This transcript was not approved by the interviewee.
Meredith: Today is Saturday, February 16th, and I have some questions here to ask you from Brother Joe and some sheets that I thought he said you would get a kick out of. This one I got from Brother Joe and it was from Adeline about how your retirement was going to come. You didn’t want them to throw you a party. So I just wanted to show you the memo that he got.

C. Wistar: No.

Meredith: He says see what you think. No problem. [to person in background]

[pause]

Meredith: He was afraid you wouldn’t come.

C. Wistar: I was sorry not to cooperate. I hate parties, you know. I have very mixed feelings about leaving.

C. Wistar: And I just was not in the mood for a party.

C. Wistar: It wasn’t that I didn’t love LaSalle Museum. I’m just not the sort of type that likes to be the center of a party.

Meredith: So retirement was your decision or was it partially from LaSalle.

C. Wistar: Oh no, it was my decision. I have been talking about this for a long time. I mean I’m of the age.
Meredith: Right. All right. Let’s go back to the beginning then. Brother Joe said there’s some discrepancy as to when you actually started. Can you help us?

C. Wistar: I started part-time in 1976, and then I went full-time in, I think it was January of ’78.

Meredith: All right. Some of the big things that Brother Joe asked me to ask you would be for example, in 1984 the Tanner painting, The Virgin and the Child. He said that was a huge success and it was a tremendous capture for LaSalle. Do you remember?

C. Wistar: Yeah. Brother Daniel and I sold that when we went to Washington and we were looking at an American art gallery from which we had bought an American painting, a Metcalf. I have some very nice things. It was in Georgetown in Washington. They were very nice. They said we could just snoop around in the entire dealer or gallery so we went upstairs and we saw paintings that were sort of piled against the wall, you know, back to back.

C. Wistar: And we just happened to be looking through them rather curious and we saw the Tanner and we recognized it right away and it almost took our breath away. So that was the beginning of it and then we were very interested in it and it was a gift, a painting by Tanner because there are few and far between, really good ones. So I can’t remember how long it was before we got the painting, but I would say maybe a couple years. We had to raise the money and sell things and figure out how we were going to do this. We didn’t tell anybody about it, you know. The dealers were good and gave us a certain amount of time.
C. Wistar: Then we got a donation contribution towards the purchase by somebody called Ragan Henry who was an African American on the Board of Trustees, a lawyer, and he and his wife very generously came to us with funds to purchase pretty much the entire painting.

Meredith: Then you said the Tanner painting of the child -- what do you call it – Do I have it here? There was another Tanner painting that was really amazing to get. Here it is.

C. Wistar: It’s been one of our most popular pieces. It also traveled.

Meredith: Tanner’s Mary painted in 1898 with the covered Christ child under a halo.

C. Wistar: Right. It’s very symbolic of the passion to come.

C. Wistar: It’s Mary sitting there and Tanner went right to the Holy land to paint it.

Meredith: Oh, he did. Wow.

C. Wistar: Well, he did all kinds of sketches and preliminary studies and then he came back to his studio and finished it, completed it.

Meredith: That’s amazing.

C. Wistar: We have a picture of it that’s in -- the original photograph is in the American Archives in Washington that shows Tanner’s studio with this painting on an easel in his studio.

C. Wistar: So we’ve got voluminous records that it’s been published several times.

Meredith: That’s amazing. Okay. In an article in 1996, Brother Daniel said that he had over 450 paintings, 54 sculptures and 3,500 prints, watercolors and books and he said it all started with $3,000.

C. Wistar: That’s right.
Meredith: That’s amazing.

C. Wistar: Well, it began very slowly and the University did support it with some funds in the first ten years, but we went very slowly and once we built the collection and hung it in exhibition, [UI] space. It might have been in a basement, which really nobody really had much imagination or thought to do that.

C. Wistar: [voice muffled] that he could just take a cinder block place and just turn it into a museum which is what he did. It’s the perfect size. Those rooms were all there.

C. Wistar: There was very little that had to be done excepting, you know, electrical lights put in.

C. Wistar: Track lights.

C. Wistar: Hanging the paintings, you know, wallboard had to be put into each of the rooms.

C. Wistar: And then painted. We tried to make it look – that was actually before I came.

C. Wistar: They had just completed it when I came.

Meredith: Really. Wow.

