

# PAUL BARTLETT

## MEMORIAL EXHIBITION



1

MINT MUSEUM OF ART

June 27 thru September 5, 1965





PAUL BARTLETT  
1881-1965

PAUL BARTLETT, AFTER A LONG CAREER AS ARTIST AND POET, DIED UNEXPECTEDLY ON APRIL 3, 1965, IN GUILFORD COLLEGE, OF WHICH HE HAD BEEN A RESIDENT SINCE 1959. HE HAD LIVED IN NORTH CAROLINA SINCE 1944, WHEN HE MOVED TO CHARLOTTE, WHERE HE SUBSEQUENTLY TAUGHT AT THE MINT MUSEUM, BURTON INSTITUTE, AND THE COUNTRY DAY SCHOOL. IN 1945 HE MARRIED THE FORMER KATHLEEN BOOKER BAIN, A NATIVE OF ENGLAND.

A DIRECT DESCENDANT OF JOSIAH BARTLETT, A SIGNER OF THE DECLARATION OF INDEPENDENCE, PAUL BARTLETT WAS BORN JULY 8, 1881, IN TAUNTON, MASSACHUSETTS. HE WAS THE SON OF JOSIAH CALEF BARTLETT AND GRACE SAMPSON BARTLETT. AFTER GRADUATION FROM PHILLIPS EXETER ACADEMY AND HARVARD, WHERE HE WAS EDITOR OF THE HARVARD LAMPOON, HE STUDIED ART IN CHICAGO AND PARIS. LATER HE PAINTED ON THE FRENCH-SPANISH COAST AT HENDAYE. ALTOGETHER, AT VARIOUS TIMES, HE SPENT SEVERAL YEARS IN FRANCE. FOR A YEAR BEFORE WORLD WAR I, HE WAS AMERICAN VICE CONSUL IN ST. PETERSBURG (NOW LENINGRAD), RUSSIA.

HE WAS AN EXHIBITING MEMBER OF THE ASSOCIATED ARTISTS OF NORTH CAROLINA. HE IS LISTED IN "WHO'S WHO IN AMERICAN ART". MOST OF HIS WORK WAS IN LANDSCAPE AND STILL-LIFE. HE ALSO PAINTED NUMEROUS PORTRAITS AND HAS PORTRAITS IN SEVENTEEN STATES.

HE WAS THE FIRST PRESIDENT OF THE GUILD OF CHARLOTTE ARTISTS, A PAST-PRESIDENT OF THE CHARLOTTE WRITERS CLUB AND THE NORTH CAROLINA POETRY SOCIETY, AND A MEMBER OF THE GREENSBORO WRITERS. A WINNER OF MANY LITERARY PRIZES SUCH AS THOSE AWARDED IN CONTESTS OF THE POETRY COUNCIL OF NORTH CAROLINA, HE PUBLISHED IN 1957 A BOOK OF POETRY ENTITLED "MOODS AND MEMORIES", WHICH RECEIVED IN 1958 THE ROANOKE-CHOWAN AWARD OF THE STATE LITERARY AND HISTORICAL ASSOCIATION OF NORTH CAROLINA AS "THE MOST DISTINGUISHED VOLUME (OF THE YEAR) BY A RESIDENT OF NORTH CAROLINA." IN 1962, HE PUBLISHED A SECOND BOOK OF POETRY, "AND WHAT OF SPRING?", ILLUSTRATED BY HIS OWN PAINTINGS. HE IS REPRESENTED BY SIX POEMS IN RICHARD WALSER'S "POETS OF NORTH CAROLINA". HE LEAVES MANY UNPUBLISHED POEMS, INCLUDING LIMERICKS AND OTHER HUMOROUS VERSES.

HE WAS A MEMBER OF THE UNITARIAN CHURCH OF GREENSBORO, N. C. AND A LIFELONG UNITARIAN.

PAUL BARTLETT WAS STILL WRITING AND PAINTING AT THE TIME OF HIS DEATH. HE HAD DRIVEN TO NOVA SCOTIA DURING THE PRECEDING SUMMER AND HAD PAINTED SEVEN LANDSCAPES THERE AND OTHERS IN NORTH CAROLINA MOUNTAINS AND IN CONNECTICUT. MOST OF THESE ARE INCLUDED IN THIS EXHIBITION. THUS HE HAS LEFT NEW AND UNSEEN PAINTINGS ALONG WITH HIS UNPUBLISHED POEMS.

