955
- Folder 5: *Aske Hall, Yorkshire*, 1960-1973
- Folder 7: *Battle of the Nile*, 1939-1979

**Box 2**
- Folder 1: *Borthwick Castle and Roslin Castle-Hawthornden*, 1955-1967
- Folder 2: *The Bridge* [1 of 2], 1970-1979
- Folder 3: *The Bridge* [2 of 2], 1970-1979
- Folder 4: *Brunnen, Lake of Lucerne* [1 of 2], 1958-1965
- Folder 5: *Brunnen, Lake of Lucerne* [2 of 2], 1958-1965
- Folder 6: *Brunnen, Lake of Lucerne*, Sterling and Francine Clark Art Institute, 1964-1966
- Folder 7: *Chateau Gaillard*, 1945-1972

**Box 3**
- Folder 1: *Chester Bridge*, 1957
- Folder 2: *Dead Grouse*, 1962
- Folder 3: *Dresden in 1834*, 1955
- Folder 4: *Dumblain Abbey*, 1939-1963
- Folder 5: *Dunstaffnage*, 1956-1974
- Folder 7: *Edinburgh from St. Anthony’s Chapel*, 1948-1979
- Folder 8: *Entrance to the Canal at Venice*, 1958-1967
- Folder 10: *Fighting Temeraire and Rain, Wind and Steam*, 1959-1965
- Folder 11: *Fishing Boats Discharging*, 1957-1958

**Box 4**
- Folder 1: *Fontainebleau*, 1957
- Folder 4: *Hotel de ville Paris*, 1957-1964
- Folder 5: *Kilgarren Castle* [1 of 2], 1899-1966
- Folder 6: *Kilgarren Castle* [2 of 2], 1899-1966
- Folder 7: *Lake of Thun* (Geneva) [1 of 3], 1959-1979
Folder 8: Lake of Thun (Geneva) [2 of 3], 1959-1979
Folder 9: Lake of Thun (Geneva) [3 of 3], 1959-1979
Folder 10: Lambeth, a View of the Archbishop’s Palace, 1967-1968
Folder 11: Liber Studiorum, 1955-1956

Box 5
Folder 1: Llanthony Abbey, 1960-1973
Folder 2: Llanthony Abbey, Monmouthshire, 1958-1964
Folder 3: Malmsbury Abbey, 1957-1962
Folder 4: Marksburg, 1958-1966
Folder 5: Martinswand, near Innsbruck, 1956-1961
Folder 6: Matlock, 1957-1967
Folder 7: A Mountain Landscape with two Figures Walking by a Lake, 1959-1960
Folder 8: Oberwesel on the Rhine, 1946-1972
Folder 9: The Old Castle at Heidelberg, 1962
Folder 10: Old Westminster Hall, 1957
Folder 11: On the Aar Between Unterseen and the Lake of Brienz, 1957

Box 6
Folder 1: Orford Haven and Lowestoffe Lighthouse, 1964
Folder 2: The Prince of Orange Landing at Torbay, 1933-1956
Folder 4: Remagen and Linz on the Rhine, 1955-1967
Folder 5: Rheinfels Castle, 1960-1980
Folder 6: A River in France, 1970
Folder 7: Rouen, St. Sever, 1961-1975
Folder 8: Rough Sea on the Cornish Coast, 1938-1951

Box 7
Folder 1: Smailholm Tower and Johnny Armstrong’s Tower, 1960-1983
Folder 2: St. Maurice copy after Turner, 1965-1975
Folder 3: Sun of Venice Going to the Sea copy by Isabella Jay, 1958-1977
Folder 4: Sun Rising Through the Mist nameplate, n.d.
Folder 5: Town in a Mountain Pass, 1964-1978
Folder 7: View of Rheinfelden, 1960-1977
Folder 8: Vision of Columbus and other engravings from Roger’s Poems and Italy, 1959-1963
Folder 9: The Waterfall, 1971