C. Wistar: But it was all done with the physical plant at La Salle. No architects involved or nothing. Brother Daniel’s good imagination. It was also somebody called Tom Riddington [phonetic] who was one of the art history teachers [muffled voice].

C. Wistar: He worked very hard for it too.

Meredith: The other thing Brother Joe asked me, he said something about the pipes bursting. I don’t have specific dates put down here. Did you have anything –

C. Wistar: There was some leaking in the pipes in the 20th Century and they were all replaced.

Meredith: Okay, but there was no damage to anything?
C. Wistar: Not really, no. There was some dripping. I don’t recall the paintings. There may have been something before I came. It was nothing tremendous.

C. Wistar: We didn’t have any paintings that were destroyed or anything.

Meredith: Right. He just said the animosity of where you guys came from that started at ground zero, like you said, working in a basement. Who would think of putting a museum in a basement?

C. Wistar: I know. I know. It just shows if you have a good imagination in addition you can see what can happen with converting, restoring all the pipes, but that’s sort of involved in the way of doing things to show the utilities.

C. Wistar: But we’ve had the museum parts of it taken all the paintings down for renovations to the museum for maybe four or five times since I’ve been here. The pipes had to be replaced. Air conditioning had to be put in and ducts had to be put in. So that’s always a great effort too because everything has to be taken off the wall and packed and moved while the workmen were in there doing the renovations.

Meredith: Right. I understand in November ’77, there was an Arch Duke Francis Ferdinand collection that was being shown. Do you have –?

C. Wistar: No. We have two paintings that formally belonged in the Arch Duke’s collection and those are in the 17th Century Gallery and nearby Thomas Dekizer [phonetic] and their typical Dutch painting of Yorkshire Tide Bourgeois middle upper class people.

C. Wistar: Who wanted to be immortalized, and so you see these two very formal.
C. Wistar: They’re very well – very good because we saw the painting in the time of Rembrandt [muffled voice]. They are typical Dutch. They don’t have all the wonderful painter qualities that Rembrandt has.

C. Wistar: But they are very powerful, very typical of Dutch portraiture during that period.
That came from the Arch Duke Francis Ferdinand’s collection.

Meredith: That’s amazing.

C. Wistar: It’s kind of exciting what we call probenalistic, and there was a little scrapbook that was in the Arch Duke’s collection that talks about and shows photographs of the painting.

Meredith: Oh, wild. There is a quote that I have that There is only one full-time staff member till September 1993 and it was one woman who was able to get through an article of over 200 works and a woman’s sculpture and he said it was all due to you.

C. Wistar: Yeah, I was the only full-time person for many years until we hired a part-time secretary and then she became full-time.

Meredith: Right, and he said you have acquired over 200 works and there was a woman sculpture that he adored.

C. Wistar: Oh, Elizabeth Frink? The sculpture that’s down in the quad?

Meredith: Yes. He said that was amazing.

C. Wistar: A great artist. Oh, good for Brother Joe. He’s a wonderful artist. She’s no longer with us, but that was one of the three castings of [UI] Mary as a typical, you know, Palestinian peasant sort of just very determined to get through life and all the suffering she went through. You can see it on all the lines on her face and sort
of her whole body is very thin and wired, but it’s kind of a new conception, a modern conception of Mary.

Meredith: Modern, right.

C. Wistar: She’s not dressed in beautiful robes like the Queen of Heaven and Earth.

Meredith: Right, exactly. Brother Joe said his other favorite one was the seascape by William Richards. He said that’s a fantastic painting.

C. Wistar: Yeah. Richards, the artist himself went right to the scene because that’s the way he painted, and we think it’s in Cornwall. He would just stand in the waves for hours and make notes, you know, sketches of all the colors and all the detail and then he would go back to the studio which was customary [UI] until sort of the end of the 19th century and finish it from all the preliminary studies to capture it. You can just feel the crest of the wave and the light as the wave breaks, you know, and the light coming through the clouds and the water. It’s just a very ephemeral piece. You know a moment later the light is going to change and nature is passing on. It looks like an approaching storm. All these have been written up in the catalog that I wrote.

Meredith: Yeah. Joe said there was catalogs, and they figured it was just an updated version. So he wanted to know if I wanted to see the old and he said –

C. Wistar: The new one is really the best to see.

Meredith: Okay.

C. Wistar: Because we took information and just expanded it and put it a number of new additions because the first one I think was published in – I’m looking. I think it was in the eighties.
Meredith: Okay. A couple patrons that Brother Joe said for me to ask you about: Benjamin Bernstein?