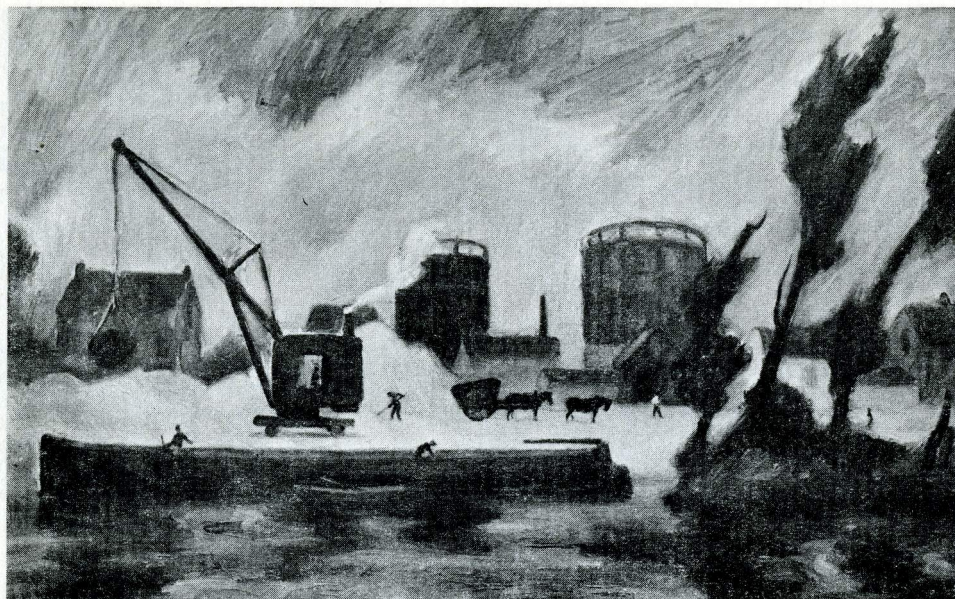
HE EXHIBITED FOR MANY YEARS IN SUCH PRINCIPAL GALLERIES AS THOSE OF THE CHICAGO ART INSTITUTE, THE PENNSYLVANIA ACADEMY OF FINE ARTS, THE CORCORAN GALLERY IN WASHINGTON, D. C., AND THE CARNEGIE INTERNATIONAL IN PITTSBURGH. HE HAD ONE-MAN SHOWS IN THE WILDENSTEIN GALLERY AND THE KRAUSHAER GALLERY, BOTH IN NEW YORK CITY, AND IN A GREAT MANY OTHER LOCALITIES IN VARIOUS PARTS OF THE COUNTRY. HIS WORK IS REPRESENTED IN THE PERMANENT COLLECTIONS OF THE WHITNEY MUSEUM OF AMERICAN ART IN NEW YORK CITY, THE MINT MUSEUM OF ART IN CHARLOTTE, AND THE LUXEMBOURG MUSEUM IN PARIS, AND IN SUCH PRIVATE COLLECTIONS AS THOSE OF MR. HARRY DALTON OF CHARLOTTE, N. C., AND MR. IRVIN OESTREICHER OF SALISBURY, N. C. HIS AWARDS INCLUDE HONORABLE MENTION OF THE CHICAGO SOCIETY OF ARTISTS, 1919; THE FIRST LOGAN MEDAL OF THE SAME SOCIETY, 1920; AND THE TEMPLE GOLD MEDAL OF THE PENNSYLVANIA ACADEMY OF FINE ARTS, 1932.

MR. BARTLETT TAUGHT ART IN MANY PLACES, INCLUDING SUFFIELD, CONN.; BLUEFIELD, W. VA.; ST. PETERSBURG, FLA.; LANCASTER, S. C.; AND CHARLOTTE, MOORESVILLE, MONROE, GASTONIA, LITTLE SWITZERLAND, BURLINGTON, GREENSBORO AND GUILFORD COLLEGE IN NORTH CAROLINA.