Box 8
Folder 1: Correspondence and purchase documents re: early Turner collecting [1 of 2], 1937-1938
Folder 2: Correspondence and purchase documents re: early Turner collecting [2 of 2], 1937-1938
Folder 3: Correspondence with John Anderson, Jr. re: Turner collecting, 1938-1976
Folder 4: Portraits of J.M.W. Turner by multiple artists and self-portrait [1 of 2], 1951-1976
Folder 6: Monro, Dr. Thomas [1 of 2], 1956-1976
Folder 7: Monro, Dr. Thomas [2 of 2], 1956-1976

Box 9
Folder 1: Monro, Dr. Thomas charcoal drawings, 1960-1974
Folder 2: Joll, Evelyn appraisals of Turners, November 18, 1964
Folder 3: Upright Turners from Farnley Halls, 1968-1969

OVA Box 1
Folder 1: Abbotsford, Worcester Cathedral, Fifth Plague of Egypt, 1951-1955
Folder 2: Venice: The Rialto, 1964-1972

Photo Box 1
Folder 2: Abbotsford, Worcester Cathedral, Fifth Plague of Egypt, 1951-1955
Folder 3: Aske Hall, Yorkshire, 1960-1973
Folder 4: Borthwick Castle and Roslin Castle-Hawthornden [1 of 2], 1955-1967
Folder 5: Borthwick Castle and Roslin Castle-Hawthornden [2 of 2], 1955-1967
Folder 6: Brunnen, Lake of Lucerne, 1958-1965
Folder 7: Chateau Gaillard [1 of 2], 1945-1972
Folder 8: Chateau Gaillard [2 of 2], 1945-1972
Folder 9: Chester Bridge, 1957
Folder 10: Dead Grouse, 1952
Folder 11: Dresden in 1834, 1955
Folder 12: Dumbain Abbey, 1939-1963
Folder 13: Dunstaffnage, 1956-1974
Folder 14: Edinburgh from St. Anthony's Chapel, 1948-1979
Folder 15: Entrance to the Canal at Venice, 1958-1967
Folder 16: Falls of the Rhine, Schaffhausen, 1960-1969
Folder 17: Fighting Temeraire and Rain, Wind and Steam, 1959-1965
Folder 18: Fishing Boats Discharging, sold, 1957-1958
Folder 19: Fontainebleau, 1957-1961
Folder 20: Le Harve: Sunset, 1955-1962
Folder 21: Helvoetsluy, 1954 and 1969
Folder 22: Hotel de ville Paris, 1957-1964

Photo Box 2
Folder 1: Kilgarran Castle, 1899-1966
Folder 2: **Lake of Thun**, 1964-1979  
Folder 4: **Llanthony Abbey, Monmouthshire [1 of 2]**, 1958-1964  
Folder 5: **Llanthony Abbey, Monmouthshire [2 of 2]**, 1958-1964  
Folder 6: **Malmesbury Abbey**, 1957-1962  
Folder 7: **Marksburg**, 1958-1966  
Folder 8: **Martinswand, Near Innsbruck**, 1956-1961  
Folder 9: **Matlock**, 1957-1967  
Folder 10: **A Mountain Landscape with Two Figures Walking by a Lake**, 1959-1960  
Folder 11: **Oberwesel on the Rhine**, 1946-1972  
Folder 12: **The Old Castle at Heidelberg**, 1962  
Folder 13: **Old Westminster Hall**, 1957  
Folder 14: **Orford Haven and Lowestaffle Lighthouse**, 1964  
Folder 15: **The Prince of Orange Landing at Torbay**, 1933-1956  
Folder 19: **A River in France**, 1970  
Folder 20: **Rouen St. Sever**, 1961-1975

**Photo Box 3**  
Folder 1: **Smailholm Tower and Johnny Armstrong's Tower**, 1960-1983  
Folder 2: **Sun of Venice Going to Sea**, copy by Isabella Jay, 1958-1977  
Folder 3: **Town in a Mountain Pass** (Bonneville), 1964-1978  
Folder 4: **View of Rheinfelden**, 1960-1977  
Folder 5: **Vision of Columbus** and other engravings from Roger's *Poems* and *Italy*, 1959-1963  
Folder 6: **The Waterfall**, 1971  
Folder 7: **West Window of Worcester Cathedral and Worcester**, 1956-1977  
Folder 8: Correspondence and purchase documents re: early Turner collecting, 1937-1938  
Folder 10: **Thomas Monro**, 1956-1976  
Folder 11: **Thomas Monro**, charcoal drawings, 1960-1974  
Folder 12: **Upright Turners from Farnley Hall**, 1968-1969

**Series 2: Other Artists, 1866-1980** contains correspondence, catalogs, clippings, purchase and shipping documents, and other materials related to the acquisition and research of non-Turner artists. Included amongst the artists are Turner contemporaries and copyists, as well as artists not related to Turner. The series is arranged alphabetically by artist.