C. Wistar: Yeah.

Meredith: Ms. Pinkus and Richard Toone from New York?

C. Wistar: Yes.

Meredith: He says those were some pretty big patrons.

C. Wistar: Yeah, I mentioned them the first time. Benjamin Bernstein was with us the longest. I mean he was the most generous of all. I mean they brought down [UI].

Meredith: Okay.

C. Wistar: And they amassed a good fortune by running something called Quaker Moving and Storage here in Philadelphia, and he had a collection of modern art himself. It was just wonderful how, you know, [UI] brother and I go into his house and if we saw anything, he would say what do you want? We would always tell him we would make a list of what we wanted eventually and over the years, I guess it was a good twenty years that we knew him and maybe longer because Brother Downey knew him before I even got there. He, you know, must have given us I dare say over 200. I mean this is just a total guess. I don’t know, but I mean it was every year.

Meredith: And Pinkus and Richard Toone.

C. Wistar: Marjorie Pinkus and her husband established an endowment. I purchased prints and drawings, so every year we would take whatever was in the endowment, the interest, [UI] into the endowment and then we would take whatever it had earned the current earnings on it and buy something every year. So it was either a print
or a drawing or a watercolor or whatever. Over the years that grew and we did an exhibition once, maybe 25, 30 objects. She was a very generous person. She and her husband collected early American art.


C. Wistar: Richard Toone was a very interesting guy. He was a lawyer. He got very interested in art and had a collection himself, and gave us – at that point he was collecting horse paintings, horse and riders, and he was wonderful about giving us things and saying you know, we can trade them up after a certain amount of time. Then eventually he got into collecting. His vision expanded. It was mostly American art.

Meredith: What was his connection to La Salle?

C. Wistar: I’m trying to think. He went to Penn, and somebody – I think it was Hugh [UI] who was vice president of Sotheby’s who worked with him as a client, put him in contact with us and he turned out to be a very generous man and would give us – he gave us numerous significant contributions. Then he went in and became a dealer himself and sometimes he would buy for us and if a client needed a tax deduction, you know, then he would give us something.

Meredith: In January 2002, Brother Joe gave me an article about a 19th Century painting, Sunday Afternoon on the Schuylkill Canal?

C. Wistar: Yes.

Meredith: Do you remember how we acquired that? He just said it was a pretty big thing when we got it.
C. Wistar: I’m not sure. I think that was acquired through a local dealer here in Philadelphia. I’m pretty sure.

Meredith: You said that got a lot of –

C. Wistar: You can check the catalog for it.

Meredith: Yeah, definitely.

C. Wistar: For what dealer it came from, but it was definitely a local dealer I think. That was painted in the days when there was a lovely school building.

Meredith: Right. The colors were amazing.

C. Wistar: There is no longer that way.

Meredith: Right. Oh no, definitely not.

C. Wistar: In fact, I don’t think there is anything of the canal left.

Meredith: No, I haven’t been down there in ages.

C. Wistar: It went all the way down to the water.

Meredith: Right, definitely. Also Brother Joe said the Phillips collection was very important.

C. Wistar: Phillips collection because as I said last week, Brother Daniel was doing graduate work. Well, he did his undergraduate and graduate work and postgraduate work in Washington so he was there for years, and he just became very fond of the Phillips collection, which is all housed in a house that’s a private collection. He just loved the way it was displayed and so that was his vision, his model for the LaSalle Museum. He wanted small rooms with the paintings here spread apart, not crowded, and some furniture so you could comfortably sit down in the room and just go from room to room to room. So it ended up he was [voice muffled]
century. That’s what happened. It’s not like the Phillips collection is a beautiful [UI] in Washington that greatly expanded.

Meredith: Here’s another article that Brother Joe said he wanted to find a little bit about. He said for me to ask you –

C. Wistar: Many articles.

Meredith: I know. This was just – he said your father was very prominent in the area and he gave me this, obviously the obituary of your father, Thomas Wistar and he said that I should ask you about him and his start. So he suggested I ask you about your father and that he was very influential and had some amazing stories here in Philadelphia and then he moved out –

C. Wistar: They moved to – they retired and moved to –

Meredith: New Hampshire, right. So he said just to ask you about that.