CATALOG

1. HENDAYE THROUGH THE TREES	33X38	
PRESENTED TO THE MINT MUSEUM AS A MEMORIAL TO THE ARTIST BY HIS FRIENDS		
2. BARN IN CONNECTICUT	18X24	\$250
3. ROADSIDE BIRCHES	30X25	350
4. YARD AT CLAIROIX	36X30	400
5. MEXICAN COSTUME	26X24	300
6. OGUNQUIT MORNING	33X38	600
7. FIELD FLOWERS	36X30	500

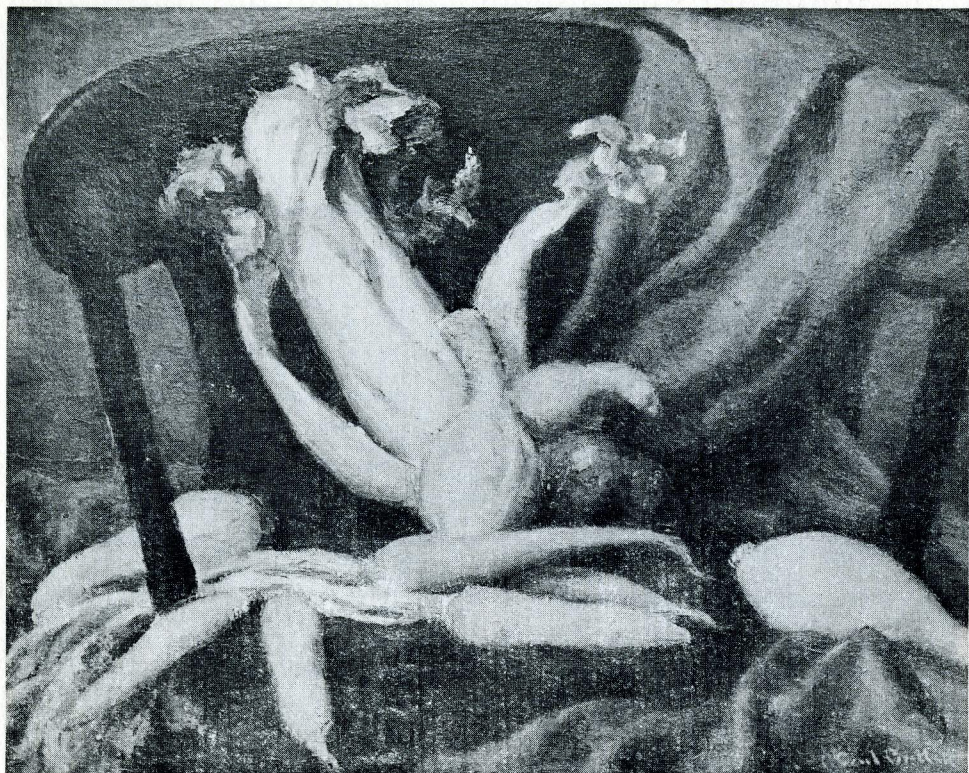


38

8. STORMY WEATHER	30X30	400
9. BASQUE HILLSIDE	24X32	450
10. NEGRO IN WHITE SHIRT	30X24	350
11. BLUEFIELD, WEST VIRGINIA	30X36	500
12. THE GARDEN	22X26	400
13. CORNFIELD BY RIVER	36X30	500
14. ROCKY GORGE	38X30	650
15. TREES ON ROCK	20X24	250
16. ROCKY BROOK	38X32	600
17. BASQUE COAST	30X40	600
18. THE HEARTH	30X36	500
19. BASQUE TOWN	30X36	550
20. AUTUMN BY THE SEA	30X30	400
21. MARKET DAY IN THE PYRENEES	36X30	600
22. THE POND ABOVE THE SEA	30X36	600



23. STREET IN CLAIROIX	36X30	600
24. THE HAYBARN	21X33	350
25. GREAT ROCKS	24X32	350
26. FISHING WHARF IN NOVA SCOTIA	24X30	350
27. COAL AND SANDYARD	24X30	350



28. WOODS AND ORCHARD	50X50	800
29. CARNATIONS AND MOCK ORANGES	24X20	250
30. FRONTIER OF THE OCEAN	24X30	350
31. ROCKY FIELD	18X24	250
32. ABSTRACT REALISM	24X20	250
33. ROAD TO THE SEA	24X20	250
34. THE ARTIST (PAUL BARTLETT)	26X22	NFS
35. SELF PORTRAIT	18X24	NFS
36. THE GREAT WILLOW	30X36	550
37. LOW LAND	30X30	450
38. THE SAND BARGE (TEMPLE MEDAL)	21X33	550
39. VEGETABLES WITH TEAKETTLE	17X27	300