**Box 9**  
Folder 4: Antony and Cleopatra tapestries correspondence, 1962-1966  
Folder 5: Antony and Cleopatra tapestries gift to Herron Art Institute [1 of 3], 1962-1966  
Folder 6: Antony and Cleopatra tapestries gift to Herron Art Institute [2 of 3], 1962-1966

IMA Archives  
Kurt F. Pantzer Collecting Papers, 1832-1983  
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Folder 7: Antony and Cleopatra tapestries gift to Herron Art Institute [3 of 3], 1962-1966

Box 10
Folder 1: Hercules Brabazon, Joseph Farington, John Fisher, and Frederick Goodell drawings, 1974
Folder 2: Sir Frank Brangwyn, *Venezia*, 1962
Folder 3: William Callow, *Andernach* and John Warwick Smith, *View Along a River Valley*, 1969
Folder 6: Edward Dayes, Samuel Prout, and James Baker Pyne drawings, 1963-1964
Folder 7: Charles Daubigny, *Scene on the River Oise*, 1946
Folder 8: Jules Dupre, *Landscape*, 1947
Folder 11: Paul Gaugin, *Paysage Avec Peupliers* [1 of 2], 1960-1973
Folder 13: Thomas Girtin, *Landscape*, 1945

Box 11
Folder 2: Albert Goodwin, *St. Michael's Cornwall*, 1970
Folder 4: James Duffield Harding, *Gulf of Spezia*, 1964
Folder 5: Jean Helion, *Village of Tibain*, three studies, 1960-1980
Folder 6: George Inness, *The Landscape*, 1930-1949
Folder 8: Isabella Jay research, 1866-1965
Folder 10: Maximilien Luce, *Vue Sur la Mer*, 1964

Box 12
Folder 2: David Roberts, *Entrance to the Court of Oranges-Seville*, 1938-1962
Folder 3: David Roberts, *Phiale*, 1964
Folder 5: Arthur Severn, *The Rhone Valley*, 1971
Folder 6: W. Clarkson Stanfield, *Tivoli*, 1966
Folder 7: Alfred Stevens, *In the Studio*, 1961-1976

**OVA Box 1**

**Photo Box 3**
Folder 13: Antony and Cleopatra tapestries gift to Herron Art Institute, 1962-1966
Folder 14: Hercules Brabazon, Joseph Farington, John Fisher, and Frederick Goodell drawings, 1974
Folder 15: Sir Frank Brangwyn, *Venice*, 1962
Folder 16: William Callow, *Andernach* and John Warwick Smith, *View Along a River Valley*, 1969
Folder 18: Charles Daubigny, *Scene on the River Oise*, 1946
Folder 19: Edward Dayes, Samuel Prout, and James Baker Pyne drawings, 1963-1964
Folder 20: Myles Birket Foster, *The Grand Canal, Venice*, 1966
Folder 25: George Inness, *The Landscape*, 1930-1949
Folder 27: Isabella Jay research, 1866-1965
Folder 28: Maximilien Luce, *Vue Sur la Mer*, 1964