C. Wistar: My father has always been – he considered himself an artist. He did some of the watercolors you see here in this room. He went to Haverford College but when he got out, he was pretty sure – he traveled in Europe for a year just absorbing all the great all the way from ancient architecture through the medieval through the Renaissance and he came back just determined to be an architecture. So he enrolled at the University of Pennsylvania School of Architecture. He became an architect and that was his profession all his life. He, however, did not enjoy doing that much commercial modern architecture. He had a real affinity for preserving and restoring historic structures. So his last job was with the National Park Service as a historic restoration architect and he was in charge of many of the historic national park service architecture buildings on the east coast. So he
would travel to the site and advised them of what to do to restore it. He was the architect for Congress for all [simultaneous conversation]

Meredith: Oh wow.

C. Wistar: for the restoration. But he had a lot of other interests as you can see.

Meredith: Right, definitely.

C. Wistar: He had interest in the Indian Rights Association because my ancestors going way, way back, my fourth great grandfather literally would go out as a government representative to oversee these Indian treaties in the northwest [UI] he devoted his life to the care and concern of the American Indian. Back then we’re talking mid 19th Century to help with the entire [UI]. He would just get very passionate about their rights. He’s pretty well known in his papers [voice muffled] in the archives. All the Wistar papers are in the [UI] archives. There are a few at the historical society and it was amazing because when my father died, he being the only son of the last generation, inherited all these papers that started in the early 1700s all the way down, and my sister and I when we were cleaning out the house, it was a stupendous task. I was working full-time at LaSalle still. There was just cartons of these historic documents and papers.

C. Wistar: So, you know, I had no time to do a thing. My sister didn’t have time and my cousin was wonderful about helping us.

Meredith: Oh, fantastic.

C. Wistar: We knew we didn’t want the collection broken up.

C. Wistar: [UI] we were like father and grandfather and great grandfather all around dying to get a hold of them. So they’ve all been catalogued now and it’s a wonder we can
go right on the Internet and find out all about what’s in the various boxes and we can read the papers. So I had a great time, you know, when I took them to Haverford and I met the manuscript librarian who documented all this stuff, inventoried it all, and when they were through, I guess they are still putting it on the Internet. I’m not sure it’s all on the Internet yet. She gave me the [UI].

Meredith: Fantastic.

C. Wistar: What they had found and what was the dates [voice muffled]. So it goes back to the first Thomas Wistar [voice muffled]. That was a sketch done in a Quaker meeting.

Meredith: Fantastic.

C. Wistar: And he was – I don’t know his back dates. I’d have to look it up. He was living in the 1700s and the place where he lived, it’s very interesting. It’s out where the Prititarean [phonetic] Sisters have their headquarters. [voice muffled]

C. Wistar: Brother Joe will know where the Prititarean, and it was all farmland then.

Meredith: Right.

C. Wistar: The big property out there and when the second Thomas Wistar came along, he built another place and that is now called Fox Chase Farm.

Meredith: Oh, yes. I know that.

C. Wistar: And it’s where Lincoln High School send their kids for those that want to be farmers.

C. Wistar: So it’s a teaching school farm now, but it’s all just the same beautiful country out there.
Meredith: That’s wonderful. I love that. You had written a [simultaneous voices]

C. Wistar: Yeah. Well, I did the guidebook.

Meredith: The guidebook, correct. He said there were a couple editions and he wasn’t sure
if your intro had changed any, and I thought I would check with you. I would
assume it would be pretty much the same intro that you did.

C. Wistar: The [UI] guidebook is the only guidebook that’s been done as far as I know.

Meredith: Right. He said there were two copies.

C. Wistar: I haven’t changed it.

Meredith: Okay.

C. Wistar: Now, Jan Butler’s is sort of the one that inherited the job of -- he’s kind of the
[UI] historian and he’s been trying to find out a lot about he Wister, W-I-S-T-E-R
--

C. Wistar: I think they have various letters and papers he thinks in the special collections.

Brother Joe probably knows about that.

Meredith: I guess Mr. Baky of Special Collections, he’s been very helpful too.

C. Wistar: Yes, John Baky.

Meredith: John Baky, right. When you had to write this biographical sketch, was it difficult
to do or were you able to just –

C. Wistar: Oh, that. Gosh, I loved the project.

Meredith: Yes, fantastic.

C. Wistar: It sort of found us. There was nobody else to do it and I just thought it was
fascinating. I mean [UI] has never been historically documented.
Meredith: Oh really?