40. STILL LIFE WITH JUG	20X24	250
41. HOUSE WITH CEDARS	24X32	450
42. STILL LIFE ON CHAIR	16X20	300
43. THE BATTLE	24X30	350
44. STREAM IN THE GREAT SMOKIES	18X24	250
45. INTERIOR WITH UMBRELLA	38X33	600
46. RAINY DAY	22X26	300
47. LIONEL BELMORE	50X36	800
48. HAZEL	40X30	600
49. SUNKEN ROAD	25X22	300
50. MISTY STREAM	20X16	150
51. HOUSE THRU THE TREES	16X20	150
52. LAKESIDE	16X20	150
53. ROCKS AND STREAM	20X16	150
54. HORSES IN PASTURE	18X24	225
55. WOODED GROVE	18X24	225
56. ROCKY PASTURE	18X24	225
57. ROCK PROCESSION	16X20	150
58. HOUSE ON THE HILL	18X15	150
59. CATTLE IN PASTURE	16X20	150
60. ROCKS AND PINES	15X18	150
61. CHURCH AT CLAIROIX	25X22	300

## LIBERATION

WHEN I SHALL COME TO DIE AND CAST ASIDE  
THIS BODY, THIS RECALCITRANT MACHINE,  
THIS THING OF HEAD AND TRUNK AND LIMBS, THIS MEAN  
AND FALTERING DEVICE WHEREIN ABIDE  
ILL-SORTED ELEMENTS SOMEHOW ALLIED--  
A SPIRIT-LIFE THAT, SUBSTANCELESS, UNSEEN,  
IS TO MERE FLESH, ESSENTIALLY UNCLEAN,  
ESPOUSED--GROSS BRIDEGROOM OF ETHEREAL BRIDE!--

WHEN I SHALL COME TO DIE, WHY SHOULD I BE  
RELUCTANT TO DEPART -- TO BID ADIEU  
TO SUCH PREPOSTEROUS INHARMONY?  
FOR, WHEN THIS CARNAL SERVITUDE IS THROUGH,  
THEN SHALL MY LONG-SUBJECTED SOUL, NOW FREE,  
NOW ABSOLUTE, REJOICE TO LIVE ANEW!

FROM THE UNPUBLISHED POEMS OF  
PAUL BARTLETT

"MANY TIMES, DURING THE FIFTY YEARS OR SO IN WHICH I HAVE BEEN PRODUCING PAINTINGS, I HAVE BEEN ASKED, OFTEN PLEADINGLY, TO TELL THE INQUIRER HOW TO KNOW WHAT CONSTITUTES A WORK OF ART.

MY REPLY HAS ALWAYS BEEN ABOUT THE SAME: 'THERE'S NO WAY TO KNOW' - A VERY DRAB ANSWER, ITS ONLY MERIT BEING ITS TRUTH.

YET, MILLIONS OF WORDS TO THE CONTRARY HAVE BEEN WRITTEN BY CRITICS AND MILLIONS OF WORDS HAVE BEEN SPOKEN BY DEALERS IN ART.

I CAN CONCEIVE OF NO HIGHER ATTRIBUTE OF A SUPREME BEING THAN THAT OF BEING A TRULY AUTHENTIC CRITIC, AND THE EARTHLY CRITIC, IN SPITE OF HIS TEMPORARILY ASSUMED OMNISCIENCE, FAILS TO IMPRESS; AS DOES THE ART DEALER, ALTHOUGH HE COULD HARDLY BE EXPECTED TO TELL HIS CLIENT THAT SO-AND-SO'S PAINTINGS (WHICH HE HANDLES) ARE ONLY FAIRLY GOOD AND THAT NO ONE CAN SAY WHETHER THEY MAY OR MAY NOT DETERIORATE IN VALUE.

DESPITE AN ALMOST PATHETIC DESIRE TO KNOW, A BELIEF IS ABOUT ALL THAT WE MUST SETTLE FOR.

A "GOOD" PAINTING IS ONE WHICH SEEMS GOOD TO US AT THIS PARTICULAR STAGE OF OUR DEVELOPMENT TOWARD BEING THE PERFECT CRITIC. "

PAUL BARTLETT