**Photo Box 4**
Folder 1: W. Clarkson Stanfield, *Tivioli*, 1966
Folder 2: Alfred Stevens, *In the Studio*, 1961-1976

**Series 3: Book Collecting, 1949-1975** includes correspondence, purchase documents, and auction catalogs relating to Pantzer’s acquisition of books for his extensive personal library. The series is arranged chronologically. Folder labels include the title of the book and author or the auction sale from which the book was obtained. Folder labels containing the auction title also include the auction’s lot numbers of interest to Pantzer on the physical folder but have been excluded from the finding aid content listing. This series does not include physical copies of books obtained, only the documentation and evidence of his purchases. Many of these books, especially those relating to J.M.W. Turner, were gifted to the IMA Stout Reference Library in 1979.
Box 13
Folder 1: General correspondence, 1949-1969
Folder 2: General invoices and purchase documents, 1951-1962
Folder 3: Five books relating to J.M.W. Turner, January 1952
Folder 4: The Barbizon School (London, 1891) by D.C. Thomson, 1953
Folder 5: Abbotsford: Personal Relics... of Sir Walter Scott by Mary Monica Maxwell Scott and Collection of Prints from Turner's Liber Studiorum by Francis Bullard, September-October, 1955
Folder 7: English Books with Coloured Plates from 1790 to 1860 by R.V. Tooley, October 1955
Folder 8: Exhibition of Illustrative of Turner's Liber Studiorum (1872), Turner's Liber Studiorum (1878), and Liber Studiorum of J. Turner (1879), October 1955
Folder 11: In Venice with Turner by A.J. Finberg, January 1956
Folder 12: Parke-Bernet Galleries (New York), Modern French Graphic Art, November 27-28, 1956
Folder 13: Parke-Bernet Galleries (New York), Books, Autographs and Mss of Samuel L. Clemens, December 11-12, 1956
Folder 14: Boston Book & Art Shop Sale, March 1957
Folder 15: Parke-Bernet Galleries (New York), Sale no. 1739, March 1957
Folder 16: The Life of J.M.W. Turner and Landscape by Philip Gilbert Hamerton, and The Turner Gallery by Ralph N. Warnum, December 1957
Folder 17: E. Weyhe Inc. (New York), Books on Fine and Applied Arts, Autumn 1957
Folder 18: The History of Impressionism (1946), Pierre Bonnard (1948), and Post-Impressionism (1956), by John Rewald, January 1958
Folder 19: Pierre-Auguste Renoir by Ambriose Vollard and Corot by Alfred Robaut, January-February 1958
Folder 24: Parke-Bernet Galleries (New York), Sale no. 1978 [Books on Turner], May 1960

Box 14
Folder 4: Parke-Bernet Gallerines (New York) sale no. 2025, March 1961
Folder 8: Parke-Bernet Galleries (New York) Modern French Illustrated Books and Prints, October 31 and November 1, 1961
Folder 10: Dauber & Pine Bookshops (New York) no. 592, May 1962
Folder 14: Dauber & Pine Bookshops (New York) no. 594, July 1962
Folder 15: Marlborough Rare Books (London) Varia no. 48, 1962
Folder 16: Selection of Twenty...Views in Paris...(London, 1803) by Thomas Girtin, December-January 1963
Folder 18: Parke-Bernet Galleries (New York) French Books, March 5-6, 1963

Box 15
Folder 1: Sotheby & Co. (London) Valuable Printed Books, April 8-9, 1963
Folder 2: Dauber & Pine Bookshops (New York), no. 602, May 1963
Folder 4: Dauber & Pine Bookshops (New York) no. 608, Yule 1963
Folder 8: Godspeed's Book Shop (Boston) vol. XXXV no. 7, April 1964
Folder 11: Dauber & Pine Bookshops (New York) no. 614, June 1964
Folder 12: Dauber & Pine Bookshops (New York) no. 615, July 1964
Folder 13: Dauber & Pine Bookshops (New York) no. 617, September 1964
Folder 14: Sotheby & Co. (London) Printed Books, October 5-6, 1964
Folder 15: Parke-Bernet Galleries (New York) Presidential Autographs & Portraits, October 13, 1964
Box 16
Folder 1: Dauber & Pine Bookshops (New York) no. 625 and 626, 1965
Folder 2: Dauber & Pine Bookshops (New York) no. 629, January 1966
Folder 5: Dauber & Pine Bookshops (New York) no. 636, February 1967
Folder 7: Dauber & Pine Bookshops (New York) no. 649, August 1968
Folder 10: Dauber & Pine Bookshops (New York) no. 651, November 1968
Folder 13: Kingston Galleries (Somerville, Mass.) Autograph Letters, Manuscripts, Documents, no. 38 and 39, 1969

Series 4: Exhibitions, 1946-1977 contains correspondence, exhibition ephemera, loan agreements, and shipping and insurance documents for Turner artworks owned by Pantzer that were loaned to museums for exhibition. It is arranged chronologically by exhibition date.