C. Wistar: He really should be.

Meredith: Yeah.

C. Wistar: If LaSalle got a grant, it would be just wonderful for a graduate student in historic preservation to do it as a thesis. Somebody did do it once as a thesis and we have a copy of it when she was at Penn, but it was more or less from a sort of cultural, agricultural, social point of view. It was not – the house has never been formally, historically researched, architecturally researched and it needs to be. It should be.

Meredith: Is it on any of the tours that you can take through the City; is this one of the houses do you know?

C. Wistar: No, because it’s self-guided tours based on that little thing. We did have [UI] and you would stand and say location four [simultaneous voices]

Meredith: Okay.

C. Wistar: What I did is I took the information – all the papers are down at the American Philosophical Society and they had been published, and so I took that as a basis and I put Peale’s words to describe each site that he did, you know, what’s left of Belfield. There’s been many changes.

Meredith: Sure, definitely.

C. Wistar: Brother John and I were always out and ready to create a stink when any of the buildings were torn down.

Meredith: Oh sure.

C. Wistar: When some of the side buildings sadly were taken down, but LaSalle has to have property that they can make use of. But it was a wonderful project. I mean was a
forever-fascinating figure and there have been volumes written about the Peale papers and published.

Meredith: Yes.

C. Wistar: There’s a whole volume on the Belfield years.

Meredith: That’s wild. Belfield 1810. I can imagine. There’s good stuff that Brother Joe gave me here. There was a work by a twelve-year-old artist and this was in ’91 ’92. Jeffrey Casey.

C. Wistar: Yes. Brother [UI] and I would go down to – Brother [UI] was on the advisory board of a wonderful little community called the Southwest Community Enrichment Center.

Meredith: Okay.

C. Wistar: And it was literally to look after the poor in – I’ve forgotten the name of the street. It’s in West Philadelphia, and it’s all ages they tended to from toddlers up to adults. They had a wonderful nun who taught art and she would just draw out – she would inspire these little kids in an after-school program. What they produced every year was utterly amazing and we gave them an exhibition one year. So we ended up purchasing maybe over the years, maybe ten or fifteen drawings and paintings. All things were done on paper. But there was so much talent there. It was all due to the confidence that this nun instilled in these little kids who never had done artwork before.

Meredith: Fantastic. Sister Helen David.

C. Wistar: That’s right. She’s the nun.
Meredith: Fantastic. So was he there; was there sort of like an actual show? Was he the young artist there at the day or just kind of –

C. Wistar: He was. The kids came. We had an open house and they came to see the exhibition and it was just a lot of fun. I mean they really appreciated art. We’d love to find out what’s happened to Jeffrey. Well he was in, whatever you are – 12th grade. You know, it’s scary because they can go into high school and lose interest.

Meredith: Right.

C. Wistar: Drop into the gang.

Meredith: That’s fantastic. I like that a lot. Katherine Durang in ’78.

C. Wistar: Yes, she was a wonderful volunteer.

Meredith: Yes, volunteer. That’s it.

C. Wistar: It’s hard to have volunteers down at LaSalle. We had offers but there’s so little room. We don’t even have a place for a desk and, you know, I can only really handle supervising one at a time. You have to supervise volunteers.

Meredith: Oh, sure.

C. Wistar: We have lots of students who volunteer, but Katherine was the wife of the former dean.

Meredith: Okay.

C. Wistar: Paul Durang, and he taught English. He was in the English Department and Katherine was [UI]. She came down almost until the day she died. She gave us – she would do anything we’d ask her to do from sweeping the floors to getting the prints listed in the bibles, whatever. Katherine was there. Always was good [UI].
Meredith: But she didn’t go to LaSalle; it was just her husband.

C. Wistar: Yes, she did. She took courses later in life and got her Bachelor’s degree.

Meredith: Fantastic.

C. Wistar: Even in the summer she was working in the museum. She was a character.

Meredith: LaSalle Magazine, Brother Joe said in 2001 Fabled Founder Duncan Phillips we talked about.

C. Wistar: That’s the Phillips Collection.

Meredith: Right. Then I have here –

C. Wistar: I think that’s the article they interviewed me about –

Meredith: Yes, it sort of looks like that. Brother Daniel’s reception. How he started with $3,000, those kinds of basics. The highlight of the 18th century gallery is Hope, the full-length portrait of Louisa, Countess.