Box 16
Folder 17: Notre Dame University Art Exhibition (Notre Dame, Ind.), 1959-1962

Box 17
Folder 1: Exhibition of Indiana Collects, John Herron Art Association (Indianapolis), 1960
Folder 5: A Lenter Exhibition, Art Gallery University of Notre Dame (Notre Dame, Ind.), 1962-1964
Folder 6: Turner in Indiana, University of Notre Dame (Notre Dame, Ind.)
Folder 7: Turner in Indiana, University of Notre Dame (Notre Dame, Ind.) clippings and notes, 1963, n.d.
Folder 8: Turner in Indiana, University of Notre Dame (Notre Dame, Ind.) proofs and copy [1 of 2], 1963
Box 18
Folder 1: *Turner in Indiana*, University of Notre Dame (Notre Dame, Ind.) proofs and copy [2 of 2], 1963
Folder 4: *Turner Bicentenary Exhibition*, Royal Academy (London) and *Turner Watercolors*, British Museum (London) clippings, 1974-1977
Folder 8: *Turner's Book Illustrations*, Baltimore Museum of Art, John Hopkins History of Art Department, 1975

OVA Box 1
Folder 6: *Turner Bicentenary Exhibition*, Royal Academy (London) and *Turner Watercolors*, British Museum (London) clippings, 1974-1977

Photo Box 4

Series 5: Correspondence, 1954-1979 consists of correspondence with various art historians, enthusiasts, curators, museums directors, art dealers, and fellow collectors. It is arranged alphabetically by last name, followed by four folders of general correspondence from 1955-1977.

Box 18
Folder 9: Osbert H. Barnard, August-September, 1974
Folder 10: Imogen Bright, 1968-1969
Folder 11: Martin Butlin and Brian Rushton, 1973-1975
Folder 12: Charles Chadwyck-Healey, 1975-1977

Box 19
Folder 1: Mary Chamot, 1966-1974
Folder 2: Kenneth Clark to G. Wilkinson, March 28, 1975
Folder 3: William Cole and Susie Lippen, March-May 1975
Folder 4: Katherine Conroy [1 of 2], 1954-1966
Folder 5: Katherine Conroy [2 of 2], 1954-1966
Folder 6: George Criss, 1964-1967
Folder 7: Dr. Gerald E. Finley, 1971-1979
Folder 8: John Gage, 1970-1975
Folder 9: Evelyn Joll, March-June 1970
Folder 10: Eli Lilly, August-December 1975
Box 20
Folder 1: R. Glenn Massengale, 1974-1976
Folder 2: Robert Nikirk, 1968-1969
Folder 3: David Stockwell, 1963-1973
Folder 4: Charles F. Stuckey, 1975
Folder 5: Andrew McLaren Young, March-June 1972
Folder 6: Regarding photographs of Tate Gallery Turner Collection, 1962-1976
Folder 7: Marlborough Rare Books, 1971-1976
Folder 8: Regarding subscriptions to Sotheby's and Christie's, 1974-1979
Folder 9: General correspondence, 1955-1959
Folder 10: General correspondence, 1960-1962

Box 21
Folder 1: General correspondence, 1963-1967
Folder 2: General correspondence, 1968-1977

Photo Box 4
Folder 6: Charles Chadwyck-Healey, 1975-1977
Folder 7: Mary Chamot, 1966-1974
Folder 8: Katherine Conroy, 1954-1966
Folder 9: George Criss, 1964-1967
Folder 10: Evelyn Joll, March-June 1970
Folder 11: R. Glenn Massengale, 1974-1976
Folder 12: David Stockwell, 1963-1973
Folder 13: Charles F. Stuckey, 1975
Folder 14: General correspondence, 1955-1977


Subseries a: J.M.W. Turner, 1832-1980, n.d. includes research material relating directly to J.M.W. Turner including estate court documents, 19th century letters between Turner contemporaries, documents about Turner collecting and pricing, ephemera and correspondence regarding the Turner Society in London, notebooks by A.J. Finberg with sketches of Turner works, and research on Turner’s first major patron, Dr. James Monro. Known as a leading expert on Turner, Panzer was often asked to give opinions and editing comments for upcoming Turner scholarship. Within this series are publications by Gerald Wilkinson and George Hardy that Panzer proofread and annotated for correction. This series is arranged chronologically. Photo Box 4, Folder 20 entitled “Unidentified photographs and negatives, n.d.” has been housed within Series VI, subseries a: J.M.W. Turner, though it likely includes works by other artists.
Box 21
Folder 4: Turner clippings, 1845, n.d.
Folder 5: George Jones, R.A. to Lord Henry Lennox, M.P., July 18, 1961
Folder 6: John Ruskin to Isabella Jay, 1866-1887
Folder 7: John Ruskin to William Kingsley, 1867-1880
Folder 8: Turner estate court documents [1 of 3], 1872-1874
Folder 9: Turner estate court documents [2 of 3], 1872-1874
Folder 10: Turner estate court documents [3 of 3], 1872-1874
Folder 11: John Ruskin to William Ward, May 17, 1882

Box 22
Folder 1: William Ward to James Hibbert and [?] Bramwell, February-April 1884
Folder 2: A.J. Finberg notebooks, [1 of 2], 1861-1903, n.d.
Folder 4: Turner exhibition ephemera, 1948-1975
Folder 5: Arthur Mitchell collection of the etchings & mezzotints forming J.M.W. Turner's
Folder 6: Miscellaneous clippings, 1959-1965
Folder 7: Miscellaneous Turner research, 1961-1980

Box 23
Folder 1: A.J. Finberg notebooks correspondence, transliteration, and photocopies,
   1975, n.d.
Folder 2: Turner Society [1 of 2], 1975-1980
Folder 3: Turner Society [2 of 2], 1975-1980
Folder 4: Turner's Liber Studiorum with Mezzotints of the "Little Liber" by Gerald Wilkinson,
   revised draft with annotations, 1975-1976
Folder 5: Andrew Wilton opinions respecting Indianapolis Museum/Pantzer Turner
   Collection, July 16, 1977
Folder 6: Turner: the Grand Tour and Venice by George Hardy, page proofs and appendices,
   n.d.
Folder 7: Turner: the Grand Tour and Venice by George Hardy, page proofs and footnotes,
   n.d.
Folder 8: Turner: the Grand Tour and Venice by George Hardy, page proofs [1 of 2], n.d.

Photo Box 4
Folder 20: Unidentified photographs and negatives, n.d.
**Subseries b: Catalogs and Publications, 1857-1975** consists of catalogs and publications relating to art sales and research. Included are very early auction catalogs used for provenance research. They are arranged chronologically.

**Box 24**
- Folder 1: *Catalogue of the Art Treasures of the United Kingdom Collected at Manchester in 1857*, Manchester Art Treasures Exhibition (London), 1857
- Folder 2: *Notes on the Turner Gallery at Marlborough House, 1856-7* by John Ruskin, third edition, 1857
- Folder 3: *Notes on the Turner Gallery at Marlborough House, 1856-7* by John Ruskin, fifth edition, 1857
- Folder 4: *Catalogue of the Sketches and Drawings by J.M.W. Turner... in the Year 1857-8* by John Ruskin, 1858
- Folder 5: Christie's (London) *Highly Important Collection of Water-Colour Drawings*, March 28, 1868
- Folder 6: Christie's (London) *The Holmewood Collection of Water-Colour Drawings and Modern Pictures of John Heugh*, April 24, 1874
- Folder 7: *Notes by Mr. Ruskin* exhibited at the Fine Art Society's Galleries (Chiswick Press), 1878
- Folder 8: *Notes by Mr. Ruskin* exhibited at the Fine Art Society's Galleries (Elzevir Press), 1878
- Folder 9: Christie's (London) *Ancient and Modern Pictures of John Heugh*, May 10, 1878
- Folder 10: *Notes by Mr. Ruskin* (Elzevir Press), pages 81-146, 1878
- Folder 11: *Inaugural Address Delivered at the Cambridge School of Art by John Ruskin*, 1879
- Folder 12: *Elements of English Prosody for use in St. George's School...* by John Ruskin, 1880
- Folder 13: *Catalogue of the Drawings and Sketches by J.M.W. Turner... in the National Gallery* by John Ruskin, 1881
- Folder 14: *Wealth: Definitions...a Paper Read Before the Ruskin Society of Glasgow...* by John Ruskin and John Stuart Mill, 1882