C. Wistar: Yes, by Thomas Lawrence.

Meredith: By Thomas Lawrence, right. Was that a difficult one to obtain too?

C. Wistar: That was before my time. That was acquired, but it came right out of the house of the Earl of Sandwich. He was playing Duluth or something and cold cuts were brought with two pieces of bread and decided to put it together so the legend has it. So the Sandwich name. They were selling off as many of the paintings in Sotheby’s great manner houses and castles and I don’t know if it went to a dealer first, but it literally went fairly quickly from the Hall of Hitching brook which was the name of the house of the Earl of Sandwich. Shortly thereafter it came to LaSalle, so it went out of the hall and you know these halls are, gosh, 30 feet high. So, that’s the largest painting we have and one time we sent it out on loan
to a very well known gallery in New York and they sent down not enough help to
get it upstairs. I was there alone and almost didn’t let it go, but they did manage
to get it up and back without damaging it. It was critical to [voice muffled].

Meredith: You can’t drop the ball on that.

C. Wistar: There wasn’t enough people down. They should have sent three instead of two.

Meredith: Right.

C. Wistar: Then we had one that the gallery had in its place while this one went on
exhibition.

Meredith: Oh cool.

C. Wistar: Not so good, but –

Meredith: Right. LaSalle Museum is the worlds best kept secret.

C. Wistar: Many people think there’s an art museum and needs to be called art gallery. They
automatically think it’s for student art.

C. Wistar: Student and faculty art and contemporary shows. Now most of the galleries
associated with universities and colleges around here do contemporary shows.

C. Wistar: This is what they do. This is their whole reason for being in existence, so I think
they think well, it’s student art, faculty art. We’re not going to go all the way out
there. So that’s why I insisted they change it to museum, which gives it the idea,
it’s a museum. It’s a permanent collection with art that goes back in time. People
are just amazed when they see it.

Meredith: Was there a lot of fundraising; did you collect people in the neighborhoods and
get them more interested?
C. Wistar: Community building, yes, was important. We would get lots of school groups would come in with the teacher or two to be chaperoned and high schools. It was really better geared towards high schools.

C. Wistar: That’s why we did the tape tour. They would come in. Now they have a curator of education who just, this is her job is to go out to get community groups, schools to come. We have a lot of attendance and also by adult education groups.

C. Wistar: The adults are great. I mean because they want to go online and they would get up different groups and get up their group of people and they would come and see the museum and then they would go off somewhere. So we had a lot of that.

Meredith: One other thing. There’s so many great little articles, it’s fantastic.

C. Wistar: Brother Joe found a lot of them.

Meredith: Yes, he was very thorough. Like I said a lot of them were about Brother Daniel and then there would be a little excerpt couldn’t have done it without Caroline, those kinds of things. It was phenomenal.

C. Wistar: That was Brother Daniel’s favorite line. I got all the credit. She does all the work.

Meredith: Right. That pretty much answers what I had, just some basic stuff. I appreciate your taking the time to see me yesterday. Brother Joe just said check with you to see if there is any specific date that you really enjoyed or specific painting. I know we talked about that last week.

C. Wistar: There’s also some videos out of Brother Daniel and I discussing – who would have that? You could ask the communications department. It was done down in
the communications office. I have a copy of it some place. They’ve got to have it some place.

Meredith:  Sure. Yeah, I’ll ask around. If I need it, I’ll send you an email.

C. Wistar: There were two tapes that were made, but Brother Daniel and I were interviewed in the nineties down in the communication department, you know, in south campus. There we discussed a lot of our favorite – one of my favorite pieces is the Dorothy Day Wood Lilies Sculpture that’s hanging in the hall.

Meredith: Right.

C. Wistar: Of course, I’m fascinated with her as a person, who she was, but I think this Quaker art is just quite beautiful. It just brought out so much of her life and it’s just absolutely [simultaneous voices].

Meredith: She is Quaker so I guess she is local.

C. Wistar: The artist is Quaker and it’s a man and yes, he is local. Well, he’s Bucks County.

Meredith: Oh, okay.

C. Wistar: He lives on the old family farm and Dorothy Day, of course, died back in 1980 and she was – well, she’s up for sainthood. She went into voluntary poverty and took care of the poor. [UI] lectured all over the United States and all over the world about it.

Meredith: That’s amazing.

C. Wistar: So, you’ve got enough?

Meredith: I definitely did. I appreciate your help.

[End of Recording]