**Box 25**
- Folder 1: *John Ruskin: His Life and Work* by William Smart, 1883
- Folder 3: *Choice and Rare Engravings after J.M.W. Turner... Scarce Works by Professor Ruskin* by William Ward, 1886
- Folder 4: *Royal Jubilee Exhibition Fine Art Section, Manchester* published by J. Heywood, 1887
- Folder 5: *John Ruskin: A Biographical Outline* by W.G. Collingwood, 1889
- Folder 6: *Catalogue of Paintings, Drawings & Prints in the Collection of... H.A.J. Munro...* by William Frost, [188-?]
- Folder 7: *Notes on... John Everett Millais, Exhibited at the Grosvenor Gallery, 1886* by John Ruskin, [188-?]
Folder 8: Christie's (London) *Modern Pictures and Water-Colour Drawings*, April 29, 1893
Folder 9: Christie's (London) *The Collection of Pictures of the Late James Price, Esq., Illustrated Edition* [1 of 2], June 16, 1895
Folder 10: Christie's (London) *The Collection of Pictures of the Late James Price, Esq., Illustrated Edition* [2 of 2], June 16, 1895
Folder 11: *Dialect in Literature* by James Whitcomb Riley, 1896

**Box 26**
Folder 1: *Loan Collection of Pictures and Drawings by J.M.W. Turner, Esq. and... his Contemporaries*, exhibited by Art Gallery of the Corporation of London, 1899
Folder 2: *Notes by John Ruskin on his Drawings by J.M.W. Turner, Exhibited at the Fine Art Society's Galleries, 1878 & 1900*, [1900?]
Folder 3: *Catalogue of the Ruskin Exhibition*, the Manchester City Art Gallery, Spring 1904
Folder 5: *Hidden Treasures at the National Gallery... Studies and Drawings by J.M.W. Turner* by E.T. Cook, 1906
Folder 7: Christie's (London) *Important Ancient and Modern Pictures and Drawings*, July 3, 1908
Folder 8: Christie's (London) *Important Pictures by Old Masters and Works of the Early English School*, July 2, 1909
Folder 9: Christie's (London) *Pictures and Drawings of Sir W. Cuthbert Quilter, Bart.*, July 9, 1909
Folder 11: Christie's (London) *The John Edward Taylor Collection of Pictures and Drawings*, July 5 and 8, 1912
Folder 12: Christie's (London) *The McCulloch Collection*, May 23, 29, and 30, 1913
Folder 13: *Exhibition of Water-Colour Drawings by... Turner, R.A. at Messrs. Agnew's Galleries*, 1913

**Box 27**
Folder 2: *Exhibition of Selected Water-Colour Drawings by Artist of the Early English School at Messrs. Thos. Agnew & Sons*, March 1919
Folder 3: Christie's (London) *Important Modern Pictures & Drawings... Property of the Late Ralph Brocketbank*, July 7, 1922
Folder 5: Christie's (London) *Brabazon Drawings*, March 18 and 21, 1927
Folder 6: Christie's (London) *Important Ancient & Modern Pictures... Property of the Late James Ross*, July 8, 1927
Folder 8: Christie's (London) *Modern Pictures & Drawings of the Property of the Late A.T. Hollingsworth*, April 19, 1929
Folder 9: Sotheby & Co. (London) *The Collection of Pictures & Drawings Formerly the Property of the Late John Ruskin*, May 20, 1931
Folder 10: Christie's (London) *Pictures by Old Masters, the Property of the Late A.J. Sulley*, June 1, 1934
Folder 11: *Oldham Art and Artists Represented in the Public Collection*, Municipal Art Gallery (Oldham, Eng.), 1936
Folder 12: Christie's (London) *Modern Pictures and Drawings of the British and Continental Schools*, April 23, 1937
Folder 13: Christie's (London) *Pictures by Old Masters and Modern Pictures & Drawings... Property of Captain E.N.F. Loyd*, April 30, 1937
Folder 14: Christie's (London) *Modern Pictures and Drawings of the British and Continental Schools*, June 25, 1937
Folder 16: *The Month at Godspeed's Book Shop*, volume X, no. 5 (Boston), February 1939
Folder 18: Godspeed's Book Shops (Boston) *Catalogue of Paintings, Drawings and Manuscripts by John Ruskin*, no. 211, [193-?]  

**Box 28**
Folder 3: Kende Galleries at Gimbel Brothers (New York, N.Y.) *The Major Edward J. Bowes Collection: Important Paintings*, November 1, 1946
Folder 6: *Petworth House, Sussex: A Property of the National Trust* (Curwen Press, London), 1960
Folder 10: Oldham Art Gallery, *Catalogue of the Permanent Collection, Post-War Period (1945-64)*, July 1964
Folder 15: *J.M.W. Turner and Sir Walter Scott: Iconography of a Tour* by Gerald Finley, 1972
Folder 16: *Two Turner Studies: A New Route in 1822, Turner's Colour and Optics* by Gerald Finley, 1973
Folder 17: Christie's (London) *Important Autograph Letters*, April 2, 1975

**OVA Box 1**
Folder 7: Christie's (London) *English Pictures and Drawings*, May 20, 1858
Folder 8: Christie's (London) *Water-Colour Drawings*, April 8, 1875
Folder 9: Christie's (London) *The Novar Collection*, April 6, 1878
Folder 10: Christie's (London) *Dickens Memento*, July 9, 1870
Folder 11: Christie's (London) *Water-Colour Drawings of William Quilter, Esq.*, May 18, 1889
Folder 12: Christie's (London) *Water-Colour Drawings by J.M.W. Turner*, June 27, 1890
Folder 14: "*J.M.W. Turner's Proposal for 'Royal Progress,'” Burlington Magazine*, by Gerald Finley, January 1975

**Photo Box 4**
Folder 17: Sotheby & Co. (London) *The Collection of Pictures & Drawings Formerly the Property of the Late John Ruskin*, May 20, 1931

**Subseries c: Places, 1957-1960, n.d.** contains Pantzer’s collection of travel ephemera from Europe, most commonly areas that were subjects of Turner’s paintings. Included in this series are postcards, maps, travel guides, and two folders of colored print engravings of views in Switzerland. The folders are arranged alphabetically by location.

**Box 29**
Folder 1: France, n.d.
Folder 2: Germany, n.d.
Folder 6: Scotland, n.d.
Folder 7: Switzerland, 1960, n.d.
Folder 8: Views of Switzerland loose pages purchased from Sotheby & Co. (London) lot 236, July 21, 1960
Folder 9: Views of Switzerland loose pages purchased from Sotheby & Co. (London) lot 243, July 21, 1960

Series 7: **Cooper Notebooks, 1847-1977, n.d.** includes the original Cooper Notebooks, correspondence regarding the notebooks, as well as related research. These notebooks, created by Hannah Cooper, were serendipitously discovered by Pantzer in 1968 at a Massachusetts antiquarian book store. Cooper was the niece of Londoner Charles Stokes (1785-1853), a collector and personal acquaintance of J.M.W. Turner. Upon Stokes’ death, he bequeathed his collection of 150 Turner drawings to Cooper. She subsequently exchanged these drawings for eighty-three other drawings done by Turner, transactions which she recorded in the first two volumes of the notebooks. The remaining four volumes are a detailed compilation by Cooper of Stokes’ authoritative catalogue of Turner’s engraved works.

**Box 30**
- Folder 1: Originals, volume I, 1853
- Folder 2: Originals, volume II, 1854
- Folder 3: Originals, volume III, 1856
- Folder 4: Originals, volume IV (engravings), n.d.
- Folder 5: Originals, volume V, 1856
- Folder 6: Originals, volume VI, n.d.
- Folder 7: Originals, loose pages, 1854, n.d.
- Folder 8: Correspondence [1 of 2], 1968-1976
- Folder 9: Correspondence [2 of 2], 1968-1976
- Folder 10: Correspondence with Leslie Farrer, 1968-1977
- Folder 11: Research material, n.d.

**OVA Box 1**
- Folder 16: Will and testament of George Stokes, 1847